

Portfolio of writing

Elizabeth Mackenzie

2502755

BA Surface Pattern and Textiles

Ways of Thinking (ADDA4022)

Menna Buss

Task One: Manifesto - word count

Task Two: Observational Writing - word count

Task Three: Practice-based Writing - word count

Manifesto

1. Stand up to the Mother.
2. Feel absolutely everything, this is painful but powerful.
3. Let the torture be your garden. Grow and blossom.
4. Break the cycle.
5. Let the unseen be seen – reveal all that has been censored.
6. We are not imposters.
7. Speak loud and clear.
8. Make a spectacle.

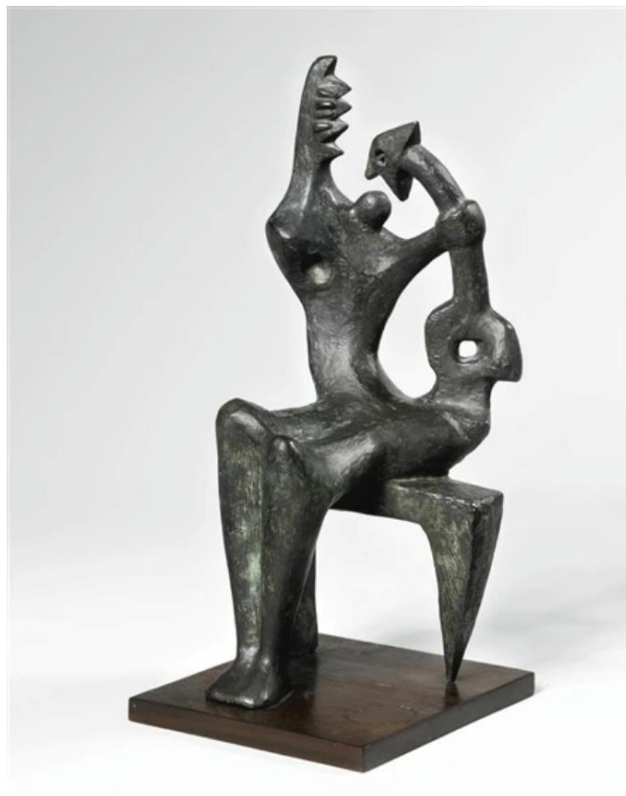


Fig 1. Henry Moore, Mother and Child bronze sculpture (1953)

1. Some parents are a child's biggest cheerleader. Some will suppress and hinder the development and confidence of the creative child. Marina Abramovic aptly describes this in her memoir, *Walk Through Walls* "It is incredible how fear is built into you, by your parents and others surrounding you. You are so innocent in the beginning; you do not know." Those who have been emotionally crushed by their parents need to find their power and break out of self-destructive patterns. Julia Cameron states in her book *The Artist's Way* that "One of our chief needs as creative beings is support." She goes on to say "Unfortunately many artists never receive this critical early encouragement. As a result, they may not know they are artists at all." Some artists, like Yayoi Kusama, always knew that they were meant to create, and fought against their whole family from an early age to follow their path. I encourage you to find a way to be authentic and true to yourself. (166 words)



Fig 2. A Thorn amidst the Roses, James Sant (1820-1916) Image credit: Manchester Art Gallery

3. I believe that the trauma of our past can be the growth of our future. You can use your own pain and suffering to open to new ways of seeing the world around you. Marina Abramovic again speaks wisely on this subject "Pain is a door. A secret door into a different state. Without these doors you cannot reach it. Afterwards, you no longer fear pain." We need to be ourselves and use the experiences and emotions from your past to propel us forward, if they be negative of

positive. (91 words)



Fig 3. Grayson Perry (2019) wearing a costume designed by London College of Fashion MA Costume Design for Performance student, Rachele Terrinoni in 2019, to celebrate Perry's role as Chancellor for the University of the Arts London

8.If you feel like there is someone flamboyant inside of you, do not be afraid to express yourself fully and let this inner part of you shine. We are encouraged in the book *Start Painting Now* to “have a think about what is expected from you and try doing something different for a change – throw paint at a canvas, or paint in miniature. You will find that this process of experimentation frees you to develop and grow in a way that could never be achieved by behaving and sticking to what is expected of you.”

“I was once afraid of people saying “who does she think she is?” Now I have the courage to stand and say, “this is who I am.”” Oprah Winfrey

(124 words)

References

Yayoi Kusama – YouTube

Oprah Winfrey, *What I know for Sure* (Pan Macmillan, 2014)

Bibliography

Marina Abramovic – *Walk Through Walls*

Julia Cameron – *The Artists Way*

100 Artists' Manifestos: From the Futurists to the Stuckists – selected by Alex Danchev

Start Painting Now – Emily Powell and Sarah Moore

Observational writing

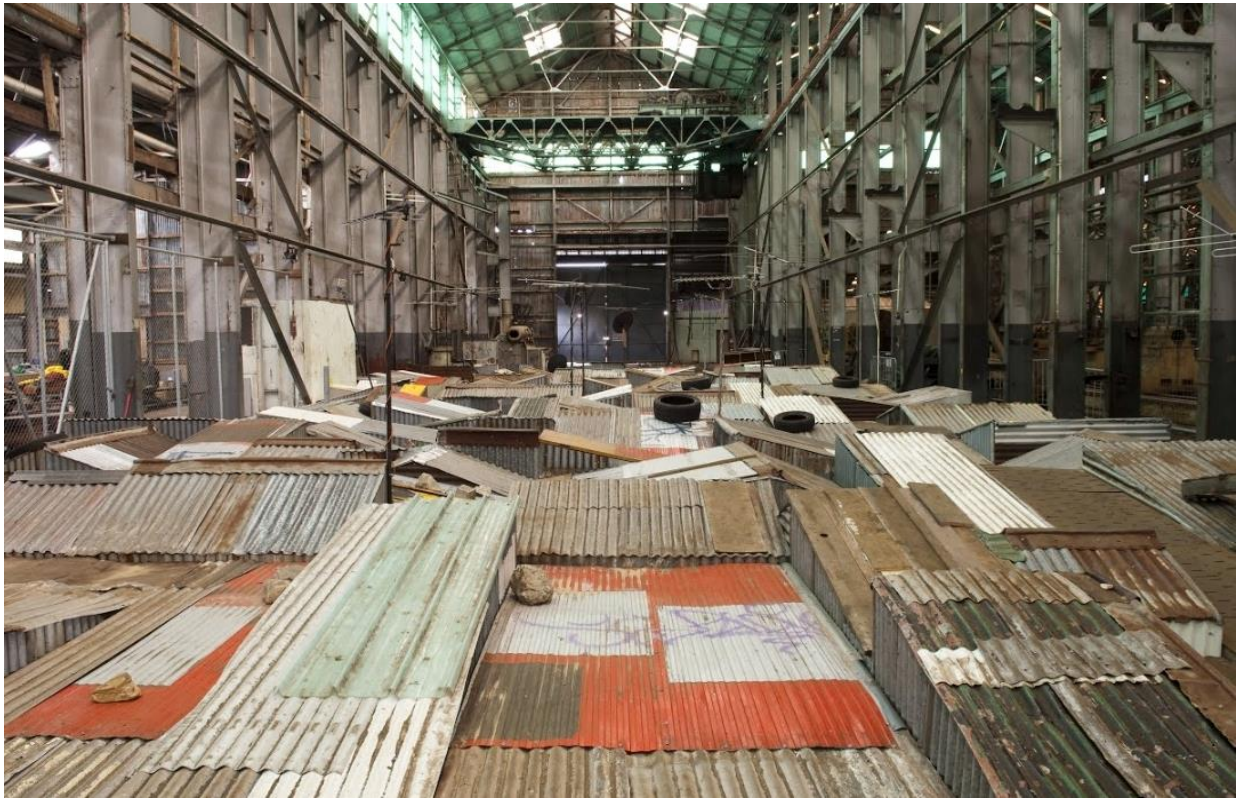


Fig 4. Kader Attia - Kasbah

What is semiotics?

Wikipedia - Semiotics^[a] is the study of [signs](#). It is an interdisciplinary field that examines what signs are, how they form sign systems, and how individuals use them to communicate [meaning](#).

Initial thoughts on the chosen image

I know that this is an art installation and it takes place in a vast industrial looking building. There is a patchwork of corrugated sheets and other materials. I see metal, wood, paint, rust, stones, car tyres. It is a mish mash of mismatched materials, pieced together to create an uneven surface of what looks like shanty town/slum roofs. I noticed that the outside has been brought inside and the top is now on the bottom. This artwork that represents what would normally be a bustling, busy, noisy and maybe dusty, hot and smelly living area full of life, looks quiet, still, and soulless.

Discomfort walking on top of people's homes... "treading on the heads of the poor"... Slums are called kasbah in North African cities. They are made from found materials. Dominance and exploitation. His

work addresses immigration, colonisation, and cultural identity. French/Algerian artist. 350 square meters.

“Visitors invited to walk across them, but the difficulty of taking each cautious step over this uneven, variegated surface provokes a consideration of the successes and failures of the globalised economy and of the human ability to wrest a livable existence from nothing. Thus, walking tentatively over the work, one not only becomes part of it but also implicitly part of the economic and power matrix that creates these shanty towns.”

Further thoughts

This artwork has been moved and recreated in different spaces. This greatly changes the look and I would imagine that it also changes the experience of the people walking over and viewing the work. I noticed more details in other images that I saw of the installation. There are a number of TV aerials and satellite dishes. These must have added an extra hindrance to the people walking across the ‘roofs’.

(298 words)

References

Ways of Seeing BOB

Bibliography

Ways of seeing John Berger

Drawing and Seeing – create your own sketchbook by Clara Drummond

Practice-based Writing



Fig 5. My own work

The image above was created from a task set on the 9th October 2025. It was one of my first pieces created at UWTSD. We were instructed to take a 5-minute walk around the university and sketch our journey along the way, after which we would create a collage piece, representative of our journey. We were left to interpret the method of note taking/sketching and the direction of our journey ourselves. I chose a sketchbook and pencil and started to draw objects on my route which to me mapped the way. I drew doors, stairs, lights, marks and patterns on walls and windows, sometimes tables and objects in my path. I was a bit skeptical of this process to start with but as I started drawing, ideas for the final collage piece started to take shape. "Ideas are like fish. If you want to catch a little fish, you can stay in the shallow water. But if you want to catch the big fish, you've got to go deeper" Lynch (2006).

We did not have a lot of time to work with and I found that I enjoyed the process of making quick decisions and cuts into the paper provided without guides. I visually used my sketched 'map' to guide my knife cuts and trusted my instincts. I found that I focused entirely on the process, forgetting that there was anyone else in the room. (add quote/reference about flow?) I really like the outcome, the simple but effective shapes and placement. I am discovering and exploring my love of abstraction in many different forms. I found collage to be an enjoyable form and a good starting point in a creative process. I have gone on to use the shapes from this piece in other work, and used these shapes to

inspire shape building from the world around me. I would like to use collage as a starting point for ideas again to see where this may lead me. Maybe using other papers or different materials and colour palettes. I am always interested in how my skepticism can lead me to inspiration and need to use this observation for future endeavors. Is this resistance a sign of possibility? Is this resistance a sign that I need to keep moving in that direction to see what possible outcomes may occur? (a quote/reference about resistance?) (392 words)

References

Lynch, D Catching the big fish page1 intro

Bibliography

Catching the big fish : meditation, consciousness, and creativity

Book

Lynch, David,, David Lynch 1946-2025 author, 10th anniversary edition., New York, New York ;, TarcherPerigee, 2016., Total pages 193 pages ;