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Art is consistently evolving, shaped not just by the materials and techniques we use, but also by the ideas and concepts we choose to explore. For me, colour, form, and connection are the core to my practice. Colour is especially important- it is a tool I use to stir emotions and explore themes, often weaving together elements of feminism and nostalgia. Form, both physical and conceptual, allows me to experiment with materials, adding new layers of meaning and life to the space my work inhabits. Connection, - whether between varied materials, the viewer, or the stories I tell- anchors my work and shapes how it interacts with its surroundings and those who experience it.

In this essay, I'll take a closer look at the key themes of colour, form, and connection, and explore how they fit into the larger context of contemporary art. I'll reference the ideas of theorists like Tim Ingold and the work of artists such as Olafur Eliasson, Eva Hesse, and El Anatsui to help unpack and define these concepts. Ultimately, this will lead me to frame a research question to guide my independent work. I want to explore how these elements come together and how they can amplify the emotional and narrative impact of art.

Colour is more than just a visual element in art; it serves as a tool for expressing meaning, emotion, and perception. It goes beyond aesthetic pleasure to challenge societal norms, provoke emotional responses, and communicate complex narrative. As an artist, I use colour not only to create visually engaging works but also to address deeper themes, particularly those related to feminism, memory, and identity. The relationship between colour and emotion has been explored extensively by artists and theorists, from the foundational studies of colour theory by Johannes Itten and Josef Albers to contemporary research on the psychology of colour.

In my practice, colour evokes specific emotional responses and suggests layered narratives that invite the viewer into a complex experience. For example, soft pastel hues often evoke a sense of nostalgia, referencing the past and creating a dreamy atmosphere. In contrast, vibrant colours- such as clashing pinks, reds, and yellows- suggest conflict, empowerment, or discomfort. These colours speak to a deep, immediate reaction and allow me to convey a sense of tension or strength. In this way, colour shapes the emotional

landscape of my work, guiding the viewers feelings and reactions, and interacting with the viewers subconscious to trigger personal memories and associations.

Tim Ingold's concept of "thinking through making" (Ingold,2013) is particularly relevant to my exploration of colour. Making is an embodied engagement with the material world that reshapes our understanding on it. In my practice, applying colour is not just about choosing pigments for their aesthetic appeal but entering into a dialogue with the materials. Colour plays a role in the creative process, shifting and transforming as it interacts with other materials and the space, changing the meaning of the work as it develops.

Olafur Eliassons immersive colour environments, like *Room for One Colour* (1997), show how colour can alter perceptions and create new sensory experiences.in *Room for One Colour*, yellow light transforms the way viewers experience the room, pushing them to reconsider their relationship with the space and their own bodies. This work resonates with my practice, where colour is not a backdrop but a powerful influence. It invites viewers to step into a space where they are not just passive observers but active participants in the emotional and sensory experience created by colour.

Colour aligns with the feminist themes in my work. It has the power to challenge traditional ideas of beauty and normal. Bright, bold colours push back against the usual associations of pastels with softness or femineity. In this way, colour becomes a tool for social and political change, opening up space for a new and more inclusive stories. Through colour and form, I explore feminist themes, inviting fresh perspectives and questioning the way were used to seeing things.

Furthermore, colour plays a key role in evoking memory and emotions. Certain shades of blue evoke melancholy or calm; white vivid reds evoke passion or intensity. These colour choices are carefully selected to resonate with the viewers emotional landscape, creating a divide between the artwork and their individual experiences. Colour functions as a narrative device that invites viewers to engage with the artwork on a deeper level. By sing colour to evoke shared histories and feelings, I deepen the emotional impact of my work and foster a sense of connection between the artwork and its audience.

In conclusion, colour in my practice is more than a simple aesthetic choice. It is a dynamic tool that communicates complex emotional themes, challenges societal norms, and invites the viewer into a sensory experience. Thinking through colour as both a material and a concept allows me to create works that resonate emotionally and conceptually with the audience. Colour becomes not only a medium for visual interest but means of shaping meaning and evoking powerful emotional responses, making it an integral part of the

narrative of my work. Through colour, I engage with the viewers subconscious, challenge expectations, and create new spaces for reflection, dialogue, and empowerment.

Form, in art, refers to the shape, structure, and composition of an artwork. It manifests the artists creative decisions and shapes how an artwork is experienced. However, in my practice, form is not static or fixed but evolves through the process of making. The fluidity challenges traditional views of form as a set structure. I instead, by engaging with form dynamically, I reflect the continuous relationship between the artist, materials, and the environment the work exists within.

Eva Hesse's sculptures, such as *Right after* (1969), really show how form can be fluid and Flexible. Her work often combines soft materials like latex and fabric with rigid materials like wire and metal, creating sculptures that shift and flow, defying expectations of a static structure. The tension between soft and hard materials creates forms that evolve, depending on context and perspective. This approach resonates with my work, where contrasting materials such as textiles and industrial materials (metal) interact to produce forms that change based on how they are viewed. The back and forth creates a more fluid and dynamic experience with the work.

Tim Ingold's concept of "meshwork's" (Ingold, 2011) further supports the idea of form as fluid and always changing. He suggests that form is not a fixed object but a network of relationships that evolve through interaction. this moves away from the idea of the artist as the sole creator of a static finished piece. Instead, the artist becomes someone who works with a process letting form emerge naturally through engagement with materials. In my work, I let the materials lead the work rather than forcing a predetermined outcome. This way of working embraces the unpredictability of materials and lets me connect more with them and the possibilities it could cause.

El Anatsui's assemblages, like *Gravity and Grace* (2010), really show how form can break away from traditional boundaries. Using discarded materials like metal bottle caps, he creates flowing, interconnected shapes with cultural and historical meaning. These materials woven together carry their own stories and connections. His work moves and changes depending on how they are installed, showing how form can be fluid and shaped by its surroundings.

In my work, I think a lot about the history and qualities of the materials I am using, letting them influence how the form comes together. For me form is not just about how something looks it is about the relationships between materials, space, and the viewers. Materials have their own histories and character, and I try to work with that letting it guide me to the

final outcome. This war of working means my pieces are always evolving not just physically but, in the stories, and ideas they bring out. For me form is a way to explore these connections, and the process is a way for me to discover.

Ultimately in my practice form is always evolving, shaped by me the materials and the space around it. It is not a fixed thing it changes as I work on it and as people interact with it. This openness invites viewers to connect with the work in their own way, letting it shift depending on how they see or engage with it. By letting form develop naturally through working with the materials, I can create pieces that move beyond a stagnant shape opening up new ways to think about an experience.

Connection in art is about the relationships between materials ideas and the people experiencing it. It is not just about how the materials interact but also how they connect with the viewer and the story behind the work. Connections happens in two ways physically in how different materials come together and conceptually in the way themes histories and emotions connect. This mix of ideas and material gives me freedom to create art that works on multiple levels and feels meaningful.

One of the ways I think about connections in my work comes from Tim Ingold's idea of "correspondence" (Ingold, 2013). He talks about how materials communicate with each other forming this web of relationships. It challenges the idea that forms should be isolated or fixed instead they are active players in an ongoing exchange. In my work, you can see this when I combine materials that are completely different from each other like transparent glass and stiff felt. Each material has its own connotations alone but when together they create a whole new image. The mix of textures weights and properties spark a kind of conversation between art and viewer that go beyond just looking touch and emotion come into play too. By picking materials that interact in this way, I create works that invite people to engage on multiple levels.

On top of that Nicolas Bourridies idea of relational aesthetics (2002) adds another layer to my understanding of connection. He suggests that art is a social space where connections are made between the viewer the environment and the work. This shifts away from traditional ideas of art being something to just look at and instead makes the viewer become part of the experience where viewing becomes more of an interaction. You see this especially in my shadow exploration that turn something small much larger taking up space using them to interact with people beyond the physical work. By designing work that moves and pulls away from the original shape it creates a more immersive connected experience.

Yayoi Kusama's infinity rooms are good example of how connection can happen in immersive spaces. With mirrors and repeated patterns, she creates this feeling of being part of something bigger it is not about standing outside the work but stepping into it. The space dissolves the boundaries between you and the artwork making you feel like you are part of it. This kind of experience creates a connection not just with the work itself but with the infinite possibilities of the space around you. Kusama shows how powerful repetition and immersion can be in creating a sense of unity and interconnectedness something I like doing within my own work through history.

In my work i try to create spaces that go beyond just being looked at I want people to feel a part of them. I often use shadows as a way to draw viewers in and extend the work creating layers that shift and change the connotations around the piece. Shadows can connect materials and space in subtle ways adding depth and creating a sense of interaction without the need for direct physical touch. I think about how light interacts with the work using it to create an atmosphere that invites people to explore and experience the piece from different perspectives.

Connection is at the heart of my art. It is what ties everything together the materials physically the ideas and way people experience it physiologically. Connection isn't just something passive it's what makes the come to life and resonate with who sees it by exploring elements like shadows and light create a relationship within the work and space its displayed I am able to push the boundaries of how my own art can engage people on both an emotional and intellectual level.

Through exploring colour form and connection, I have found key areas of research that not only shape my practice but also help guide what area I want to make my work into. These three ideas while different are completely intertwined creating a web of relationships that influence how my work comes together and how its experienced.

Colour is not just a visual thing it is a way to spark emotions and create atmosphere making it part of the process shifting and changing as the work develops. A lot of the time it ties to themes like feminism and nostalgia which are important to my practice. Form on the other hand is not fixed to my work it evolves based on materials and context I use pushing against the idea of static structures. Connection is about how work can feel alive and interactive a constant change depending on how it can be experienced. These connections are what gave my work its depth as meaning shaping how its interacted with and engaging with viewers.

Colour form and connection do not just exist as separate ideas in my work they completely intertwined. Colour influences how we see and feel about form and the way form is presented shapes how people connect with the work. Together they create something I can explore where meaning can come through. This relationship between them opens new ways to bring emotional and narrative depth into my work.

My next step is to keep exploring these relationships leading to a more focussed inquiry into how they can strengthen the emotional and narrative power of my work. Based on this exploration, my research question is: “how can the relationship between colour, form, and connection enhance the emotional and narrative impact of my practice?”

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