Different Body

Mia Freeman
2025

Different Body

A Creative Consideration
of Embracing Disability
Through Typography
and Collage

Exegesis in support of practice-based Thesis

Master of Design

Auckland University of Technology

TYPE SET IN

Acuta Thin Italic 80pt (Chapter Titles)

Work Sans Bold 20pt (Headings)

Work Sans Bold 15pt (Sub-Headings)

Work Sans Regular 15pt (Body Copy)

Work Sans Regular 10pt (Captions and References)

This project is dedicated to my younger self.

Your body has never been ugly;
I wish the world could have told you that.

Abstract

Physically disabled women are more affected by the pressures of Western beauty than their non-disabled peers, resulting in disabled women experiencing lower self-esteem and body image. This practice-led research project implemented an autoethnographic framework to articulate a woman's experience with disability. It aims to challenge current perceptions of beauty and shed light on disabled experiences through creative practice. The publication, *Different Body,* presents the four stages of self-acceptance, articulating a progressive personal journey of disability. Situated within the contexts of beauty ideals, representations of disability in art, collage and femmage, and experimental typography, the project used publication design, collage and experimental typography to express hidden emotions and societal perceptions of disability. Using autoethnography and action research, this project employed a series of methods of project ideation, collage inquiry, experimentation, and production to articulate the disabled experience. *Different Body* aims to recalibrate perspectives on beauty by presenting disabled women in unique and positive ways, encouraging non-disabled people to change the way they view beauty and disability, while empowering disabled women at the same time.

Table of Contents

VI Table of Contents

VII Table of Figures

VII Attestation of Authorship

IX Intellectual Property Declaration

X Ethics

XI Acknowledgments

XII Key Terms

01 Introduction

04 Chapter 1.
Positioning of the Researcher

07 Chapter 2.
Review of Contextual Knowledge

16 Chapter 3.
Research Design

25 Chapter 4.
Critical Commentary

33 Chapter 5.
Conclusion

36 Chapter 6.
Design Outcome

49 References

Table of Figures

Chapter 2.

2.1 *Statue Aphrodite of Knidos.* (n.d.). [Marble sculpture]. Art Institute of Chicago, Chicago, IL, United States. https://www.artic.edu/artworks/61600/statue-of-the-aphrodite-of-knidos

2.2 *Capitoline Venus.* (n.d.). [Marble sculpture]. Musei Capitolini, Rome, Italy. https://en.wikipedia.org/wiki/Capitoline_Venus

2.3 *Venus de Milo.* (n.d.). [Statue]. Louvre, Paris France. https://collections.louvre.fr/ark:/53355/cl010277627

2.4 Duffy, M. (1987). *Cutting the ties that bind (heroes)* [Photograph]. https://artscouncil.emuseum.com/objects/80/cutting-the-ties-that-bind-heroes?ctx=99c4f3391b752390decdcb1eaaf3aae177431357&idx=0

2.5 Quinn, M. (2000). Helen Smith [Marble sculpture]. http://marcquinn.com/artworks/single/helen-smith

2.6 Quinn, M. (2005). *Alison Lapper pregnant* [Marble sculpture]. http://marcquinn.com/artworks/single/alison-lapper-pregnant

2.7 Tironi, E. (2023). *On the lake* [Collage]. https://kolajmagazine.com/content/content/collage-exhibitions/disability-pride/

2.8 Baharier, M. (2020). *Sue Elsegood* [Acrylic painting]. https://michellebaharier.co.uk/portraits

2.9 Lehrer, R. (1998). *Susan Nussbaum* [Acrylic on panel]. https://www.rivalehrerart.com/susan-nussbaum

2.10 Lehrer, R. (1997). *William Shannon* [Mixed media on paper]. https://www.rivalehrerart.com/william-shannon-1

2.11 Picasso, P. (1912). *Still-life with chair caning* [Collage]. https://www.pablopicasso.org/still-life-with-chair-caning.jsp

2.12 Höch, H. (1919). *Cut with the Dada kitchen knife through the last Weimar beer-belly cultural epoch in Germany* [Collage]. https://www.artsy.net/artwork/hannah-hoch-cut-with-the-dada-kitchen-knife-through-the-last-weimar-beer-belly-cultural-epoch-in-germany

2.13 Höch, H. (1920). *Das schöne Mädchen* [Collage]. https://www.artsy.net/artwork/hannah-hoch-das-schone-madchen-the-beautiful-girl

2.14 Brandt, M. (1926). *Pariser Impressionen* [Collage]. https://www.icp.org/exhibitions/tempo-tempo-the-bauhaus-photomontages-of-marianne-brandt

2.15 Rosler, M. (1966). *Pop art, or wallpaper* [Collage]. https://aperture.org/editorial/the-cutting-cleverness-of-martha-roslers-collages

2.16 Sterling, L. (1976). *Untitled* [Collage]. https://www.tate.org.uk/art/artworks/linder-untitled-t12501

2.17 Mutu, W. (2003). *Yo Mama* [Collage]. https://www.moma.org/artists/28097#fn:1

2.18 Marinetti, F. T. (1919). *Les Mots en Liberté Futuristes* [Futurist poem]. https://www.christies.com/en/lot/lot-6040189

2.19 Schwitters, K. (1924). *Merz 11* [Magazine cover]. https://www.moma.org/collection/works/217722

2.20 Tzara, T., & Picabia, F. (1920). *Bulletin Dada No.6* [Magazine cover]. https://www.foldvaribooks.com/pages/books/1879/tristan-tzara-francis-picabia/bulletin-dada-no-6

2.21 Tzara, T. (1918). *Bulletin* [Dada poem]. https://www.theartstory.org/artist/tzara-tristan/

2.22 Carson, D. (1993). *Mixed messages* [Magazine spread]. https://www.davidcarsondesign.com

2.23 Carson, D. (1994). *Is Techno dead?* [Magazine spread]. https://www.davidcarsondesign.com

Chapter 3.

3.1 George, T. (2023). *What is action research? | Definition & examples* [Graphic]. https://www.scribbr.com/methodology/action-research/

3.2 Freeman, M. (2025). *The adapted action research process* [Graphic].

3.3 Freeman, M. (2024). *Autoethnographic reflections* [Digital Scan].

3.4 Freeman, M. (2024). *Design process workbook* [Digital Scans].

3.5 Freeman, M. (2024). *Design process blog* [Screenshot].

3.6 Freeman, M. (2024). *Visual research* [Photograph].

3.7 Freeman, M. (2024). *Brainstorms and sketches* [Digital Scans].

3.8 Freeman, M. (2025). *Collage inquiry* [Photograph].

3.9 Freeman, M. (2025). *Collages of disabled bodies* [Collage].

3.10 Freeman, M. (2025). *Collages of disabled experiences* [Collage].

3.11 Freeman, M. (2025). *Physical format prototypes* [Photograph].

3.12 Freeman, M. (2025). *Layout prototypes* [Photograph].

3.13 Freeman, M. (2025). *Feedback* [Photograph].

Chapter 4.

4.1 Freeman, M. (2025). *Publication format* [Photograph].

4.2 Freeman, M. (2025). *Earlier prototype of red risograph* [Photograph].

4.3 Freeman, M. (2025). *Earlier Prototype of pink risograph* [Photograph].

4.4 Freeman, M. (2025). *Earlier prototype of hating typography* [Photograph].

4.5 Freeman, M. (2025). *Earlier prototype of loving typography* [Photograph].

4.6 Freeman, M. (2025). *Hating collages of disabled experiences* [Photograph].

4.7 Freeman, M. (2025). *Hating collages of disabled figures* [Photograph].

4.8 Freeman, M. (2025). *Growing collages critique of media* [Photograph].

4.9 Freeman, M. (2025). *Growing collages of disabled figures* [Photograph].

4.10 Freeman, M. (2025). *Loving collages of disabled bodies* [Photograph].

Chapter 6.

6.1 Freeman, M. (2025). *Different Body Exhibition* [Photograph].

6.2 Freeman, M. (2025). *Different Body Publication Display* [Photograph].

6.3 Freeman, M. (2025). *Different Body Collage Prints* [Photograph].

6.4 Freeman, M. (2025). *Different Body Publication on Display* [Photograph].

6.5 Freeman, M. (2025). *Different Body Publication Cover* [Photograph].

6.6 Freeman, M. (2025). *Different Body Publication Spreads* [Photograph].

6.7 Freeman, M. (2025). *Different Body Publication* [Photograph].

6.8 Freeman, M. (2025). *Opening the Different Body Publication* [Publication].

6.9 Freeman, M. (2025). *Different Body Large Spreads* [Publication].

6.10 Freeman, M. (2025). *Different Body Hating Spread* [Publication].

6.11 Freeman, M. (2025). *Different Body Hating Spreads* [Publication].

6.12 Freeman, M. (2025). *Different Body Growing Spreads* [Publication].

6.13 Freeman, M. (2025). *Different Body Growing Spread* [Publication].

6.14 Freeman, M. (2025). *Different Body Loving Spread* [Publication].

6.15 Freeman, M. (2025). *Different Body Loving Spreads* [Publication].

6.16 Freeman, M. (2025). *Different Body Dedication* [Publication].

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Mia Freeman

02 May 2025

Intellectual Property Declaration

I retain copyright of all images and creative work produced and presented as part of this research apart from the following images that are the intellectual property of others listed in the order they appear in this exegesis.

Intellectual Property of Others

Statue Aphrodite of Knidos. (n.d.). [Marble sculpture]. Art Institute of Chicago, Chicago, IL, United States. https://www.artic.edu/artworks/61600/statue-of-the-aphrodite-of-knidos

Capitoline Venus. (n.d.). [Marble sculpture]. Musei Capitolini, Rome, Italy. https://en.wikipedia.org/wiki/Capitoline_Venus

Venus de Milo. (n.d.). [Statue]. Louvre, Paris France. https://collections.louvre.fr/ark:/53355/cl010277627

Duffy, M. (1987). *Cutting the ties that bind (heroes)* [Photograph]. https://artscouncil.emuseum.com/objects/80/cutting-the-ties-that-bind-heroes?ctx=99c4f3391b752390decdcb1eaaf3aae177431357&idx=0

Quinn, M. (2000). Helen Smith [Marble sculpture]. http://marcquinn.com/artworks/single/helen-smith

Quinn, M. (2005). *Alison Lapper pregnant* [Marble sculpture]. http://marcquinn.com/artworks/single/alison-lapper-pregnant

Tironi, E. (2023). *On the lake* [Collage]. https://kolajmagazine.com/content/content/collage-exhibitions/disability-pride/

Baharier, M. (2020). *Sue Elsegood* [Acrylic painting]. https://michellebaharier.co.uk/portraits

Lehrer, R. (1998). *Susan Nussbaum* [Acrylic on panel]. https://www.rivalehrerart.com/susan-nussbaum

Lehrer, R. (1997). *William Shannon* [Mixed media on paper]. https://www.rivalehrerart.com/william-shannon-1

Picasso, P. (1912). *Still-life with chair caning* [Collage]. https://www.pablopicasso.org/still-life-with-chair-caning.jsp

Höch, H. (1919). *Cut with the Dada kitchen knife through the last Weimar beer-belly cultural epoch in Germany* [Collage]. https://www.artsy.net/artwork/hannah-hoch-cut-with-the-dada-kitchen-knife-through-the-last-weimar-beer-belly-cultural-epoch-in-germany

Höch, H. (1920). *Das schöne Mädchen* [Collage]. https://www.artsy.net/artwork/hannah-hoch-das-schone-madchen-the-beautiful-girl

Brandt, M. (1926). *Pariser Impressionen* [Collage]. https://www.icp.org/exhibitions/tempo-tempo-the-bauhaus-photomontages-of-marianne-brandt

Rosler, M. (1966). *Pop art, or wallpaper* [Collage]. https://aperture.org/editorial/the-cutting-cleverness-of-martha-roslers-collages

Sterling, L. (1976). *Untitled* [Collage]. https://www.tate.org.uk/art/artworks/linder-untitled-t12501

Mutu, W. (2003). *Yo Mama* [Collage]. https://www.moma.org/artists/28097#fn:1

Marinetti, F. T. (1919). *Les Mots en Liberté Futuristes* [Futurist poem]. https://www.christies.com/en/lot/lot-6040189

Schwitters, K. (1924). *Merz 11* [Magazine cover]. https://www.moma.org/collection/works/217722

Tzara, T., & Picabia, F. (1920). *Bulletin Dada No.6* [Magazine cover]. https://www.foldvaribooks.com/pages/books/1879/tristan-tzara-francis-picabia/bulletin-dada-no-6

Tzara, T. (1918). *Bulletin* [Dada poem]. https://www.theartstory.org/artist/tzara-tristan/

Carson, D. (1993). *Mixed messages* [Magazine spread]. https://www.davidcarsondesign.com

Carson, D. (1994). *Is Techno dead?* [Magazine spread]. https://www.davidcarsondesign.com

George, T. (2023). *What is action research? | Definition & examples* [Graphic]. https://www.scribbr.com/methodology/action-research/

Ethics

As this work is autoethnographic and does not involve the participation of others, this project does not require ethics approval.

Acknowledgements

I would like to express my gratitude to my supervisors, George Hajian and Tatiana Tavares, for the support, feedback and advice given throughout the duration of this project. Without their encouragement to challenge myself, I would have been unable to complete this thesis.

Additionally, I would like to thank AUT University for providing the environment and resources to undertake this journey of research. Thank you to the lectures in communication design who have imparted their advice, and a special thanks to Fleur Williams in the Bindery for providing inspiration and helping realise my ideas.

Thank you to my family and friends who have provided a supportive environment and been shoulders to lean on throughout this experience. Especially my parents, who have always been encouraging me to pursue my passions and grow. Without their unconditional support, I would not have been able to complete this project.

Finally, I would like to express my admiration for disabled women who have been brave enough to share their stories. I have the utmost respect for all of these women and their bravery to voice their experiences, without which, I would not have had the courage to share my own.

Key Terms

Beauty ideals: This term describes Western beauty ideals of whiteness, thinness, youth, and able-bodiedness (Chiat, 2021; Dimitrov & Kroumpouzos, 2023; Mady et al., 2022; Poloskov & Tracey, 2013; Taub et al., 2003).

Disability: As defined by Berger (2013), disability is the inability to fulfil a personal or social essential task owing to an impairment or how society reacts to impairments. An impairment is “a biological or physiological condition” that involves the loss of physical, sensory, or cognitive ability (Berger, 2013, p. 6). Similarly, a physical disability is an impairment that can alter a person's appearance and be seen by others.

Introduction

Unfortunately, [disabled people] are almost everywhere stigmatized and disdained as inferior and ugly. But in the world of art, things are changing. In this one corner of the human universe, the one with the greatest claim to create and recognize beauty, people with disabilities are radiant.

Siebers (2008, p. 336)

Different Body is a practice-led research project that explores how perceptions and ideals around beauty might be challenged through a self-reflection of disabled experiences using publication design. The publication explores my self-acceptance journey, articulating my experiences with disability through collage and experimental typography. *Different Body* demonstrates how design can be a tool for exploring transformation through autoethnography, offering an experimental approach to design conventions. Experimental typography expresses the emotions experienced through stages, visually articulating personal feelings and presenting disabled perspectives.

Additionally, collage was used to portray the disabled body as being worthy of greater exploration and acceptance. Through the making process, collage also expresses the hidden feelings and experiences that surround my disability. The collages derived from images with pre-defined beauty ideals, transforming them into disabled figures to deconstruct and challenge perceptions of beauty. Through these techniques, *Different Body* aims to both present disabled experiences and empower disabled women, inspiring change around the way we view beauty and disability.

Exegesis Structure

In this exegesis, the contexts, methods, and design decisions surrounding the project are outlined as follows. Chapter 1 presents my experiences of struggling to conform to beauty ideals by positioning myself as the researcher. In Chapter 2, a review of knowledge of the four main contexts is provided. These include beauty ideals, representations of disability in art, collage and femmage, and experimental typography, discussing significant practitioners who have explored these contexts. Chapter 3 explains the research methodologies of autoethnography and action research, along with the methods employed throughout the project. Finally, Chapter 4 offers a critical reflection on the design decisions that informed the final artefact, *Different Body.*

Chapter 1.

Positioning of the Researcher

Positioning of the Researcher

It takes a lot to change the way you see your body. For most of my life, I hated mine.

I was born with amniotic band syndrome, which means my left arm stops just below my elbow, so I'm missing my left hand and half of my forearm.

I was the only person I knew who looked like me; no one in the media and no one at school did. I felt ostracised. I stood out like a sore thumb; my left arm was a glaring, ugly reminder that I was disabled. Normal people with two arms surrounded me. I could not escape it; my arm drew everyone's attention.

I was different.
I was a freak.
I was disabled, and I hated it.

I wanted to be anything but disabled.

I remember being stared at often. Crossing the road, a boy asks his mum what's wrong with me; he looks scared.

Another time, a different boy notices my arm through the windscreen while sitting in the car at a red light; he points at my arm. I don't even know how he saw me.

At a roller-skating rink, a girl spots me and screams. My mum had to coax me back to the rink after I cried in the bathroom. I didn't want to go back out there.

Another girl screams, "Ew, yuck!" while pointing at me on the playground.

I felt ugly; I wanted to hide.

A girl asks me what's wrong with me on the trampoline. I say I was born like that because I was born wrong.

I was born weird and ugly.

I used to lie awake at night and cry myself to sleep. I felt so deformed, so unwanted.

The feeling of hating my arm was suffocating. It made me anxious to leave the house; I never wanted anyone to see me because anyone who didn't know me thought I was strange. I used to pray to a god I didn't believe in that I would wake up one morning with two hands, that I would wake up and be pretty.

Of course, that never happened, so I would wake up and hide my arm.

I wore longer sleeves; I stood with my arm tucked behind my back in every photo. Sometimes, subconsciously, I still fall into those habits now.

Back then, I would have given anything not to be disabled.

Now, I am learning to love my body.

Through design, I have found my voice and explored these feelings. My work has taught me more about my relationship with my body than I ever thought possible. Researching and discovering the disabled community through my design projects has opened me to many new perspectives and shown me so many people who have experienced the same things.

But most importantly, it has taught me why I hated my body. I know now that society taught me to hate my disability. Every ad, TV show, movie, magazine, poster, and painting that refused to show disabled women taught me that disability was not beautiful.

Every piece of media carried that secret message that my body was not what the world wanted to see, that I should be ashamed of my arm and its appearance.

But I know now that I don't have to be ashamed. My arm is beautiful; it is different and not normal, but it is still beautiful. My disability has taught me so much that I would not change it for anything now.

It has been hard to get to this point. There has been so much to overcome in learning to love my body and disability. I still have a long way to go.

Some days, I am unsure how much my opinion of my body has changed. But there are more days than not when I can look in the mirror, and I am happy with the body that is reflected at me.

My body might not be perfect. It might not be shown in every magazine, but it is my body.

I often look back at my younger self, the girl who would've given anything not to be disabled, with sadness. It is difficult to think about how much she hated how she looked.

I wish I could show her how far we have already come.

I wish she could see the things I have learnt through design and how my work can celebrate disabled people in a way she never thought possible.

I wish she could see how I love my body now; maybe then she wouldn't have hated hers.

Maybe she might've even thought she was pretty.

I hope my work can reach other disabled women who feel like I did, so that I can show them that they are beautiful, like I wish someone could have done for me.

Chapter 2.

Contextual Review of Knowledge

Review of Contextual Knowledge

This chapter discusses the four key contexts that informed my project. These contexts, beauty ideals, representations of disability in art, collage and femmage, and experimental typography, have provided this project's background concepts and ideas. The practitioners and design techniques that have influenced and inspired ways of presenting emotions and disabled, feminist perspectives throughout *Different Body* are also discussed.

Beauty Ideals

In Western history, the ancient Greeks were the first to view the human body as beautiful[1] (Bahrani, 1996). Aphrodite, or more specifically, Praxiteles' *Aphrodite of Knidos* (Figure 2.1), was considered the ideal form for feminine beauty (Bahrani, 1996). Born from the Aegean Sea, Aphrodite (or Venus in ancient Rome), the goddess of feminine beauty, sex appeal and love, arrived as a perfect adult female (Marcovich, 1996). Her body was described as so flawless that Momus (the Greek god of reproach) died from envy on seeing her "perfect measurements and divine face" (Marcovich, 1996, p. 44).

Although Aphrodite was the goddess of feminine sex appeal, her form was not sculpted in a sexual manner until Praxiteles' *Aphrodite of Knidos* (Sönmez, 2023), which, Bahrani (1996) notes, was the first time Aphrodite was sculpted naked. By doing so, Praxiteles created the "definitive female canon of proportions", presenting us with the first "classical female beauty" and the ideal female form (Bahrani, 1996, pp. 3–4). Furthermore, Sönmez (2023, p. 110) affirms that the sculpture, with its "sexual attractiveness, grace and soft forms", established the depiction of the female form throughout ancient Greece and Western art[2] (Bahrani, 1996). Bahrani (1996) argues, that due to its further representation in Western art, the *Aphrodite of Knidos* became the desired standard of the female form, which is still ingrained in Western beauty ideals today.

Along with the influence of art, Dimitrov and Kroumpouzos (2023) regard the sociocultural environment as having a significant impact on modern beauty ideals. High exposure to certain features through media causes perceptions to alter in their favour (Bovet, 2018; Mady et al., 2022). In Western culture, there is a preference for slimmer figures due to the majority of media demonstrating thinness as a fundamental trait of female beauty (Bovet, 2018; Dimitrov & Kroumpouzos, 2023; Mady et al., 2022; Poloskov & Tracey, 2013).

Western fashion, film, and media have all played an integral role in shaping global beauty ideals and forcing Western perceptions of beauty, including whiteness, thinness, youth and able-bodiedness, on women worldwide, making them more desired globally (Chiat, 2021; Dimitrov & Kroumpouzos, 2023; Mady et al., 2022; Poloskov & Tracey, 2013; Taub et al., 2003; Wolf, 1991). This media exposure of Western beauty ideals results in women comparing their bodies to those presented in global media, altering perceptions of the average female figure and encouraging the internalisation of Western beauty ideals (Dimitrov & Kroumpouzos, 2023; Mady et al., 2022; Poloskov & Tracey, 2013). Consequently, this leads to an increase in female body dissatisfaction among women who are unable to meet these ideals (Poloskov & Tracey, 2013).

Women experience more pressure than men to conform to beauty ideals due to a greater emphasis on, and more critical judgement of, women's appearances, which contributes further to body dissatisfaction (Mady et al., 2022; Taub et al., 2003). Sontag (1975) writes that beauty is perceived as essential to a woman's character, while strength and competence are considered essential to a man's character. Throughout Western media, women's bodies are presented as sexual objects, which results in objectification and further reduces women to just their physical appearance (Rollero, 2013). This objectification contributes to the idea that a woman's self-worth is connected to her appearance, encouraging women to be concerned with their physical image (Rollero, 2013). Wolf's (1991, pp. 12–14) concept of the beauty myth indicates that society teaches women to believe that they "must want to embody [beauty]" and that a woman's identity "must be premised upon our 'beauty'".

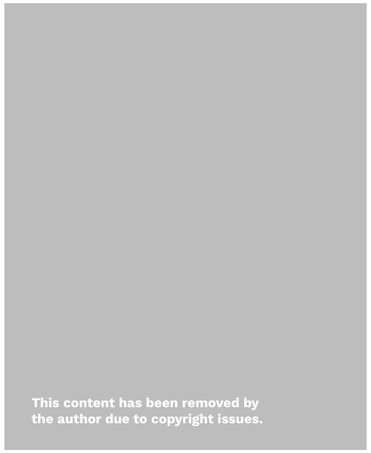
Sontag (1975, p. 119) also argues that "women are taught to see their bodies in parts, and to evaluate each part separately". Each body part is submitted to societal scrutiny and evaluated, as women are under constant pressure to "preen" themselves and achieve the perfect feminine appearance (Sontag, 1975, p. 119). These societal pressures result in women being examined by how closely they resemble beauty ideals, negatively altering their perceptions of their bodies (Mady et al., 2022; Wolf, 1991).

[1] Bahrani (1996, p. 4) explains that due to Western humanist tradition being rooted in classical Greece, Greek constructs have been classified in Western history as "essential truths". This means the belief that the Greeks first identified the human body as beautiful is not often challenged (Bahrani, 1996). What we have learnt from other cultures was also authored by the Greeks, which negatively portrayed the East and their ability to recognise beauty, placing Western art and culture as "superior" (Bahrani, 1996, p. 3).

[2] Praxiteles' sculpture influenced the creation of more nude Aphrodite statues (Sönmez, 2023), most notably the *Capitoline Venus* (Figure 2.2), which is a direct replica of the *Aphrodite of Knidos* (Bahrani, 1996). These forms were also often recreated in Christian art throughout the Renaissance (Bahrani, 1996).

Figure 2.1

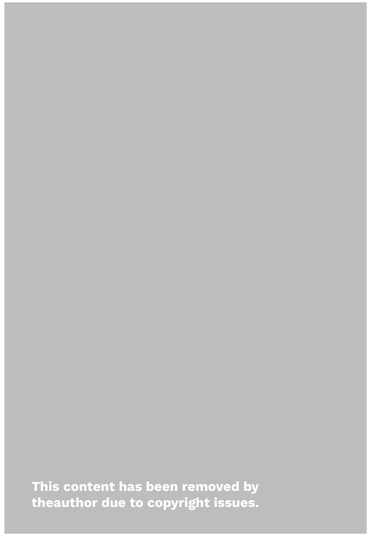
Aphrodite of Knidos



Note. This statue is a replica of Praxiteles' Aphrodite of Knidos, as the original statue did not survive.

Figure 2.2

Capitoline Venus



Disability and Body Dissatisfaction

Physically disabled women are affected even more by their inability to conform to beauty ideals than non-disabled women (Argyrides et al., 2023; Taub et al., 2003). Impairments and accommodating devices (e.g. wheelchairs, prosthetics, crutches and braces) adversely affect a disabled woman's ability to conform to beauty ideals, as their impact creates a different appearance that doesn't align with perceptions of beauty. Although this means that disabled women are incapable of meeting beauty ideals, they still internalise them. This significantly contributes to higher rates of body dissatisfaction, depression and anxiety among disabled women (Argyrides et al., 2023; Nosek et al., 2003; Taub et al., 2003).

In the study, 'Body Image among Women with Physical Disabilities' by Taub et al. (2003, p. 167), one disabled woman stated that being disabled "interferes with your ability to feel your femininity... what I feel makes a woman a woman". Another woman described the sound that her leg braces made when she walks as affecting her body image, "you think you're more weird looking" (Taub et al., 2003, p. 165). Eating disorders are also more common among disabled women so they can feel in control over some aspects of their appearance (Argyrides et al., 2023; Nosek et al., 2003; Taub et al., 2003). In Taub et al.'s (2003, p. 167) study, many disabled women complained about their inability to lose weight, with one woman stating she wanted to be "bone-thin", describing her body as "completely deformed"; another said, "I don't like my body... I just want to be thinner".

Body dissatisfaction causes disabled women to employ impression-management strategies to conceal their impairments or avoid social situations altogether (Argyrides et al., 2023; Taub et al., 2003). April Lockhart, a disabled influencer born without her left hand, used to conceal her disability under clothing or position herself in ways that her disability could not be seen (Tan, 2023). In Taub et al.'s (2003, p. 168) study, a woman explained that she purposefully sat away from her wheelchair to conceal her disability and appear normal, not as "a crippled body". Another woman who uses a walker described how she spends more time sitting in social situations as she feels she doesn't appear 'normal' while using her accommodating device, because she "doesn't have straight knees" (Taub et al., 2003, p. 169).

Although body positivity movements have developed to combat body dissatisfaction among women who are unable to meet beauty ideals, they often leave out disabled women (Chiat, 2021). Therefore, the pressures of conforming to beauty ideals and negative societal perceptions of disability, continue to cause a greater decrease in self-esteem among disabled women.

Representations of Disability in Art

Representations of disability in art focus on empowering disabled people through disability art and disability aesthetics. Disability art refers to the intended representation of disability in art by disabled people. It is the expression of disabled people's experiences through art (Barnes, 2003; Barnes & Mercer, 2001). Disability aesthetics, meanwhile, is a term coined by Siebers (2010) to theorise disability representation in art history. While disability representation may not have been constructed in the original art, it can now be viewed as such with a modern perspective (Siebers, 2010).

Disability Aesthetics

Siebers (2008, p. 330) argues that the *Venus de Milo* (Figure 2.3) is the "eternal standard of aesthetic and female beauty", even though the statue was discovered missing both arms. Arenas (2002) believes that undamaged statues cannot compete with the *Venus de Milo*'s classical beauty because they are not damaged enough. Similar to the *Aphrodite of Knidos* replica (Figure 2.1, p. 7), Siebers (2008) argues that it is the flaws that make these statues beautiful. But why, Siebers (2008, p. 331) asks, can we not view disabled people in the same "radiant beauty" we view the *Venus de Milo?*

Disability aesthetics celebrates beauty that, by conventional standards, appears broken (Siebers, 2010). Through disability aesthetics, art showing disability is viewed as more beautiful and places disabled people as equal in beauty to statues like the *Venus de Milo* (Siebers, 2010). Performance artist Mary Duffy was born without her arms and, when posed nude with draped cloth (Figure 2.4), claimed "her place alongside the *[Venus de Milo]* as a disabled beauty" (Siebers, 2008, p. 333). Artist Marc Quinn's collection, *Complete Marbles* (Figure 2.5), takes inspiration from traditional, broken marble statues, but his statues represent disabled people (Siebers, 2008). Siebers (2008) observes that these statues are beautiful because they depict disabled people. Most notably, Quinn's sculpture, *Alison Lapper Pregnant* (Figure 2.6) was displayed in Trafalgar Square, putting disabled bodies in pride of place in front of a large audience (Siebers, 2008). Alison Lapper, born without her arms and with foreshortened legs, had seen herself in the *Venus de Milo,* which helped her change her perception of her body (Lapper, 2005).

Siebers (2008) argues that the similarities between the *Venus de Milo* and Duffy and Lapper's bodies compels us to view disabled bodies as beautiful; the beauty of the *Venus de Milo* affirms the beauty of their bodies. However, this also changes how we view the *Venus de Milo,* as Siebers (2008, p. 334) explains, "We cannot see Duffy and Lapper without seeing the Venus, and we cannot see the Venus without seeing Duffy and Lapper".

Figure 2.3

Venus de Milo

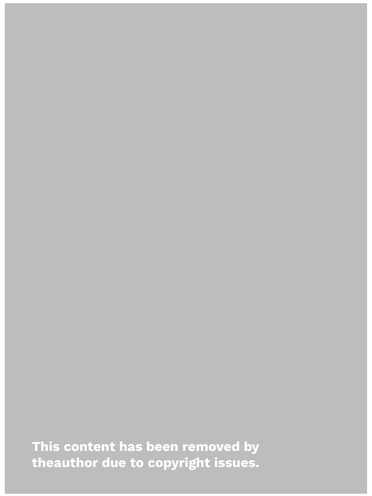


Figure 2.4

Cutting the Ties that Bind (Hereos), Mary Duffy

Figure 2.5

Helen Smith from Complete Marbles, Marc Quinn

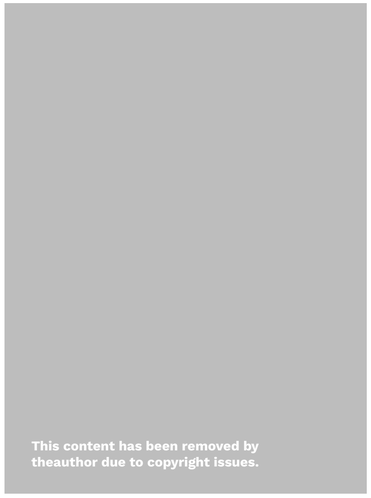
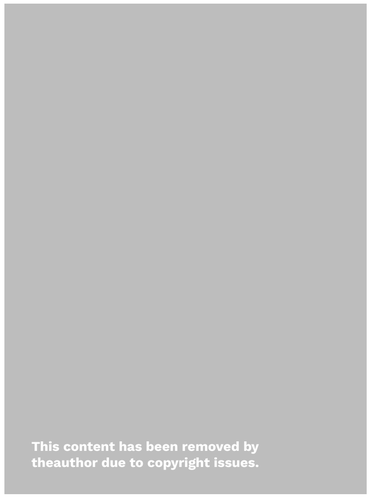


Figure 2.6

Alison Lapper Pregnant, Marc Quinn



Disability Art

Disability art draws on ideas developed by disability culture[3] to reveal the discrimination disabled people face, while simultaneously creating a positive identity and solidarity among disabled people through art (Barnes, 2003; Barnes & Mercer, 2001; Sutherland, 1989). Importantly, disability art needs to be distinguished from art therapy, as it infantilises disabled people (Barnes, 2003) and assumes they "have nothing to communicate" at all (Sutherland, 1989, p. 2). Barnes (2003, p. 8) explains that disability art is rather "all about communication" of disabled experiences.

The articulation and communication of disabled experiences through art can be seen in Emily Tironi's collages (Figure 2.7), which celebrate her disability (Disability Pride, 2023), and Michelle Baharier's portraits (Figure 2.8), which address discrimination (Baharier, n.d.). Both are disabled artists who, while addressing their lived experiences, present disability from a position of strength. Similarly, Riva Lehrer's collection, *Circle Stories,* includes portraits of disabled activists painted with "power and poise" (Ware, 2008, p. 567). Her portraits challenge "stereotypical disabled iconography" by removing medical imagery and highlighting the unique ways disabled people move (Figure 2.9) and their ambitions (Figure 2.10) (Ware, 2008, p. 573).

Disability art and its celebration of disabled lifestyles contribute to the development of disability culture. As Sutherland (1989, p. 2) explains, "our art feeds upon our politics, but also feeds back into it". Barnes and Mercer (2001) argue that disability art is vital to providing disabled people with empowerment and the ability to challenge societal perceptions of disability.

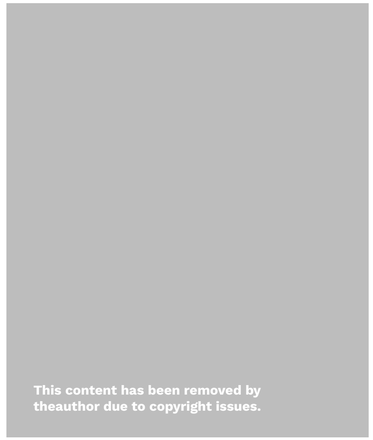
[3] Disability culture expresses the values of disabled people, activists and allies (Barnes, 2003). It empowers disabled people by accepting impairments, sharing experiences, and valuing disabled lifestyles (Barnes, 2003).

Figure 2.7

On the Lake, Emily Tironi

Figure 2.8

Sue Elsegood, Michelle Baharier



Note. Baharier's portrait, Sue Elsegood, depicts activist Sue Elsegood, who chained herself to buses in protest of disabled exclusion from public transport (Baharier, n.d.). Baharier collaged astronauts into the portrait to refer to Elsegood's words: "We can put people on the moon, but not disabled people on a bus" (Baharier, n.d.).

Figure 2.9

William Shannon, Riva Lehrer

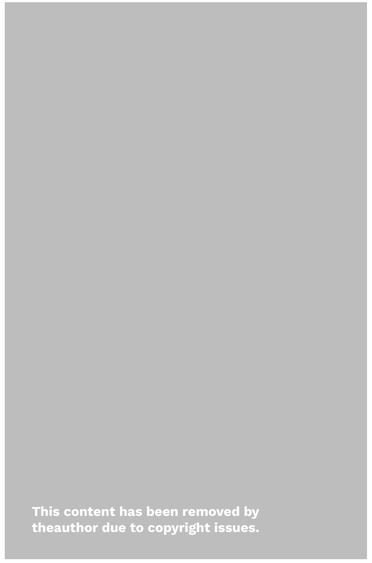


Figure 2.10

Susan Nussbaum, Riva Lehrer

Collage and Femmage

Originating from the French word collér, meaning to stick (Gorman et al., 2023), collage is the process of cutting and pasting found imagery or materials (Gallagher & Krohn, 2011; Gorman et al., 2023). Pablo Picasso and Georges Braque are often credited with creating the first collages in the 1910s (Gallagher & Krohn, 2011; Hopkins, 1997; Joyce, 1993). Picasso's *Still-Life With Chair Caning* (Figure 2.11) utilised an innovative blend of materials that Hopkins (1997, p. 5) argues "gave birth to the physical medium of a collage". However, Gallagher and Krohn (2011) suggest Braque was the first to stick materials to his works instead.

Through the Dada movement, collage and photomontage became more political and activist-focused (Barber, 2015; Drucker, 1994; McComb, 1988). Photomontages acted as a way to critique the politics of the Weimar Republic in 1918 Berlin and reject bourgeois culture (Barber, 2015; Joyce, 1993; McComb, 1988). Jordan (n.d., p. 1) described Dada collage as a way to "grasp what society could be rather than what it was". Specifically, Dadaist Hannah Höch explored this by celebrating the New Woman and portraying her feminist perspectives in her works (Barber, 2015; Cohen, 2019). One of her most notable collages, *Cut With the Dada Kitchen Knife Through the Last Weimar Beer-Belly Cultural Epoch in Germany* (Figure 2.12), mocks politicians, calls for a revolution and celebrates female achievements (Barber, 2015). Her feminist perspectives can also be observed clearly in her *Das schöne Mädchen* collage (Figure 2.13). This work depicts women as inventors and active contributors to society, while commenting on the objectification of women by placing a lightbulb on a woman's head (Afifi, 2013). While ignored or looked down upon by her male Dadaist peers, Höch is regarded as a pioneer in photomontage and inspired the work of femmage artists (Dillon, 2014).

Femmage, or feminist collage, was a term invented by Schapiro and Meyers (1977, p. 67) to describe all collage interpretations "practiced by women using traditional women's techniques". A work must meet at least half of Schapiro and Meyers' (1977) criteria to be considered femmage[4]. Although not explicitly defined as femmage, Höch's photomontages demonstrate the themes and methods explored in feminist collage. Höch's works "perform an original female point of view" (Toschi, 2013, p. 326). Collage artist Marianne Brandt does the same through her work (Toschi, 2013). Brandt's collages depicted public perceptions of women, while inserting her perspectives on society into the work (Toschi, 2013). Her collage, *Pariser Impressionen* (Figure 2.14), showcases Paris as a city where women had equal freedoms (Glueck, 2006) by incorporating the female figure in Parisian landscapes.

[4] According to Schapiro and Meyers (1977), a collage work must meet half of the following criteria: 1) it is done by a woman; 2) saving and collecting are important elements of the process; 3) scrap materials are essential to the making; 4) the work has a woman-life context; 5) some covert imagery is included in the work; 6) the work's theme speaks to an intimate audience; 7) it commemorates private or public events; 8) the perspective of the maker is reflected in the work; 9) the work includes drawing or handwriting throughout; 10) silhouetted images on materials are included in the work; 11) a narrative sequence is shown with recognisable images; 12) patterns are created from abstract forms; 13) photographs or printed matter are included in the work; and 14) the work has both a function and an aesthetic life.

Figure 2.11

Still-Life With Chair Caning, Pablo Picasso

This content has been removed by theauthor due to copyright issues.

Figure 2.12

Cut With the Dada Kitchen Knife Through the Last Weimar Beer-Belly Cultural Epoch in Germany, Hannah Höch

This content has been removed by theauthor due to copyright issues.

Note. In this collage, women are seen dancing and have more freedom than the men, whom Höch has made participate in 'nonsensical' activities (Barber, 2015). Politicians are kept small to appear less powerful and are surrounded by large machinery and words, signifying the Dada revolution (Barber, 2015).

Figure 2.13

Das schöne Mädchen, H. Höch

This content has been removed by theauthor due to copyright issues.

Figure 2.14

Pariser Impressionen, Marianne Brandt

This content has been removed by theauthor due to copyright issues.

Articulating personal perspectives is a prevalent theme among feminist collage artists. Martha Rosler's collection, *Body Beautiful, or Beauty Knows No Pain*, communicates a feminist interpretation of advertising and the female body (McKeon, 2023; Rosler, n.d.). The women in Rosler's works are "dismembered and rearranged" (McKeon, 2023) to convey her perspective on the "commodification of women's bodies" (Figure 2.15)(Rosler, n.d.). Linder Sterling juxtaposes imagery of the nude female body with other magazine content to comment on 'glamour'[5] (Figure 2.16)(Ellis-Petersen, 2015). Sterling's works deconstruct images from porn magazines to "burst that bubble of gorgeousness" presented by airbrushed magazine bodies (Ellis-Petersen, 2015). Disabled artist Emily Tironi celebrates disabled women through femmage (Figure 2.7)(Disability Pride, 2023), while Wangechi Mutu utilises collage to celebrate black femininity (Figure 2.17)(Tylcz, 2023). These femmage artists use collage to celebrate and represent those who, like them, are often less represented in mainstream art.

[5] Ellis-Petersen (2015) explains that in the 17th century, glamour described a magical technique witches used to seduce people. Back then, women accused of being glamourous or casting a glamour were burned at the stake (Ellis-Petersen, 2015). Today, Ellis-Petersen (2015) refers to glamour to describe how airbrushed images from media seduce the average consumer, describing glamour as inescapable in modern media.

Figure 2.15

Pop Art, or Wallpaper, Martha Rosler

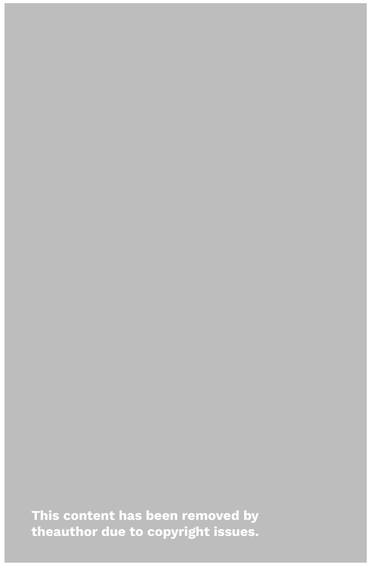


Figure 2.16

Untitled, Linder Sterling

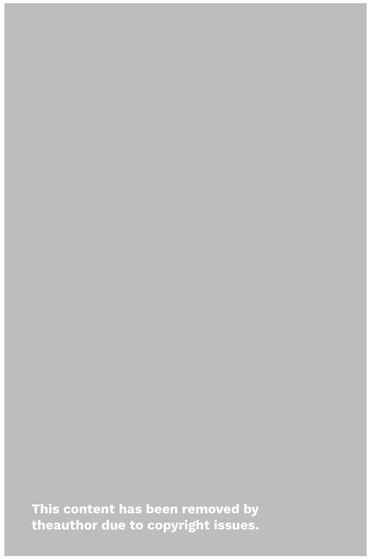


Figure 2.17

Yo Mama, Wangechi Mutu

Experimental Typography

Throughout *Different Body,* typography is used as a mode to express the deeper meaning of the text. The term ‘experimental typography’ is inspired by the work of futurists, Dadaists and contemporary designers who have used typography through form, layout, scale, rhythm, contrast, and structure to communicate ideas and emotions.

In his 1909 *Futurist Manifesto,* Filippo Tommaso Marinetti urged a revolution in art, literature and society (Bartram, 2005). Spencer (2004) believes that Marinetti’s manifesto was significant to the development of modern typography, as it defined a new art and design concept. Futurism aimed to create change in Italy, freeing it from its oppressive past and allowing Italy to compete with the industrial world (Rolo & Gomes, 2024; Spencer, 2004). Futurists saw the beauty in machines, which was reflected in their works by creating typographic compositions that expressed movement, speed, and revolution (Figure 2.18)(Meggs & Purvis, 2016; Rolo & Gomes, 2024; Spencer, 2004). Typography was expressive and rejected harmony, as futurists “demanded that the form should intensify the content” (Spencer, 2004, p. 15).

Inspired by the futurist’s expressive typography, Dadaists intended to break conventions and compositional rules through experimental type (McComb, 1988; Sylejmani, 2017). The Dada movement was born out of contempt for the “great slaughter” of World War I, officially beginning in Zurich in 1916 (Barber, 2015; J. Gallagher & Krohn, 2011, p. 5). Dadaists rejected conventions of traditional art (McComb, 1988; Wang, 2023), creating anti-art that intended to confront society with “its own ugly face” (Gallagher & Krohn, 2011, p. 5). They believed there were “no rules to follow in the world” (Wang, 2023, p. 49), and their work reflected this. Spencer (2004) notes that contrast was important in Dada and was achieved by combining a wide range of type that was unique in weight, size and design (Figure 2.19). Compositions also moved away from “symmetry and horizontality” (Spencer, 2004, p. 60), utilising diagonals and the intersection of type (Figure 2.20, p. 14)(McComb, 1988; Spencer, 2004; Sylejmani, 2017).

Figure 2.18

Les Mots en Liberté Futuristes, Filippo Tommaso Marinetti

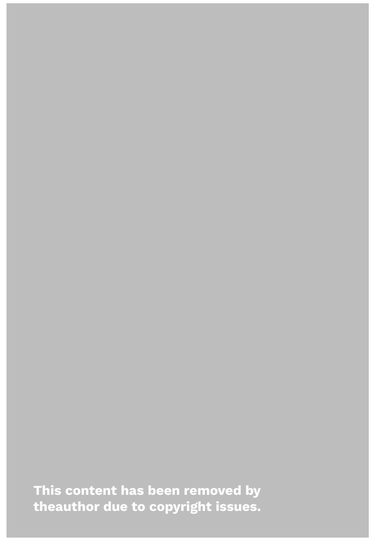
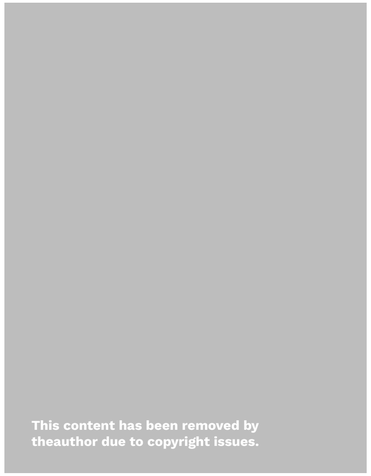


Figure 2.19

Merz 11 Cover Page, Kurt Schwitters



Dadaist Tristan Tzara used type to investigate the functions of language, both socially and culturally (Drucker, 1994). He aimed to criticise the “unquestioned system” of language by making poetry from existing type, which resulted in his work often taking on a “scrapbook sense of order” (Drucker, 1994, pp. 195–204). His work *Bulletin* (Figure 2.21) created poetry by crafting multiple articles with different typographic treatments into one work (Drucker, 1994). Tzara’s work for the Dada magazine (Figures 2.20 and 2.21) also had this eclectic quality, with the publication having no unified voice (Drucker, 1994). Drucker (1994, p. 201) describes the Dada magazine as an “assemblage of different bits and pieces”, almost like a collage of type.

Later in the 1990s, designer David Carson’s work rejected traditional typographical conventions and grid and hierarchy rules (Meggs & Purvis, 2016; Turgut, 2017). Carson argues that his compositions were created with emotion and intuition, choosing to express a subject with unique typography (Figure 2.22)(Blackwell, 1996; Meggs & Purvis, 2016). His works challenge readability by arranging sentences in expressive structures, cutting up words, overlapping type and ignoring legibility criteria (Figure 2.23)(Meggs & Purvis, 2016; Turgut, 2017). However, his compositions pay attention to the subject matter and arise from the message of the writing (Meggs & Purvis, 2016). Carson aims to communicate with readers, creating compositions that connect and express the emotion of the text by collaging typography and image together (Kleinpeter, 2010).

Figure 2.20

Bulletin Dada No. 6, Tristan Tzara and Francis Picabia

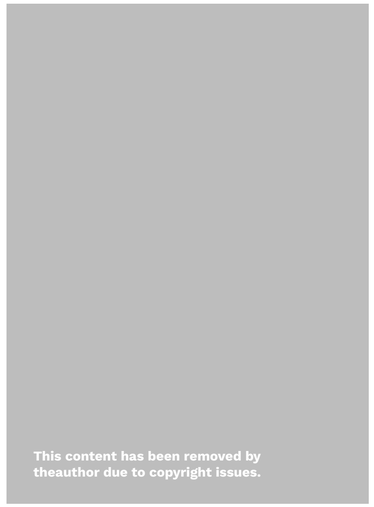


Figure 2.21

Bulletin, Tristan Tzara

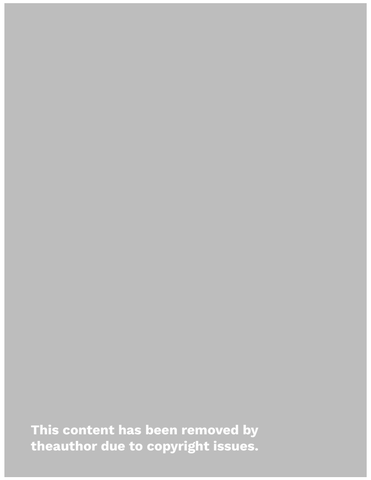


Figure 2.22

Raygun Magazine Spread, Mixed Messages, David Carson

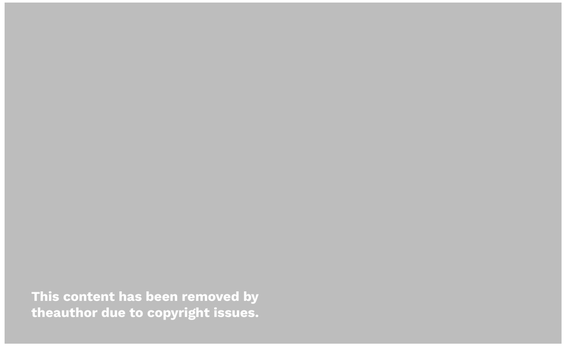
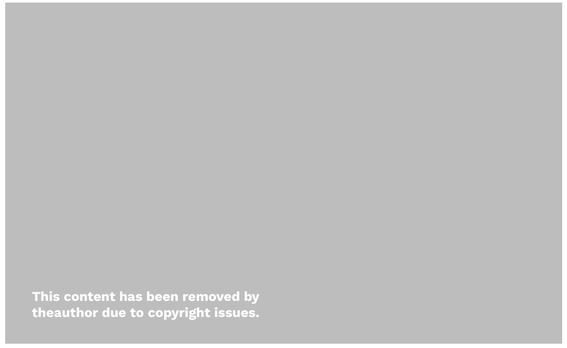


Figure 2.23

Raygun Magazine Spread, Is Techno Dead?, David Carson



Chapter 3.

Research Design

Research Design

This chapter outlines the methodologies employed throughout this project. The research adopted an autoethnographic approach, combined with an adapted form of action research framework, to support the creative development of the project. Through this lens, this chapter discusses the project's progression through the methods of project ideation, collage inquiry, experimentation, and production, reflecting on how each method informed the design process.

Autoethnography and Action Research

Autoethnography draws on the researcher's lived experiences, alongside their research, as "a way to include the researcher's experience and insights more directly" into their research by connecting their identity, background, culture, emotions, and values with societal issues (Ellis et al., 2011; Poulos, 2021, p. 4; Tracy, 2013). It recognises how a researcher's personal experience can shape a project and encourages emotional and subjective research (Ellis et al., 2011). In this research, applying personal experiences supported the exploration of different perspectives by presenting knowledge from minority groups, including disabled experiences (Ellis et al., 2011). Autoethnography enabled me to consider my disabled experiences and their impact on me in relation to this project through self-reflexivity (Poulos, 2021; Tracy, 2013).

Along with autoethnography, I employed action research processes to guide the project through a circular process of planning, acting, observing, and reflecting (Figure 3.1)(Swann, 2002). In this cycle, the researcher moves through each stage, repeating the cycle until an ideal conclusion is reached. Action research's process of multiple cycles is similar to the typical design process, as noted by Swann (2002, p. 56), who explains that "design seldom takes place as a single flash of inspiration". In action research, several cycles are employed to evaluate, develop and finalise a design (Swann, 2002). Using the structure of action research as a guideline (Figure 3.1), I employed a similar circular process, bringing in the method of reflective journalling (from autoethnography) with an adapted action research cycle through methods of planning, action, analysis and conclusion to fit my way of working (Figure 3.2). This process followed the flexibility and circular structure of action research, allowing me to move through the stages in a non-linear manner and to repeat processes when necessary.

Figure 3.1

Action Research Cycle

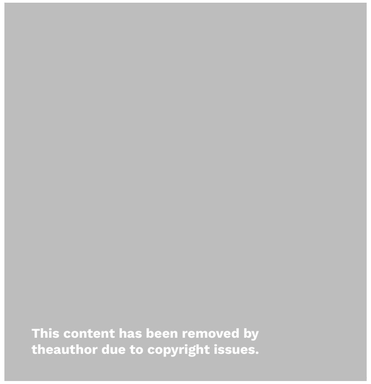
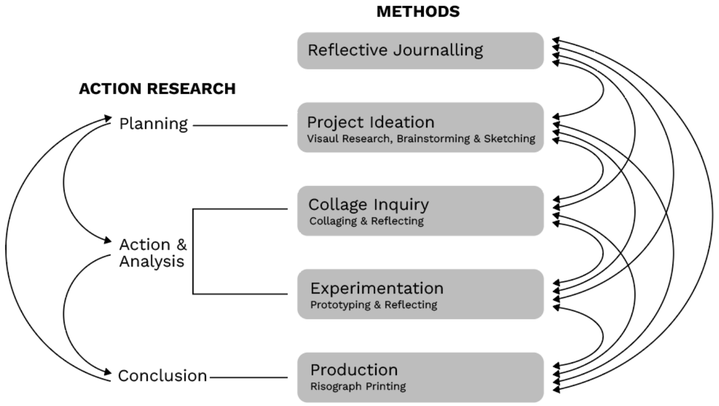


Figure 3.2

The Adapted Action Research Process



Note. Based on Figure 3.1, I employed an adapted action research process that was non-linear and circular. My process integrates reflective journalling, the key method of autoethnography, with the stages from action research.

Methods

Through a series of methods, the research employed a circular process through reflective journalling, project ideation, collage inquiry, experimentation and production. Project ideation is a planning phase, using mood-boards, brainstorms and sketches to aid in idea generation. Collage inquiry and experimentation are both action and analysis methods, that allowed me to use action to create collages and experiment with prototypes before analysing my work through reflections. Finally, production involved printing the final publication using a risograph printer.

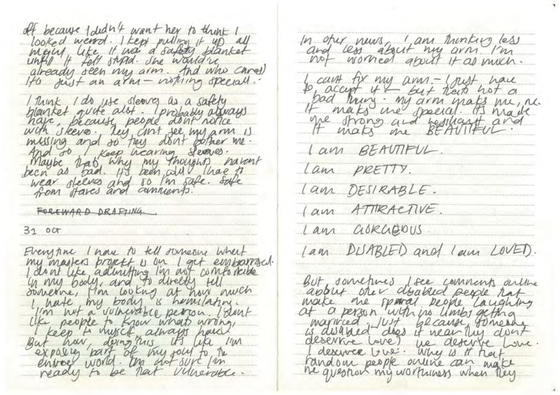
Reflective Journalling

The key method of autoethnography is reflective writing, with the primary tool of an autoethnographer being a journal or diary (Ellis et al., 2011; Munro, 2011; Poulos, 2021). Poulos (2021) elaborates that journals can invoke discovery through self-reflexivity by recording lived experiences. In this project, autoethnographic reflection through journal writing was a method I used heavily throughout my research process, allowing me to unpack and connect personal experiences to be analysed and interpreted alongside my research (Figure 3.3). Journalling became a place for recording and reflecting on experiences, both before and during my research.

Alaszewski (2006) argues that journals or diaries can be useful for capturing and researching suffering narratives, which has often been my journal's primary function. As disabled people often experience discrimination based on appearance (Harris, 2019), I have been able to reflect on the negative interactions I experienced. Journalling has allowed me to process the emotions that accompany these experiences, giving me an outlet to reflect on my experiences of disability and suffering in connection with my research. Through writing, I was able to better understand my relationship with my body and disability, by capturing my journey of self-acceptance. Journals are regarded by Alaszewski (2006, p. 44) as “documents of life”. The events and emotions a writer chooses to include in their journal can reveal what is considered crucial to them (Alaszewski, 2006). The experiences that I decided to record and analyse indicated what I found most significant in developing a more positive relationship with my body and disability. This made it easier to understand and highlight influential moments in my journey of self-acceptance that could be incorporated and crafted into my design outcome and further my research.

Figure 3.3

Autoethnographic Reflections



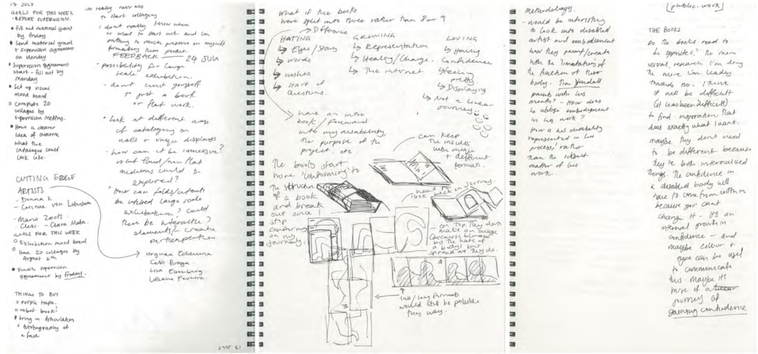
Note. A scan from my journal showing how I recorded different experiences and interactions. I would reflect on both negative and positive interactions, such as comments people made or questions people asked that triggered emotional responses and media I consumed, that prompted reflective discussions.

A journal can also be used to capture the design process by detailing developments that occur throughout the project (Munro, 2011). For my journalling process, I utilised a workbook (Figure 3.4) and a blog (Figure 3.5) to record my thoughts throughout the design process. This form of journalling encourages a “reflective strategy”, which I used to record reflections and decision-making as they unfolded (Munro, 2011, p. 162). A reflective journal can enhance personal development, benefitting the researcher by providing a method for discovery and learning through reflecting on the design process (Alaszewski, 2006).

My workbook acted as a physical tool for brainstorming, sketching, and note-taking, where I could record ideas or note down feedback freely. Notes were recorded messily to then be synthesised on my blog, which acted as a depository to capture all aspects of my design process. On the blog, I photographed, annotated and evaluated my work and discoveries through reflection on action, an analytical process that takes place after a method has been used (Mäkelä & Nimkulrat, 2011, p.8). This documentation was important, as it supported my reflections and allowed for “greater objectivity and critical subjectivity” (Mäkelä & Nimkulrat, 2011, p. 2). Through these reflections, I was able to develop my design process, analyse my ideas further, and unpack the emotional experience of undertaking such personal research.

Figure 3.4

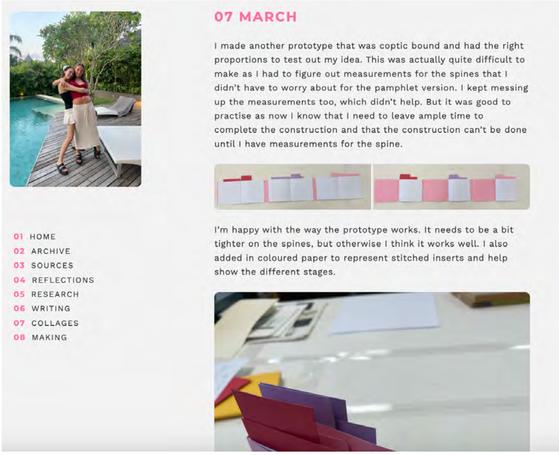
Design Process Workbook



Note. Scans from my design process workbook which was used to capture all the physical and analogue elements of my design process, including sketches, brainstorms, notes, and reflections.

Figure 3.5

Design Process Blog



Note. My design process blog was utilised to reflect on and evaluate design decisions. In it, I detailed lengthy reflections, research, and digital aspects of the design process. This blog was also used as a tool to document every aspect of my research process and acted as a depository where I could upload photos and videos of prototypes, collages, and the making process.

Project Ideation

Based on the first stage of action research, project ideation was the planning phase and generally took place at the beginning. Often regarded as design ideation, project ideation involves generating, exploring, and developing ideas (Jonson, 2005). At this stage, divergent thinking was essential in generating a wide range of ideas; it is regarded by Yilmaz and Daly (2016) as a significant factor for success. Visual researching, brainstorming, and sketching methods were employed to aid in divergent thinking and project ideation.

The collection, curation and documentation of visual research were “documents for making artefacts” (Mäkelä & Nimkulrat, 2011, p. 8). These documents provide a researcher with inspiration and themes for the making process, helping forge a path for the researcher (Mäkelä & Nimkulrat, 2011). Through my visual research, design inspiration and artist models were collated to create annotated mood-boards (Figure 3.6). Matthews and Wensveen (2014, p. 263) describe mood-boards as “aids to the designers’ imagination”; my mood-boards gave me visual inspiration for all aspects of my work. They acted as live documents and were ever-changing and constantly updated to reflect the research undertaken and the visual direction for my making. Inspiration was annotated to reflect my learning and aid in idea generation.

Project ideation also included brainstorming and sketching, which I recorded in my workbook (Figure 3.7). Jonson (2005, p. 621) regards words as “fundamental” to processing thoughts and the “prime mover” for getting a project started. I used brainstorming and word-maps to aid me in divergent thinking. This provided me with ways to generate unique, innovative ideas (Yilmaz & Daly, 2016). These methods were paired with sketching to assist in understanding and developing new ideas.

Sketching is a key conceptual tool and is also argued by Gallagher (2017) as being central to design thinking, due to its ability to encourage quick idea generation. It was a key method in my process for visualising and constructing ideas in physical forms, which as Dinar et al. (2015) note, is the advantage of sketching. I sketched spread layouts and prototypes alongside brainstorms, so that sketches could be expanded upon through annotations and notes. These sketches provided me with visual references for making in the later stages of the project (Dinar et al., 2015).

Once an extensive range of ideas had been explored, convergent thinking was used to evaluate brainstorms and sketches to ensure that I would only develop the best of my ideas (Yilmaz & Daly, 2016). Convergent thinking relies on existing knowledge (Yilmaz & Daly, 2016) and draws on my experience as a designer to understand what ideas work best. Through this process of project ideation, I moved non-linearly through the methods and thinking processes referred to above. Once I had selected ideas through convergent thinking, divergent thinking was employed again through further brainstorming to seek new possibilities. This process was repeated several times, with ideas undergoing multiple evaluations to determine the project's direction. Yilmaz and Daly (2016) regard convergent thinking as essential in evaluating ideas; it helped me establish the direction for my project's action and analysis stages.

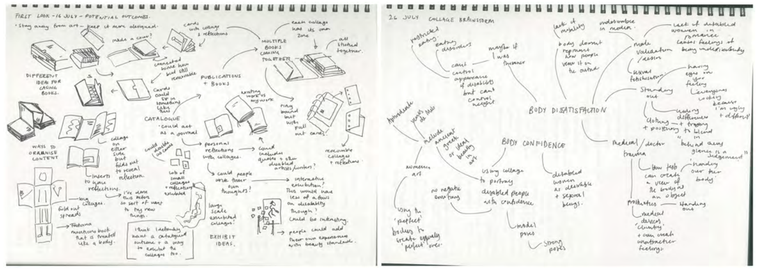
Figure 3.6

Visual Research

Note. Physical and digital mood-boards were used to gather design inspiration throughout the project. I curated these from artist research and inspiration for physical outcomes, collages and publication design, and either physically annotated them or expanded upon the visual ideas on my blog. I collated multiple mood boards as the design direction shifted and had mood-boards that explored different aspects, including mood-boards for collage and disabled artists, publication design and construction, typography, and publication layout.

Figure 3.7

Brainstorms and Sketches



Note. Scans from my design process workbook of different brainstorms and sketches that aided in divergent thinking and idea generation.

Collage Inquiry

The next phase of my process was collage inquiry (Figure 3.8). Collage inquiry is a method that includes the impulsive use of collage to convey personal interpretations and thoughts to aid in research (Butler-Kisber, 2008; Davis, 2008). Collage offers a researcher new ways of understanding oneself and their research through incomplete, embodied, multi-vocal, and non-linear representations, which can be used to subconsciously integrate the researcher's identity and values, allowing for the discovery of new assumptions, ideas or meanings (Butler-Kisber, 2008; Cambre, 2013; Davis, 2008; Haworth, 1997). Butler-Kisber (2008) writes, "images enable meaning to travel in ways that words cannot". When paired with autoethnography, collage inquiry allowed me to construct unique representations of lived experiences through embodied practices, revealing new understandings of myself and the research process.

Utilising collage allowed me to think through my hands and make intuitively, letting subconscious feelings come to light. For the collaging, I collected second-hand books and magazines that contributed to enforcing beauty ideals. These included fashion, classical art, beauty, modelling, and film books and magazines that have helped influence and enforce Western perceptions of beauty on women. To rip, deconstruct and rearrange these images to represent disabled bodies or experiences made me feel like I was physically disrupting concepts of beauty ideals. It was therapeutic to take images that have defined beauty and turn them into bodies that have been excluded from perceptions of ideal beauty. Images that had once told me that my body was not beautiful were now being used to create representations of bodies like mine (Figure 3.9).

Figure 3.8

Collage Inquiry

Note. This is studio space where I created my collages. My space was often messy, with lots of paper scraps, cut-outs and book pages to create with.

Figure 3.9

Collages of Disabled Bodies

Note. These collages took existing images from magazines and books that were about female beauty and enforced beauty ideals, and turned them into silhouettes of disabled bodies.

Through intuitive making, I was also able to ‘let go’ and communicate my experiences of disability in unique ways that would have otherwise remained undiscovered. It is this “ceding of control” through collage that Cambre (2013, p. 74) argues is essential to the making process. I was able to unpack the negative feelings that I had surrounding my disability and had been previously unable to communicate with words (Figure 3.10). Letting my hand and arm lead the way, I pulled up subconscious feelings about my body and visualised them through collage. This embodied practice was essential to healing my relationship with my body, helping me to understand the inner suffering I had experienced as a disabled woman.

During this intuitive process, I evaluated collage work in the moment while reflecting in action, which represents a practitioner’s tacit understanding and ability to recognise a “bad fit” while making (Schön, 1991, p. 52). Documenting my reflections and thoughts during this making was vital, as it captured the “experiential knowledge” and outlined what I had learnt from my experiments (Mäkelä & Nimkulrat, 2011, p. 2). Collages were reflected on to understand which ones were able to portray my experiences of disability or correctly represent disabled appearances.

Figure 3.10

Collages of Disabled Experiences

Note. These collages came about during intuitive making and often communicated experiences that I couldn’t communicate with words. Because of this subconscious making, collages weren’t always clear about what they communicated and had to be refined to make sure the ideas they were communicating were clearer.

Experimentation

Once new understandings had emerged through collage inquiry, I began refining and developing ideas through the experimentation of prototypes. Prototypes are the “physical embodiments” of ideas and help test an artefact's function, materiality and visual appearance (Matthews & Wensveen, 2014, p. 268). Throughout this project, prototypes often took the form of print tests, book formats, and physical publications. Because my research aimed to challenge traditional beauty ideals, the traditional format of a publication was also challenged to align with the values of this project. I began prototyping by exploring unique formats (Figure 3.11) and testing different paper stocks, sizing, and binding techniques. Creating prototypes gave me an understanding of how far I could push the conventions of a publication without it becoming unrecognisable.

From there, I learnt that I needed to refine my explorations to become more intentional. I explored publication design with the collages and written content to test different layouts, colour schemes, typography, placement, physical construction, paper stock, print methods and narrative structure (Figure 3.12). The prototypes explored different layouts that were too overwhelming, dark, or murky because I was so wrapped up in reliving my own experiences that, at times, it was hard to see that the work was becoming unintelligible. I had forgotten was that not every bad interaction about my disability happened right after the other; there were gaps and times when my thoughts were quiet. Taking the work off the digital screen and creating a prototype allowed me to evaluate and analyse ideas in their physical form, while at the same time understanding their scale and materiality to decide where to go next.

Figure 3.11

Physical Format Prototypes

Note. I started off by creating prototypes that tested the physical format of a publication by creating books that used unique paper stocks, sizes, and colours, with parts that could fold out or with ripped edges. I learnt from these that I was pushing the conventions of a publication too far and needed to refine these designs with intention. The publications were too messy and appeared as a collection of scraps, instead of challenging publication conventions.

Figure 3.12

Layout Prototypes

Note. I created multiple prototypes to test different aspects of the design, which were presented in critique sessions. These prototypes were used to test layout, typography collage placement, risograph printing and colour, in hopes that nailing down a design direction would provide context for the format. I used post-it notes to record feedback for certain spreads and reflected on feedback on my blog.

Prototypes were discussed with peers and other designers to understand better the workings of a prototype and whether the work was clearly communicating my journey of self-acceptance and disabled experiences to a non-disabled audience (Figures 3.12, p. 22, & 3.13). Stappers (2013) explains that prototypes allow a researcher to explore and test outcomes and are equally about failing and altering project directions as they are about proving and validating ideas. Often, a prototype's failures were discussed during feedback more than its successes to help progress the project. These discussions led to significant turning points in my research and design, as the evaluation of prototypes by myself and others helped discern what was and wasn't working. After making discoveries through prototyping, I often returned to collaging or project ideation to develop ideas and moved through the stages non-linearly before moving on to the production phase.

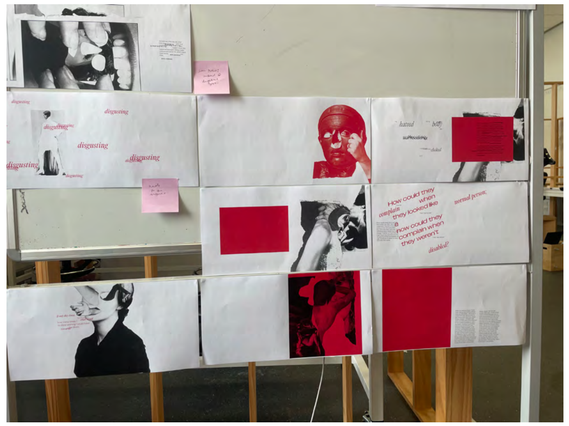
Production

The last phase of the project is production, involving printing the publication. *Different Body* uses risograph printing to implement bright colours throughout the work and achieve textured collage prints.

Risograph is a manual printing process that creates unique, imperfect prints where no two prints are identical (Thomas, 2015). Print registration and ink intensity are seldom perfect, but imperfections are embraced through the risograph (Thomas, 2015). It acts as a tool for the designer to involve themselves in the making process, drawing and layering with the machine (Thomas, 2015). The risograph's ability to produce unique, imperfect prints supports the project's intention to challenge traditional conventions in printmaking techniques and concepts of beauty. The soy-based, bright inks highlight the materiality of paper stocks, adding grain textures and blurring image detail and sharpness (Thomas, 2015). These textural qualities create "dramatic contrast" and visual depth through ink layering (Thomas, 2015, p. 97). Textures and imperfect prints are embraced through this process, as the layering of inks and bright colours creates unique spreads. Each publication produced is distinct from the others, communicating that there is beauty in imperfections and differences.

Figure 3.13

Feedback



Note. This is a feedback session with other designers, where my spreads were pinned up and critiqued. Feedback was noted and pinned up alongside the spreads.

Chapter 3.

Critical Commentary

Critical Commentary

This chapter discusses how the stages of self-acceptance defined by Cooper (2011) and Frenz (2017) have informed the structure of the publication and, consequently, the design decisions surrounding publication design, typography, and collage.

The Stages of Self-Acceptance and Publication Structure

Cooper (2011) and Frenz (2017) argue that there are typically four stages of self-acceptance: resistance, resignation, acceptance and embrace. Cooper (2011) explains that the journey of self-acceptance begins with the prelude of denial, the inability to recognise that there is a problem with how someone views their body before they can begin their self-acceptance journey. First, the individual resists the situation; secondly, it is acknowledged through resignation; nothing can be done, and the individual is unhappy that they are stuck (Cooper, 2011; Frenz, 2017). In the third stage, the problem can be accepted without an emotional reaction and, instead, with an openness to what could come next (Cooper, 2011; Frenz, 2017). Finally, the fourth stage embraces the experiences to come; learning to accept oneself is perceived as a valuable experience to embrace the journey and learn from it (Cooper, 2011; Frenz, 2017).

Through reflective journalling, I discovered that my journey of self-acceptance was not linear or as well defined as the stages described by Cooper (2011) and Frenz (2017). It was often fluid, where stages were experienced in quick succession; during my reflections, I realised that I would be trying to resist the fact that I was disabled while recognising that there was nothing I could do to change my body. To fit this fluid journey, the publication was designed into three stages or sections, instead of four, that were called *Hating, Growing,* and *Loving*. Upon opening the publication, the reader finds a prelude that introduces my disability and details my experience with denial. This aimed to reflect my resistance to disability and my denial of accepting my difference.

In terms of structure, these three sections are held together by an interconnected cover to further unravel the publication (Figure 4.1). The sections appear in chronological order, each talking to a different stage of my life, from childhood to growing up and finally embracing my disability as a young adult. However, the interconnected placement allows for each chapter to be read simultaneously. Sections can be flipped through together, with designs spanning the length of all three spreads, creating large images or visuals connecting feelings or experiences from past and present[6]. Implementing an interconnected structure created a strategy for articulating thought patterns and emotional links between experiences that occurred throughout the different stages of acceptance. The format demonstrates a sense of fluidity and the reality and the idea that embracing disability still includes negative experiences.

The first section of the publication, *Hating,* discusses the combined stages of resistance and resignation. *Hating* articulates how I resisted my disability; the negative experiences, difficult interactions, and the emotional experience of resigning myself to being disabled[7]. In Section 2, *Growing,* design decisions were implemented to present the development of resignation into acceptance. Throughout *Growing,* the experience of learning to explore disability incited a period of growth where, as a designer, I was able to accept disability and open myself up to the experiences of other disabled women. This section critiques the impact of beauty ideals on my relationship with my body; however, relationships, outside opinions and societal perceptions still impacted my self-worth. Accordingly, this section continues to articulate negative experiences, interactions and emotions[8].

Section 3, *Loving,* represents my present stage, using typography and layout design to break traditional conventions to express the embracing of difference and the journey ahead[9]. This section is more reflective and positive, discussing my journey so far, detailing my emotions and experiences encountered while undertaking this project and, through autoethnographic reflection, how I have grown to view myself as beautiful. This section is left open-ended, as I am still currently on this journey of embracing disability.

[6] My memories of disability are interconnected; sometimes, I would face an interaction that immediately transported me back to feeling the raw hatred I had for my body at 12 years old, or I am reminded of the growth I underwent as an 18-year-old.

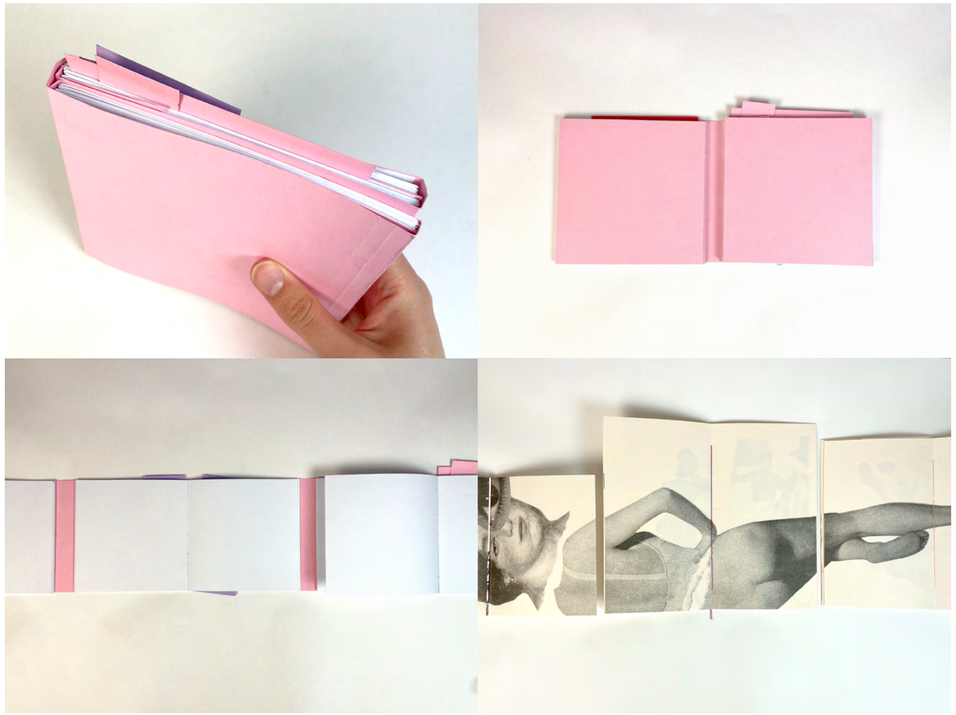
[7] When I was young, I thought that my disability made me unlovable and there was nothing I could do to fix that. A perspective I held well into my teenage years. Therefore, I was often angry and frustrated with the cards that I had been dealt, believing that if I were not disabled, my life would change drastically for the better. Interactions at this time were overwhelmingly negative, with people expressing their opinions or confusion surrounding my body freely. These questions and comments would repeat in my head until it felt like they were the only things I could hear. I was often incredibly overwhelmed and upset.

[8] I still encounter people who don't understand my disability, forcing me to believe that I was not beautiful. Understanding why I had internalised these thoughts did not make it easier to reverse them, and I spent a lot of my late teens overwhelmed and frustrated with my negative opinion of my body.

[9] To embrace a journey means embracing negative experiences, so the negative interactions that I experienced throughout this project are reflected on and looked at from a lens of learning; they are unpacked before the emotions can ferment, and the anger is slipped out.

Figure 4.1

Publication Format



Note. This earlier prototype showcases how the interconnected publication functions and how all sections can be read and opened simultaneously. Sections are connected to one another by the long cover. When folded, the cover wraps around the sections, keeping them together as one story. When unravelled, the sections lie side by side to allow for the connected reading of large spreads.

Publication Design

The unique format of the publication was additionally created to challenge traditional conventions of book design, through expressive typography and a fluid, connected format. Telling my experiences of disability through traditional conventions of book design and typography that prioritise readability and practicality (Hendel, 2013; McComb, 1988) would not make sense.

To be disabled is to go against traditional conventions of what we expect a person to look like. To call my disabled body beautiful challenges concepts of ideal beauty. Even existing as a disabled person is to challenge what it means to be normal; my disability may not be normal for everyone, but it is my normal. Through creative practice, I discuss my body's story as neither typical nor linear and legible; it is interconnected, fluid and expressive. To confine my journey to the traditional conventions of a book would be to confine my story and body to ideals it cannot fit into. Therefore, the interconnected publication format and breaking of traditional layout conventions support the project's intention to challenge perceptions of beauty.

Throughout *Hating,* layout conventions are restricted, demonstrating my struggle with trying to fit in with non-disabled people and resist my disability. This section itself is shorter in page size to reflect how confined I felt, believing that the only way I could be happy was if I were normal.

In contrast, the layout in *Growing* slowly breaks from typical conventions, with type breaking grids and ignoring margins, as I break away from trying to confine my body to beauty ideals. The page size has increased to reflect this mental growth, demonstrating how no longer limiting myself has given me more space to grow and allows me to include other perspectives.

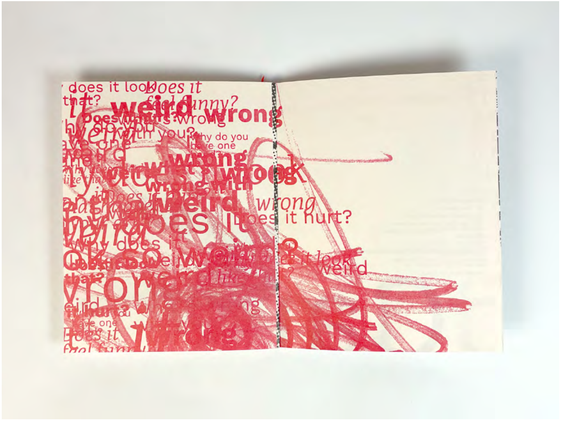
The confident tone throughout *Loving* is reflected by breaking layout conventions entirely, by disrupting grids and margins without insecurity. The publication is not as tall as *Growing,* as I have explored disability and become comfortable in myself. I do not need to be overly outspoken or loud to be confident in my body.

Throughout the sections, colour was used to further visualise an emotional experience. The inclusion of bright red from the risograph printer in *Hating* reinforces feelings of anger towards my body (Figure 4.2), highlighting specific phrases or images that caused tension and signified hatred, while in *Loving,* pink risograph printing represents newfound confidence through love and inclusion (Figure 4.3), highlighting my confident voice.

In *Growing,* colour was used to bridge between sections. Moving away from an angry red and towards pink and love, purple represents curiosity and growth from occasional anger and sadness towards confidence. In this section, colour is softer and calmer, as my thoughts were less angry but quieter and more questioning. I wanted to discover more about disability and my body, and purple represents a step towards accepting and embracing.

Figure 4.2

Earlier Prototype of Red Risograph



Note. Red risograph printing has been used to express the anger and hateful emotions detailed in *Hating.*

Figure 4.3

Earlier Prototype of Pink Risograph

Note. Throughout *Loving,* pink risograph printing is used to express feelings of love towards disabled women and indicate inclusion and acceptance of difference.

Experimental Typography

Inspired by futurist, Dadaist and contemporary designers, typography was used as a mode of expression. As per these designers, typography is explored as a means to “intensify the content” (Spencer, 2004, p. 15), disrupting harmony, traditional compositional conventions and legibility through combining and contrasting typography of different weights, sizes and designs (McComb, 1988; Meggs & Purvis, 2016; Spencer, 2004; Sylejmani, 2017; Turgut, 2017).

To express the frustration of negative emotions throughout *Hating,* typography is bold, heavy, layered, and overlapping to create dark masses of hateful thoughts (Figure 4.4)(Spiekermann, 2022). Typography was used to present loud thoughts that often felt like they were screaming from inside my head. But as these emotions were so strong, they made many of my thoughts murky and unreadable[10].

Negative space was used to break between darker and heavier spreads to establish a rhythm between loud, angry thoughts and quiet, sad thoughts. Times when thoughts were sadder and softer, which often reflect times I was trapped inside my head, are presented through paired back spreads with negative space and smaller type. This provides space for the reader to understand the range of emotions, from loud anger to quiet sadness, that I experienced while I hated my body.

[10] The constant barrage of bold, overwhelming typography made it difficult to clearly communicate my experiences. Although murky and unreadable thoughts were presented in the layout through the use of type, parts of the text still needed to be legible and articulate my journey of self-acceptance clearly for non-disabled and disabled people alike to understand my story.

Throughout *Growing,* typographical conventions progressed from *Hating* to replicate similar feelings of frustration. Type is layered and overlapped to emphasise my frustration, communicating how overwhelmed I was by a new understanding of how beauty ideals impacted my perception of disability. To shift my perspective from feeling complete hatred of the way I looked, to having a more complex understanding of my body was difficult, and I often slipped back into that same perspective of hatred. Darker, heavier spreads with angry type still appeared, but they became sparser as I learnt more about disability.

In the *Growing* section, spreads are lighter, with scattered type to demonstrate periods of introspection and growth. The growth in this section was more internal; the content reflects the experience of fewer people constantly questioning my body, and I spent more time analysing situations. The repetition of type represents the thoughts that were so common in my mind, but unlike in *Hating,* the type in *Growing* is not loud and angry but inquisitive. It repeats questions boldly and demonstrates the over-analysis of thought.

In *Loving,* type was used to portray reflection, and is calmer and more introspective than in previous chapters. No type feels angry; instead, the bold type is not overlapped and speaks to the confidence that I developed throughout my journey. Type is confident and open, reflecting disabled joy, my newfound appreciation for disability and the experiences that come with it (Figure 4.5)(Spiekermann, 2022).

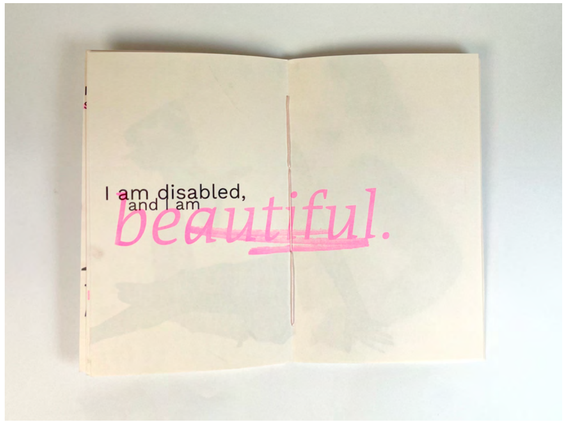
Figure 4.4

Earlier Prototype of Hating Typography

Note. Typography has been used to express repeating thoughts that arose from negative experiences of interactions. Type is layered to create dark and heavy textures that represent the consuming hatred for my body I felt while having people stare at me or make comments on my body.

Figure 4.5

Earlier Prototype of Loving Typography



Note. Throughout this section, typography is large, open and light to reflect newfound confidence. At this current stage in my life, I am able to speak confidently about my disability without shouting or being too loud, so bold type is excluded to represent this self-assurance.

Quotes

Throughout all sections, quotes from disabled women about their experiences were included as inserts to support my feelings throughout each stage. In *Hating,* these quotes detail the negative experiences of disabled women and express my experience of feeling alone, by appearing smaller and softer. The quotes are hidden and are difficult to see through loud thoughts of feeling trapped, trying to ignore disability.

Growing presents a time in my life when I dived deeper into understanding the experiences of other disabled women. At this stage, I was able to accept my disability and appreciate the perspectives of disabled women without having negative thoughts about my disability. Therefore, quotes in this chapter are not hidden; they are bolder and encourage the unapologetic sharing of disabled voices. Similarly, in *Loving,* the voices of disabled women are more confident and presented on large inserts with large type that speaks with confidence (Figure 4.3, p. 27).

Collage

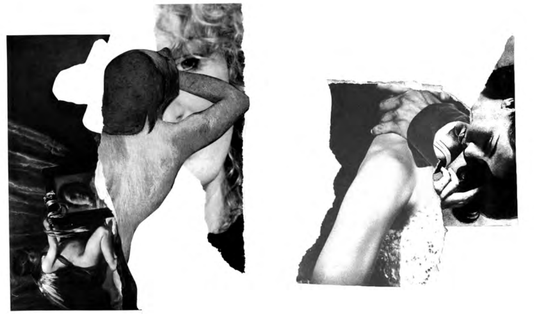
Throughout *Different Body,* collage was used as a technique within disability art to communicate disabled experiences and articulate personal perspectives through femmage (Barnes, 2003; Barnes & Mercer, 2001; Schapiro & Meyer, 1977).

Collages in *Hating* talk about the emotional turmoil I experienced, visualising how thoughts of hate were suffocating me or how the words and stares of others furthered my self-hatred. Edges on the collages are ripped, images are layered, and subjects are undefined, as I struggled to understand the feelings I had about my body (Figure 4.6). These collages demonstrate the discrimination I faced and encourage solidarity among disabled women (Barnes, 2003; Barnes & Mercer, 2001; Sutherland, 1989).

In *Hating,* when collages form figures, they are confined and insecure, covering parts of themselves from outside eyes to reflect my desire to hide my disability, while others present bodies with excess limbs or monstrous appearances to portray how I felt like a freak (Figure 4.7). These collaged figures are representative of how I viewed my body at that time, how I thought of myself as an ugly amalgamation of parts that did not belong together.

Figure 4.6

Hating Collages of Disabled Experiences



Note. Collages that depict disabled experiences are more undefined. They were made intuitively, drawing on memories and hidden emotions to visualise disabled experiences. Often these collages reflected negative experiences, so sharp cuts and ripped edges were explored.

Figure 4.7

Hating Collages of Disabled Bodies

Note. These collages represent how I viewed my body at the time. I often felt that I looked like a freak or monster and was incredibly insecure about my appearance. Collages depict this by including excess limbs, mixed imagery, or protruding features. Additionally, I felt that my disability was an eyesore that needed to be concealed, so some collages utilise imagery to cover insecurities or most of the body.

Throughout *Growing,* collages focus on the media from which the images come (Figure 4.8). They recognise that they are a combination of images that have defined beauty ideals and represent the bodies to which I would compare mine. It is an indication of how much of the surrounding media only depicted non-disabled bodies, serving as a wall that prevented me from viewing myself as beautiful.

Representations of disabled bodies in *Growing* are becoming more apparent through collage (Figure 4.9), but they are still an amalgamation of parts. Limbs and features feel disconnected, as if a person still doesn't feel that their body is one whole. They are viewing their disability as a separate part, something that does not add to their beauty but removes it. Although I had a different understanding of my disability at that time, I still felt insecure. This disconnection of silhouettes represents how I was still ashamed of my disability and often mentally removed myself from it.

Figure 4.8

Growing Collages of Disabled Experiences

Note. These collages critique the lack of disabled representation in media and combine ripping and images that show non-disabled models to indicate the barrage of bodies I saw that weren't like mine. They articulate how I felt overwhelmed, constantly comparing my body to non-disabled bodies represented as perfect in media.

Figure 4.9

Growing Collages of Disabled Bodies

Note. Throughout *Growing,* I was still slightly insecure about my appearance. I no longer believed that my disability was monstorous, but it still felt disconnected and separate from my body. Collages in this section represent this feeling by connecting different body parts and limbs roughly and separating parts of the body to demonstrate the gap between my disability and the rest of my body.

In *Loving,* collages represent disabled bodies with confidence, presenting new ways to view beauty, providing non-disabled people with new perceptions of disability and beauty, and empowering disabled women through sharing their bodies (Figure 4.10). Similar to disabled artist Emily Tironi, these collages celebrate disability (Disability Pride, 2023). They take up more space and are less insecure in showing off their disability, with silhouettes reminiscent of the *Venus de Milo.* The similarity between these silhouettes affirms that the collages have the same beauty as the *Venus de Milo;* it is difficult to view them without being reminded of the *Venus de Milo* and her beauty (Siebers, 2008).

Figure 4.10

Loving Collages of Disabled Bodies

Note. The collages in this section represent disabled bodies with confidence, by posing the figures in powerful positions that show off their disability. The inclusion of limbs and features that represent disabilities are more seamless, representing an acceptance of the entire body.

Chapter 5.

Conclusion

Conclusion

Different Body uses publication design, experimental typography and collage to present a personal journey of self-acceptance with disability. The publication structure, divided into the sections of *Hating, Growing,* and *Loving,* aims to shed light on the disabled experience and the attempt to conform to beauty ideals. It intends to share how disabled voices can empower and encourage women to embrace their disability. Inspired by disabled artists sharing of perspectives, such as Michelle Baharier, Riva Lehrer, and Emily Tironi, and the practice of collage and femmage as a way to discuss societal perceptions of women (Barber, 2015; Ellis-Petersen, 2015; Rosler, n.d.; Schapiro & Meyer, 1977; Toschi, 2013), Different Body aims to present disabled bodies in unique and positive ways. Collage was used to provoke change surrounding perceptions of beauty. Experimental typography, influenced by the work of futurists, Dadaists and contemporary designers, such as David Carson, Filippo Tommaso Marinetti, Kurt Schwitters, and Tristan Tzara, expresses meaning and the emotional impacts of beauty ideals on disabled women.

In this project, publication design, typography, and collage demonstrate how communication design can be used to reflect, explore and develop a new relationship with the disabled body. Through an unconventional publication format and an experimental approach to typography and design, *Different Body* encourages change in how we perceive disability and beauty, showcasing how difference and the unconventional can be beautiful. Expressing emotions and experiences through experimental typography and collage, sheds light on the disabled experience to non-disabled people and reassures disabled women that they are not alone. Additionally, the use of collage to transform images with pre-defined beauty ideals into silhouettes of disabled bodies challenges perceptions of beauty, while empowering and encouraging disabled women to shift perspectives about their bodies.

Another significant takeaway from this project has been personal and the power of design to make change in the designer. Through the process of designing, I have learnt to better embrace my body and my disability. The autoethnographic approach through journal writing and intuitive collage has allowed for a significant period of personal growth by unpacking negative memories and subconscious feelings. Collages and typography acted as a mode of expression to articulate past experiences and encourage growth and new understandings. Although the journey of self-acceptance has only just begun through the completion of this project, *Different Body* has taught me, as a disabled designer, to embrace the unconventional and challenge conventions. I have learnt to accept being disabled entirely and all the positive and negative experiences that come with it.

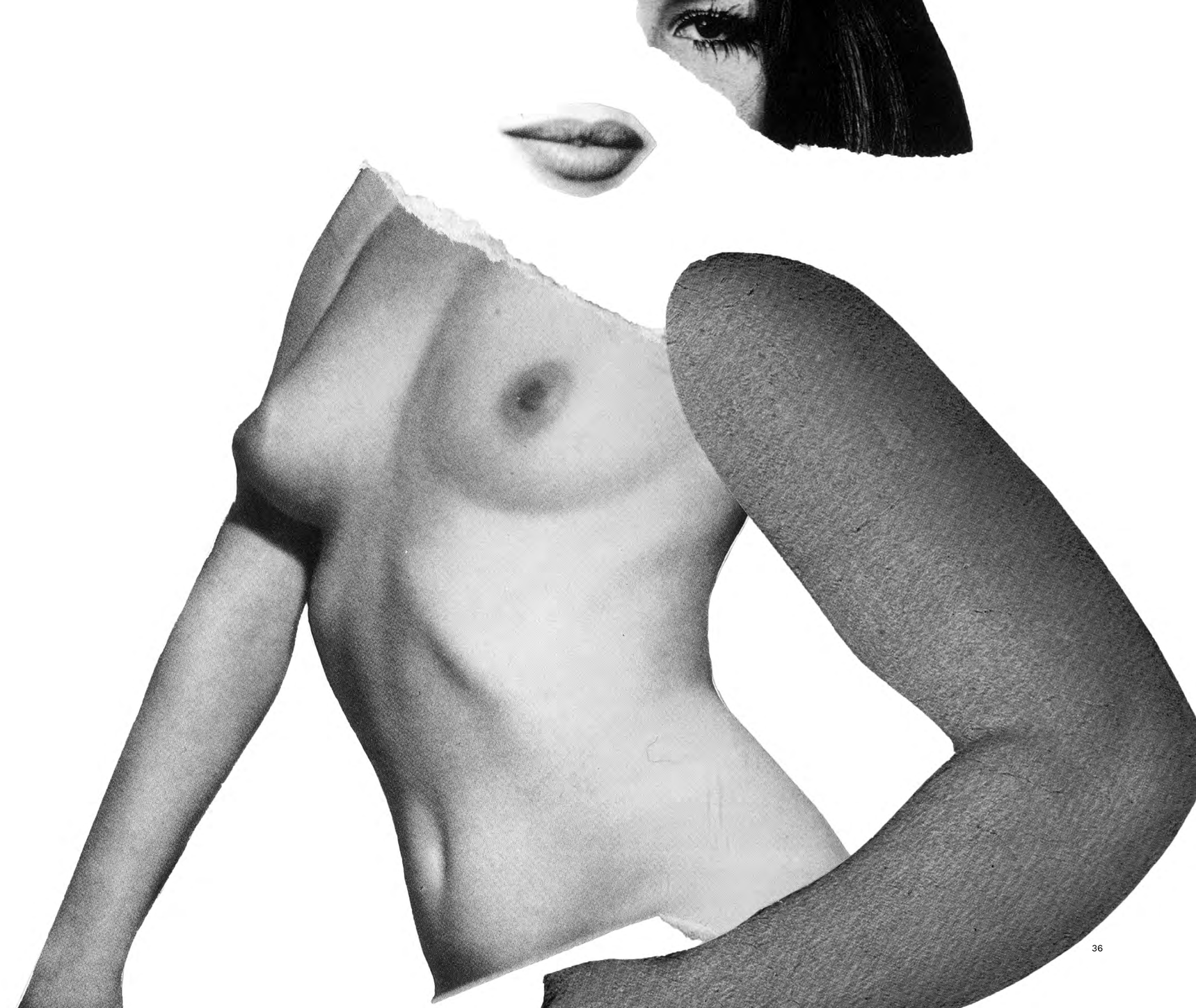
My younger self would never have imagined that
I would be able to have the courage to share my story,
let alone be proud to call myself a disabled woman;
yet here I am.

Because I have learnt that two things can be true
at once: you can be disabled, and you can be beautiful.

I am disabled, and I am beautiful.

Chapter 6.

Design Outcome



The Exhibition

Figure 6.1

Different Body Exhibition

Figure 6.2

Different Body Publication Display

Figure 6.3

Different Body Collage Prints

Figure 6.4

Different Body Publication on Display

Figure 6.5

Different Body Publication Cover

Figure 6.6

Different Body Publication Spreads

The Publication

Figure 6.7

Different Body Publication

Figure 6.8

Opening the Different Body Publication

Figure 6.9

Different Body Large Spreads

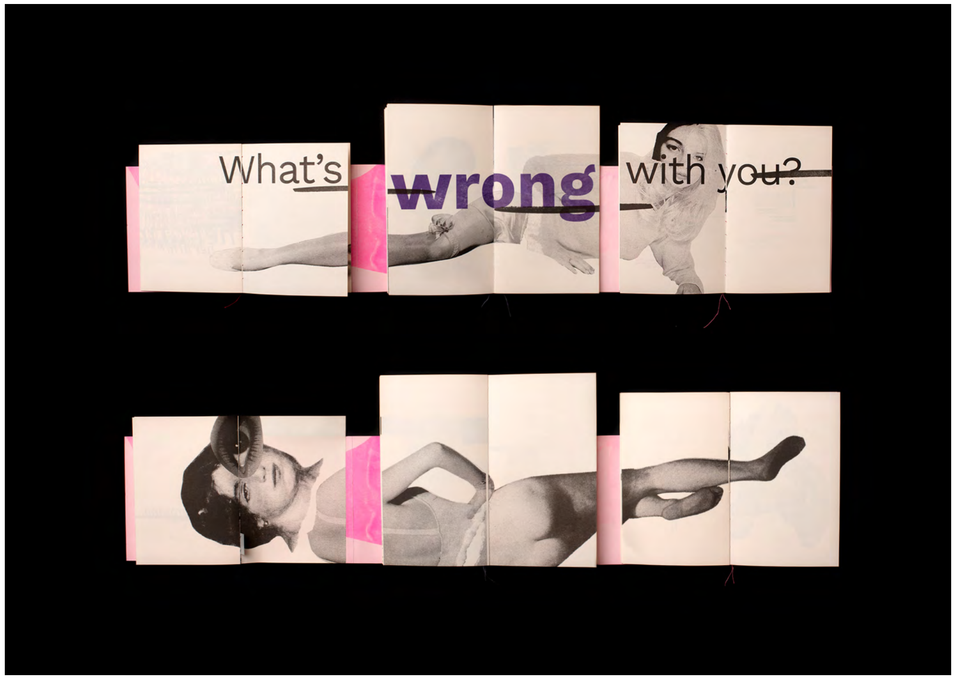
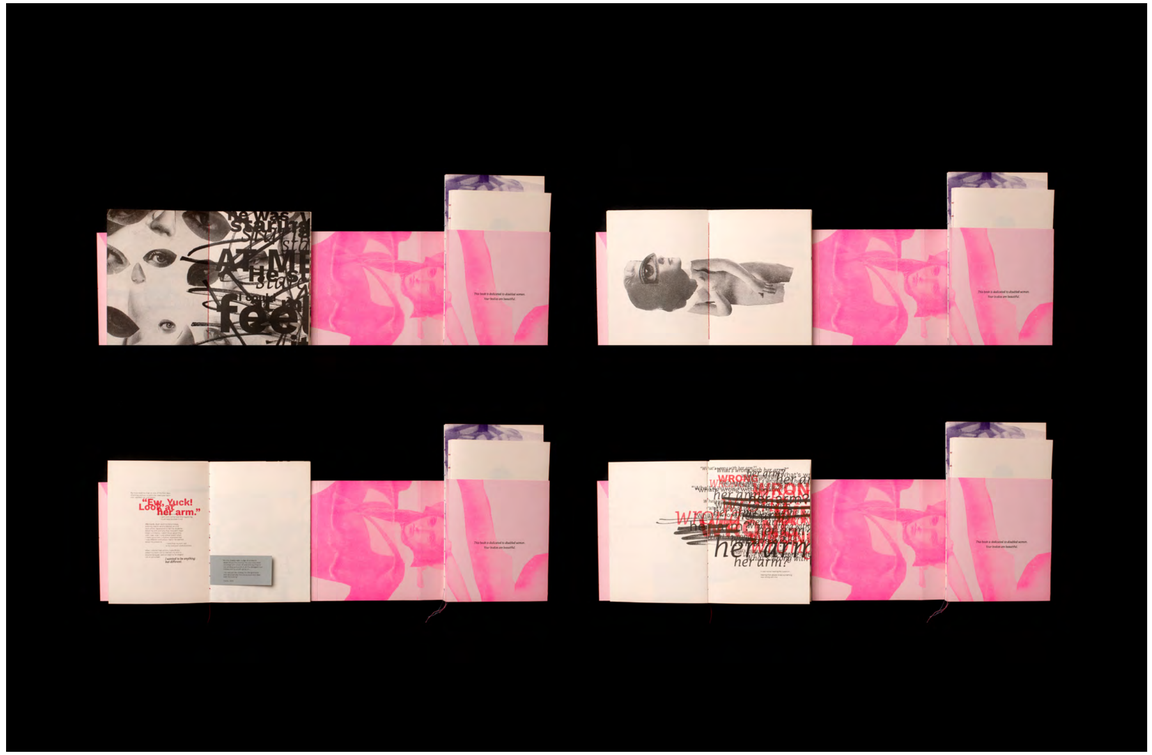


Figure 6.10

Different Body Hating Spread

Figure 6.11

Different Body Hating Spreads



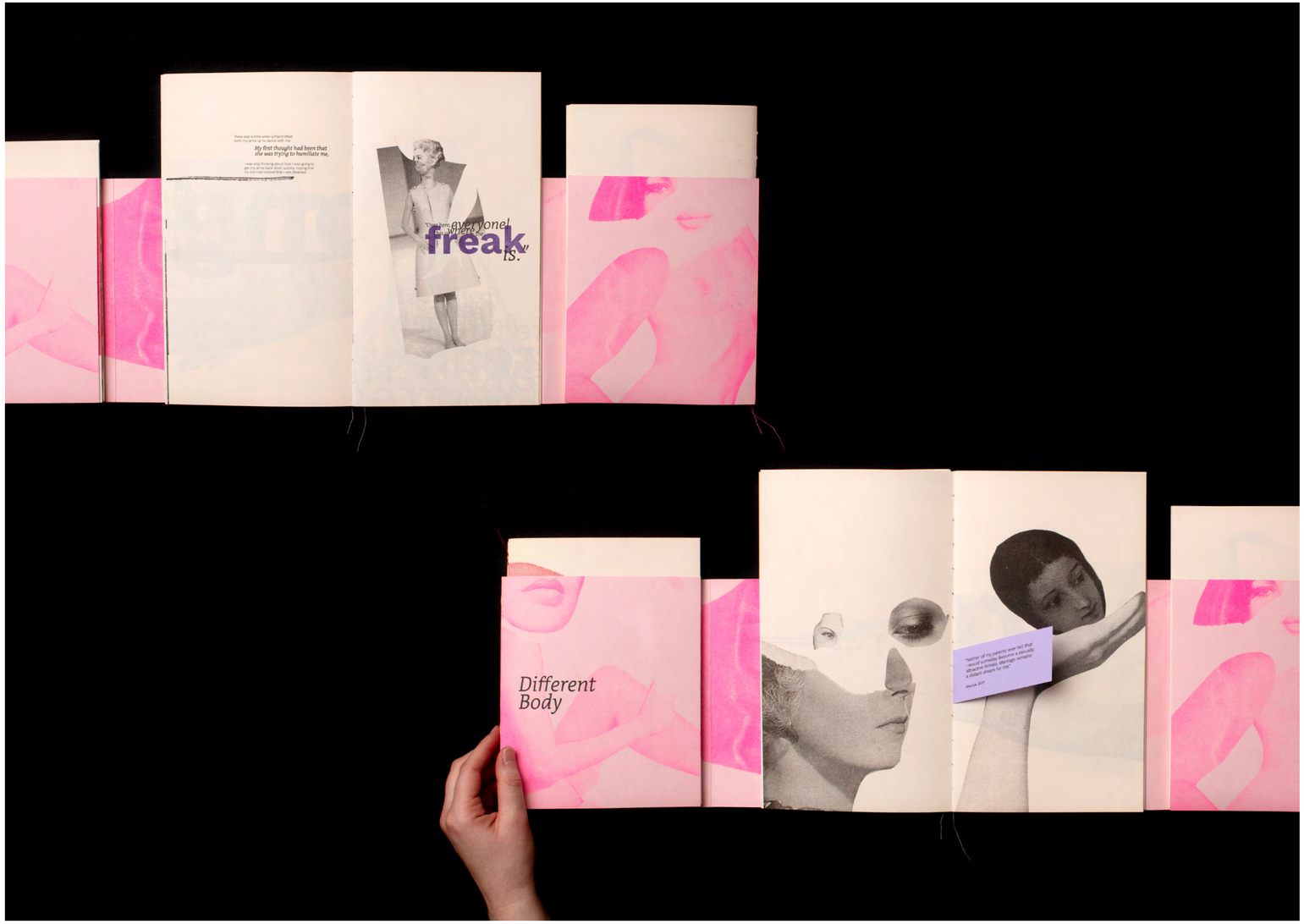


Figure 6.12

Different Body Growing Spreads

Figure 6.13

Different Body Growing Spread

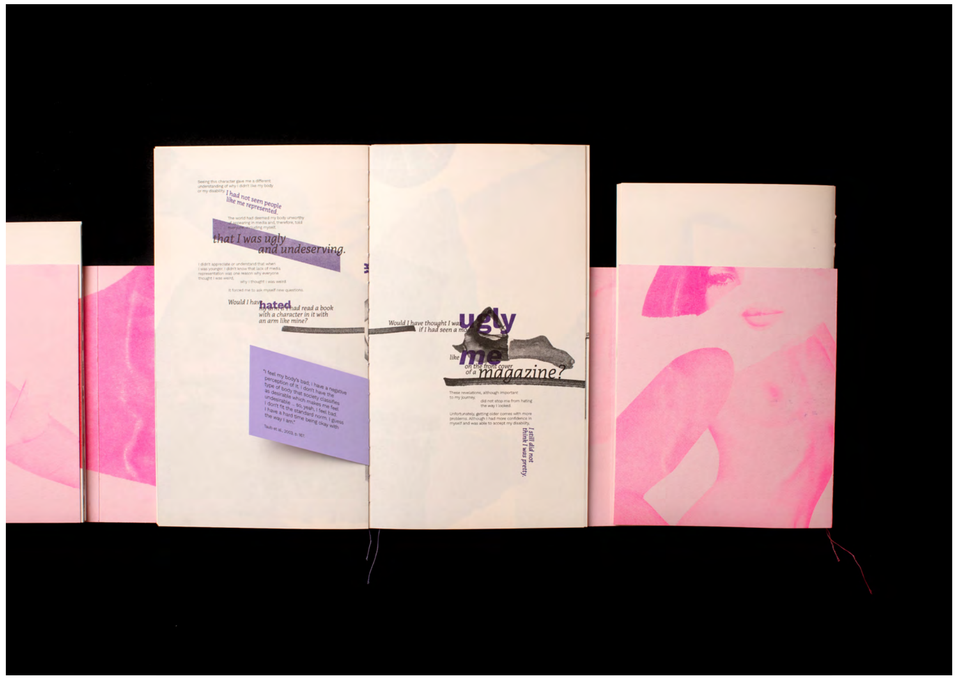


Figure 6.14

Different Body Loving Spread

Figure 6.15

Different Body Loving Spreads

Figure 6.16

Different Body Dedication

References

Afifi, H. (2013). *What key issues were at stake in Rosalind Krauss's analysis of Picasso's cubist collages and what implications does her argument have for collage work by Hannah Hoch produced in post-war context of Berlin Dada?* https://www.academia.edu/20828561/What_key_issues_were_at_stake_in_Rosalind_Krausss_analysis_of_Picassos_Cubist_Collages_and_what_implications_does_her_argument_have_for_collage_work_by_Hannah_Hoch_produced_in_post_war_context_of_Berlin_Dada

Alaszewski, A. (2006). Diaries as a source of suffering narratives: A critical commentary. *Health, Risk & Society, 8*(1), 43–58. https://doi.org/10.1080/13698570500532553

Arenas, A. (2002). Broken: The Venus de Milo. *Arion: A Journal of Humanities and the Classics, 9*(3), 35–45. https://www.jstor.org/stable/20163855

Argyrides, M., Koundourou, C., Angelidou, A., & Anastasiades, E. (2023). Body image, media influences, and situational dysphoria in individuals with visible physical disabilities. *International Journal of Psychological Research, 16*(1), 78–88. https://doi.org/10.21500/20112084.6014

Baharier, M. (n.d.). *How do I make you feel?* Michelle Baharier. https://michellebaharier.co.uk/portraits

Bahrani, Z. (1996). The Hellenization of Ishtar: Nudity, fetishism, and the production of cultural differentiation in ancient art. *Oxford Art Journal, 19*(2), 3–16. https://www.jstor.org/stable/1360725

Barber, Dr. K. (2015). *Hannah Höch, cut with the kitchen knife Dada Through the last Weimar beer belly cultural epoch of Germany.* History of Modern Art. https://pressbooks.pub/art104/chapter/futurism-dada-new-objectivity/#boccioni

Barnes, C. (2003). *Effecting change; disability, culture and art?* [Paper presentation] Finding the Spotlight Conference, Liverpool, England. (pp. 1–12). https://disability-studies.leeds.ac.uk/wp-content/uploads/ sites/40/library/Barnes-Effecting-Change.pdf

Barnes, C., & Mercer, G. (2001). Disability Culture: Assimilation or inclusion? In Albrecht, G. L., Seelman, K., Bury, M. (Eds.), *Handbook of disability studies* (pp. 515–534). SAGE Publications, Inc. https://doi.org/10.4135/9781412976251.n22

Bartram, A. (2005). *Futurist typography and the liberated text.* Yale University Press.

Berger, R. J. (2013). Disability in society. In Berger, R. J., *Introducing disability studies* (pp. 1–23). Lynne Rienner Publishers. https://www.rienner.com/uploads/50b7cb7fb3c4d.pdf

Blackwell, L. (1996). *David Carson: 2ndsight.* Universe Publishing.

Bovet, J. (2018). The evolution of feminine beauty. In Kapoula, Z., Volle, E., Renoult, J., Andreatta, M. (Eds.), *Exploring transdisciplinarity in art and sciences.* (pp. 327–357). Springer, Cham. https://doi.org/10.1007/978-3-319-76054-4_17

Butler-Kisber, L. (2008). Collage as inquiry. In Knowles, G. J., Cole, A. L. (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues.* (pp. 256–277). SAGE Publications, Inc. https://doi.org/10.4135/9781452226545

Cambre, M.-C. (2013). Immanence and collage heuristics. *Visual Arts Research, 39*(1), 70–89. https://www.jstor.org/stable/10.5406/visuartsrese.39.1.0070

Chiat, A. (2020). *Body positivity movement: Influence of beauty standards on body image* [Senior Honors Project, Antonian Scholars Honors Program, St. Catherine University]. Sophia Repository. https://cdm17519.contentdm.oclc.org/digital/collection/shas_honors/id/54/rec/2

Cohen, A. (2019, March 11). *Hannah Höch, a female dada pioneer.* Artsy. https://www.artsy.net/article/artsy-editorial-radical-legacy-hannah-hoch-one-female-dadaists

Cooper, M. L. (2011, October 7). *The four stages of acceptance.* Marty Cooper, PhD, MFT. https://mlcooper.com/four-stages-acceptance/

Davis, D. (2008). Collage inquiry: Creative and particular applications. *LEARNing Landscapes, 2*(1), 245–265. https://doi.org/10.36510/learnland.v2i1.287

Dillon, B. (2014, January 9). Hannah Höch: Art's original punk. *The Guardian.* https://www.theguardian.com/artanddesign/2014/jan/09/hannah-hoch-art-punk-whitechapel

Dimitrov, D., & Kroumpouzos, G. (2023). Beauty perception: A historical and contemporary review. *Clinics in Dermatology, 41*(1), 33–40. https://doi. org/10.1016/j.clindermatol.2023.02.006

Dinar, M., Shah, J. J., Cagan, J., Leifer, L., Linsey, J., Smith, S. M., & Hernandez, N. V. (2015). Empirical studies of designer thinking: Past, present, and future. *Journal of Mechanical Design, 137*(2), 1–13.

Disability Pride. (2023, July 12). Kolaj Magazine. https://kolajmagazine.com/content/content/collage-exhibitions/disability-pride/

Drucker, J. (1994). *The visible word: Experimental typography and modern art, 1909–1923.* The University of Chicago Press.

Ellis, C., Adams, T. E., & Bochner, A. P. (2011). Autoethnography: An overview. *Historical Social Research / Historische Sozialforschung, 36*(4 (138)), 273–290. https://www.jstor.org/stable/23032294

Ellis-Petersen, H. (2015, October 7). Linder Sterling: 'I have a library of every perversion on the planet'. *The Guardian.* https://www.theguardian.com/artanddesign/2015/oct/07/linder-sterling-art-punk-feminism-performance-art

Frenz, A. (2017, August 10). Four phases along the journey of acceptance. *The Ithaca Journal.* https://www.ithacajournal.com/story/life/2017/08/10/four-phases-along-journey-acceptance/556268001/

Gallagher, C. L. (2017). Sketching for ideation: A structured approach for increasing divergent thinking. In Mark, G. Fussell, S. R., Lampe, C., Schraefel, M. C., Hourcade, J. P., Appert, C., Wigdor, D. (Eds.), *Proceedings of the 2017 CHI conference extended abstracts on human factors in computing systems* (pp. 106–111) Association for Computing Machinery. https://doi.org/10.1145/3027063.3048424

Gallagher, J., & Krohn, S. (2011). *Cutting edges: Contemporary collage.* Gestalten.

Glueck, G. (2006, June 9). Marianne Brandt's cutout images, creating cutting commentary. *The New York Times.* https://www.nytimes.com/2006/06/09/arts/design/09bran.html

Gorman, R., Farsides, B., & Bonner, M. (2023). Crafting representations of rare disease: Collage as qualitative inquiry. *Arts & Health, 16*(3), 1–18. https://doi.org/10.1080/17533015.2023.2254328

Harris, J. E. (2019). The aesthetics of disability. *Columbia Law Review, 119*(4), 895–972. https://www.jstor.org/stable/10.2307/26632274

Haworth, J. T. (1997). Reflections on embodiment and creative practice. *Social Analysis: The International Journal of Social and Cultural Practice, 41*(1), 86–96. https://www.jstor.org/stable/23171734

Hendel, R. (2013). *Aspects of contemporary book design.* University of Iowa Press.

Hopkins, B. (1997). Modernism and the collage aesthetic. *New England Review, 18*(2), 5–12. https://www.jstor.org/stable/40243172

Jonson, B. (2005). Design ideation: The conceptual sketch in the digital age. *Design Studies, 26*(6), 613–624. https://doi.org/10.1016/j.destud.2005.03.001

Jordan, M. (n.d.). *From photomontage to real montage.* https://www.academia.edu/23394846/From_Photomontage_to_Real_Montage

Joyce, E. W. (1993). The collage of "marriage": Marianne Moore's formal and cultural critique. *Mosaic: An Interdisciplinary Critical Journal, 26*(4), 103–118. https://www.jstor.org/stable/24780484

Kleinpeter, J. R. (2010). Typographic innovation and negative criticism: A retrospective from Gutenberg to Carson. *Design Principles and Practices: An International Journal—Annual Review, 4*(3), 193–206. https://doi.org/10.18848/1833-1874/CGP/v04i03/37900

Lapper, A. (2005, September 3). Beauty unseen, unsung. *The Guardian.* https://www.theguardian.com/artanddesign/2005/sep/03/art1

Mady, S., Biswas, D., Dadzie, C. A., Hill, R. P., & Paul, R. (2022). "A whiter shade of pale": Whiteness, female beauty standards, and ethical engagement across three cultures. *Journal of International Marketing, 31*(1), 69–89. https://doi.org/10.1177/1069031x221112642

Mäkelä, M., & Nimkulrat, N. (2011, 29–31 May). *Reflection and documentation in practice-led design research.* [Conference paper] Nordic Design Research Conference, Helsinki, Finland. (pp. 1–9). https://doi.org/10.21606/nordes.2011.009

Marcovich, M. (1996). From Ishtar to Aphrodite. *The Journal of Aesthetic Education, 30*(2), 43–59. https://www.jstor.org/stable/3333191

Matthews, B., & Wensveen, S. (2014). Prototypes and prototyping in design research. In Rodgers, P. A., & Yee, J. (Eds.), *The Routledge Companion to Design Research,* (pp. 262–276). Routledge. https://doi.org/10.4324/9781315758466-25

McComb, D. (1988). *Dada typography: Patterns of experimentation with graphic design 1912-1930* (ED298580). ERIC. https://eric.ed.gov/?id=ED298580

McKeon, L. (2023, January 13). *The cutting cleverness of Martha Rosler's collages.* Aperture. https://aperture.org/editorial/the-cutting-cleverness-of-martha-roslers-collages/

Meggs, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design.* John Wiley & Sons, Incorporated. http://ebookcentral.proquest.com/lib/aut/detail.action?docID=4505417

Munro, A. J. (2011). Autoethnography as a research method in design research at Universites. In Breytenbach, A., & Faber, L. (Eds.), *Sixth International DEFSA Conference Proceedings* (pp. 156–163). DEFSA. https://defsa.org.za/sites/default/files/downloads/2011conference/Munro_2.pdf

Nosek, M. A., Hughes, R. B., Swedlund, N., Taylor, H. B., & Swank, P. (2003). Self-esteem and women with disabilities. *Social Science & Medicine, 56*(8), 1737–1747. https://doi.org/10.1016/s0277-9536(02)00169-7

Poloskov, E., & Tracey, T. J. G. (2013). Internalization of U.S. female beauty standards as a mediator of the relationship between Mexican American women's acculturation and body dissatisfaction. *Body Image, 10*(4), 501–508. https://doi.org/10.1016/j.bodyim.2013.05.005

Poulos, C. N. (2021). Conceptual foundations of autoethnography. In Poulos, C. N., *Essentials of autoethnography* (pp. 3–9). American Psychological Association. https://doi.org/10.1037/0000222-001

Rollero, C. (2013). Men and women facing objectification: The effects of media models on well-being, self-esteem and ambivalent sexism. *International Journal of Social Psychology, 28*(3), 373–382. https://doi.org/10.1174/021347413807719166

Rolo, E., & Gomes, J. (2024). The expressivity of the typographic composition. In N. Martins & D. Brandão (Eds.), *Advances in Design and Digital Communication IV* (Vol. 35, pp. 787–796). Springer Nature Switzerland. https://doi.org/10.1007/978-3-031-47281-7_64

Rosler, M. (n.d.). *Body beautiful, or beauty knows no pain.* Martha Rosler. https://www.martharosler.net/body-beautiful-or-beauty-knows-no-pain-carousel

Schapiro, M., & Meyer, M. (1977). Waste not want not: An inquiry into what women saved and assembled—FEMMAGE. *Heresies, 1*(4), 66–69.

Schön, D. A. (1991). From technical rationality to reflection-in-action. In Schön, D. A., *The reflective practitioner: How professionals think in action* (pp. 21–75). Routledge.

Siebers, T. (2008). Disability aesthetics and the body beautiful: Signposts in the history of art. *Alter, European Journal of Disability Research, 2*(4), 329–336. https://doi.org/10.1016/j.alter.2008.08.002

Siebers, T. (2010). Introducing Disability Aesthetics. In Siebers, T., *Disability Aesthetics* (pp. 1–20). University of Michigan Press. https://press.umich.edu/pdf/9780472071005-ch1.pdf

Sönmez, B. E. (2023). Social impact on the formation of the Hellenistic period nude Aphrodite atatues. *The Journal of Social Science, 7*(13), 107–118. https://doi.org/10.30520/tjsosci.1168310

Sontag, S. (1975, April 1). *A Woman's Beauty: Put-Down or Power Source?* Vogue, 118–119. https://archive.vogue.com/article/1975/04/01/a-womans-beauty-put-down-or-power-source

Spencer, H. (2004). *Pioneers of Modern Typography.* MIT Press.

Spiekermann, E. (2022). *Stop stealing sheep* (4th ed.). TOC Publishing.

Stappers, P. J. (2013). Prototypes as a central vein for knowledge development. In Valentine, L. (Eds.), *Prototype: Design and Craft in the 21st Century* (pp. 85–98). Bloomsbury Academic. https://doi.org/10.5040/9781350036031.ch-006

Sutherland, A. (1989). Disability arts, disability politics [Conference paper] Conference held as part of "*Movin' On*" *Festival, London.* https://disability-studies.leeds.ac.uk/wp-content/uploads/sites/40/library/Sutherland-Disability- Arts-Disability-Politics.pdf

Swann, C. (2002). Action research and the practice of design. *Design Issues, 18*(1), 49–61. https://www.jstor.org/stable/1512029

Sylejmani, L. (2017). Dada and Punk - The Influence of Dada in Punk Design. ANGLISTICUM. *Journal of the Association-Institute for English Language and American Studies, 6*(12), 75–79. https://anglisticum.org.mk/index.php/IJLLIS/article/view/1594/2084

Tan, A. (2023, July 18). *April Lockhart on the current gaps in adaptive fashion.* Vogue Singapore. https://vogue.sg/april-lockhart-adaptive-fashion-viewpoint/

Taub, D. E., Fanflik, P. L., & McLorg, P. A. (2003). Body image among women with physical disabilities: Internalization of norms and reactions to nonconformity. *Sociological Focus, 36*(2), 159–176. https://doi.org/10.1080/00380237.2003.10570722

Thomas, G. (2015). The risograph and analogue resilience. *Scope: Art & Design, 11,* 96–99. https://online.op.ac.nz/assets/Uploads/76bf45dc17/18-Gregory-Thomas-Analogue-Resilience.pdf

Toschi, D. (2013). Book review: The new woman international: Representations in photography and film from the 1870s through the 1960s. *European Journal of Women's Studies, 20*(3), 325–327. https://doi.org/10.1177/1350506813484239c

Tracy, S. J. (2013). Developing contextual research that matters. In Tracy, S. J., *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact* (pp. 2–18). Blackwell Publishing. https://catalogimages.wiley.com/images/ db/pdf/9781405192033.excerpt.pdf

Turgut, O. P. (2017). Expressive typography as a visualisation of ideas. *New Trends and Issues Proceedings on Humanities and Social Sciences, 4*(11), 165–170.

Tylcz, D. (2023). *Wangechi Mutu | MoMA.* The Museum of Modern Art. https://www.moma.org/artists/28097

Wang, M. (2023). Take layout design as an example: Analysis of the influence of Dadaism on visual communication design. *Highlights in Art and Design, 4*(2), Article 2. https://doi.org/10.54097/hiaad.v4i2.12503

Ware, L. (2008). Worlds remade: Inclusion through engagement with disability art. *International Journal of Inclusive Education, 12*(5–6), 563–583. https://doi.org/10.1080/13603110802377615

Wolf, N. (1991). *The beauty myth.* Vintage.

Yilmaz, S., & Daly, S. R. (2016). Feedback in concept development: Comparing design disciplines. *Design Studies, 45,* 137–158. https://doi.org/10.1016/j. destud.2015.12.008