

Figure 2.11: In this journal page student Beverly Chew reflects on the development of her work around the idea of the body as a 'social skin'. She writes that she is interested in cultural ideas of status and membership through bodily manipulation and how the skin is a sort of social filter and 'messenger of identity'. She poses the question 'How far can we modify and manipulate the body without it losing the essence of being human?' She includes records of valuable feedback from peers and teachers, recording that people found them 'freaky' and that the images resembled animals more than humans or a fusion of man and beast.

CASE STUDY: EDUARDO MODENESE

This case study shows a series of journal pages by student Eduardo Modenese that explore a topic of his choice with thorough visual and written analysis. This engaging visual journal strikes a balance between visual and written content. In these pages the student explores a topic (the tie or knot) in depth and breadth. He uses various graphic approaches in several different media (pencil drawing, collage, pen and ink). These visual studies are supported by analysis and informed by his contextual investigation of artists. A content-rich and visually exciting journal like this can be easily adapted into PP screens. (An example of how to do this is discussed in Chapter 8.)



Figure 2.12: Eduardo constructed ties out of paper, one in white paper, the other in newspaper. He then made an observational drawing of his white paper tie (below left). The coloured drawing (below right) is a deconstruction of this. He says: 'It is a combination of shapes I got from deconstructing my observational drawing. I decided to overlap the strong and bold outlines of the tie elements and used a mixture of complementary colour washes to create spatial depth further emphasised with black pen crosshatching.'

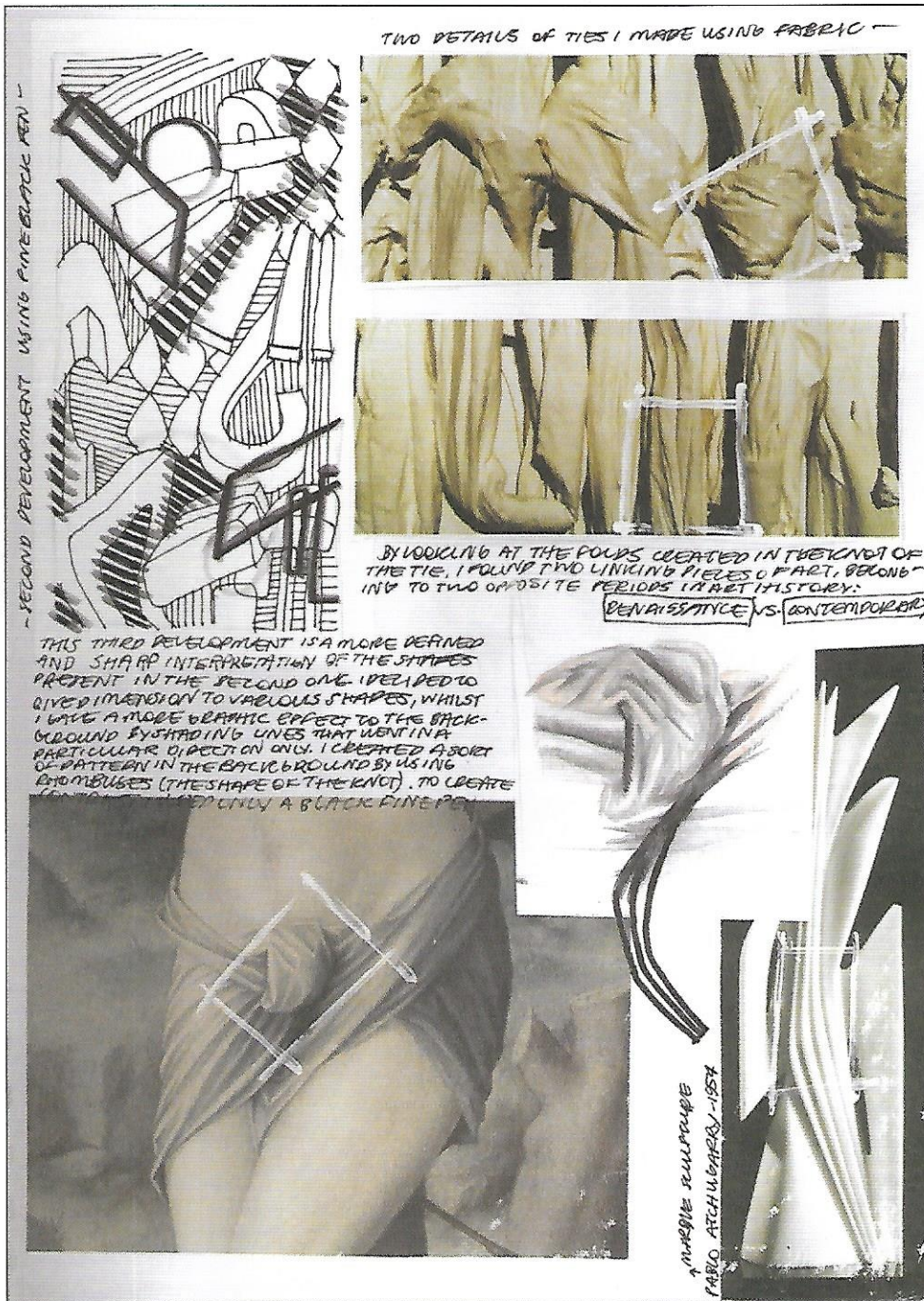


Figure 2.13: Eduardo made ties out of fabric and dipped them in paint and began to explore the shape of the knot and look for links with other artists. He says: 'By looking at the folds created in the knot of the tie I found linking pieces from two opposite periods in art history, Renaissance and Contemporary.'



Figure 2.14: Eduardo says: 'I found this detail of Michelangelo's *Pietà*, and a contemporary sculpture by Uruguayan artist Pablo Atchugarry . . . both made of marble with similar folds and indents. The Atchugarry sculpture is very linear, bold, defined and abstract, whilst Michelangelo's is a pure representation of cloth in marble. I made a sketch using three different types of black pen (biro, fine tip and felt tip) and some glimpses of neutral skin tones, merging details from both sculptures but trying to create more contrast and a composition of my own.'