



PLAYNTING

Exploring therapeutic efficacy of 'Playnting' as a form of 'Art therapy' via physical practice through analytical synthesis of artistic and scientific concepts behind the art technique.

WRITTEN BY:

KHAITAMA D. SUN
KHAIRUL ANWAR BIN FAZLUR RAHMAN
DARTH SUN WU-KHAI

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In the words of the great Rene Magritte:

*"Ceci n'est pas une pipe"
(This is not a pipe)*

Despite showing a pipe.
Or rather a two-dimensional depiction of a pipe.
A pipe is still a pipe.
Or is it?

Appropriating Magritte.**in the words of the soon-to-be great Khaitama:**

*"This is not a thesis. It is an artwork.
This is a thesis. It is not an artwork."*

Despite being a statement or theory that is put forward as a premise to be maintained or proved,
I also personally view this as a piece of art and a central part of my life's oeuvre.

So what shall it be?
A thesis? An artwork?
Why not both?

An Artistic Thesis. A Thesis Artwork.

Abstract

The purpose of this artistic thesis/thesis artwork is to convey the 5 following points:

1. To introduce the concept of 'Playnting'

- a. Background
- b. What is Freedom?
- c. So what exactly is 'Playnting'?

2. To explain artist inspirations/artistic concepts behind 'Playnting'

- a. Artistic Inspirations
- b. What is Truth?
- c. Ushio Shinohara (*Neo-Dada*)
- d. Jackson Pollock (*Abstract Expressionism*)
- e. Claude Monet (*Impressionism*)

3. To explain scientific concepts behind 'Playnting'

- a. Psychology
- b. Art Therapy
- c. Colour Theory
- d. Psychoacoustics
- e. Physiology
- f. Physics
- g. Chaos Theory

4. To explain how and why 'Playnting' can benefit society

- a. Through its therapeutic benefits of visual and audio stimuli for psychological and physiological recovery and rehabilitation.
 - i. Purpose of acknowledging art and all things creative are a viable form of therapy and an alternative to work in hand with medications.
- b. As an educational tool/guide in making learning enjoyable via experiential learning to teach both art and science simultaneously to people of all ages and abilities.

5. My 'Wisdom Equations of Classification and Abstraction'

- a. Classification: $y = (q / a) = (q + a)$
- b. Abstraction: $y = y$

Dear reader you may consider this my manifesto detailing:

My way of life.
My philosophy.
My art technique.

**This creation of mine has been given life through I.
 It will serve as an aspect of myself.**

An avatar.
A prophet.
A Son.

**To write/type so that it may speak and explain to You
 in words on my behalf.
 To act out my will.
 So You may read.
 In hopes of your understanding;
 On the topics of:**

The art and science behind 'Playnting'
 &
How the world can benefit from 'Playnting'

Ameen. Amen. Tathastu. Svaha. So Be.



Figure 1: Khairul Anwar Bin Fazlur Rahman



Figure 2: Khaitama D. Sun



Figure 3: Darth Sun Wu-Khai

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Summary

For those who want the TL;DR otherwise known as 'Too Long Don't Read' which is colloquial for 'I don't have time to read I want the summary' for this artistic thesis/thesis artwork;

Here you kindly are:

What is this creation?

An Artistic Thesis. A Thesis Artwork.

Which artists inspired me to create 'Playnting'?

Ushio Shinohara.

Jackson Pollock.

Claude Monet.

What is 'Playnting'?

'Playnting' is to express how one truly thinks and feels through visualising on a surface via paint to the beat of music; facilitating healing of the mind, body and soul.

Who am I?

I am the Singaporean Prometheus.

A Son of Gaia.

A Soul of the Universe.

What is my philosophy?

"it's only the internal being in harmony with the external environment which gives the subject their true value."

What purpose can 'Playnting' accomplish?

To showcase the symbiotic relationship that is evident in both art and science along with abstraction and classification.

How can 'Playnting' be used in education?

To create and entice scientific learning to be fun through artistic inclusion and creativity with experiential learning at the forefront.

"Engage in 'Playnting' to learn and learn to engage in 'Playnting'"

What I believe in:

As above, so below.

As within so without.

As the universe so the soul.

What is a 'Playnting' artwork?

A 'Playnting' artwork is a screenshot or photograph of your soul so to speak.

Exploration: Playnting as 'Art Therapy' for diagnosis and treatment of mental disorders

The concept of 'Playnting' and 'Art therapy' are practically one and the same.

I would argue for 'Playnting' to be a viable complementary method to diagnose and treat mental disorders.

Art therapy has been proven effective for those afflicted with depression, anxiety, cognitive impairment and dementia, Alzheimer's disease, schizophrenia, PTSD and autism.

How can 'Playnting' benefit society?

(elderly, incarcerated, individuals with mental disorders and/or disabilities)

I intend to target the incarcerated and elderly with 'Playnting' as I personally believe they can benefit greatly.

For the incarcerated to take out their anger on a canvas.

They can be as violent as they want to the canvas.

To substitute a life for a canvas.

For the elderly especially those suffering from cognitive-impairment.

I intend to target all inflicted with mental disorders.

To give them an outlet.

To give them an opportunity to make a career and live.

In doing art for themselves and for others.

In healing themselves and others.

That is the way of 'Playnting'.

Visuals of 'Playnting'

(Explaining the scientific process of how light plays a part in 'Playnting')

The participant will be influenced by light triggering physiological, psychological and biological responses from innate colour associations possibly linking to spiritual aspects such as the chakras.

Audio of 'Playnting'

(Explaining the scientific process of how sound plays a part in 'Playnting')

'Playnting' acts like a bridge between psychoacoustics and art.

TL;DR: Basically 'Playnting' encourages identifying and discerning the types and distance of sound waves for consideration in hopes of achieving constructive interference between all internal and external sound frequencies that may induce healing.

Sound affects the participant by triggering physiological, psychological and biological responses based on innate sound associations, preferences and thresholds with further link to memory recollection; inducing the participant into a visceral emotional state.

What are the audio-visual interactions in 'Playnting'?

The participant will be influenced by audio-visual interactions triggering physiological, psychological and biological responses from innate colour, memory and sound associations.

Improving therapy and education through embodying the symbiotic relationship between Art and Science and Self

'Playnting' is the metaphorical glue which links all these scientific, artistic and introspective concepts together; itself being the necessary proof which can be further scrutinised for even further links to other concepts which can be used for improving therapeutic and educational purposes.

What is the 'Wisdom Equations of Classification and Abstraction' about?

**The 'Wisdom Equations of Classification and Abstraction' is the core philosophy of 'Playnting' simplified in mathematical symbols.
It is the way logic can be ordered from the chaos of 'Playnting to understand the wisdom which is both simple yet complex in its diversity.**

Where 'Playnting' becomes a language.

Through understanding the 'Wisdom Equations of Classification and Abstraction' is to acknowledge and comprehend the multiple ways to attain and release wisdom which is contextual knowledge. Wisdom is not to know one thing. It is to know and know who, what, where, when, why and how to apply it in a situation/context.

What is Wisdom?

Wisdom is true knowledge.

Wisdom of the self is true knowledge of the self.

'Playnting' shows the internal being in harmony with the external environment which gives the self their true knowledge and value.

Wisdom Equations of Classification and Abstraction in algebraic form

$$y = (q / a) = (q + a)$$

$$y = y$$

$$\text{Wisdom} = (\text{Question} / \text{Answer}) = (\text{Question} + \text{Answer})$$

$$\text{Wisdom} = \text{Wisdom}$$

***Each variable and digit are interchangeable.**

Because even though they are different they are the same.

If you are keen to read on to find out more about 'Playnting' then I am truly honoured and appreciative of your time and effort to understand my creation which I feel can benefit everyone and make society better for all. *Let's jump right into the universe of 'Playnting'!*

To introduce the concept of 'Playnting'

Background

In February 2016, I invented an art technique which I coined 'Playnting'; a combination of Visual Arts and Music where I paint with drumsticks.

This can either be done solely or in unison with orthodox painting tools.

Being a drummer myself, I can truly attest that drummers are constantly regarded as being in a world of their own when consumed by their own emotions as they perform a song. As such, my first thought upon innovating 'Playnting' was to visualise the raw musical and emotional energy of a drummer and how their emotions are transferred via the drumsticks and onto the drums. Emotions are energy in nature so a transfer of energies occur between systems in conjunction with the amalgamation of music and visual arts - in terms of drumming and painting - allows the practitioner to seamlessly express emotions, be it my own or of my subject, through the fluid yet aggressive, and at times subtle, motions of the drumsticks.



Figure 4: First 'Playnting' experimental trial attempted on 29th February 2016

Playnting can also be a performance art where I 'Playnt' (play+paint) to songs, visualise the drum beats and create a free-form artwork that is spontaneous and creative. My technique is very versatile as I can either take my time to create an artwork (especially if I'm using oil paints) or speed paint (using acrylic) on a stage to a backing track as a performance art.

When my viewers see my art, I want them to feel the visceral vibes embedded within them. At times the splashes of paint through 'Playnting' are the main selling point, other times they serve as an extension to the emotions or message found in the overall composition. If it's a live performance for instance, the act in itself, the very process of 'Playnting', is the artwork; as it's full of personal emotions that I hope my viewers can resonate with through empathy.

For me, 'Playnting' acts as a form of personal therapy as it becomes an outlet beneficial for my own mental well-being. If I'm angry, I'll just whip out my drumsticks, load them with paint, whip out a canvas, and beat the living hell out of the canvas. By the end of each session, I realised that I felt more at ease and relieved. The tension and stress had alleviated by engaging in 'Playnting'. I then allowed others to try 'Playnting' who also corroborated my own sentiments on its potential healing properties. Upon reflection I concluded that 'Playnting' allows for the transmutation and simultaneous/consequent release of negative energy within a system into positive energy onto another system. It embodies and promotes the very concept of freedom:

What is Freedom?

Allow me to use my own quote to define freedom:

"Every artist is a freedom fighter. Freedom is expression. It is an art. For art is the freedom of expression. As such, freedom is art and art is freedom. Every freedom fighter is an artist. For we are all fighting for our right to expression. Look at the way you dress. The way you write. The way you speak. Everything you do is an expression. And the most 'peaceful' form of expression is through art that harms no other. That's where Playnting comes about. It channels all your negative energy and transmutes it into something positive. Playnting can be violent, but you hurt no one as the canvas is the ultimate punching bag. In a video game, the canvas would be the strongest tank. Strike as hard as you want and it will take it all. It will absorb everything, all that kinetic energy, but reflect the 'damage' done into beautiful yet chaotic splatters of colours. You visualise your anger. Your frustrations. And it drains you off all things negative. Leaving you calm, collected and relieved. You harm no one in the act of Playnting. That is why I feel Playnting is the way to peace. Not only for yourself. But for others too. But Playnting is not purely the act of painting with drumsticks. There are many ways in which we can 'Playnt'. It all boils down to how you wish to express yourself. To express your own freedom, on your own terms, that is not hurting another being."



Figure 5: Live speed-'Playnting' creating a piece titled 'Hope' representing the fist of 'Freedom' in 2016.

So conceptually, 'Playnting' has its philosophy rooted in freedom, versatility and existentialism on the lived experience. But that's not all. Many remain confused at what 'Playnting' is as the word itself is an abstraction, which if broken down into its constituent parts, can mean a lot of things.

So what exactly is 'Playnting'?

There is no concrete definition as there exists multiple ways of defining the very concept. Here are three of the most prominent ways of describing 'Playnting' which are not limited to:

1. Playnting is painting with drumsticks.
2. Playnting is the act of expressing your freedom by transmuting negative energy into positive energy, while in the process harming no other being, recuperates the soul and eases internal tension within the individual.
3. Playnting is the physical act of visualising intrapersonal and interpersonal communication of your thoughts and emotions, through synthesis of the conscious and subconscious mind, via creation and application of visual and audio stimuli, such as paint and music respectively.



Figure 6: Me showcasing the 'Playnting' process in September 2021

Are any of these wrong? No. In fact, they are all true. The first definition embodies the physical act and most basic description of 'Playnting' on a bare minimum level. The second definition embodies the metaphysical act and more intrusive description of 'Playnting' through a spiritual and introspective lens. The third definition, through use of logic and rational, embodies a vivid description of the physical and metaphysical processes at play in 'Playnting'. With such a wide spectrum of possible definitions of my art technique, which I will interchange with art philosophy as they are both the same to me, I have defined 'Playnting' into a definition which is brief yet concise:

'Playnting' is to express how one truly thinks and feels through visualising on a surface via paint to the beat of music; facilitating healing of the mind, body and soul.

To explain artist inspirations/artistic concepts behind 'Playnting'

Artistic Inspirations

It is crucial to state that even though I am the creator and master of this technique/philosophy, I stand on the shoulders of giants. There is nothing new under the sun, merely appropriated. In learning from the knowledge and wisdom of both our contemporaries and ancestors, I was able to build upon their thoughts and come up with my own philosophy. Just as how scientists were inspired by great minds of the past, I was inspired by many artists from the past and present of

which 3 in particular strike at me the most; Claude Monet, Jackson Pollock and Ushio Shinohara. I feel it's important to elucidate upon the artistic inspirations of my technique as a start prior to exploring the science behind 'Playnting' for the purpose of the reader to see the chronology and evolution of art; so that You may see the connections. To see the bridges intermingling that creates a more holistic portrayal of Truth.

What is Truth?

*Truth is expression in its purest form. Void of subjectivity full of objectivity.
But how might that be possible when each being is inherently subjective?*

I genuinely feel the answer may lie in synthesising the various subjective truths into one truth. Akin to piecing jigsaw puzzles together, where each piece is a subjective truth which, when placed together, creates an overall picture of objective truth. That is essentially what I will infer to you readers with this essay in hopes of uniting, in harmonious duality, the plethora of subjective truths existing in art and science, culminating and manifested in my philosophy/art technique that is 'Playnting'.

Without further adieu allow me to introduce the very first artist:

Ushio Shinohara.



Figure 7: A Shinohara Boxing painting. (Art Basel)

A Japanese Neo-Dada - a movement with audio, visual and literary manifestations - artist who paints by dipping boxing gloves in buckets of paint and punching huge canvases. "Boxing Painting is one of Shinohara's prominent series of work in which he dipped boxing gloves in sumi ink or acrylic paint and punched the canvas or paper in order to splatter it with pigment. This action painting is closely linked to vanguard artists who by 1960 had departed from the Art Informel mode of painting,

leading to the conception of the Anti-Art movement in Japan" (Art Basel). He visualises his feelings and emotions while also releasing all that pent up energy. Discovering this artist and his boxing art led me to an epiphany which made a connection between the striking motion of boxing and the striking motion of drumming. If Shinohara could visualise his emotions with boxing gloves, then maybe I can visualise my own emotions with drumsticks. True enough that's what happened and it's personally incredibly therapeutic. Shinohara's boxing paintings share with 'Playnting' the concept of releasing your internal energy by visualising what you feel presently where each stroke captures each 'unconscious thought'.

What is an 'unconscious thought'?

*That is what I would coin for:
The unified thought of the conscious and subconscious mind.*

Yes, (I apologise if I come off as sassy) but bear with me. If I could coin 'Playnting' as a combination of playing and painting then I have agency to come up with a term such as 'unconscious thought' as it is my social construct which I am trying to elaborate and put forward. Furthermore why I have defined said term with clarity for your kind understanding.

Moving on to artist 'numero dos' (that's spanish for the 'number 2'):

Jackson Pollock.



Figure 8: A Pollock 'action' painting
(Jackson-Pollock.org)

An American Abstract Expressionist - an art movement characterised by the free-associative gestures in paint sometimes referred to as "action painting" - artist who drips paint onto his canvas with the focus being trusting the process of art creating itself. On a surface level, he basically paints on the floor and walks around throwing paint at different angles to make his pieces. However, "Jackson Pollock, among other Abstract Expressionists,

anxiously aware of human irrationality and vulnerability, expressed their concerns in abstract art that chronicled the ardour and exigencies of modern life. By the mid-1940s, Jackson Pollock introduced his famous 'drip paintings', which represent one of the most original bodies of work of the century, and forever altered the course of American art. At times the new art forms could suggest the life-force in nature itself, at others they could evoke man's entrapment - in the body, in the anxious mind, and in the newly frightening modern world. To produce in Jackson Pollock's 'action painting', most of his canvases were either set on the floor, or laid out against a wall, rather than being fixed to an easel. From there, Jackson Pollock used a style where he would allow the paint to drip from the paint can. Instead of using the traditional paintbrush, he would add depth to his images using knives, trowels, or sticks. This form of painting had similar ties to the Surreal movement, in that it had a direct relation to the artist's emotions, expression, and mood, and showcased their feeling behind the pieces they designed." (Jackson-Pollock.org) In Playnting we do the same and work in such a dynamic manner. As you work from different angles, you're engaging in an acrobatic and gestural activity.

It's not just purely throwing paint on a surface. It's visualising chaos in a world of order. "Jackson Pollock made it possible for American painting to compete with European modernism by applying modernism's logic to a new problem. He created a new scale, a new definition of

surface and touch, a new syntax of relationships among space, pigment, edge, and drawing, displacing hierarchies with an unprecedented and powerful and fabulously intricate self-generating structure” (Jackson-Pollock.org). ‘Playnting’ further builds on this through inclusion of the musical soundscape where the boundaries are pushed even further.

“Pollock’s defiant refusal to stay within traditional bounds, violence, exasperation and stridency, all were paradigmatically New World. At a time - and in a guise that absolutely nobody expected - these were the unlikely characteristics that finally came together to produce an American Prometheus” (Jackson-Pollock.org). I will admit that many have likened my works to Pollock and I will substantiate their claims and state that I embody the soul of Pollock and it was he who taught me his technique which I then appropriated and made it my own. Ever since I was young I have refused to fit in. At times I would attempt but all attempts were inevitably in vain resorting to my acceptance of self-identity being rooted in defiance.

*I am the chaos to your order.
I am the antithesis to this world.
I am the half that you have long forgotten.
I will refuse to stay confined.
For all I ever want. Through all my rebellions. Is Freedom.*

***I am the Singaporean Prometheus.
A Son of Gaia.
A Soul of the Universe.***

*I bring to you fire with blessings.
Ordained by the past in hopes for a future.
I will reiterate that there is nothing new under the sun.
Contextualise the knowledge and wisdom
from the past in the present to guide the future.*

That is what our forefathers have done for us.
That is what I will do for you future readers.

And finally the grand daddy himself:

Claude Monet.

A French artist who is a principal founder of the Impressionist movement; a group of artists interested in the effect light had on objects. It was a revolutionary perspective met with heavy criticism from his contemporaries in the late 19th Century due to how the art world at that time was accustomed to realistic and often idealised representations; whereas Impressionism



Figure 9: A Monet Impressionist painting

was ludicrous and unorthodox in their portrayal of subjects. To the layman, Impressionist artworks could be deemed sloppy and reckless but Impressionists like Monet took a more scientific and analytical approach to employing colours in their art. Monet once said:

*“it's only the surrounding atmosphere which gives the subject their true value.”
(Estate of Claude Monet).*

A contrasting yet similar concept where I, Khaitama, said:

“it's only the internal being in harmony with the external environment which gives the subject their true value.”

One can thus infer Monet's portrayal of the truth is abstracted from the momentary qualities of nature that are void of idealisation - simply capturing the effect of lights on its subject. One could argue this approach correlated with the scientific advancements that occurred prior, during and Post-Enlightenment which influenced this new form of abstraction. If scientific progress is built upon a discovery being made upon a prior discovery, the same can be said of art. Inspired by painters from the past like Boudin and Jongkind who portrayed momentary effects of sea and sky via vibrant and textural strokes, the Impressionists' groundbreaking concept and iconic practice of plein air painting even comes from “Boudin's practice of painting entirely out-of-doors while looking at the actual scene” (The Editors of Encyclopaedia Britannica). Monet's view on his truth is a subjective portrayal of what he perceived to be as compared to how it is objectively, which made it very unique and true to himself. With ‘Playnting’, everyone has the platform to create art that is introspective and emotional in nature and where Monet sought to capture the impression of conscious reality, Playnting captures the impression of subconscious reality. Every stroke captures every fleeting thought.

All 3 combined creates the basic framework for the ideology of ‘Playnting’ before I add my own aspects such as its unification and application in tandem with musical rhythm. On the surface, ‘Playnting’ is just drumming to a song where each stroke of the drumstick would eventually reveal the visualisation of that song. However, interwoven throughout are the ‘Playnting’ artist's feelings and energy too. I feel Playnting is very unique, personal and sensual not only to me but for others who have tried Playnting too. I am an ardent believer and proponent of the healing aspects of ‘Playnting’ after conducting classes for abled and special needs individuals across all ages as a form of ‘art as therapy’. This essay, or artwork, depending on how you intend to view it as, hopefully as both, aims to endorse the therapeutic efficacy of my art technique through scientific theories referenced from academic sources of information for viability of consideration. To also be put up for deliberation is my attempt to not only use ‘Playnting’ for ‘art as therapy’ but also as an educational tool and/or guide for people of all ages and abilities to learn art and science simultaneously; to cultivate the mindset of ‘abstraction’ in a world where ‘specification’ rules.

To showcase the symbiotic relationship that is evident in both art and science along with abstraction and classification.

To create and entice scientific learning to be fun through artistic inclusion and creativity with experiential learning at the forefront.

Basically:

Engage in ‘Playnting’ to learn and learn to engage in ‘Playnting’
for a more holistic perspective on existence:

Your existence.

The existence of others.

One existence.

To explain scientific concepts behind ‘Playnting’

&

To explain how and why ‘Playnting’ can benefit society

Psychology

I personally believe in the ancient concept of ‘As Above So Below’ where everything in the macrocosm and microcosm are one and the same.

As above, so below.

As within so without.

As the universe so the soul.

I believe in the concept of duality. Of harmonious duality to be precise. Of two absolute opposite forces at work/play together in unison. This creates a trinity of the two opposite forces and the one when both are in balanced union. Where though You may be different. We are one and the same.

Hence my dissection of the human mind into the ‘Conscious’ and ‘Subconscious.’

Where the union of the two is ‘I’.

Other epithets of ‘I’ include but are not limited to:

‘Self’

‘Me’

‘You’

.

‘Playnting’ allows us to understand one another. When you engage in a ‘Playnting’ session, and within the parameters of the whole ‘Playnting’ experience comprising of:

1. Musical soundscape at the participating individual/group’s discretion

2. Minimum 1x pair of drumsticks per individual
3. Minimum 1x canvas per individual/group
4. Supply of Primary and Monochrome painting colours with the option for Secondary and Tertiary colours.

You, as a participant, would have created a 'Playnting' artwork - typically portraying splatters of paint with varying colours. Such a creation is in fact a visceral depiction of your mind, particularly your 'Conscious' and 'Subconscious' mind. As such it can be psychoanalysed as an artistic/creative yet scientific material evidence for your mental state at the time of creating it.

A 'Playnting' artwork is a screenshot or photograph of your soul so to speak.



Figure 10: A 'Playnting' titled 'Big Bang - Khande' created by a male and a female in love visualising said love.

Playnting is a form of expression which taps into your conscious and subconscious mind to visualise your emotions and thoughts through immersion and application of sensory stimuli.

The following is, in my own words, a further deconstruction of the human mind into two sections - Conscious and Subconscious - appropriated from the view of Sigmund Freud's Three Levels of Mind consisting of Id, Ego, and Superego:

Conscious mind contains all of the thoughts, memories, feelings, and wishes of which we are aware at any given moment. This is the aspect of our mental processing that we can think and talk about rationally.

Subconscious mind is a reservoir of feelings, thoughts, urges, and memories that are outside of our conscious awareness. Your subconscious mind is like a huge memory bank. Its capacity is virtually unlimited and it permanently stores everything that ever happens to you. Most of the

contents of the subconscious are unacceptable or unpleasant, such as feelings of pain, anxiety, or conflict.

Our subconscious fears and desires drive our motivations and actions through emotions such as love, fear, and inspiration. It's physiological. Our greatest moments of inspiration often "pop" up from our subconscious. We experience these creative breakthroughs when we are relaxed and not trying to access the part of the brain in which they reside, which is generally the neocortex. When you say, "I just thought of something," you notice your subconscious mind telling your conscious mind something. With training, it's possible to open this stream of communication.

Another comparable concept would be Nobel Prize laureate Daniel Kahneman's distinction of 'automatic' and 'controlled' thought systems where "for more than 100 years the role of unconscious influences on our thoughts and actions has preoccupied scientists who study the mind. Sigmund Freud's massive body of work emphasised the conscious as the locus of rational thought and emotion and the unconscious as the lair of the irrational, but contemporary cognitive psychologists have recast the Freudian worldview into a less polarised psychological dynamic. Both types of thought processes, it turns out, help us adapt to the protean demands of a species that survives by marshalling the mental firepower to hunt a Stone Age mastodon, face off in a Middle Ages joust or, in the new millennium, short Apple's stock." (Bargh 3).

Kahneman's idea characterised automatic thought processes as fast, efficient and typically outside the realm of conscious awareness, making them devoid of deliberation or planning. They require only a simple stimulus: the words on this page, for instance, connect effortlessly in your mind with their meaning. Controlled processes are the opposite. They require purposeful and relatively slow engagement of conscious thought—picture the laboured effort that goes into doing your tax returns. Similar to Freud's primal id and controlling ego, the automatic and controlled systems complement each other yet also, at times, conflict" (Bargh 4).

What Playnting aims to accomplish is to open this stream of internal communication by external sensory stimuli and link the conscious/controlled with the subconscious/automatic. The proper execution of the 'Playnting' technique requires you to have a balance (union) between thinking and feeling (duality at play). At times you have no time to think so you are forced to internally feel to guide your way through. Other times you will stop and ponder upon what to do next. If you feel like stopping then stop and reflect. Make the time to connect internally. When you feel like doing something, do it. Don't overthink, have fun and really feel your way through intelligently. When done right, it results in abstract creations which are raw and primal in nature.



Figure 11: Freud's Three Levels of Mind where the human mind is represented as an iceberg. (Joy)

Typically, art-making is deemed a closed-off individual activity where each person is in their own bubble even if they are painting side by side. This is due to each respective individual entering the flow state where one is entirely focused with the activity at hand. Tunnel vision so to speak. While ‘Playnting’ practitioners can experience tunnel vision during their own art-making, it can also be considered a communal art form. From an interpersonal perspective, ‘Playnting’ breaks down such barriers and fosters bonds between people. Bursting and absorbing each individual bubble into a larger collective bubble; it’s always more fun to ‘Playnt’ with more people! From my own first-hand experience, I have conducted ‘Playnting’ art jam sessions for couples, families and friends and can attest to its solidarity effect on participants. This is possible via mimicry or social imitation where:



Figure 12: 5 friends engaging in a ‘Playnting’ activity together.

“The advice “when in Rome, do as the Romans do” makes sense because others are unlikely, in general, to be engaging in unsafe or socially inappropriate behaviours. And as is shown in research by Paula Niedenthal, now at the University of Wisconsin–Madison, Robert Zajonc of the University of Michigan and their colleagues, a fascinating long-term effect of this propensity toward imitation turns up in couples coming to more closely resemble each other the longer they are together, presumably because on a daily basis they unconsciously assume the other person’s facial expressions and postures. Imitation fosters a social mind-set without the need for providing an explicit road sign that instructs people in what to do next: waiting patiently in a long line encourages others to do the same; holding a door for a neighbour, curbing one’s dog and not littering put others in a frame of mind to do the right thing. Unconscious imitation fosters empathetic feelings toward others, a “social glue” that creates a sense of closeness even among total strangers. The strongest form of mimicry results when two or more people engage in the same activity at the same time: armies marching or churchgoers singing a hymn together” (Bargh 6). To exemplify, if a group of people are ‘Playnting’ together and are listening to the same song, synchronicity is created as a result of each individual’s internal frequency matching one another through physical mimicry. “Research on behavioural synchrony has shown it has the effect of increasing cooperation even if the individuals involved have never met before” (Bargh 6).

I can support this statement with my own primary evidence of getting a group of people, most who have not met one another prior, attending a dining event to make a ‘Playnting’ artwork together; seen in Figure 13. I divided the group of 13 people into pairs (while I was alone facilitating) and instructed each pair to paint a single aspect of the painting. I had the vision while they took action. As the theme of the dinner was Thai cuisine, I wanted to portray a landscape portrayal of a Thai rice paddy field; I told each pair to paint ‘the sun’ or ‘the paddy workers’ for instance. With the help of audio of songs the participants are familiar with (to

acclimatise and make the participants more at ease) in conjunction with a shared idea to work towards, generated a path of bonding which was intuitive and left entirely open to the pair to discover for themselves. Notwithstanding it was a first attempt at 'Playnting' for everyone present, the whole activity was a complete success where everyone was left awe-struck at the beautiful 'Playnting' everyone created together.

Art Therapy

Many people only see the conscious mind and aren't aware of the benefits of connecting it to the subconscious. They believe that the way to accomplish more is to cram more into the conscious mind and make it work harder, but this is often counterproductive. While it may seem counterintuitive, clearing your head can be the best way to make progress. 'Playnting' is a viable option to clear your head as the often oppressive negative energy present or accumulated internally over time is released at every stroke of the drumstick and transferred over onto the canvas; portrayed beautifully in the splatters of colour present. 'Playnting' essentially gives you the opportunity to take control of yourself. To feel empowered in knowing no matter what you feel or think, you have the agency to let go in a destructive yet creative manner healing you in the process. Some have compared my art technique to a form of art therapy or therapy as art and have highlighted to me repeatedly the therapeutic experience 'Playnting' provides.



Figure 13: 13 individuals meeting up and 'Playnting' together for the first time to create this artwork.

“Art therapy is based on the idea that the creative process of art making facilitates reparation and recovery and is a form of nonverbal communication of thoughts and feelings. Like other forms of psychotherapy and counselling, it is used to encourage personal growth and has been employed in a wide variety of settings with children, adults, families, and groups. It is an approach that can help individuals of all ages create meaning and achieve insight, find relief from overwhelming emotions or trauma, resolve conflicts and problems, enrich daily life, and achieve an increased sense of well-being” (Malchiodi 1).

The concept of 'Playnting' and 'Art therapy' are practically one and the same.

“Art therapy supports the belief that all individuals have the capacity to express themselves creatively and that the product is less important than the therapeutic process involved. The therapist's focus is not specifically on the aesthetic merits of art making but on the therapeutic needs of the person to express him - or herself. That is, what is important is the person's involvement in the work, choosing and initiating art activities that are helpful to the person, assisting the person in finding meaning in the creative process, and facilitating the sharing of the

experience of image making with the therapist” (Malchiodi 1). The underlying belief in the process rather than the outcome is comparable to ‘Playnting’, along with focus on therapeutic expression in contrast to aesthetic expression, makes ‘Playnting’ an intuitive and introspective activity capable of mental and physical rehabilitation.

Since at this point of this thesis/artwork sufficiently brief statements have been provided in support of ‘Playnting’ being considered a form of ‘Art therapy’:

I would argue for ‘Playnting’ to be a viable complementary method to diagnose and treat mental disorders.

Art therapy has been proven effective for those afflicted with depression, anxiety, cognitive impairment and dementia, Alzheimer’s disease, schizophrenia, PTSD and autism.

In a 2015 article published by Sage Publications titled ‘The Effectiveness of Art Therapy in the Treatment of Traumatized Adults: A Systematic Review on Art Therapy and Trauma’, “six controlled, comparative studies on art therapy for trauma in adult patients were found. In half of the included studies, a significant decrease in psychological trauma symptoms was found in the treatment groups, and one study reported a significant decrease in depression” (Schouten et al. 1). In a more recent study conducted in 2021 by Shenzhen Technology University, The Fourth Clinical Medical College of Guangzhou University of Chinese Medicine, Shenzhen Institutes of Advanced Technology in an article titled ‘Art Therapy: A Complementary Treatment for Mental Disorders’:

“findings suggest that art therapy can not only be served as an useful therapeutic method to assist patients to open up and share their feelings, views, and experiences, but also as an auxiliary treatment for diagnosing diseases to help medical specialists obtain complementary information different from conventional tests. We humbly believe that art therapy has great potential in clinical applications on mental disorders to be further explored.” (Hu et al. 1).

“An observational survey about populations in prison of northern Florida and identified that art therapy significantly reduces depressive symptoms. Similarly, a randomised, controlled, and single-blind study about art therapy for depression with the elderly showed that painting as an adjuvant treatment for depression can reduce depressive and anxiety symptoms ... Painting can be employed to express patients’ anxiety and fear, vent negative emotions by applying projection, thereby significantly improving the mood and reducing symptoms of depression and anxiety of cancer patients” (Hu et al. 3).

***I intend to target the incarcerated and elderly with ‘Playnting’
as I personally believe they can benefit greatly.
For the incarcerated to take out their anger on a canvas.
They can be as violent as they want to the canvas.
To substitute a life for a canvas.***

For the elderly especially those suffering from cognitive-impairment.

“Recently, a randomised controlled trial (Yu et al., 2021) showed significant relationship between improvement of immediate memory/working memory span and increased cortical thickness in right middle frontal gyrus in the painting art group. With the long-term cognitive stimulation and engagement from multiple sessions of painting therapy, it is likely that painting therapy could lead to enhanced cognitive functioning for these patients” (Hu et al. 3).

Giving them another chance at recognising themselves once more.

Art therapy in PTSD treatment has shown to be “helpful in decreasing reexperience, arousal, and less visible symptoms as avoidance and emotional numbing. Art therapy enables the processing of traumatic experiences by accessing and integrating traumatic memories, by communicating and documenting images of traumatic memories and through rituals... therapeutic art interventions provide the possibility to distance oneself from emotion and provide cognitive integration of emotion and stimulate meaning-making processes. According to official guidelines for PTSD treatment (e.g., Foa, Keane, Friedman, & Cohen, 2009), the creative arts therapies can be helpful in reducing depression and trauma-related symptoms such as alexithymia, dissociation, anxiety, nightmares, and sleep problems. Also positive results of creative arts therapies are mentioned in the guidelines, that is, increasing emotional control, improving interpersonal relationships, and improving body image” (Schouten et al. 2).

Regarding Schizophrenia:

“For these patients, art therapy is highly recommended to process emotional, cognitive and psychotic experiences to release symptoms. Indeed, many forms of art therapy have been successfully used in schizophrenia, whether and how painting may interfere with psychopathology to release symptoms remains largely unknown ... a 1-year follow-up found that group painting therapy in patients with schizophrenia could not only reduce psychotic symptoms, but also boost self-esteem and improve social function ... the correlation between psychological health condition and characteristics of House-Tree-Person tests for patients with schizophrenia, and showed that the detail characteristics of the test results can be used to judge the patient’s anxiety, depression, and obsessive compulsive symptoms. Most importantly, several other studies showed that drug plus painting therapy significantly enhanced patient compliance and self-cognition than drug therapy alone in patients with schizophrenia” (Hu et al. 6).



Figure 14: A female with special needs expressing herself through 'Playnting'. Look at the colours and conclude for yourself on how she feels.

Regarding Autism:

“Painting therapy had a significant improvement in the social interactions, adaptive behaviours and emotions. Therefore, encouraging children with ASD to express their experience by using nonverbal expressions is crucial to their development. Evans and Dubowski (2001) believed that creating images on paper could help children express their internal images, thereby enhancing their imagination and abstract thinking. Painting can also help autistic children express and vent negative emotions and thereby bring positive emotional experience and promote their self-consciousness ... art therapy plays a significant role in children with ASD, not only as a method of treatment, but also in understanding and investigating patients’ problems” (Hu et al. 6). This is supported through my own experience in 2019 teaching special needs individuals at



Figure 15: A ‘Playnting’ created by a special needs student at MIJ Enrichment Centre in 2019. What is the student trying to communicate?

My Islamic Journey Enrichment Centre. I saw with my own eyes how ‘Playnting’ improved their psycho-motor skills, creativity, confidence and willingness to express and converse their thoughts.

***I intend to target all inflicted with mental disorders.
To give them an outlet.
To give them an opportunity to make a career and live.
In doing art for themselves and for others.
In healing themselves and others.
That is the way of ‘Playnting’.***

Colour Theory

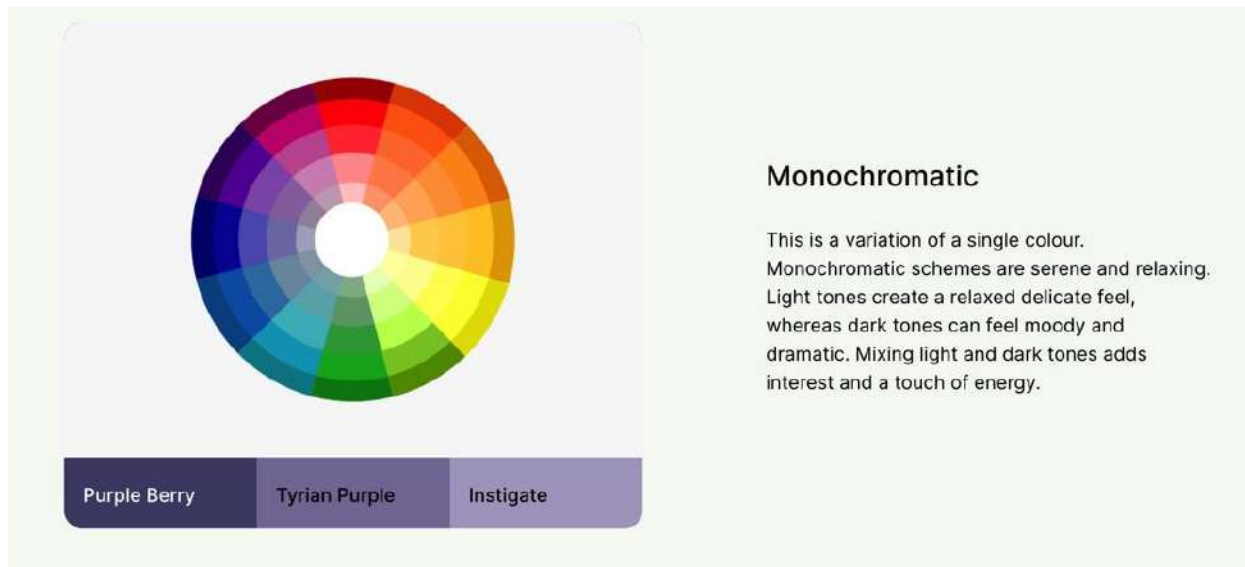


Figure 16: Colour Wheel and Associations (Dulux)

The colours don't lie. As the creator of 'Playnting', I can read your creations as if they were my own. I accomplish this through empathy and a sound understanding of colour theory as seen in Figure 16. For example, if you choose primarily red and black where your final 'Playnting' artwork is filled with violent splashes of the reds and the blacks along with holes in the canvas; it looks like a murder scene! Because of my own subjective view of the colour red and the tendency to liken it to anger, rage, and blood, leads me to assume the participant has inner feelings of such. To affirm my assessment I will then ask the participant to explain their reason for choosing their colours and why their splatters appeared as they did. Most if not all participants will be able to logically deduce their reasonings and come to their own self-assessment eventually aligning with my own of them; which very frequently is the case. Take into account that my take on colour theory, especially with regards to my colour associations, are subjective at best. They may be my truth but may differ from yours. Neither of us are wrong for we are right in our own way.

*Ever stood amazed at fireworks in the night sky?
A glimpse of the northern lights perhaps?
An explosion scene in a Transformers film directed by Michael Bay?*

I too see the satisfaction in just being able to see colour. I believe in being able to witness the phenomenon of colour and its ever-changing forms, in itself, being a form of healing with therapeutic benefits. In 'Colour psychology and colour therapy: Caveat emptor', a research paper by Dr Zena O'Connor, one of a handful of people whose PhD research investigated responses to colour in the built environment, is cautious of the validity of popular media

proclaiming the healing properties of colours, yet she does introduce and does not refute the effect that light, which is what colour is inherently in nature, have on human beings:

“Light influences the human circadian rhythm and changes in light-dark exposure can desynchronize the circadian cycle affecting the ability to sleep and wake, as well as impacting on physiological and metabolic processes. Furthermore, disruptions to the circadian rhythm may result in changes in mood and behaviour as evidenced by studies that focus on seasonal affective disorder. Light has also been found to have an effect on the human neuroendocrine system and may also suppress melatonin and elevate cortisol production, both of which may have negative impacts. Furthermore, a number of recent studies have indicated that certain wavelengths of light may have specific impacts. For example, blue light may improve cognitive performance; different coloured lenses may assist with reading difficulties such as dyslexia; and the human circadian system may be particularly sensitive to short wavelength light.” (O’Connor 1)



*Figure 17: A 'Playnting' created by Me in May 2022.
What do You see?*

The act of observing colour, on a deeper level, has clear physiological and biological implications. The paint in 'Playnting' is the visual stimuli necessary to trigger these internal processes within the practitioner. Human beings do not just see colour as it is. Other than the above mentioned processes taking place, each of us individually have psychological colour associations where specific colours will instigate a specific internal response which varies or may be the same in individuals. Dr Zena elaborates on this later on where:

“symbolic colour associations and colour meanings are often mentioned in conjunction with a range of psychological responses to colour including affect, preference, and cognitive judgements; and these in turn are often commingled with biological and behavioural responses to colour. An example of the intermingling of a range of different types of response is provided by Van Wagner as follows.

Red is a bright, warm colour that evokes strong emotions; Red is also considered an intense, or even angry, colour that creates feelings of excitement or intensity.

Blue calls to mind feelings of calmness or serenity. It is often described as peaceful, tranquil, secure, and orderly. Blue can also create feelings of sadness or aloofness. Blue is often used to decorate offices because research has shown that people are more productive in blue rooms.

Green is restful, soothing, cheerful and health-giving. Green is thought to relieve stress and help heal. Those who have a green work environment experience fewer stomach aches. Green has long been a symbol of fertility. Similarly, symbolic associations of colour are intermingled with psychological, physiological, and behaviour responses” (O'Connor 4).

To further elaborate on the biological responses triggered by colour:

“Red ... is stimulating and energising, therefore, it is helpful for tiredness and lethargy, to stimulate low blood pressure, to boost sluggish circulation ... Red is energising and excites the emotions, and can stimulate the appetite” (p 10). Similarly, Rewell contends “Red stimulates the physical and adrenal. It raises blood pressure, the heart rate and respiration” (p32); and Kopacz suggests “Red is believed to sensitise the taste buds and sense of smell, increasing the appetite ... all this occurs because the heart rate instinctively quickens, which causes a release of adrenalin into the bloodstream raising blood pressure and stimulating the nerves” (p 76); and “the sight of the colour blue causes the body to release tranquilising hormones when it is surveyed, particularly a strong blue sky” and “many believe (blue) can lower blood pressure, slow the pulse rate and decrease body temperature” (O'Connor 4)

Interesting enough, the concept of colour healing is nothing new. Our Greek and Indian ancestors shared our sentiments of a correlation existing between colour affecting physiological and psychological effects on human beings.

“In regard to colour healing, it is suggested that colour can be used as a treatment tool in conjunction with the seven chakras of the body. The notion of chakras, considered to be energy centres within the human body, belong to a belief system originating from the



Figure 18: Hindu belief in the 7 Chakras and their associating colours (Bruna)

Hindu scriptures known as the Upanishads, dating from the first millennium BCE. Under the

colour-chakra theory, a colour is linked to each of the seven chakra and these colours are associated with body functions and dysfunctions within each chakra area. For example,

Red: Activates the circulation system and benefits the five senses; used to treat colds, paralysis, anaemia, ailments of the bloodstream and ailments of the lung;

Blue: Raises metabolism; is used to stabilise the heart, muscles and bloodstream; used to treat burns, skin diseases, glaucoma, measles and chickenpox, and throat problems;

Green: Strengthens bones and muscles, disinfects bacteria and virus, and relieves tension; used to treat malaria, back problems, cancer, nervous disorders, and ulcers, and to manage heart problems and blood pressure.



The allocation of colours to each of the chakras is reminiscent of the doctrine of the four colour-linked humours of the body from ancient Greek medicine: black bile, yellow bile, blue/green phlegm and red blood. The linking of colour with the humours, the four elements (earth, fire, water and air) as well as the seasons, was a belief system that continued through to the Renaissance as evidenced by the colour correspondences depicted in the engraving by Nicoletto Rosex” (O'Connor 4).

Figure 19: Diagram of Four Humours
Theory/Humorism from Ancient Greece circa 500 BCE.
(Lemmens)

A concept such as colour healing existing for millenia in two different parts of the world could only have existed if it claimed to do what it was discovered to do with repeated success. Certainly not full-proof nor a one-stop solution to the world's problems but a step forward in progress with supporting claims nonetheless. Just as my ancestors did, the idea of using observing colour to heal is what I believe in which is why employing paint is a fundamental necessity for an authentic 'Playnting' experience. To summarise colour theory in 'Playnting':

The participant will be influenced by light triggering physiological, psychological and biological responses from innate colour associations possibly linking to spiritual aspects such as the chakras.

Psychoacoustics

A core component of 'Playnting' is music. With 'Playnting', sound is essential. The science concerned with the production, control, transmission, reception, and effects of sound is acoustics. The term is derived from the Greek akoustos, meaning "heard." With 'Playnting', sound is essential. Music is sound and energy in nature. When you hear the drums, you are listening to the audible movements of energy propagating from the drums. Figure 19 visualises

the sound energy generated and propagated from the drums in graph format; 'Playnting' is the same just in a visual arts format. Concepts such as longitudinal waves, resonance, tone, sustain and frequency are but a small portion of the whole which can be learnt through 'Playnting'. Consider the concept of constructive and destructive interference. What happens when the internal frequency of the individual meets with an external frequency originating from a speaker playing a song?

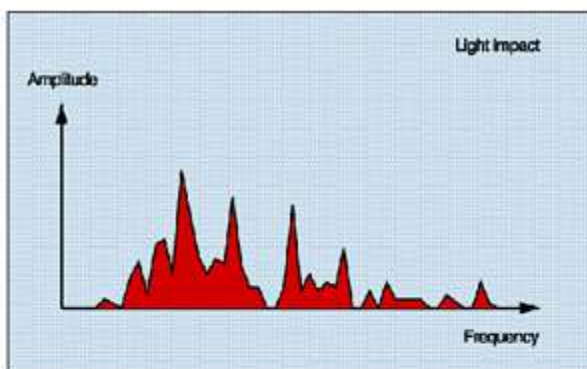


Figure 12(a): The spectrum of a lightly hit snare drum.

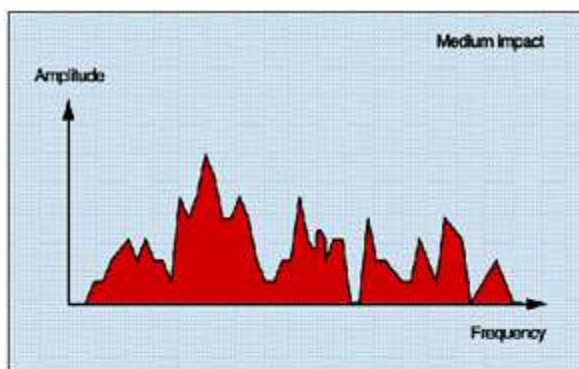


Figure 12(b): The spectrum of a snare drum hit with medium force.

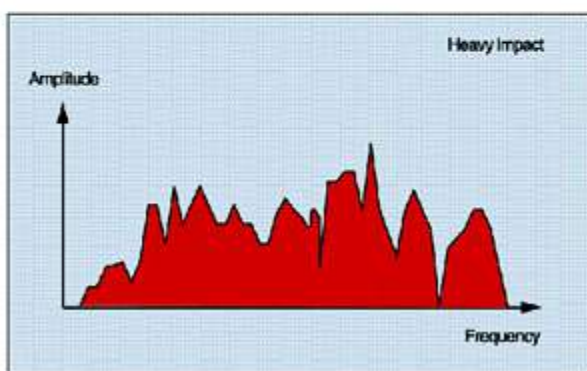


Figure 12(c): The spectrum of a heavily hit snare drum.

Figure 20: *Sound energy spectrum of a snare drum being struck visualised in graph format referenced from Reid's article on 'Synthesizing Drums: The Snare Drum'. (Reid)*

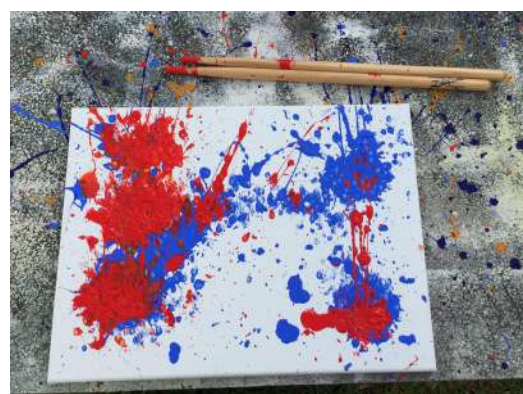


Figure 21: *'Playnting' experimental trial carried out in March 2016 for the purpose of investigating correlation between drumstick striking and of paint dispersion. Can you see the similarities?*

We can probe further and consider if the song played is to the like or dislike of the individual. Why? Because it's well-known that sound can influence a human being. From extremes of sound torture to lightening the mood for a room of people. Sound affects us as long as we live. Hence why we will be looking at the field of psychoacoustics - the psychology of sound - to understand how sound affects human beings, and why the apparent use of sound therapy in 'Playnting' works for mental recuperation.

"Engineers frequently describe acoustic phenomena in physical terms like level, spectrum, time function etc., whereas psychologists may describe sounds in perpetual terms as loud, booming,

fluctuating etc. Psychoacoustics acts like a bridge between these two separated worlds” (Fastl 2).

‘Playnting’ acts like a bridge between psychoacoustics and art.

“From acoustics and psychoacoustics we will learn about the physical properties of sound and the way sound is interpreted by the human brain. From society we will learn how man behaves with sounds and how sounds affect and change his behaviour. From the arts, [. . .] we will learn how man creates ideal soundscapes [. . .]” [2]. Only the elaborate combination of those disciplines will allow the identification of promising measures against unwanted sound or better against unwanted sound features” (Genuit and Fiebig 6). In the ‘Playnting’ experience, the focus is in taking control over our soundscape; allowing us to create an environment consisting of wanted sound features to induce sound therapy for healing purposes. With a heavy reliance on theoretical and application of sound, “Psychoacoustic research on the species used in anatomical and physiological research is, therefore, the only currently available tool to provide a clear understanding of the dependence of perception and sensation on anatomy and physiology. Furthermore, research can only reach its full potential if similar stimuli are used in both the psychoacoustic and physiological research” (Raewyn Long 18). Hence the purpose is clear.

At the 126th Meeting of the Acoustical Society of America in 1993, one of the papers invited to be presented was by acoustician, Dr. William A. Yost, on the topic of “Psychological acoustics, or psychoacoustics, is the study of the relation between sound and the behaviour of humans and other animals. Such relations are usually referred to as "hearing." In recent years, the psychoacoustical study of hearing has returned to a major question, "How does an organism determine the sources of sound in its environment, especially when there are a number of simultaneously presented sound sources?" The sensory receptors for “hearing” are sensitive to the physical properties of the sound field impinging on the organism and are not selective for processing sound sources. The brain must process the neural code of the incoming sound field in order for the organism to determine the sources of the sound that make up the input sound field. The neural code for sound provided by the auditory peripheral nervous system is a temporal-spectral representation of the total sound field” (“William A. Yost” 2).

Essentially, when there are multiple sources of sound it creates a soundscape; imagine a 3D rendering like in The Matrix but for audio rather than visual as illustrated in Figure 22. No matter how many different sounds we hear we can always tell them apart. Hence the question of how does an individual discern between the sources of the various sounds heard simultaneously? It is this basic phenomena which ‘Playnting’

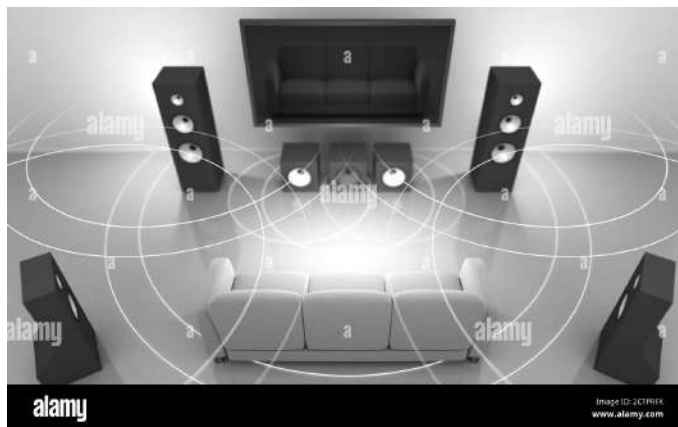


Figure 22: Illustration of a soundscape created from a sound system. (Volodin)

appropriates in trying to unite the practitioner's conscious and subconscious, of the internal and external, by drumming to a song with paint.

Deconstructing this a little further:

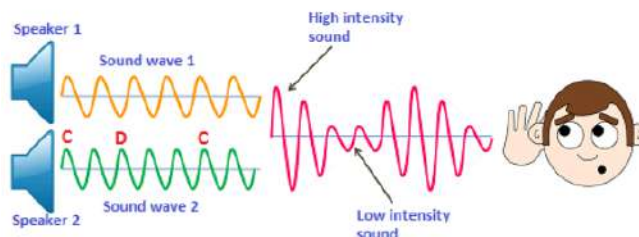


Figure 23: Diagram of different soundwaves and consequent constructive/destructive interference received by the listener through hearing. (Volodin)

1. When the practitioner hears the song, they will identify the source as being a speaker in the distance.
2. When the practitioner strikes the canvas, they will identify the source being the collision between drumstick, paint and canvas which is in close-proximity.
3. The practitioner can only be in sync drumming to the song if they can execute the strokes perfectly on time for constructive interference of sounds from a distance and sounds in close-proximity.

TL;DR: Basically ‘Playnting’ encourages identifying and discerning the types and distance of sound waves for consideration in hopes of achieving constructive interference between all internal and external sound frequencies that may induce healing.

This is only possible through the aforementioned phenomena called “hearing”.

Having established “seeing” and “hearing” as core components in ‘Playnting’, we will now have a look at the union of the two in the concept of audio-visual interactions. “The perception of the loudness of sounds depends not only on acoustic inputs, but also visual inputs can influence auditory perception (e.g. Kohlrausch and van de Par 2005, for an overview and references see e.g. Haverkamp 2012). An example, which in the meantime found its way into popular science media, is the influence of colour on the loudness of passing trains (Fastl 2004, Fastl and Patsouras 2004). In the experiment, subjects have to rate the loudness of the sound recording of a passing train, and in addition, images of a train in different colour are presented. ... red trains are perceived by 15 to 25% louder than green trains. This holds for both Japanese and German subjects (Fastl 2004). ... Also by subjects from the United States, red trains were evaluated louder than green trains (Fastl 19).



Figure 24: Colour associations and meanings. (London Image Institute)

From Figure 24, one can deduce that preferred colours, through respective psychological colour associations, may elicit a larger influence of audio-visual interaction. This is why in ‘Playnting’ we advocate complete freedom in audio and colour choice, at the participant’s discretion, for the purpose of creating a comfortable audio and visual environment; relaxing the participant allowing them to express themselves freely which will induce mental, physical and spiritual healing.

Sound affects the participant by triggering physiological, psychological and biological responses based on innate sound associations, preferences and thresholds with further link to memory recollection; inducing the participant into a visceral emotional state.

To further elaborate on the audio-visual interactions, I will now propose my particular interest in using binaural technology to further enhance the ‘Playnting’ experience as “use of binaural technology is recommended to bridge this gap. The artificial head accurately simulates acoustically relevant components, and it is able to obtain aurally-accurate binaural recordings of sound events. The playback of binaural recordings creates an auditory impression for the listener which is the same as it would have been experienced if the listener had been present at the original sound event” (Genuit and Fiebig 5). What this infers from a ‘Playnting’ perspective is the possible use of songs, which are sentimental to the participant, to trigger specific memories within the individual for the intention of reminiscence or confrontation of those memories which will inevitably lead to self-healing.

To summarise psychoacoustics and colour theory in ‘Playnting’ (essentially the science behind the audio and visual of ‘Playnting’):

The participant will be influenced by audio-visual interactions triggering physiological, psychological and biological responses from innate colour, memory and sound associations.

I feel having explained my artistic inspirations and scientific concepts of Psychology, Art Therapy, Colour Theory and Psychoacoustics is a sufficient introduction to 'Playnting' as you my dear reader will now know the psychological effects of 'Playnting'; an audio-visual art form with therapeutic benefits. However I will briefly introduce three more scientific concepts up for consideration as to what other paths 'Playnting' can fall into which can be further researched:

Physiology

As 'Playnting' is a physical activity, we can take a look at the physiological and biological processes at play. We can focus on the physiology of the arms as seen in Figures 25 and 26, as that body part is what is used most in 'Playnting'. Topics such as muscle functions, anatomy, movement can be taught experientially via 'Playnting'.



Figure 25: Timelapse shot showcasing the physical range and motion of a drummer. (Miriam)



shutterstock.com · 516499321

Figure 26: Vector illustration of Arm anatomy. (Mister_X)

Physics

We can even consider the physics behind 'Playnting' like potential and kinetic energy, energy transfer, thermodynamics to name a few that take place during a 'Playnting' activity. This process is described in the following where i swapped out 'drum-head' for 'canvas':



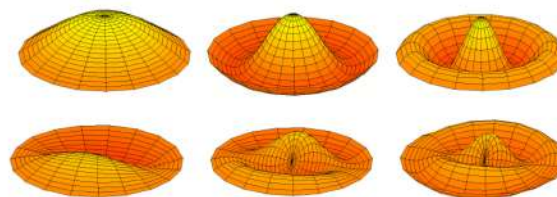
Figure 27: *Energy transfer from system to system*

Let:

'Golfer' = 'Playnter'

'Club' = 'Drumstick'

'Ball' = 'Canvas'



Drumhead Vibration Modes

Figure 28: *Visual model of kinetic energy movement observed as a drum-head is struck. Same concept applies to striking a canvas so this is an estimation at best. (robrt60)*

"First your brain sends signals via nerves to your muscles holding the drum stick.

So, that's a combination of electrical and chemical energy.

Then, the muscle "fires" and moves your arm (holding the stick) towards the canvas.

That's a conversion of chemical energy (stored in muscle) to kinetic energy (and some heat) to move the arm/hand. This moves down with the stick and strikes the canvas.

The collision puts kinetic-energy into the canvas. Then oscillation of the canvas begins!

So, that oscillation is a periodic conversion (like a vibrating springy-thing) between kinetic energy (as the head is moving) to potential energy (as the skin stretches) back to kinetic energy (the head springs back) and back to potential (as the skin stretches the other way) and so-on. This mechanical expansion-contraction of the canvas also makes some heat in the canvas as well.

And that conversion then puts this same periodic potential-kinetic exchange into the surrounding air. Here's what happens:

First the air is rarefied as the canvas goes down, and then the air is compressed as the canvas comes back up, resulting in sound, which is a periodic exchange of potential and kinetic energy in the air-molecules. Again, more heat results from this.

You can even go on from this, and talk about the resulting periodic compressing and rarifying of the air in contact with the canvas, and the subsequent transmission to a similar motion (as the canvas is doing) in the ear-drums of the listener. But it goes on from there, as well. Again, some heat is generated.

Now the vibrating ear-drum of the listener (potential-kinetic exchange) puts periodic mechanical energy into the hammer/anvil/stirrup bones of the ear, and this motion is transferred piston-like from those bones into the cochlea in the ear. The resulting periodic pressure-waves (potential-kinetic transitions) in the cochlea structure are picked up through the fluid in the cochlea by physical hairs in the cochlea connected to nerve cells. These then convert the potential/kinetic pressure waves back into electro-chemical signals which go to the brain of the listener which “hears” the signals.” (Sleator)

It's clear a few energy transformations occur when an individual strikes a canvas with a drumstick where the impact and consequent energy release is visualised partially, or fully on a two-dimensional plane, on the canvas in the form of paint splatters. 'Playnting' visualises the energy of the user in the form of directed paint splatters.

Chaos Theory

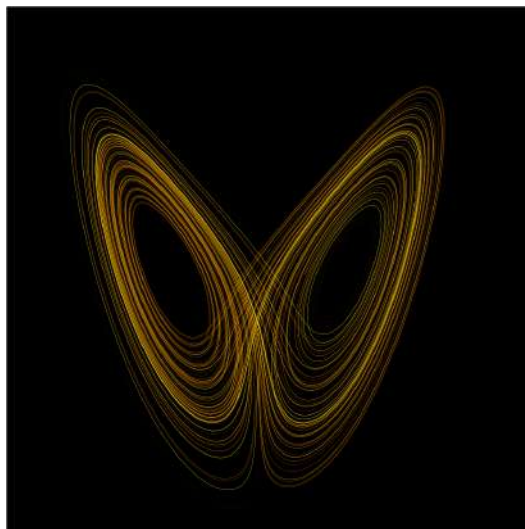


Figure 29: Lorenz Attractor - Butterfly Effect.
The sensitive dependence on initial conditions in which a small change in one state of a deterministic nonlinear system can result in large differences in a later state. (Wikipedia)

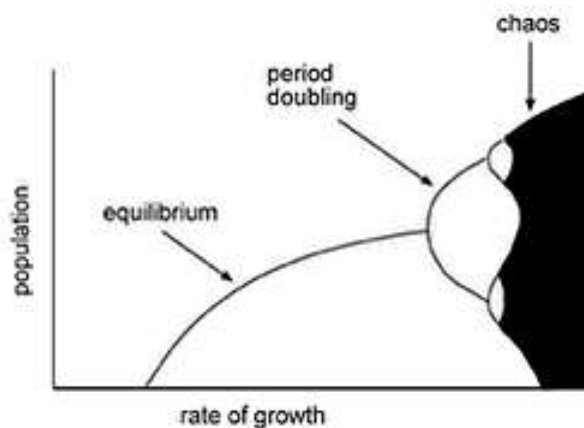


Figure 30: Let 'population' = paint splatters.
This graph also shows the tendency towards chaos in 'Playnting' and how the chaos itself will create an orderly work of art. (American Physical Society)

Chaos theory, In mechanics and mathematics, is the study of apparently random or unpredictable behaviour in systems governed by deterministic laws. A more accurate term, deterministic chaos, suggests a paradox because it connects two notions that are familiar and commonly regarded as incompatible. From disorder to order. From chaos to order. That is the act of 'Playnting' - complete initial random states of disorder and irregularities that grows beautifully into a work that is orderly and full of meaning.

As you can see:

'Playnting' is the metaphorical glue which links all these scientific and artistic concepts together; being the necessary proof which can be further scrutinised for even further links to other concepts which can be used for therapeutic and educational purposes.

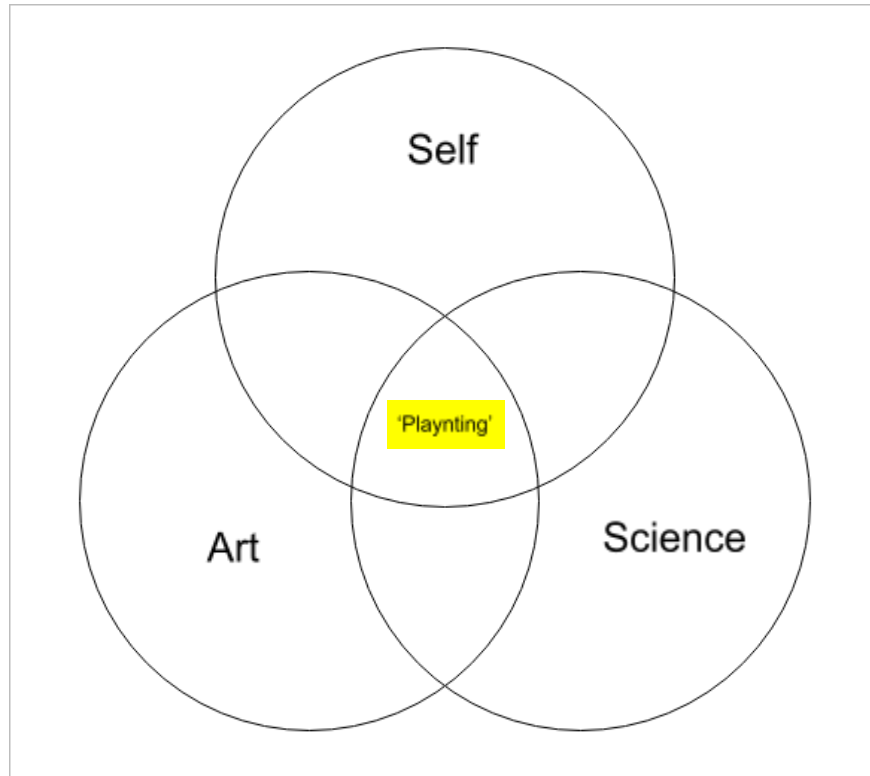


Figure 31: Venn diagram showcasing 'Playnting' as the proverbial glue linking the concepts.

'Playnting' is the metaphorical virus which infects all these scientific and artistic bodies; being highly-infectious to spread to even more bodies for the purpose of adaptation and growth.

Hm.

*Seems like 'Playnting' is a "living" organism.
It lives to spread.
In the act of destruction and creation.
It heals.*

*Meanwhile
An "actual virus" is a living organism.
It lives to spread.
In the act of creation and destruction.
It destroys.*

You may think of 'Playnting' as a good virus which spreads positivity through releasing negativity.

Having said all I have done thus far, I have covered the first 4 out of 5 points of this artistic thesis/thesis artwork which are highlighted in green:

1. To introduce the concept of 'Playnting'

- a. Background
- b. What is freedom?
- c. So what exactly is 'Playnting'?

2. To explain artistic artists/concepts behind 'Playnting'

- a. Artistic Inspirations
- b. What is Truth?
- c. Ushio Shinohara (Neo-Dada)
- d. Jackson Pollock (Abstract Art)
- e. Claude Monet (Impressionism)

3. To explain scientific concepts behind 'Playnting'

- a. Psychology
- b. Art Therapy
- c. Colour Theory
- d. Psychoacoustics
- e. Physiology
- f. Physics
- g. Chaos Theory

4. To explain how and why 'Playnting' can benefit society

- a. Through its therapeutic benefits of visual and audio stimuli for psychological and physiological recovery and rehabilitation.
 - i. Purpose of acknowledging art and all things creative are a viable form of therapy and an alternative to work in hand with medications.
- b. As an educational tool/guide in making learning enjoyable via experiential learning to teach both art and science simultaneously to people of all ages and abilities.

Leaving the 5th point soon to be elaborated:

5. My 'Wisdom Equations of Classification and Abstraction'

- a. Classification: $y = (q / a) = (q + a)$
- b. Abstraction: $y = y$

Prior to addressing that, you may have noticed, throughout your time reading, I bolded a few sentences as they are very important points. I will now list them in chronological order without context for you to read as a summary of this artistic thesis/thesis artwork.

Non-Contextual Chronological Summary of 'Playnting'

An Artistic Thesis. A Thesis Artwork.

Ushio Shinohara.

Jackson Pollock.

Claude Monet.

To 'Playnt' is to express how I truly think and feel through the use of a striking object to splash paint on a surface to the beat of musical rhythm for recuperation purposes.

I am the Singaporean Prometheus.

A Son of Gaia.

A Soul of the Universe.

"it's only the internal being in harmony with the external environment which gives the subject their true value."

To showcase the symbiotic relationship that is evident in both art and science along with abstraction and classification.

To create and entice scientific learning to be fun through artistic inclusion and creativity with experiential learning at the forefront.

Engage in 'Playnting' to learn and learn to engage in 'Playnting'

As above, so below.

As within so without.

As the universe so the soul.

A 'Playnting' artwork is a screenshot or photograph of your soul so to speak.

The concept of 'Playnting' and 'Art therapy' are practically one and the same.

I would argue for 'Playnting' to be a viable complementary method to diagnose and treat mental disorders.

Art therapy has been proven effective for those afflicted with depression, anxiety, cognitive impairment and dementia, Alzheimer's disease, schizophrenia, PTSD and autism.

I intend to target the incarcerated and elderly with 'Playnting' as I personally believe they can benefit greatly.

For the incarcerated to take out their anger on a canvas.

They can be as violent as they want to the canvas.

To substitute a life for a canvas.

For the elderly especially those suffering from cognitive-impairment.

I intend to target all inflicted with mental disorders.

To give them an outlet.

To give them an opportunity to make a career and live.

In doing art for themselves and for others.

In healing themselves and others.

That is the way of 'Playnting'.

'Playnting' acts like a bridge between psychoacoustics and art.

TL;DR: Basically 'Playnting' encourages identifying and discerning the types and distance of sound waves for consideration in hopes of achieving constructive interference between all internal and external sound frequencies.

The participant will be influenced by audio-visual interactions triggering physiological, psychological and biological responses from innate colour, memory and sound associations.

'Playnting' is the metaphorical glue which links all these scientific and artistic concepts together; being the necessary proof which can be further scrutinised for even further links to other concepts which can be used for therapeutic and educational purposes.

The 'Wisdom Equations of Classification and Abstraction' is the core philosophy of 'Playnting' simplified in mathematical symbols.

It is the way logic can be ordered from the chaos of 'Playnting for understanding the wisdom which is both simple yet complex in its diversity.

Where 'Playnting' becomes a language.

Through understanding the 'Wisdom Equations of Classification and Abstraction' is to acknowledge and comprehend the multiple ways to attain and release wisdom which is contextual knowledge. Wisdom is not to know one thing. It is to know and know who, what, where, when, why and how to apply it in a situation/context.

***Wisdom is true knowledge.
Wisdom of the self is true knowledge of the self.***

'Playnting' shows the internal being in harmony with the external environment which gives the self their true knowledge and value.

$$y = (q / a) = (q + a)$$

$$y = y$$

***Wisdom = (Question / Answer) = (Question + Answer)
Wisdom = Wisdom***

****Each variable and digit are interchangeable.
Because even though they are different they are the same.***

Carl Jung once said "In all chaos there is a cosmos, in all disorder a secret order." Everything happens for a reason. For that is why I have bolded and italicised the aforementioned statements throughout the essay in a specific order. However, simply placing the answers without any context nor question will hinder the true understanding of each statement; leaving room for misconstruction. To avoid this, allow me to introduce my personal concept of:

The 'Wisdom Equations of Classification and Abstraction'

$$***[y = (q / a) = (q + a)]***$$

$$***[y = y]***$$

***The 'Wisdom Equations of Classification and Abstraction' is the core philosophy of 'Playnting' simplified in mathematical symbols.
It is the way logic can be ordered from the chaos of 'Playnting for understanding the wisdom which is both simple yet complex in its diversity.***

That through a scientific, artistic and introspective lens can we express and communicate through 'Playnting'.

Where 'Playnting' becomes a language.

That through both a scientific and artistic lens can we begin to read the paint splatters no longer as splatters of paint but as words. Words that then form into letters. Into sentences and so on.

Through understanding the 'Wisdom Equations of Classification and Abstraction' is to acknowledge and comprehend the multiple ways to attain and release wisdom which is contextual knowledge. Wisdom is not to know one thing. It is to know and know who, what, where, when, why and how to apply it in a situation/context.



Figure 32: Expressive family-bonding activity through 'Playnting' in 2022

'Playnting' becomes a tool of expression not only to discover the self but to create, transfer and receive knowledge of the self - when applied contextually - as Wisdom of the self.



Figure 33: 3 individuals in 2021 and their completed 'Playntings': expressing their unconscious thoughts and feelings

Wisdom is true knowledge.

Wisdom of the self is true knowledge of the self.

'Playnting' shows the internal being in harmony with the external environment which gives the self their true knowledge and value.

My 'Wisdom Equations of Classification and Abstraction' are composed of 5 parts:

1. Questions
2. Answers
3. Knowledge
4. Context
5. Wisdom

Why this structure? Allow me to explain.

Let's look at the process of seeking and gaining knowledge at its most abstract/basic level:

*You seek an "answer" to a "question"
You find the "answer" to the question.
You gain "knowledge" from the union of "answers" and "questions".*

What about "Wisdom" and "Context"?

You apply "knowledge" with "context" for "wisdom".

In other words:

*Let's take the 2 concepts of
'Question' and 'Answer',
which when put together in an equation
would create the third concept which is
'Knowledge'.
Applying 'Context' with and to 'Knowledge'
Creates a fourth encompassing concept called:
'Wisdom'.*

Let:

Question = Q = q = 0.5

Answer = A = a = 0.5

Knowledge = K = k = 1

Question / Answer = Knowledge

$$Q / A = K$$

$$q / a = k$$

$$0.5 / 0.5 = 1$$

Or

Question + Answer = Knowledge

$$Q + A = K$$

$$q + a = k$$

$$0.5 + 0.5 = 1$$

I'm not sure if someone has said this, if not you can quote me on it:

“Knowledge” is having the “answers” to the “questions”

but

“Wisdom” is contextualising the “answers” to the “questions.”

Let:

Wisdom = W = y = result

Context = C = x = variable

∴

Wisdom = Context + (Question / Answer = Knowledge)

$$W = C + (Q / A = K)$$

$$y = x + (q / a = k)$$

$$\mathbf{y = x + (q / a)}$$

Or

Wisdom = Context + (Question + Answer = Knowledge)

$$W = C + (Q + A = K)$$

$$y = x + (q + a = k)$$

$$\mathbf{y = x + (q + a)}$$

There are two ways to simplify:

1. **Simplifying from classification.**
2. **Simplifying from abstraction.**

This is shown here:

1. **'Simplifying from classification'** focuses on the specific type of knowledge with **the difference of types being 'United' and 'Divisive'**:

Let:

Wisdom = W = y = result

Context = C = x = variable

'United' type = (q + a) = (Question + Answer)

'Divisive' type = (q / a) = (Question / Answer)

$$[\text{Wisdom} = \text{Context} + (\text{Question} / \text{Answer})]$$

$$=$$

$$[\text{Wisdom} = \text{Context} + (\text{Question} + \text{Answer})]$$

$$[y = x + (q / a)] = [y = x + (q + a)]$$

$$x + (q / a) = x + (q + a)$$

$$(q / a) = (q + a)$$

$$\text{Knowledge} = \text{Knowledge}$$

$$\therefore$$

$$y = (q / a) = (q + a)$$

$$\text{Wisdom} = (\text{Question} / \text{Answer}) = (\text{Question} + \text{Answer})$$

$$\therefore$$

$$\text{Wisdom} = (\text{Knowledge}) = (\text{Knowledge})$$

$$\text{Wisdom} = (\text{Theoretical}) = (\text{Factual})$$



Figure 34: A 'Playnting' I made in 2021 titled 'Infinite Duality'

As you can see, despite differences in the type of knowledge, both theoretical and factual can be considered and equate to wisdom.

One can replace theoretical with art and factual for science for example:

$$\text{Wisdom} = \text{Art} = \text{Science}$$

Where we acknowledge both similarities and differences for a holistic and balanced view.

Wisdom Equation via Classification:

$$y = (q / a) = (q + a)$$

2. **Simplifying from abstraction** focuses on the knowledge as a whole singular unit with no differences

Where:

$$\text{Knowledge} = [\text{Question} / \text{Answer} = \text{Question} + \text{Answer}] = [q / a = q + a] = k$$

Let:

$$\text{Wisdom} = y$$

$$\text{Context} + \text{Knowledge} = x + k$$

$$[\text{Wisdom} = \text{Context} + \text{Knowledge}] = [\text{Wisdom} = \text{Context} + \text{Knowledge}]$$

$$[y = x + k] = [y = x + k]$$

$$y = y$$

Or

$$[x + k] = [x + k]$$

Or

$$1 = 1$$

∴

$$\text{Wisdom} = \text{Wisdom}$$

Or

$$\text{Wisdom} = \text{Context} + \text{Knowledge}$$

Or

$$\text{Context} + \text{Knowledge} = \text{Context} + \text{Knowledge}$$

It's counter intuitive to think that by focussing on knowledge as a singular unit with no differences would create multiple possibilities and variations of the same answer.

Everything is different but the same.

Everything is the same but different.



Figure 35: 'Each Jigsaw piece is a Subjective knowledge system of the whole Objective knowledge system' - Khaitama 2022

Just like a jigsaw puzzle where each individual piece is an aspect of the one whole picture; So are knowledge systems where each individual piece is a subjective truth and aspect of the one whole Objectivity.

Prior to reaching the end and assimilating all the knowledge systems as a whole, One can combine a few to start with to get a better picture of what objectivity is as a whole. Just like starting off a jigsaw and you combine 3/5000 pieces increasing in increments of 1, small increments and synthesising progress is progress nonetheless. Hence why each knowledge system is true and relative to one another.

Therefore:

Wisdom Equation via Abstraction =

$$y = y$$

$$[(x + k) = (x + k)]$$

$$1 = 1$$

\therefore

$$[y = y = (x + k) = (x + k) = 1 = 1]$$

To know the:

'Who. What. Where. When Why and How' regarding the "answers", which is 'Knowledge', is crucial in implementing or applying them to a situation and/or problem, which is 'Context', Of which the union of both is harmonious duality catalysing progress, which is 'Wisdom'.

\therefore

Wisdom Equations of Classification and Abstraction:

$$y = (q / a) = (q + a)$$

$$y = y$$

Wisdom = (Question / Answer) = (Question + Answer)

Wisdom = Wisdom

***Each variable and digit are interchangeable.**

Because even though they are different they are the same.

*Applying Mathematics to a Philosophical topic through Linguistics expressed in English.
To provide for the reader a unified perspective up for your kind consideration sourced from a variety of intertwined and synthesised knowledge fields for the purpose of understanding.
It is important to note that too often people fall back to outdated solutions in a progressive world which hinders if not regresses progress as a whole.*

To reiterate the reason for introducing the 'Wisdom Equation' concept is to show to you readers the multiple ways one can achieve 'Wisdom':

A) Classification

1. *United*
2. *Divisive*

B) Abstraction

The 4 being:

A) (**Classification**)

A)1. (**Classification - United**)

A)2. (**Classification - Divisive**)

B) (**Abstraction**)

Which employ use of:

1. Singularity (in Abstraction)
2. Duality (in division Wisdom and subdivision Classification)
3. Trinity (of the journey/process in the 3 ways/paths)
4. Multiplicity (in the consequent branching of more than 3 paths seen in Abstraction)

Whereupon harmonising of all 4 concepts may come as close to objective truth as possible. Important to note that all 4 paths are viable and right in their own way. There is no right nor wrong in this context. Think of the way and manner you categorise your life and see which of the 4 paths you resonate with:

If it's 1 that's good.

If it's 2 that's good.

If it's 3 that's good.

If it's all 4 then that's good too.

*Just as how science deals in classification,
While art deals in abstraction,
There is no true boundary between concepts.
Only false veils hiding the links between concepts.
I intend with 'Playnting' to dispel this veil which blinds us all to the Oneness which exists in all.
Be it physical or metaphysical.
Be it conceptual or empirical.
Be it rational or irrational.
There is always a source which connects all and all that is connected to a source.*

To present a metaphor:

This artistic thesis/thesis artwork has over 14,500 words of a plethora of information rich in concept and diversity. With so many things which exist on this two-dimensional (3-Dimensional if printed out) plane, all of it is connected and originated from:

Me.

*I am the source of all that exists on this document.
I created this document and this document was created by:*

I.

I am connected from every concept and paragraph to every word and every letter on every page.

*For this document:
I am the Alpha and the Omega,
the First and the Last,
the Beginning and the End.*

Hence why I will now supplement the **singularity** of the aforementioned "answers" listed within the 'Non-Contextual Chronological Summary of 'Playnting'', establishing the **duality** by providing the "questions" for dualistic harmony resulting in the **trinity** creating "Knowledge" of which "Wisdom" is what the **whole** system shall be called and understood upon consideration of "Context".

Figure 28: trinity

*For the singularity to split/meet;
Into the duality to be established;
In order for the trinity to be completed;
Creates true understanding;
Upon contextual consideration;*

∴
'Wisdom'

Summary of 'Playnting' Wisdom

What is this creation?

An Artistic Thesis. A Thesis Artwork.

Which artists inspired me?

Ushio Shinohara.

Jackson Pollock.

Claude Monet.

What is 'Playnting'?

To 'Playnt' is to express how I truly think and feel through the use of a striking object to splash paint on a surface to the beat of musical rhythm for recuperation purposes.

Who am I?

I am the Singaporean Prometheus.

A Son of Gaia.

A Soul of the Universe.

What is my philosophy?

"it's only the internal being in harmony with the external environment which gives the subject their true value."

What purpose can 'Playnting' accomplish?

To showcase the symbiotic relationship that is evident in both art and science along with abstraction and classification.

How can 'Playnting' be used in education?

To create and entice scientific learning to be fun through artistic inclusion and creativity with experiential learning at the forefront.

Engage in 'Playnting' to learn and learn to engage in 'Playnting'

What I believe in:

As above, so below.

As within so without.

As the universe so the soul.

What is a 'Playnting' artwork?

A 'Playnting' artwork is a screenshot or photograph of your soul so to speak.

'Playnting' and 'Art Therapy

The concept of 'Playnting' and 'Art therapy' are practically one and the same.

I would argue for 'Playnting' to be a viable complementary method to diagnose and treat mental disorders.

Art therapy has been proven effective for those afflicted with depression, anxiety, cognitive impairment and dementia, Alzheimer's disease, schizophrenia, PTSD and autism.

How can 'Playnting' benefit society?

(elderly, incarcerated, individuals with mental disorders and/or disabilities)

I intend to target the incarcerated and elderly with 'Playnting' as I personally believe they can benefit greatly.

For the incarcerated to take out their anger on a canvas.

They can be as violent as they want to the canvas.

To substitute a life for a canvas.

For the elderly especially those suffering from cognitive-impairment.

I intend to target all inflicted with mental disorders.

To give them an outlet.

To give them an opportunity to make a career and live.

In doing art for themselves and for others.

In healing themselves and others.

That is the way of 'Playnting'.

Visuals of 'Playnting'

(Explaining the scientific process of how light plays a part in 'Playnting')

The participant will be influenced by light triggering physiological, psychological and biological responses from innate colour associations possibly linking to spiritual aspects such as the chakras.

Audio of 'Playnting'

(Explaining the scientific process of how sound plays a part in 'Playnting')

'Playnting' acts like a bridge between psychoacoustics and art.

TL;DR: Basically 'Playnting' encourages identifying and discerning the types and distance of sound waves for consideration in hopes of achieving constructive interference between all internal and external sound frequencies that may induce healing.

Sound affects the participant by triggering physiological, psychological and biological responses based on innate sound associations, preferences and thresholds with further link to memory recollection; inducing the participant into a visceral emotional state.

What are the audio-visual interactions in 'Playnting'?

The participant will be influenced by audio-visual interactions triggering physiological, psychological and biological responses from innate colour, memory and sound associations.

Improving therapy and education through embodying
the symbiotic relationship between Art and Science

'Playnting' is the metaphorical glue which links all these scientific and artistic concepts together; being the necessary proof which can be further scrutinised for even further links to other concepts which can be used for therapeutic and educational purposes.

What is the 'Wisdom Equations of Classification and Abstraction' about?

The 'Wisdom Equations of Classification and Abstraction' is the core philosophy of 'Playnting' simplified in mathematical symbols.

It is the way logic can be ordered from the chaos of 'Playnting for understanding the wisdom which is both simple yet complex in its diversity.

Where 'Playnting' becomes a language.

Through understanding the 'Wisdom Equations of Classification and Abstraction' is to acknowledge and comprehend the multiple ways to attain and release wisdom which is contextual knowledge. Wisdom is not to know one thing. It is to know and know who, what, where, when, why and how to apply it in a situation/context.

What is Wisdom?

Wisdom is true knowledge.

Wisdom of the self is true knowledge of the self.

'Playnting' shows the internal being in harmony with the external environment which gives the self their true knowledge and value.

Wisdom Equations of Classification and Abstraction in algebraic form

$$y = (q / a) = (q + a)$$

$$y = y$$

$$\text{Wisdom} = (\text{Question} / \text{Answer}) = (\text{Question} + \text{Answer})$$

$$\text{Wisdom} = \text{Wisdom}$$

****Each variable and digit are interchangeable.***

Because even though they are different they are the same.



Figure 36: 'Playnting' completed in 2021 titled 'Self-Portrait: Preaching Praying Mantis Form' painted purely with drumsticks.

To conclude and summarise this even further:

'Playnting' is the union of art and science manifested for improvement and understanding of the self through therapy and education for the benefit of mankind.

As a philosophy, it unifies the internal and external in a union of harmonious duality to embrace diversity for a homogeneous unified singularity.

All for One and One for All.

As a physical activity, 'Playnting' provides experiential learning through sufficient sensory stimuli triggering psychological, physiological and biological associations and responses that are enjoyable and therapeutic in nature.

Suggestion to employ 'Playnting' as a form of educational tool/guide to showcase and teach the symbiotic relationship between art and science through experiential learning to make learning enjoyable once more.

Suggestion to employ 'Playnting' as a form of 'Art Therapy' for all including elderly, incarcerated, individuals with mental disorders and/or disabilities. As a means for diagnosis and supplementary treatment in conjunction with medications. To present an opportunity of venturing into the art industry and become artists themselves as a chance to make a living for themselves. To advocate for a more inclusive society.

Through understanding the 'Wisdom Equations of Classification and Abstraction' is to acknowledge and comprehend the multiple ways to create, transfer and receive wisdom which is contextual knowledge. Wisdom is not to know one thing. It is to know who, what, where, when, why and how to apply it in a situation/context. Often the way wisdom presents itself is never singular but in a variety where each is neither wrong nor right; all aspects of the same truth just portrayed differently.

*Hence why dear reader
I have provided with thee
this artistic thesis/thesis artwork
to introduce my creation of 'Playnting'
and impart it's wisdom
upon thee
for your kind perusal.*

I have hopes and dreams of making the lives of my fellow men better for there is no greater satisfaction.

I humbly request an opportunity to make a positive change and impact on society.

If you may provide such an opportunity please contact me:

WhatsApp: +6591468051
Instagram: @khaitamafr @playntsocial
Email: playnting@gmail.com
Website: www.playnting.art



Figure 37: At an artisanal bazaar in 2022 - Me and a happy kid who wanted my Godzilla figure where I did a quick sketch of the Godzilla figure and gave it to him as a substitute. Small acts like this and seeing them smile makes it all worth it. I feel 'Playnting' can be that very small act that makes everyone smile. This is why I do what I do. Because it is all worth doing.

***My name is Khaitama D. Sun.
My name is Khairul Anwar Bin Fazlur Rahman.
My name is Darth Sun Wu-Khai***



Figure 38: A mixed media 'Playnting' I created in 2022 titled 'The Amazing Spider-Man' comprising of a fully-articulated Spider-Man action figure and poseable display stand all painted purely with drumsticks. "With great power comes great responsibility." Hence why I intend to share my power of 'Playnting' with everyone. To empower ourselves so that we may be responsible for ourselves for the purpose of being accountable for ourselves. So they may further share it with others.

***This has been your introduction to the universe of 'Playnting'.
We hope to see You 'Playnt' soon.***

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