

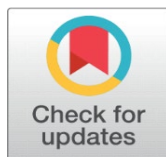
BIOGRAPHY WORK: TRANSLATING MEANING THROUGH PAINTING PRACTICE IN A HUMANISTIC FRAMEWORK

Ronnaphob Techawong ¹, Preechawut Apirating ², Burin Plengdeesakul ³

¹ Faculty of Fine and Applied Arts, Khon Kaen University, Thailand

² Faculty of Fine and Applied Arts, Khon Kaen University, Thailand

³ Faculty of Fine and Applied Arts, Khon Kaen University, Thailand



ABSTRACT

Background and Objectives: This study aims to 1) examine artists' biographies through an anthroposophical approach and 2) analyze the process of meaning interpretation in painting. The study focuses on three artists: Caspar David Friedrich, Odilon Redon, and Pablo Picasso, the research investigates the relationships among life experiences, environmental conditions, significant life events across different stages of life, and socio-cultural contexts that influence transformations in artistic form and content throughout the artists' lifetimes.

Methods: This study adopts a qualitative research methodology. The selected artists were selected based on shared biographical characteristics, visual artistic features, and emotional expressions reflected in their works. The research integrates biographical analysis with the examination of paintings in terms of sign systems, compositional structures, and color theory. The analytical framework is grounded in the anthroposophical philosophy of Rudolf Steiner, in conjunction with the process philosophy of Alfred North Whitehead, to interpret how lived experiences are transformed into visual language.

Results: The findings reveal that painting is not merely a representation of objective reality, but a process of meaning transformation that connects between the artist's inner and outer worlds. This process is articulated through key elements, including painting style, composition, sign systems, color, and spatial treatment, which reflect conditions of fragmentation, deterioration, and abstract modes of perception. Furthermore, the study identifies shared characteristics among the three artists, particularly their engagement in deep introspection alongside outward observation, resulting in symbolic communication through visual forms and material representation.

Application of this study: As part of the creative component, the researcher produced six series of paintings derived from the process of meaning interpretation. These works demonstrate a transdisciplinary integration of anthroposophy, process philosophy, and art therapy. The findings can be applied as a framework for analyzing and creating contemporary artworks, as well as for developing art education practices and practice-based research that connect lived experience with artistic production.

Conclusions: The study highlights that biographical inquiry within an anthroposophical framework serves as a significant tool for deepening the understanding of the relationship between life, art, and human perception. It also contributes to the development of new knowledge in art studies by integrating biographical analysis with artistic practice, offering expanded perspectives in contemporary art contexts.

Keywords: Biography Work, Anthroposophy, Meaning Interpretation, Painting

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Corresponding Author

Ronnaphob Techawong,
tronna@kku.ac.th

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1. INTRODUCTION

Art is a cultural product that reflects the spiritual development and consciousness of human beings in each historical period. As art functions to transform what is abstract into something concrete, it is not merely an aesthetic expression; it also serves as an important medium for conveying human experience, meaning, and perception. This is similar to language which, although its origin cannot be clearly identified, remains a fundamental mechanism through which humanity communicates and constructs meaning. Therefore, understanding art necessarily requires a connection with the study of human development in historical, social, and cultural dimensions.

Mainstream approaches to the study of art such as Western art history, aesthetics, and art theory, provide systematic frameworks for analyzing form, content, and context in artworks. However, these approaches often emphasize concrete and external analysis and are therefore insufficient for explaining the inner dimension of human beings, particularly states of consciousness and spirituality that form the foundation of artistic creation.

In this context, Steiner's Anthroposophy proposes viewing the human being as an integration of body, mind, and spirit, with continuous development across different stages of life (Steiner, 1996). This perspective indicates that artistic development is closely related to changes in human consciousness across historical eras. For example, prehistoric paintings that employ a limited palette, particularly Earth tones, may reflect human perceptual conditions associated with light and the natural environment. Likewise, architectural forms in the Egyptian, Greek, and Gothic periods demonstrate transformations in beliefs, systems of thought, and human spirituality through the organization of space, light, and symbols.

Although historical-level analysis can help explain the relationship between art and collective human consciousness, it still cannot deeply explain the individuality of the artist. In this regard, Biography Work within an anthroposophical framework plays an important role in studying an artist's life as an ongoing process of transformation under the influence of socio-cultural contexts and lived experiences. This approach differs from Sigmund Freud's psychoanalysis, which emphasizes unconscious drives (Storr, 2562). Anthroposophy instead highlights the development of consciousness and the human capacity to create meaning in life and in creative practice (Damrong Phothian, 2562).

Studying artworks through a biographical process therefore opens a new dimension of interpretation by considering painting not only as an aesthetic object, but also as a process of meaning transformation from lived experience into visual language. This process is manifested through elements such as style, composition, color, space, and sign systems.

For these reasons, this research focuses on studying Biography Work through an anthroposophical approach in order to analyze the process of meaning interpretation in painting, using artists as case studies and applying the analytical results to the creation of paintings. This constitutes an integration of knowledge across biography, philosophy, and artistic practice, thereby expanding the scope of art studies toward deeper dimensions in both theory and contemporary creative practice.

2. RESEARCH OBJECTIVES

To examine artists' biographies through an anthroposophical approach and to analyze the process of meaning interpretation in painting.

2.1. CONCEPTUAL FRAMEWORK

This research employs three main conceptual frameworks: Steiner's Anthroposophy, Ferdinand de Saussure's semiological theory, and Johann Wolfgang von Goethe's anthroposophical perspective on color. The details of the conceptual framework are as follows:

In contemporary academic contexts, the study of art often relies on frameworks from art history, aesthetics, and art theory to explain the form, meaning, and context of artworks. However, such approaches tend to emphasize concrete and external analysis, which may be insufficient for explaining the inner dimension of human beings, particularly the artist's lived experience, consciousness, and spirituality, which constitute an important foundation for artistic creation.

In this context, Steiner's Anthroposophy proposes a framework that views the human being as a holistic integration of body, mind, and spirit, with continuous development across different stages of life. It emphasizes that understanding the human being requires consideration of both physical and spiritual dimensions together (Steiner, 1996).

A directly related concept is autobiographical work, which studies human life as a continuously developing process, emphasizing significant life events, environmental conditions, and social contexts that influence the formation of the self and consciousness (Steiner, 1996).

This approach differs from Freud's psychoanalysis, which focuses on the role of unconscious drives in shaping human behavior (Storr, 2562). In contrast, Anthroposophy emphasizes the development of consciousness and the human potential to create meaning from lived experience.

Regarding the analysis of meaning in artworks, Saussure's semiological theory proposes that a sign functions to connect the signifier and the signified, and that meaning is determined through socio-cultural contexts (Thirayuth Boonmee, 2558).

At the same time, anthroposophical ideas about color, particularly Goethe's color theory, view color as the result of an interaction between light and darkness, and as directly related to human perception and experience (Steiner, 1992). This aligns with Anthroposophy, which understands color as a phenomenon that connects the external world and the inner world of human beings.

Based on the literature review above, although diverse frameworks exist for explaining meaning in artworks, there remains a lack of a systematic approach that integrates artists' biographies with the analysis of visual-art elements under a spiritual conceptual framework. This research therefore aims to address this gap by integrating Anthroposophy, autobiographical work, semiological theory, and color theory in order to develop an approach for meaning interpretation in painting that connects life with artistic creation.

3. RESEARCH METHODS

The research framework for *Biography Work: Translating Meaning through Painting Practice in a Humanistic Framework* is structured into three main steps, as follows:

Step 1: Biographical study through an anthroposophical approach

The research begins by studying the biographies of three artists: Friedrich, Redon, and Picasso, using Anthroposophy as a framework for understanding the human being as an integration of body, mind, and spirit, developing across life stages from birth to death. This step analyzes the relationships among significant life events, socio-cultural contexts, and the artists' development of consciousness, in order to understand the foundations of artistic creation in each period of the artists' lives.

Step 2: Analysis of the process of meaning interpretation in painting

In this step, the researcher analyzes the paintings of the three artists in relation to biographical information, in order to examine the process of meaning interpretation from lived experience into visual language.

The analysis applies an interdisciplinary framework, including composition of art, anthroposophical color theory, and semiology. Key aspects considered include painting style, sign systems and meaning, color and the use of color, space and compositional structures, in order to explain the relationship between biography and artistic expression.

Step 3: Creation of painting works

The results from Steps 1 and 2 are then applied to the researcher's process of creating painting works. The meaning interpretation approach is used as a tool to transform experience and knowledge into concrete expression. The resulting creative works therefore represent an integration of biography, meaning interpretation, Anthroposophy, and artistic practice, reflecting relationships among life, art, and meaning-making within the context of contemporary art.

4. RESEARCH RESULTS

In accordance with Objective 1, which focuses on examining artists' biographies, the researcher studied the life histories of three artists from birth to the final stage of life: Caspar David Friedrich, Odilon Redon, and Pablo Picasso.

Prior to selecting these three artists, the researcher reviewed a total of 21 artists from the Renaissance period to the present. The final selection of the three case-study artists was based on shared characteristics in painting works, particularly distinctive use of color, compositional structures, and symbolic communication.

The selection criteria included extensive use of blue tones and dark tones, the presence of empty space within the compositional structures, the creation of a quiet, calm, and melancholic atmosphere, and the use of symbols to convey meanings connected to the artists' lived experience, such as grief, loss, hopelessness, fragmentation, and loneliness.

Although the three artists lived in different periods, ranging from the 18th century to the early 20th century, and had no direct relationship with one another, biographical examination indicates that each encountered lived experiences related to loss and emotional suffering. These experiences profoundly influenced their worldviews and artistic expression.

Shared characteristics in the painting works of the three artists include the use of blue and dark tonal palettes, the construction of atmospheres of silence and sadness, and the use of empty space as a key element for communicating abstract meaning. These elements reflect the artists' inner conditions and allow viewers to perceive and access such emotions directly upon first encounter.

The information and issues derived from the biographical study and the analysis of these shared characteristics therefore lead to a deeper analysis of the process of meaning interpretation in painting within the anthroposophical framework in the following section.

5. ANALYSIS RESULTS

The data analysis in this study employed an autobiographical analysis approach within an anthroposophical framework, applying the concepts of Maya Mousse, an anthroposophical autobiographical scholar, as an interpretive framework. The analysis covered data from two primary sources: documentary data and data obtained from the study of painting works.

5.1. ANALYSIS BASED ON THE ARTISTS' BIOGRAPHIES

The biographical analysis of three artists: Friedrich, Redon, and Picasso, focused on examining the relationship between life development and the creation of artworks. Key factors considered included socio-cultural environments, significant events at each age period, and relationships with people, time, and place. The analysis found that these factors played an important role in shaping the artists' consciousness and worldviews, which directly influenced the style, content, and modes of expression in their painting works across different periods of their lives.

5.2. ANALYSIS BASED ON THE PAINTING WORKS

The analysis of painting works was conducted under an interdisciplinary framework integrating three key approaches: Anthroposophical Color Theory, Semiology, and biographical analysis. The focus was to examine the process of meaning interpretation from the artists' lived experiences into visual language, as manifested through key elements such as color, sign systems, style, and empty space within the images.

The findings indicate that these painterly elements are not merely concrete components; rather, they operate as systems of meaning that reflect the artists' inner conditions. In particular, the use of dark tones and blue tones, compositional arrangements that emphasize emptiness, and the use of symbols connected to lived experience all contribute to conveying emotion, feeling, and spiritual conditions.

Summary of the Analysis Results

Across both parts of the analysis, the findings show that biography and painting works are systematically related. Biography functions as a foundation for the formation of meaning, while painting works constitute the space in which such meaning is transformed and communicated in an abstract form that remains open to interpretation.

Table 1

Table 1 Analysis of Meaning Interpretation in Painting Based on Biographical Approach

Analysis	Summary of Key Issues
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1) Connections in Autobiographical Work	The analysis indicates that the artists significantly connected their lived experiences, encompassing both positive and negative dimensions, to the process of creating painting works. Such experiences influenced psychological conditions and patterns of thought at both conscious and unconscious levels, and were reflected in the painting works in ways that varied according to life stages and significant life events.
	It can therefore be stated that the artists' biographies function as a "foundation of meaning" that shapes the direction of creation and determines the distinctive characteristics of the works in each period.
2) Connections in Painting Style	Although each artist existed within different historical contexts and art movements, their painting works reveal correspondences in content and inner conditions, especially in the reflection of psychological states affected by lived experience.
	Thus, artistic style is not merely a product of its era; it is also a space through which artists communicate their inner world via visual language.
3) Composition of Art	The characteristics of composition of art reflect a framework of solitude, stillness, and silence through simplified arrangements and reduced detail. Elements such as landscapes, calm seas, static horizons, broken trees, or collapsed architecture operate as images that stand in for abstract emotional conditions.
	In addition, the appearance of human figures at a small scale relative to the pictorial space also reflects human fragility and loneliness when confronting the external world.
4) Sign systems	The use of sign systems in the painting works plays an important role in communicating deeper meanings and can be categorized as follows:
	1. Landscape: reflects conditions of solitude and the viewing of the world through an inner dimension, such as the sea, mountains, or empty space.
	2. Night/darkness: expresses a desire to withdraw from the external world and a sinking into inner psychological states.
	3. Human figures: the avoidance of eye contact, lowered heads, turned backs, or the absence of figures reflects a condition of disconnection from interaction with the world and with others.
	4. Architecture/objects: the choice to present damaged, broken, or deteriorated objects communicates imperfection and instability in the external world and also reflects the artist's deeper psychological conditions.
5) Color	Light and atmosphere: Most works are characterized by dim, muted light. Clear daytime light is largely absent, and nocturnal atmospheres are often emphasized, reflecting psychological conditions that are quiet and withdrawn inward.
	Blue: Blue appears in high proportions, particularly in Picasso's works during the Blue Period (1901–1904), reflecting states of sadness, suffering, and spiritual depth within an anthroposophical perspective. In Anthroposophy, blue is regarded as a profound color associated with spiritual dimensions and inner contemplation.
	Black: Black is used to create darkness, depth, and a dimension of non-appearance, reflecting a deep descent into the artist's inner life.
	Other colors: Other colors appear in secondary roles and do not function as prominently as blue and dark tones.

Summary of the Data Analysis

Overall, the painting works of the three artists share key characteristics; they reflect inner psychological conditions through visual-art elements, particularly the use of color, pictorial structure, and sign systems, which are directly linked to the artists' lived experience and biography. The process of creating painting works can therefore be explained as a process of meaning interpretation, transforming lived experience and spiritual conditions into pictorial form in a manner that enables viewers to perceive and interpret meaning at a deeper level.

Example of Creative Works Derived from the Process of Meaning Interpretation Based on the Analysis Results

Creative Work, Set 1: consists of copying three works by the three artists, as shown in the illustrations. The objective is to analyze the shared visual-art characteristics of the three artists, namely the use of color groups, semiological elements, and compositional structures in painting. These shared characteristics indicate conceptual and formal relationships in their creative practices. Moreover, these shared characteristics point to a process of meaning interpretation from inner experience into visual language: the color groups function as representations of emotional conditions; the semiological elements serve as a medium for communicating abstract meaning; and the compositional structures operate as a framework that shapes viewers' perception and interpretation. This reflects the connection between the artists' inner world and external world within an anthroposophical framework.

Figure 1



Figure 1 Copy Study After Caspar David Friedrich, *The Monk by the Sea* (1808–1810), Oil on Canvas, 110 × 172 Cm

Source: Techawong, 2024a

This work is one of Caspar David Friedrich's most significant and widely recognized landscape paintings. It presents a solitary figure as a representative subject, positioned in contemplation and connection with a vast and empty landscape. The composition is dominated by the upper three-quarters of the canvas, depicting a grayish-blue sky and greenish sea. In the foreground, an uneven expanse of pale cream-colored land extends across the surface, with a lone figure standing slightly left of center.

Figure 2



Figure 2 Copy Study After Odilon Redon, *Flower V*, Oil on Canvas, 59 × 66 Cm

Source: Techawong, 2024b

A bouquet of various flowers arranged in a vase is set against an abstract background in golden-yellow tones. The vase appears to float, without a clearly defined supporting surface. This compositional arrangement reflects a state of inner vision rather than functioning merely as a decorative object. The flowers serve as signifiers of memory and representations of inner experience, aligning with the artist's concept of flowers as a point of convergence between memory and imagination, leading to the creation of imagery that appears weightless and free from physical constraints.

Figure 3



Figure 3 Copy Study After Pablo Picasso, *The Old Guitarist* (1903), Oil on Canvas, 83 × 123 Cm
Source: Techawong, 2024c

Pablo Picasso, *The Old Guitaist* (1903), created during the Blue Period, reflects themes of suffering, poverty, and human fragility through the dominant use of blue tones. The simplified composition, together with the elongated, emaciated, and distorted figure, conveys a condition of vulnerability and isolation. The color blue functions as a signifier of sorrow, psychological depth, and inner contemplation. Thus, the work is not merely a representation of the lower class, but a process of meaning interpretation that reflects the artist's lived experience and spiritual condition during a period of personal crisis.

Creative Works, Set 2: Mountain Paintings 1 and 2 demonstrate the use of empty space as a primary compositional element, together with the use of blue in the depicted objects, in order to convey the researcher's psychological condition and inner perception. The analysis indicates that empty space in the works does not function merely as a background; rather, it operates as a psychic space that reflects a retreat into the inner world and functions as a safe zone for perception and contemplation.

At the same time, blue functions as a sign system of emotional depth, silence, and a descent into mental states, which is consistent with Anthroposophical Color Theory that understands color as a medium of spiritual perception. Accordingly, these elements are not only visual arrangements; they constitute a process of meaning interpretation from lived experience into visual language. In this process, empty space, color, and still objects function as a sign system linking the creator's inner world with the viewer's perception.

Figure 4



Figure 4 Mountain Series I Acrylic on Canvas with Mixed Media Approx. 40 × 50 Cm Each
Source: Techawong, 2024d

This series reflects the conceptual use of empty space as a visual field of inner perception rather than mere absence, aligning with the anthroposophical understanding of the relationship between inner consciousness and external form.

The dominance of blue functions as a symbolic and psychological signifier, representing depth, introspection, and spiritual awareness. From a semiotic perspective, the compositional structure, spatial voids, and material interventions operate as sign systems that mediate meaning between the artist's lived experience and the viewer's perception. The integration of mixed media further emphasizes the material-spiritual dialectic, where physical fragmentation and layered surfaces suggest processes of transformation and meaning interpretation within contemporary painting practice. (Source: Techawong, 2024d)

Figure 5

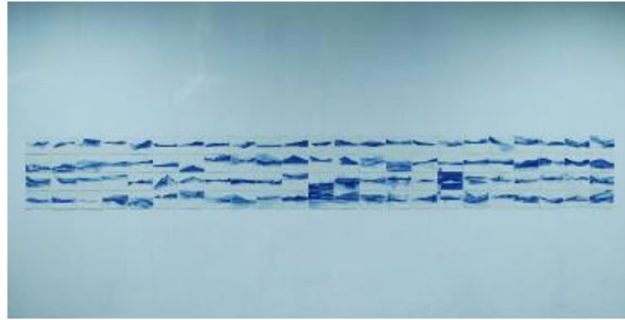


Figure 5 Mountain Series 2 Consists Of 92 Works, Executed in Pastel On 100 Gsm Paper, Each Measuring Approximately 18.2 × 25.7 Cm
Source: Techawong, 2024e

Mountain Series 1 and 2 demonstrate the use of empty space as a primary compositional element, combined with the application of blue tones in the depiction of objects, in order to convey the researcher's psychological states and inner perception.

Creative Works, Set 4: Tree Series This series presents images of trees in broken and imperfect conditions, functioning as a sign system of the physical rupture of objects that reflects the creator's inner condition. The analysis indicates that objects depicted as collapsed or damaged are not merely descriptions of physical states; rather, they operate as representations of fragility, instability, and experiences of loss at the level of psyche and identity.

In compositional terms, the reduction of detail and the creation of a still and quiet atmosphere emphasize a condition of suspension and withdrawal into the inner world, consistent with an anthroposophical framework that foregrounds relationships between the inner world and the external world. At the same time, from a Semiology perspective, the broken tree functions as a sign system that communicates abstract meanings related to lived experience, change, and loss.

Therefore, this series is not simply a presentation of object form; it constitutes a systematic process of meaning interpretation from lived experience into visual language, linking the physical object to the researcher's spiritual condition.

Figure 6



Figure 6 Tree Series, Oil on Canvas and Colored Pencil on Paper, 40 × 50 Cm and 21 × 29.7 Cm Each
Source: Techawong, 2024f

Creative Works, Set 5: Flowers in a Vase Series (4 works) This series presents conditions of solitude and drifting through the placement of a vase in a gravity-free manner, without a clearly supporting surface. The analysis indicates that the position and context of an object within pictorial space can function as a sign system of mental states and the creator’s inner perception.

The flowers operate as representations of memory and inner experience, transformed from physical objects into imaginative images, reflecting “inner vision” rather than functioning merely as decorative objects. In compositional terms, the sense of floating and the absence of clear physical boundaries emphasize liberation from the constraints of the external world and a movement toward the inner world.

These elements correspond to the analysis of the meaning interpretation process, demonstrating a transition from external experience to the creator’s inner perception. The series also shows affinities with Redon’s approach in his flower-and-vase works, which emphasize imaginative imagery and the primacy of inner-world conditions.

Figure 7



Figure 7 Flower-In-Vase Series, 4 Works, Oil and Acrylic on Mirror, 50 × 80 Cm Each

Source: Techawong, 2024f

Figure 8

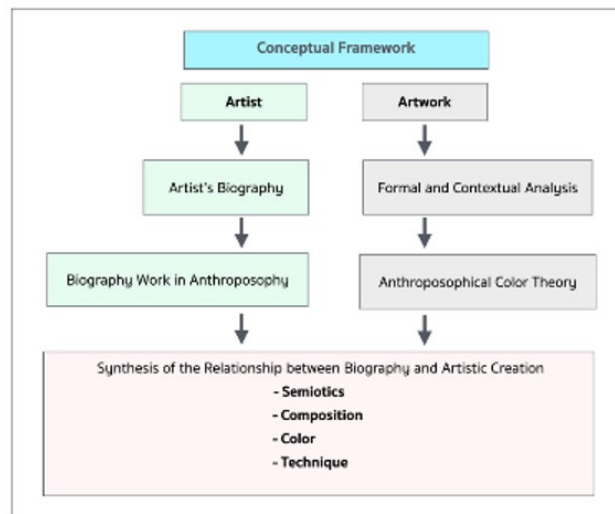


Figure 8 Conceptual Framework illustrating the relationship between the study of artists’ biographies and the analysis of paintings within an anthroposophical framework, leading to a process of meaning interpretation through semiotics, composition, color, and technique.

Source: Techawong, 2024g

This conceptual framework demonstrates a structure of inquiry divided into two main dimensions: the dimension of the artist and the dimension of the artworks. In the artist dimension, the researcher examines biography and conducts analysis through Biography Work within an anthroposophical framework to understand the development of mental and spiritual conditions across life stages. In the artworks dimension, analysis addresses both form and art-historical context, alongside color analysis based on anthroposophical approaches. These two dimensions are integrated in order to arrive at the process of meaning interpretation, which functions as the core of the research. The analytical framework draws on sign systems, Composition of Art, color, and technique to explain relationships between the artists' lived experience and the creation of painting works. The framework thus serves as a theoretical structure linking the artists' inner world to the visual forms manifested in the works, contributing to a deeper understanding of meaning-making processes in contemporary art.

6. DISCUSSION

The findings indicate that studying painting works through Biography Work under an anthroposophical framework can reveal deeper layers of meaning than analysis based solely on aesthetics or visual form. The results suggest that artworks are not merely objects of visual perception; rather, they are products of dynamic processes of human psychological and spiritual development, shaped by lived experience and surrounding contexts.

1) Anthroposophy and Deep Understanding of Art

Steiner's concept explains that the human being is a holistic integration of body, mind, and spirit, continuously developing across life stages, which in turn shapes world perception and artistic creation. The findings support this view, showing that significant life events have a meaningful influence on style, color, and content in painting works. Using Biography Work as an analytical tool is therefore not simply a historical study; it is a process for disclosing underlying causal factors that cannot be perceived from the works alone such as loss, loneliness, or life crises, which are transformed into visual language. This process indicates that artistic creation is an expression of inner conditions that develop along the artist's life trajectory.

2) Meaning interpretation as a transdisciplinary process

The study indicates that meaning interpretation in painting requires an integration of knowledge across multiple fields, including Western art history, Saussure's semiological theory, Hans-Georg Gadamer's Hermeneutics, and the philosophy of Martin Heidegger. This aligns with perspectives that understand meaning in art as non-fixed, emerging through relationships among the artist, the work, the viewer, and socio-cultural contexts. Heidegger's view of the artwork as an event (Pipat Pasuttharachat, 2553) helps explain that meaning in painting is not a representation of reality, but a process of the disclosure of truth occurring through relational encounters.

3) The Role of Color, Sign Systems, and Empty Space as Languages of Spirituality

The findings show that visual-art elements such as color, sign systems, and empty space do not function only formally; they operate as languages of spirituality that convey artists' inner conditions. Blue functions as a sign system of psychological depth, sadness, and inner contemplation. Darkness and low light reflect withdrawal into the inner world. Empty space functions as a psychic space rather than mere physical emptiness. Broken or collapsed objects represent fragility, instability, and loss. These elements correspond with semiological perspectives that signs do not carry fixed meanings but shift according to context and the receiver's experience, rendering art interpretation open and dynamic.

4) Art as a Therapeutic Process and Self-Understanding

A further key finding is that the process of meaning interpretation through Biography Work can function as a therapeutic process. Revisiting life events supports understanding of the roots of emotion and behavior, which may lead to the resolution of psychological tensions and the construction of new meanings for lived experience. This corresponds with anthroposophical art therapy perspectives, which view art as a medium connecting inner and external worlds and as a tool for developing deep self-awareness.

7. CONCLUSION

The study concludes that the creation of painting works is closely related to artists' biographies, particularly significant events across life stages that influence psychological conditions and world perception, which are

communicated through both content and form. Although the three artists: Friedrich, Redon, and Picasso, worked within different historical contexts and art movements, their works clearly reflect shared inner conditions. These shared characteristics can be summarized as collapse, rupture, darkness, blue, and emptiness, which relate to lived experiences of loss, sadness, and loneliness as key driving forces in artistic creation. The study further finds that life crises play an important role in transforming both worldview and modes of artistic expression.

At the level of process, the findings contributed to the development of the researcher's creative method, characterized by movement between the inner world and the external world, namely, exploring inner conditions while maintaining distance in perceiving the external world. This process reflects Redon's descent into the inner world, Friedrich's outward gaze toward landscape, and Picasso's reflection of social conditions through human figures.

In terms of visual-art elements, blue functions as a sign system of emotional depth, sadness, and inner contemplation, while broken or collapsed objects represent fragility and instability of life. Moreover, empty space is not merely a background; it functions as a psychic space or safe zone that enables deep perception and contemplation.

In interpretive terms, the researcher's painting works demonstrate reduced elements and the use of dark tonal atmospheres within stillness and silence. This does not reflect only gloom; it reveals an inner light through darkness. Elements such as emptiness, rupture, and stillness thus function as spaces of spiritual movement and as a systematic process of meaning interpretation from lived experience into visual language.

In summary, this research shows that integrating Biography Work with an anthroposophical framework contributes to a deeper understanding of relationships among life, art, and human perception, and it proposes an approach for analyzing and creating painting works within the context of contemporary art.

CONFLICT OF INTERESTS

None.

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