The Space of Happiness: Spirit, Body, and Breath — Integrating Visual Art and Contemporary Practice through Human Dialogues

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Abstract

This article focused on the study of "The Space of Happiness" through the art process which connected the cultural roots with the Contemporary Performance Art as well as the Healing Art. This study was conducted with the emphasis on the local participation and the roles of the artist as the facilitator and also performance artist during field researches at four provinces, including Nakhon Pathom, Chaiyaphum, Suphanburi and Nonthaburi Provinces. Also, as a part of the creative initiative entitled "Integration of Visual Art with Mixed Media: Performance Art and Digital Art," "Performance Art as Visual Art and Interdisciplinary Integration with Mixed Media: Spirit, Body and Breath" was aimed at exploring the potentials of Art in transforming mind and society, particularly summoning "Kwan (means consolation/encouragement/heartening)" and its linkages with Art, rituals, beliefs, and happiness of people in the targeted study areas. By contemplating on "Kwan" as the medium of spirit, local beliefs and rituals, this study significantly indicated the potentials of Art in healing, opening dialogues, and integrating interdisciplinary knowledge which all eventually led to the mind and social wellbeing. The artist's previous researches, for instance, "The Happinesses Space: Spirit of Kwan" (2023), "The Garland: Spirit of Kwan" (2024), "I'm My Own Queen: Spirit of Kwan" (2024) และ "Spirit of Kwan" (2025), attested the creation of spaces for healing, communicating, and integrating interdisciplinary knowledge together.

Keywords: Contemporary Art, The Space of Happiness, local participation, Healing Art, Kwan, Visual Art, Mixed Media, Performance Art

Introduction

The Space of Happiness was not only the space for art expression but also the melting pot of body, breath and mind of the artist and the participants as it functioned as the apparatus for healing and mutual understanding between oneself and others. Started from the utilization of Applied Theatre approach, this creatively generated space was merged with the local knowledge and later developed into Fine Art and Performance Art which possessed "healing and self-sacrificing/offering" spirit embedded in its structure.

1. Study Rationale

In the age of globalization with swiftly advanced technology, the ways of life of people around the globe were essentially changed in a way that their perceptions, values, interpersonal relations, as well as their body and mind were transformed along the pace of consumerism and digital world. Although the Visual Art was continuously developed especially through the integration of new media and multimedia with the aesthetic expression, there existed increasing problems related to body and mind wellbeing. According to the report of ThaiHealth Watch Resource Center 2023, it was found that the study samples from the application DMIND indicated the ratio of risk of depression 89.3% and among 35,000 of them were found struggling with health problems from long COVID. (ThaiHealth Watch Resource Center,

2023) This markedly reflected that people needed some space for re-discovering themselves through positive communication and connection with tangible cultural foundation.

"Kwan" is the cultural concept and ceremony of consolation or encouragement which have been ingrained in Thai society for more than 700 years. This Abstract mind or soul of human being reflected their identity, beliefs, and rituals in their livelihood such as Kwan making, Kwan incanting, and Kwan retaining ceremonies held at various intersecting points in life. (Anuman Rajadhon, n.d.; Khanithanun, 1987) Therefore, Kwan is not a mere ceremony but the reflection of the "living" understanding among human beings, contrary to the robots or automatic mechanism in this technology-driven era.

The artist thus proposed utilizing Performance Art with Mixed Media and contemporary narrative approach to decode "Kwan" to body language through visual elements and body movements in form of live performance and video performance. The objective was to connect the cultural roots with diverse changes in the new era to highlight the value of life and human spirit through constructive artworks made possible by accumulated knowledge and experiences of the facilitator who had her background in Applied Theatre.

2. Study objectives

2.1 To create and introduce Performance Art by focusing on Kwan and Kwan rituals - inspired body movements

2.2 To present constructive performances from contemporary artists who studied the cultural roots of Kwan in Thai culture

2.3 To experiment, analyze and develop a new body of knowledge from integration of visual elements, movements, Mixed Media, body, sound, video, digital art, and local media such as local rituals to produce pieces of artwork that could communicate in the academic communities

2.4 To support learning in the 21st Century through construction and development process of each artwork from dialogues with local communities and self-reflection of the artist to elevate skills of those who are interested in contemporary Performance Art and disseminate the study outcome to the public.

3. Scope of study and creative works

Content: To present the concept of "Kwan" and its rituals through Aesthetic Art performances with positive attitude and contemporary body language

Format: Performance Art

Technique: Live Performance and/or Video Performance

4.Theory, assumption and conceptual framework

Conceptual framework

This study was carried out from main sources of document research and contemporary theories including

- *RoseLee Goldberg* (2001), *Performance Art: From Futurism to the Present* which gave importance to the body of performance artist, the interaction with audiences and time and space contexts
- Research of Phraya Anuman Rajadhon, Wilaiwan Khanitthanan, on Anthropological Exhibitions, Silpakorn University, with an analysis on Kwan rituals in Thai cultural contexts
- Analysis on visual elements in art works
- Connecting with local communities and communication through contemporary technology

Assumption

The use of body as art language through visual elements design such as dot, line, color and surface could powerfully translate the Abstract of "Kwan" and Kwan rituals in new contexts. It led to cultural communication across time. The concept of "Kwan" was analyzed from five dimensions, including

1. Words of Kwan
2. Tools used in the ritual
3. Kwan performer
4. Kwan's owner
5. Audiences

Moreover, the study also gained insights from signs that appeared on historical artefacts such as Ban Chaing porcelains and bronze drum used as anthropological data to decode the Contemporary Art.

Content

The performance artist was interested in mind training and utilizing mind in art performance. From her personal experience of meditation and mindfulness practice in Buddhism, the performance artist could apply what she has learned to develop her communication through senses and spirits. These elements became the crux of live performance and Performance Art. Therefore, the performance artist aspired to communicate and share her interest through the creation of common space with the use of meditation to either heal people from sufferings or generate at least temporary "The Space of Happiness" for them while they were watching her performances. These performance artworks, to name a few, **"The Happiness Space : Spirit of Kwan," "I'm My Own Queen: Spirit of Kwan"** and **"The Garland : Spirit of Kwan,"** thus principally enacted the incantation of "Kwan" or auspicious encouragement, thereby leading audiences to happiness. The performance artist still continued generating constrictive artworks which highlighted the space for women and their roles in Mahayana Buddhism. This gave rise to further profound exploration about "Kwan" and "Mind" through body movements in ritual and self-sacrificing/offering ceremonies. Moreover, the performance artist developed her knowledge and experiences in meditation and Buddhism in creating more contemporary visual art, particularly "The Space of Happiness" which not only conveyed the serenity in digital art and live performances but also connected with spiritual and social dimensions. With her focus on the convergence of realistic contents, traditional dances, communication of contemporary art through Performance Art, the performance artist integrated her Performance Art with Mixed Media, spirit, body and breath to showcase the dynamics of art development which bridged the past and the present. It could be academically analyzed particularly from the contexts of Aesthetics Art.

1. **Connecting the past and the present within the concept of cultural roots and deciphering its meanings through Contemporary Art**

The combination between the traditional dances that were unique in each locality and the Performance Art revealed the mobilization of cultural roots in Contemporary Art. Traditional dances were the process that reflected the soul of community as they were mostly involved with rituals such as offering ceremony, Kwan summoning ceremony and communicating with supernational beings. Significantly, they reflected the vital force and relationships between human beings and nature which in turn could create new contexts that unraveled social problems nowadays, for examples, relations between one's own self and others, embodiment, and struggles to find the balance of mind in the currently stressful and haste-ridden world. The use of body as the communication tools through live performance then enabled the audiences to feel the balance between body movement and peacefulness as well as the connection between body and mind in the world which people tended to neglect their own voices. To put it in other words, the live performance and video reflected the stress that affected

body and mind of people and that was why it was important to stimulate their recognition about these effects so that they could search for adaptation or keeping the balance.

2. Integration of interdisciplinary knowledge in Visual Art among mind, body, digital art and multimedia

The performance artworks of **"The Happiness Space : Spirit of Kwan," "I'm My Own Queen: Spirit of Kwan"** and **"The Garland : Spirit of Kwan,"** emphasized the vitality of "relationship between human beings and themselves" through breath. This was actually the life process which connected body, mind and mindfulness or presence in the Performance Art. In practice, the physical sciences such as body movement, posture or voice were utilized to express the Visual Art through Performance Art, thus enabling the powerful communication in terms of emotions and intelligence. Also, when digital art was employed in artworks such as animation and video through "immersive" experiences which drew their participation in art process, the meanings of mind and breath were extended to new dimensions which participants could directly experience. That is to say the movement of human beings was the crucial key to the creation of happiness through meditation in the overlapping realms of human being's mind and the world.

3. The significance of Performance Art from aesthetic dimension: Enabling the communication through minds to open spaces for social criticism as well as participatory connectedness.

The artworks of "Performance Art as Visual Art and Interdisciplinary Integration with Mixed Media: Spirit, Body and Breath" focused on the concept of "body is the medium of mind." That means the use of body in Performance Art acted as the bridge that connected the external world (reality) and the internal world (mind and soul). The generation of this contemporary constructive work gave the leeway for building spaces for criticizing complicated social issues such as the roles of women in rituals, identity seeking, and life balancing through culture and art. The Performance Art employing mind and body then helped arouse audiences' constructive participation such as joint meditation through body moving and breathing to re-examine oneself. This in turn reflected the functional potentials of art as Healing Art or Therapeutic Art.

4. The combination with digital art and multimedia to enlarge the Visual Art areas and build memory through Art

The use of digital art helped extend the areas of Visual Art beyond its physical limits. For example, the digital image could be used as the "substitute" of spirits that floated in format of Augmented Reality or Virtual Reality. Apart from that, the work that combined live performance and digital media generated the experiences of overlapping reality and virtual reality. The multimedia helped retain and transfer the knowledge of traditional dances and rituals which could later be utilized in further study or academic work in the future.

5. The importance of Aesthetics Art and the creation of new dimension of integrated art and linkages between art and aesthetics of life

The work of "Sukumala" helped understand profoundly about art as tools for identity seeking and social criticism. Especially, it shed more light on issues related to mind and relations between human being and themselves. Through the integration of art and interdisciplinary knowledge with Mixed Media, aesthetic experiences were engendered with profound insight about human being in this digital age. Therefore, the creative working of "Performance Art as Visual Art and Interdisciplinary Integration with Mixed Media: Spirit, Body and Breath" not only reflected the connection between the past and the present but also generated new approach for Aesthetics Art as an interdisciplinary knowledge that integrated original body of knowledge, contemporary art, and technology together. As a result, it could be used to mobilize art, restore wellbeing and inspire those who were interested in integrative art.

The discussion could further address the importance of bodily awareness and the pursuit of balance of mind through artistic practices, presenting art as a transformative medium that contributes to a new dimension of holistic well-being in 21st-century life.

Under the larger part of the creative initiative of "Integration of Visual Art with Mixed Media: Performance Art and Digital Art," the "Spirit of Kwan," a work series of "Performance Art as Visual Art and Interdisciplinary Integration with Mixed Media: Spirit, Body and Breath" by Assistant Professor Dr. Sukumala Nithipattaraahnan not only functioned as the artistic apparatus for healing and engaging with communities but also served as the prime space for reflection of "body" and "mind" of women in the contemporary societies, particularly within the contexts of Buddhism and the existence of female in the digital era.

Remarkably, this creative work served as a process of cultivating awareness and reflection for the artist herself about with the roles and paths of women which were made equal with men in Buddhism for over 2,568 years. However, the emergence of the Mahayana tradition imposed limitations on them towards attaining the gist of Buddhism, for instance, through female ordination. Then, there arose critical debates and questions whether women could attain the highest state of enlightenment, or so-called Nirvana or not. The discourse about female roles in Buddhism therefore ignited the artist's interest in exploring to communicate to the public that female could also access to spiritual realization, meaning her status equivalent to men under Buddhism. This vitally inspired her subsequent works focusing on the creation of space for women in Buddhism. During the current era which online communication and virtual space increasingly reigned the societies, more and more people cared less about their mind to the point that their wellbeing of mind became precariously fragile. "The Space of Happiness" was the creative artistic space that not only made spirit, body and breath intertwined through local participation, rituals, Performance Art but also healed, restored and initiated dialogues across disciplines among artist and communities within diverse cultural contexts. The details were as followed.

1. **Art as a 'Slow Art Space,' utilizing the distinctive qualities of art to connect with physical and mind experiences.**

In a world teemed with speed and competition, art could serve as a "Slow Art Space" that encouraged people to pause and step away from the urgency of daily life for self-reflection. Many artists incorporated elements such as slow and deliberate movement, regulated breathing patterns, and natural sounds to evoke a state of tranquility. These works not only embodied a philosophy of balanced living but also enabled audiences to engage deeply with their spirituality. By harnessing the distinctive aspect of connecting physical and mind experiences, the artworks which emphasized the body and mind awareness excelled at building "shared or common feelings." This was made possible through the integration of Mixed Media, combining sculpture, painting, digital animation, and live performance. Such artistic works not only transcended aesthetic appeal but also offered tangible and immersive experiences that cultivated profound bonds between the audiences and the artworks.

2. **Towards Art for Well-being: A Unity Driven by 'Spirit and Technology"**

The distinctive feature of the integrative visual art series of "Performance Art as Visual Art and Interdisciplinary Integration with Mixed Media: Spirit, Body and Breath" under the "Integration of Visual Art with Mixed Media: Performance Art and Digital Art" was its role as a bridge linking art with mental health. Activities were implemented to promote bodily awareness through mindful art practices that incorporated artistic techniques. For instance, live performances encouraged the audiences to gain their self-awareness through participatory processes that invited them to engage in common breathing or moving their bodies alongside the artists at the artistic sites. By doing that, participants started to explore of the relationship between their body and mind. The artworks that stimulated the recognition of life balance or utilized art as a form of mental healing often emphasized spirituality through artistic processes.

For instance, the artistic works relating to rituals, offerings, evoking symbols of tranquility and healing, such as the use of natural materials in installations or Kwan puppetry, reflected the importance of returning to spiritual roots. Moreover, when integrated with digital technologies, such as interactive installations, these works introduced new dimensions to the pursuit of balance by transforming exhibition spaces body and mind healing space. Apparently, these technologies enhanced the accessibility of art, the expansion of communication scope, and the stimulation for more profound interactions in the 21st century. Thus, Art was functional as a vital medium for well-being and holistic health.

3. The Power to Drive Social Change

Awareness of the body and mind cultivated through art not only impacted individuals but also possessed significant potentials in social transformation. This included the creation of spaces for exchanging dialogues on stress in the digital age, the utilization of art as a tool to connect communities, and the fostering for understanding across cultures through spiritual dimensions. Consequently, art becomes a powerful medium for restoring both body and mind, promoting for the balance in a fast-paced world, and reminding people to reflect and stay focused on the often-overlooked "being here and now".

4. Questioning about "Roles of Women in Buddhism"

Although Buddhism has existed for over 2,500 years and principally recognized that all sentient beings have equal potentials to attain Nirvana, certain concepts and regulations within the Mahayana tradition have constrained the roles of women in terms of rituals, purity, and accessibility to higher spiritual attainments. The work of "I'm My Own Queen" challenged these notions by demonstrating that women could create their own "Space of Khwan (encouragement)" through art which integrated body, mind, and spirit within the Buddhist framework, while embracing the expressive possibilities of the contemporary world.

5. Body Awareness – Body as Temple

In Sukumala's artwork, the bodies of both the artist and the audience are not merely physical objects but are regarded as sacred "temples." They serve as the starting point for a return to the self, aligning with the concept of Embodied Practice in contemporary performance art, where the body is not only a medium but also a "doctrine" that conveys inner energy.

6. Mental Balance in the 21st Century

The contemporary world faces a crisis of stress, loneliness, and disconnection from nature—especially within digital spaces that have become virtual realms where many now reside. Artworks such as The Happiness Space: Spirit of Kwan serve as "balance spaces" where individuals can pause, attend to their breath, and restore their mental well-being within a contemporary context.

7. The Connection Between the Individual and the Collective

In a context where women have traditionally been viewed as passive subjects within rituals, the art in this series reverses this narrative by empowering women to become creators of their own sacred spaces. The artwork not only transforms physical spaces but also restructures deeply ingrained social and religious meanings, opening up possibilities for women to define their own sacredness.

Summary of Discussion

Sukumala's art is not merely a presentation of works but an opening of a genuine and living "space of happiness." This space is cultivated through attentive listening to the body, honoring one's own spirit, and critically questioning the structural powers that dominate cultural, religious, and social realms.

Artworks that integrate contemporary art with healing practices and rituals open new social and spiritual spaces. These "spaces of happiness" serve as tools for cultivating inner strength and fostering genuine connections between artists and communities. The

recommendation is to support artists in engaging directly with communities, working collaboratively, and fostering shared understanding of the role of art in everyday life.

1. Artistic Roots and the Development of a Distinctive Approach

Experience in visual arts, combined with the practice of meditation and mindfulness, forms the core of media performances that question the role of women in Buddhism, particularly regarding spiritual attainment and structural religious constraints. These works do not merely pose intellectual inquiries but use art as a space for meditation, where bodily movement becomes a language of the spirit.

2. Fieldwork: Art Engaging with Real Life

The Spirit of Kwan series is developed annually through in-depth fieldwork:

Nakhon Pathom: A site for meditation practice combined with art therapy, focusing on restoring happiness and mindfulness in the lives of women in rural communities.

- **Chaiyaphum:** An exploration of beliefs in the Naga serpent, ritual offerings, and the communication of traditional beliefs through performative art.
- **Suphanburi:** Connecting local folk culture and women with the ritual of *Bam Boong*, leading to an integration of contemporary art with indigenous beliefs.
- **Nonthaburi:** Creating urban performance spaces through participatory art activities that enable audiences to engage in self-healing.

3. Art as a Space of Transformation

The "space of happiness" is not exclusive to the artist but serves as a "safe space" where individuals can freely discover themselves and experience transformation emotionally, spiritually, and relationally. This is especially significant in communities where art has not previously been encountered as a healing process. The Integrated Visual Arts, Mixed Media, Visual Performance, and Digital Art: Spirit, Body, and Breath series represents both artistic and scholarly work that connects visual art with spirituality and religious beliefs, as well as the role of women in society. This is expressed through diverse media including bodily movement, breath, and ritual offerings. The academic foundation of this work encompasses visual arts, dance, and drama, offering a creative perspective that integrates Thai culture with contemporary performance.

Recommendations

Additional Recommendations for Enhancing the Integrated Visual Performance Art Project: Spirit, Body, and Breath

From the three creative series comprising fifteen works, each embodies a dimension of contemporary relevance by engaging with social issues related to mental health and urban stress. The works deepen spiritual and cultural aspects by drawing upon local traditions and rituals that incorporate beliefs and ceremonies related to "kwan" (spirit), "breath," and "mental restoration." These elements are integrated into the creations to present a unique identity reflecting the roots of Thai society. The artworks establish a connection with nature by incorporating natural elements such as the sound of flowing water, herbal scents, and animations depicting forests, mountains, animals, butterflies, and flowers. These sensory components aim to evoke a genuine sense of returning to nature for the audience. Furthermore, storytelling is enhanced through technology that reflects contemporary digital life, using art as a healing space for individuals experiencing psychological fatigue. Digital and interactive technologies, such as audience participation through animations and interactive art installations, are employed to engage viewers of all ages. The project thus promotes awareness of the body and the search for mental balance through art, offering a new dimension of holistic living in the 21st century. The following additional recommendations are proposed:

1) Creating a holistic immersive experience through multi-sensory integration by incorporating elements such as sound, scent, or tactile sensations within the artwork. For example, using floral or herbal fragrances to evoke atmosphere or designing spaces where

viewers can physically engage with materials related to the art. This can be combined with a collective meditation space, providing designated areas for audiences to practice meditation or synchronized breathing together, using art as a tool to stimulate awareness.

2) Expanding into an international-level project (Global Connectivity) by inviting international artists to collaborate and opening spaces for artists from abroad working in similar fields to participate. This approach aims to enhance the project's diversity and connect with global issues, such as mental restoration in the post-COVID-19/digital era or the impact of urban acceleration. It seeks to amplify effective communication through storytelling centered on the concept of "Kwan" (spirit), reflecting the creators' narratives. Additionally, organizing hybrid exhibitions that incorporate online platforms, such as virtual exhibitions accessible worldwide and live dialogues with artists, will further extend outreach and engagement.

3) Building an Art Community through participatory workshops that actively engage audiences in practices such as breathwork, art therapy, and physical movement alongside artists to promote experiential learning and academic discourse. The project includes seminars and panel discussions addressing key themes, such as the intersection of art and well-being, and the integration of traditional cultures with new media. This approach aims to create long-term impact (Sustainability and Legacy) by fostering sustainable artistic practices. The initiative is grounded in the concept and methodology of integrated visual performance arts combining spirit, body, and breath, contributing to ongoing development, production, and exhibition of works within communities that require multidimensional psychological healing and restoration.

These recommendations enhance the project's depth, convey its contemporaneity, and create a distinctive unity. The creators are confident that this will open a space for self-exploration and offer opportunities for international expansion, thereby broadening the scope of learning and generating sustainable social impact. The key points can be summarized as follows:

1. The space is both physical and abstract, emerging from art—not merely as artwork but as a "state" produced through participatory processes;
2. The concept of "Kwan" serves as the central axis, representing life force, faith, and internal restoration;
3. The outcomes result from integrating contemporary arts (visual art, performance, digital art) with local rituals and immersive fieldwork;
4. The focus is on healing and promoting well-being through art, rather than solely communicating aesthetics or content;
5. Artists function as "listeners," "spiritual communicators," and "interdisciplinary facilitators," embodying the values and meanings of the "Happiness Space"—a "spiritual space" awakened by art through the body, breath, the sound of Kwan, and human participation.

Under the conceptual framework of the creative project series integrating visual arts, mixed media, visual performance arts, and digital art, the interdisciplinary approach combining spirituality, the body, and breath transcends mere "artworks." It is a "process" that generates phenomena and energies leading to transformative shifts in mindset and modes of existence within contemporary society. The ability to synthesize traditional culture, technology, and the needs of modern humanity positions this form of art both as a source of inspiration and a symbol of hope in a world striving for balance and tranquility. The project emphasizes the dissemination of research, creative works, and contemporary art by faculty members and students at an international level through both onsite and virtual exhibitions. This approach fosters knowledge exchange, develops academic networks, and propels Thai arts and culture onto the global stage as a collaborative and participatory platform. Ultimately, it supports the faculty's vision to become a regional hub for contemporary art in Asia and internationally.

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