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Introduction

In this independent project, I will be exploring three words which are: - change, incorporating the idea of Metamorphosis, materiality and balance, with a specific interest in Bisociation and finally colour, particularly the way that colour can affect people's emotions. The artists I have linked these words with are :Philip Kupferschmidt for change/ metamorphosis, Rabenfilz for balance and Van Gogh for colour.

These concepts are central to my creative practice, and through examining them in depth, I aim to better understand how they inform my process and outcomes as a maker.

By critically engaging with these themes/concepts, I aim to develop a more nuanced perspective of how transformation (metamorphosis), material choices (materiality), and emotional response (colour) intersect in both historical and in contemporary practices. My research will culminate in the formation of a central question that synthesises these elements and relates them directly to my own artistic process.

By the end of my research, a clearer understanding of the definitions of these three words(that relate to my process and making) and how they combine to creating a new

outcome, will hopefully lead to a clearer understanding of process and design in making.

Word 1 -Metamorphosis/change

Change is the first word I would like to examine in this essay, specifically the type of change that occurs in which the item or primary object takes on a metamorphosis.

The definition of the word metamorphosis is“

a complete change of character, appearance, or condition”(Cambridge dictionary,

2025). The area within metamorphosis that I will be exploring particularly is change, and the growth within artworks/ materiality and as a feature of my own practice.

Change can be either fast or slow; some changes are instant, such as emotions, whilst others can be a longer for example a series of events or processes. Alongside the changes that occur in nature, design can also be changing continually. Equally, the practice of making is in a constant flow of change. This change may be due to updates in technological, advances in machinery, materiality, or technology. Which will then change the ways in which makers use tools and technology in their practice.

“Darwin has puzzled over the mysteries of metamorphosis” (Ryan, 2011). Indeed,

although some changes may have a scientific or preordained outcome, there is also the

mystery of an unknown outcome that exists. Even slight changes, for example, in the materials components or the colour glaze (within ceramics) may produce unexpected, unique results that may also be either expected or unexpected – these are the mysteries of making.

In 1840's there was a celebration of hand crafts led by John Ruskin as a reaction to the processes involved in industrialization. This was called the Arts and Crafts movement, it celebrated the artist's own artistic expression and their artistic integrity . It celebrated the maker and the original/unique pieces that were made as apposed to mass production. Mass production was now becoming commonplace and the hand crafts movement wanted a return to the honest use of materials combined with good design.

“The formula for reform that he put forward had to do with the necessity, he believed, of repudiating industrialisation through a return to handcraft, of the honest use of materials, and of the full engagement of the maker.” (Penick, & Long, 2019)

Ruskin discusses the differences between art and design, and we should combine both practices together. In the art world, art can be view as aesthetic looked at as pretty and “to make you feel something”; however, design is regarded as a useful.

Objects, for example, tables and chairs can be aesthetic or good to look at but they must also be practical and fit the purpose that they are needed for (design) . Ruskin

debates that design and art can coincide together, making a more pleasing placement of useful objects. Making both professions have this coinciding change.



Fig.1 :*Ooze*

Arguably, ceramics could be one of the best example for Metamorphosis in artistic practice .Ceramics endure constant change during the entire processes, starting with the clay as a material, through changes of states right up until the final outcome. Each

step of the process has resulted in the material having different stages of change either naturally, forcefully or imaginatively. The aspects of ceramics as a whole will often have a human element therefore there can be mistakes making the outcome completely different, possibly each time. However, arguably, if the ceramic outcome is made by a machine the process tends to be more formulaized than thus then the outcome more uniform. "I'm exploring interactions of color and texture that overall, hope to give impressions of otherworldly environments if one were shrunk down and navigating the confined spaces of the vessels," (Kuperschmidt, 2023) Philip Kuperschmidt uses the throwing process for his works, however, he listens to the material and letting the soft clay collapse into itself, making the change a vessel useful not just aesthetic -the sculptures appear to slouch under the weight of the liquid" this is important for Kuperschmidt to see and understand the way that the material can change in their extreme states and produce exciting new outcomes that are each unique. (Kuperschmidt, 2023) In Fig.1 Ooze there are a variety of different vessels, that have each their own unique aesthetic, due to the artist perhaps listening to the material.

As individuals, we change and adapt, and this also applies to art and design. As artists and creators, we experience/involve in our process what is known as "Artistic

Expression”(Chand, 2023) . Artistic Expression is the act of using art to communicate ideas, feelings, or experiences. Through this process, we change the way we perceive the world in art and design, both within and beyond real life and in craft and art ‘each piece is handcrafted and distinct, with no two pieces sharing the same surface or design, reflecting his commitment to originality and the unique story each vessel tells’ (lima, 2023) This shows that each item is bespoke and that

Kupferschmidt lets the glaze run down he works making it one of a kind, and the unpredictable results. He highlights the fact that letting the materials do what they want can lead to something beautiful and original. (lima, 2023)

The idea of a profound alteration in form, structure, or character, reflecting the dynamic nature of the processes can create handmade pieces and unpredictable results.

Metamorphoses was discussed and narrated in Ovid’s poem “Metamorphoses” in the 8th century. Ovid celebrated the beauty of change and the features that may have contributed to this change. There are different aspects for change to happen in art and design; this has been celebrated for centuries, for example, turning dirt into clay and then clay into ceramics/sculpture. The nature of change, development and adapting to mistakes is important to art and the outcome of the material. This is important within and deserving because of the journey and the development that is crucial to the

outcome. Knowing the outcome and recognising the mistakes will let you understand the material or the process you wish to use, rather than just simply making the outcome and not learning from it. (Raeburn, 2004).

Word 2-Balance

Balance can be defined as,

Composition or placement of elements of design, as figures, forms, or colours, in such a manner as to produce an aesthetically pleasing or harmoniously integrated whole.(Dictionary.com, 2025)

Within the art world, materiality and balance are key factors for making. As artists, makers, and designers we balance the harmony of nature and the man made world.

Ceramicists have to realise /be mindful that using clay can leave an impact on the harmony of the eco system/ earth . They will have to make sure that they are not wasting the material and make sure they understand the importance of the materials finite properties.

Whilst looking at materiality alongside design, the idea of Bisociation can be interesting, when working with materials that may not necessarily be used in conjunction.

“ the simultaneous mental association of an idea or object with two fields ordinarily not regarded as related”(Meriam webster , 2025).

Bisociation has the potential to create a new area of design thinking within the new space created by the adjacent materials . One that may be previously overlooked because of the nature of ideas that have been intertwined creating a new unusual combination , either by design or in some instances by happy mistake.

Koestler's notion of bisociation to find unforeseen possibilities. (Koestler, 1964)

Happy accidents are unplanned actions that change the outcome of the work. This would develop the work in ways that would not be possible without that accident.

These accidents can lead in to new discoveries, techniques and or styles, that can develop in to unique ideas and outcomes. By doing this, you are changing you prospective within your work and seeing what the work needs, this can change the way you use your material you are using and seeing the point where the material is no longer working for you, thus making the breaking point of the material.

There are many different ways to describe a design or an art work, that has balance , one of which can be harmony. As a word harmony, can be associate with nature and materiality.

Materiality is important with in works because of the growing impact of materials are consumed in the world today. As a makers and designer we need to understand where our materials are coming from and where the waste is going. Many makers are trying use reusable materials to help with the waste. By doing this we as makers are building a harmony between nature and art.



Fig . 2 : *Mobile*

In the piece "Mobile " by Rabenfilz, the artist utilizes materials in a unique way compared to others; they use light as a material. This approach lends the sculpture a sense of nostalgia. Rabenfilz describes the piece as “being happy about light and the

dance," which invites the viewer to engage with the story behind the artwork. The use of felt as an additional material gives it a lightweight appearance, making it feel more natural. This interplay allows light to pass through, enhancing the overall effect and creating a beautiful, organic outcome.(Rabenfilz, 2014)

Word 3- colour

Colour, in a simple definition, is light reflected by an object. Colour can affect how people feel and is symbolic. In art, a colour theory exists. Colour theory includes the colour wheel, colour value, and colour schemes(Casadia Art Museum, 2025).

As people we respond to colours in three different ways; biologically, culturally and personally from experiences (Interaction design foundation , 2002) Colour can have a visual affected on people in different ways. In western cultures for example the colour red(biologically) gives us a feeling of danger, however, in eastern cultures red is shown as good fortune, joy, happiness and prosperity. (National museum of Asian art, 2025) It is important to understand the cultural meanings within practice and art. "Depending on context, colour can convey meaning often more effectively than words."(Interaction design foundation , 2002)

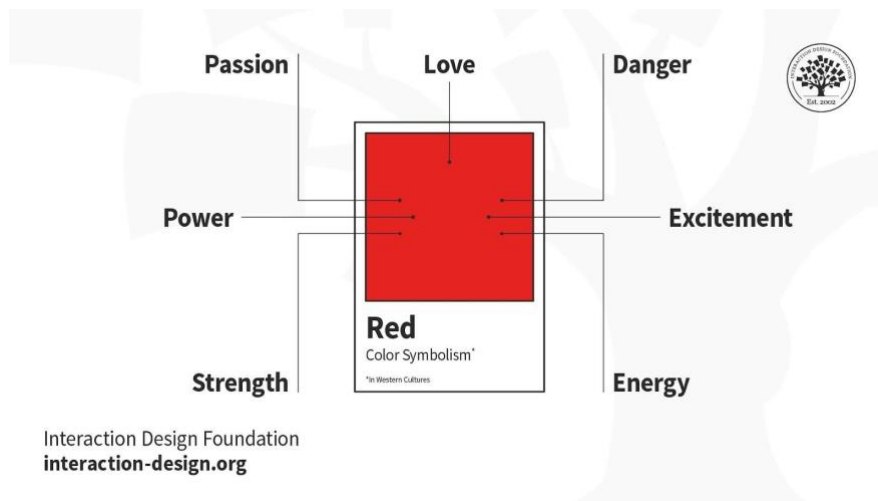


Fig.3: Red

The psychological and emotional effects of colour on the human brain are significant, influencing mood, perception, and even behaviour. Different colours can evoke specific emotional responses. Red may stimulate energy and passion, blue tends to create a sense of calm or sadness, and yellow often conveys warmth and optimism. Artists harness this psychological influence deliberately, using colour to enhance the narrative or emotional impact of their work. (St Clair, 2018)



Fig.4: *Starry Night*

For instance, Pablo Picasso's Blue Period is a poignant example of how cool tones can evoke melancholy and introspection. Similarly, the vibrant, contrasting colours used by Van Gogh in *The Starry Night* (1889) convey intense emotion and psychological depth.

By understanding and manipulating colour psychology, artists can guide viewers' reactions and deepen the overall experience of the art work (Kostamo, 2021) .

around the wheel). These combinations can evoke different emotional responses, depending on their balance and intensity. For example, harmonious colour schemes generally create a sense of calm, order, and visual satisfaction.(Mars , 2023)

Hue, which is the pure form of a colour, plays a critical role in this emotional impact. Warm hues like red, orange, and yellow can stimulate feelings of energy, passion, and warmth. In contrast, cool hues such as blue, green, and violet often promote relaxation, peace, and Meditation. When used effectively, both hue and harmony can shape the atmosphere of a space or the emotional tone of a piece of artwork, influencing how people feel and react on a psychological level. (Interaction design , 2002).

Conclusion

Analysis the meaning of the three words alongside the works of various artists throughout this essay, I have gained a deeper understanding of three fundamental concepts: Change, balance, and Colour. As introduced at the beginning of this essay, I plan to formulate a question that elucidates these concepts about my practices and project. I looked at how artists like Philip Kupferschmidt, Rabenfilz, and Van Gogh use transformation, material choices, and emotions to shape their work, to better inform my own practice and results.

Change is a key part of the creative process. It happens when materials like clay change physically or when experimentation leads to unexpected results. Kupferschmidt's ceramics show how allowing materials to shift can create unique outcomes. In my practice, I often learn from mistakes rather than sticking to a fixed plan , this can give me unpredictable but often exiting results.

I also focused on materials and how different elements can combine in surprising ways. Rabenfilz uses light and the material , felt to create emotional responses in his delicately balanced mobile. This encourages me to use overlooked or recycled materials and think about how my material choices affect viewers and the environment.

Colour is more than just a visual element. It carries emotional and cultural meaning.

Van Gogh's use of colour shows how it can influence mood and storytelling. Knowing about colour theory helps me use colour intentionally to enhance meaning in my work.

These ideas show that making art involves more than just finishing a piece or having a fixed outcome. It is about engaging with the process, change, and meaning at every stage. This research has helped me understand my creative choices better. I have learned that allowing for transformation, trusting my materials, and being aware of emotional impact are important for a thoughtful practice.

As I continue to grow as a maker, these ideas will guide me in what I create and how I create it, helping me to be intentional and aware.

Possible questions may be :-

Can colour influence balance and chance within ceramics?

How can change be improved by colour choices in the designing process?

Mistakes are essential to improve are making process?

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