

LIMITED EDITION
WORKBOOK CHAPTER

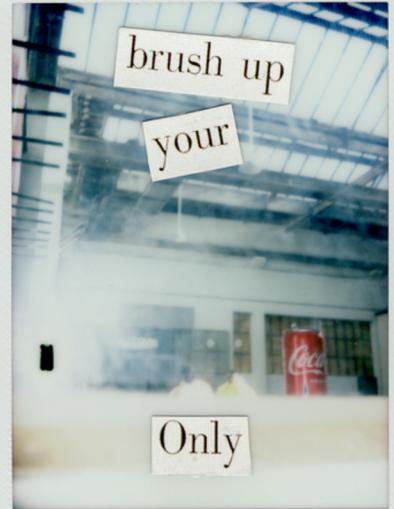


Imbued



METAMORPHARIUM
PROTOTYPE

new vision
of motivation
of counselling.
I no longer
defeating, that
is to keep
and I'll contin-
ue. I'm curious
to process
up and move
acts of self-
repeat, keep away
from facts and
refresh, for the
finally feel phys-
ical, even having
life. It's the per-
to the same with
I'm about to do
find dance
a lot of
and helps me
make of my
time it because it da-
want of immediate results with little effort. It encou-
ages me to keep trying and seeing progress helps me re-
alize I'm not such a hopeless case as I tend to
accuse myself. Learning to do it for me finally, not
or the stadium or an audience. Addressing my moti-
vations for doing anything, more aware of the rea-
sons why to do somethin' up, not what. Valuing the idea
of making my life better, not this continuous self-dys-
functional night mare. Indeed, it ought not to be perfect
as I learn to focus more on the experience, not con-
cerning destination which misleads my values,
which further makes me struggle with low self-esteem
as I see, subconsciously, for some
estimate my worth as a person all the while deny-
ing it's what I'm doing. I no longer want to give
others such control over me. As I can tell from my ex-
perience of doing so, it's simply not working. Other
are capable of providing conditional love only.
which is fine when you have unconditional love



in mind avoidance
and continuation
Feelings? Feeling
want to be self-
self-sabotage is
me stuck in a loop
about this opportu-
my feelings, grow
on. catch myself
deception - and to
from things that
reality. I'm hungry
evidence again. On
first time luck? I
visually safe living on
no drama in my
but opportunity to
my emotions also.
some pole dancing
and music gives
positive emotion
be in the moment,
body's limitations,
longer my importance and
with little effort. It encou-
ages me to keep trying and seeing progress helps me re-
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This is a self-published prototype
workbook (chapter excerpt), made
for testing and exploration.

Some AI was used in shaping the
contents. Please feel free to copy,
reproduce, or share this chapter.

If you're curious about the process,
or want to talk about what's in
here, scan the QR code below to
email me at
getcurious@metamorpharium.com



Introduction

This workbook was not intended as a manual. What you'd find here are fragments: drawings, excerpts of thought, and palettes lifted from them. I am still working out how much guidance is enough, and how much is too much. Is minimalism freeing, or frustrating? Does ambiguity open space, or close it down?

This excerpt includes six core pages, a snippet from a series of spreads, each offering a color palette, inviting you to notice, to connect. For a day, a week, or however long you choose, let them guide your attention, show up in their own way: in a dream, a lyric, a conversation you overhear, or in the patterns you keep returning to.

Often, we wrestle with perfectionism and experience creative inertia where we're circling ideas without landing anywhere. In moments like these, what we need isn't more choice, but less. Marketing theory calls it the "paradox of choice," where too many options can overwhelm us into inaction. A small nudge, a single constraint, can be the thing that unlocks movement.

Take these pages as starting points and reminders that sometimes art and self-expression begins in the ordinary and the overlooked. ♦



Learn to be a Beginner Again // 4



The flower with hearts in her eyes feels timeless. It's the kind of image many of us have drawn – flowers, hearts, faces – shapes that arrive before we worry about technique, before we second-guess ourselves. They remind us that **expression and communication often begins in the simplest marks**, and that beginning is how you get started on anything.

I think about this as I return to dancing. In the past, I improvised without training, letting my body move however it wanted, inspired by music and limerence. It was raw, unpolished, but it felt true. Now, approaching it again, it requires a different approach as attention-seeking has lost its charm. Beginner classes, simple combinations, realistic progress. No audience or gaze to drive me.

That's what these pages are for: to let yourself be a beginner again.

You don't need to invent something new or dazzling. You can return to the basics – the flowers, the hearts, the faces you might have always drawn – and see them anew. Reimagine them the way you did before you cared how they looked. Let them be clumsy, short, incomplete, playful, or sad, but let them be unforced.

To begin again is not to regress. It's to honor the ground you stand on, to remember that passion and self-expression were always within you. Nobody moved in your place. Nobody drew in your place. And **you can always start again.** ♦

Solitary Variables / 4.1

What you return to obsessively isn't preference. It's compulsion. The marks you make over and over are grooves worn into your perception because you can't see without them anymore. They're not raw materials waiting to be refined into art. They're the bars of the cage you've been drawing and redrawing, mistaking repetition for development.

Inventory your compulsions ◇ *What marks, shapes, symbols do you reproduce automatically, without thinking? Don't sketch them. List them like evidence. You're not exploring your creative voice. You're documenting the limits of your visual vocabulary.*

Betray your hand ◇ *Take one of those compulsive marks and force it wrong - make it with your non-dominant hand, make it too small or too large, make it ugly on purpose. You're not finding spontaneity or looseness. You're testing whether you can make anything that isn't already predetermined by the grooves you've worn into yourself.*

Collective Variables / 4.2

You think you're creating but you're curating, assembling gestures and symbols you've absorbed from others into configurations you call original. Every mark you make is already in dialogue with the dead (artists whose work you've consumed) and the living (artists whose approval you imagine or fear). You're never alone on the page. The question isn't how to achieve originality but whether originality exists or whether you're just performing synthesis while calling it creation.

Name your thefts ◊ *Identify something on this page you've borrowed—a line quality from an artist you admire, a compositional strategy from an image you saw once and can't forget, a color relationship you're imitating even if you can't name the source. Don't sketch it, don't explore it—just admit you took it. This isn't about inspiration, it's about acknowledging that most of what you call "your work" is already haunted by others' work.*

Strip it until nothing remains ◇ Take that borrowed element and start removing what makes it recognizable. Simplify, distort, reverse it until the theft becomes undetectable. What you're left with isn't "yours" - it's just sufficiently transformed that no one can see the original theft. This is what most originality is: successful concealment of influence. If nothing remains after the stripping, then the borrowed element was all you had. That's information too.

Letting It Breathe / 4.3

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On the Metamorpharium Project

Imbued is the first prototype from project *Metamorpharium*. It's been over six years in the making, with lots of detours, doubts, and long stretches of me doing literally everything else but sitting down with it. But it kept tugging at me.

Metamorpharium is not obsessed with fixing yourself or chasing a “better” version of who you are. It is, however, intrigued in creating a space – on paper, through objects, in everyday life, and online – where you can notice *how* you are, without pressure to perform or consume. However, I sense it will be habit that’s hard to shake.

This workbook is the first piece of that space. There might be more: blog posts, tangible sets, conversations, and a forum where people can share without algorithms. It’s for anyone who feels caught between too many voices, too many ideologies, and too much distraction.

Metamorpharium is still taking shape. Thank you for giving it life by using it. If anything here sparked curiosity or inspiration, I’d love to hear what it was.



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