

Portfolio of writing

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Task 1 – Manifesto – words - 431

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words

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words

Task 1: Manifesto

1. **Relish in colour**
2. No pressure enjoy being creative
3. Inspire others to create
4. Be experimental
5. **Preservation of the natural world**
6. Be free to create anything and everything
7. **How material making aids the health and well-being of people**
8. Find the beauty in the small things

1. Relish in colour

Colours and emotions are closely linked to our psychology, biology and cultures. We link certain colours with how we feel, as an example red with anger. But another person with a different mindset can link red with love or passion, our emotional states can influence the way we perceive a colour. From research into the book ‘Your brain on art’ I found that “*Red, for instance, has been shown to raise our galvanic skin response—or how much our sweat glands react—far more than colors like green or blue.*”¹ to be very interesting on how the brain reacts when seeing a colour and how the body can physically respond to it. Our physical biology can also influence how we perceive colours; colours can trigger physical influences in the body: warm colours (red, orange, yellow) tend to increase heart rate and alertness. Cool colours (blue, green) tend to slow down breathing and promote relaxation. This happens because colour affects the hypothalamus in the brain, which helps regulate hormones in the nervous system. How we perceive colours is a completely individual experience, it is determined by our life experiences and the influences we have on our lives. This is incredibly important when making your art because art is an expression of us.

¹ Magsamen, S. and Ross, I. (2023). Your Brain on Art: How the Arts Transform Us. [S.l.]: Random House.



Fig1: How colours affect how you feel 2025 ²

Reference list

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- 2 Shopify API (2025). *Colour Psychology: How Colours Affect How You Feel*. [online] Clearlight Saunas UK Ltd. Available at: https://clearlightsaunas.co.uk/blogs/wellness-journal/color-psychology?srltid=AfmBOort2FRMVKYrRzVEFp1-F_dmwdIup3fbf6sQxJNQ9_8nCTiKuFsj [Accessed 6 Jan. 2026].

2. Preservation of the natural world

It is estimated that 5.25 trillion pieces of plastic waste are currently in our oceans.³ Using recyclable materials to make art is an incredible way use a reuseable material to make something new, also there is plenty of the material thrown on the floor and an abundance in our oceans. A group of Cuban artists founded by Alan Guerra and Neraldo de la Paz⁴ used recycled clothing in their work to convey political messages on consumerism and how people

² Shopify API (2025). *Colour Psychology: How Colours Affect How You Feel*. [online] Clearlight Saunas UK Ltd. Available at: https://clearlightsaunas.co.uk/blogs/wellness-journal/color-psychology?srltid=AfmBOort2FRMVKYrRzVEFp1-F_dmwdIup3fbf6sQxJNQ9_8nCTiKuFsj [Accessed 6 Jan. 2026].

Condor Ferries (2019). *100+ Ocean Pollution Statistics & Facts (2019)*. [online] Condor Ferries. Available at: <https://www.condorferries.co.uk/marine-ocean-pollution-statistics-facts>.

⁴ Witek, D. (2018). *10 Artists Working in Recycled Art | Artsper Magazine*. [online] Artsper Magazine. Available at: <https://blog.artspers.com/en/get-inspired/top-10-of-recycled-art/>.

throw away perfectly good items of clothing just because they aren't on trend anymore. These artists demonstrate that beautiful pieces of art can be created using things people throw away.



Fig 2: Guerra de la Paz, Indradhanush, 2008

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3. How material making aids the health and well-being of people

Art therapy aids the health and wellbeing by using creative expression as a therapeutic tool for emotional, psychological and sometimes physical healing. It works because art engages the mind, body and emotions at the same time. It helps people express emotions safely. Many people struggle to put feeling into words. Art therapy allows emotions to be expressed nonverbally through the uses of colour, shape and texture. This is especially helpful for trauma survivors, children and people with anxiety or depression. Also art therapy can be used as a tool to help people with social issues or those who struggle to make friends on their own, it does this by giving everyone in a community a task to do to build a bigger artwork, where they have to help each other

to make something. It helps people feel empowered and give them a sense of belonging to a project.



Fig 3: Paul Robinson, 2025⁵

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⁵ Lund, M. and Lund, M. (2025). Using the power of art to improve mental health - Mind in Bexley. [online] Mind in Bexley. Available at: <https://mindinbexley.org.uk/the-power-of-art-to-improve-mental-health/> [Accessed 6 Jan. 2026].

Task 2: Observational writing

⁵ Lund, M. and Lund, M. (2025). *Using the power of art to improve mental health - Mind in Bexley*. [online] Mind in Bexley. Available at: <https://mindinbexley.org.uk/the-power-of-art-to-improve-mental-health/> [Accessed 6 Jan. 2026].



Fig4: five caryatids sisters Acropolis museum 2020

Denotation: the literal factual meaning, does not change. The signifier is that the Caryatids are sculpted female bodies used as support columns.⁶ The six Caryatids are six draped female figures carved into marble used as functional architectural supports standing on the south porch of the Erechtheion; a multi-shrine Ionic temple located on the north side of the Athens Acropolis. It was built in 421-406 BC designed by Mnesikles.⁷ In 1979 the five caryatids were removed from the Erechtheion in order to preserve the deterioration of the marble from severe air pollution and acid rain. The sixth sister was previously taken by Lord Elgin, a British ambassador to the Ottoman Empire. This was a very controversial act because although Elgin had a permit from the Ottoman rulers, it is argued to be unethical to destroy a building to preserve a statue and to forcibly remove her from her sisters. After their removal, the five sisters are kept safe in the Acropolis Museum, as opposed to their sister, who is held in the British Museum.⁸

⁶ Greek Travel Tellers (2020). *Caryatids: The Daughters of Athens*. [online] greektraveltellers.com. Available at: <https://greektraveltellers.com/blog/caryatids>.

⁷ Bate, A. (2021). *The Erechtheion*. [online] History Hit. Available at: <https://www.historyhit.com/locations/the-erechtheion/>.

⁸ Pickett, K. (2024). *Why Is There One Caryatid at the British Museum and Five in Athens?* [online] TheCollector. Available at: <https://www.thecollector.com/missing-caryatid-british-museum-story/>.

Connotation: what it means to people over time through shared personal experiences. The signified is that these six sisters embody Greek women's femininity and power. They create this through their idealised 'perfect' bodies, calm, neutral posture and controlled movement connote restraint and harmony. Their dresses are draped in an effortless manner to show grace and dignity. The most heartbreaking thing about the six caryatids is the fact that one sister has spent years separated from the rest of her sisters, not being able to reunite with each other simply because the British Museum won't let her return and make the sisters whole again.

Myth: something that transcends meaning and is highly subjective beyond the confines of objectivity. The sisters are used as structural supports to demonstrate service and loyalty to the gods. They were influential to women on how to look and act to be in favour of the gods.



Fig5: solo sixth caryatid sister British museum 2022⁹

⁹ British Museum (n.d.). *caryatid* | *British Museum*. [online] The British Museum. Available at: https://www.britishmuseum.org/collection/object/G_1816-0610-128.

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- 6 Greek Travel Tellers (2020). *Caryatids: The Daughters of Athens*. [online] greektraveltellers.com. Available at: <https://greektraveltellers.com/blog/caryatids>.
- 7 Bate, A. (2021). *The Erechtheion*. [online] History Hit. Available at: <https://www.historyhit.com/locations/the-erechtheion/>
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- 9 British Museum (n.d.). *caryatid* | *British Museum*. [online] The British Museum. Available at: https://www.britishmuseum.org/collection/object/G_1816-0610-128.

Task 3: Practice based writing



Fig6: Own image, 2025

The process of making anything out of copper was completely new to me. Before I only know copper to be a largely produced industrial material used for as a good conductor of electricity and malleable structure. I never realised how much of a versatile material it is and how it can be used to create dainty pieces of beautiful jewellery. From my inductions when starting my studies I learnt how to mutate copper into exquisite unique necklace chains and pendants. Making the chain is an amiable smooth repetitive process consisting of wrapping a thin 2mm wire around a metal mandril and used a pair of pliers to cut each ring from the spiral. I used a hammer to smash the wire manipulating it into a perfect circular shape. I loved doing this process, having an outlet for my frustrations letting myself forget about my worries by taking them out in a healthy useful way. After ensuring that the shape is perfect, I sanded the raw edges with a metal file I did this, so the edges of the ring are flush together and ready for soldering. To make the process go faster I halved the number of rings and soldered them together, then to join them I opened a ring and put two of the already soldered rings onto it to create 3 rings joined together. I then repeated this until I had the length I

wanted. I found that the solder is very temperamental and only likes to run when the surface is clean of all debris and dust, so I used liquid flux before placing each tiny piece of solder. For the pendant I experimented with a brand new to me material, enamelling on copper sheet metal. Inspired by the deck of cards solders from the tale Alice in Wonderland. I cut out a rectangle of copper sheet metal using a jewellery saw. The saw gave the edges a rough sharp finish, to change this I used a both a metal file and sandpaper to smooth out the edges and make it comfortable to wear. To cover the metallic finish of the copper I used a white enamel this also imitates a playing card. I had to sieve the enamel powder to make it more fine and melt onto the copper. I then put it into the kiln at 810 degrees for two minutes, after the two minutes I waited for it to cool down to it was cool to the touch ready to add my next layer. To add the focal point of the playing card what makes it identify as a playing card I made a stencil of an ace from a piece of plain paper. This helped give the powder sieved onto the copper a definitive shape. However, I made a mistake while sieving the powder on I added too much powder I didn't realise this would be an issue until after it went into the kiln. Remembering the famous quote from Thomas Edison *"I have not failed. I've just found 10,000 ways that won't work"* Thomas Edison 1870, this quote motivated me to take a step back and rethink on my method and how to overcome the challenge. On my first attempt the red enamel flaked off and on my second attempt I added the powder to thinly, so it bubbled and burnt off. Although it was a different outcome to what I wanted I really like how this turned out and decided to keep it. When looking back at the work I have done, I feel very accomplished and proud of what I created, enduring setbacks and frustrations made completing this piece even more satisfactory. I can learn from what I did wrong and repeat my successes for the next time.

Bibliography

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- 5 Lund, M. and Lund, M. (2025). *Using the power of art to improve mental health - Mind in Bexley*. [online] Mind in Bexley. Available at: <https://mindinbexley.org.uk/the-power-of-art-to-improve-mental-health/> [Accessed 6 Jan. 2026].
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9 British Museum (n.d.). *caryatid* | *British Museum*. [online] The British Museum. Available at: https://www.britishmuseum.org/collection/object/G_1816-0610-128.

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6. *Fig6*: Own image, 2025