

VISUALISING OBSESSIVE-COMPULSIVE DISORDER: EXPLORING COLOUR, REPETITION, AND COMPOSITION IN PAINTING AS A PRACTICE-BASED APPROACH

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Abstract

Obsessive-Compulsive Disorder (OCD) is a mental health condition characterised by intrusive, unwanted thoughts (obsessions) and the compulsion to perform repetitive actions to alleviate anxiety. This practice-based study investigates how OCD can be represented through paintings by utilising the visual elements of colour repetition and structured compositions. These artistic techniques are employed to reflect the cyclical, obsessive nature of the disorder, allowing for an exploration of its emotional and psychological impact. The research includes an analysis of existing artworks that address mental health, consultations with individuals living with OCD, and the creation of a series of paintings that embody the disorder's symptoms. Through colour repetition, the study symbolically portrays compulsive behaviour, while varied compositional structures represent the structured yet chaotic thoughts experienced by those with OCD. Additionally, the research examines how specific colours can evoke emotions such as anxiety, distress, and relief, which are prevalent in OCD. The study underscores the potential of fine art as a medium to express and communicate complex mental health experiences, aiming to raise awareness of OCD and offer a novel perspective on how painting can be used as a tool for mental health dialogue and understanding.

Keywords: art representation, colour repetition, composition, mental health, obsessive-compulsive disorder

INTRODUCTION

Obsessive-Compulsive Disorder (OCD) constituted a mental health condition characterised by persistent, intrusive thoughts (obsessions) and repetitive actions (compulsions) that aimed to reduce the anxiety caused by these thoughts (Roehr, 2013; Azizah, 2014). This research examined how OCD was represented through the medium of painting, particularly by focusing on the use of colour repetition and structured compositions. The artistic elements served to express the repetitive and obsessive nature of the disorder, offering a visual representation of the emotional and psychological experiences associated with OCD. A review of relevant artworks, including the works of Sean Scully and Agnes Martin, reveals how repetition and order are often employed in art to explore themes of control, disorder, and compulsive behaviours (Darmondy, 2015; Loydell, 2022). However, there remains a gap in visual representations that can truly convey the lived experiences of individuals with OCD, particularly through the use of colour and composition in contemporary art. The aim of this study is to explore how repeated colours and structured compositions can be used to represent OCD in a way that

provides greater insight into the disorder's emotional and psychological impact. Specifically, this study will address how these artistic elements can convey the emotional experiences of anxiety, distress, and relief, which are commonly associated with OCD.

As noted by Kalender (2025), although smart cities are often framed as solutions to urban challenges, their idealised representations risk overshadowing the socio-economic inequalities that they may inadvertently exacerbate. Similarly, in the field of art practice, while phenomenological approaches have been explored in traditional mediums, the application of Phenomenological Expressionism in mixed-media painting remains underexamined (Yunlong et al., 2025; Yu, 2025). This gap underscores the need for a comprehensive theoretical framework that integrates various materials and artistic forms to align with the artist's lived experiences. Social issues, such as corruption, have seen limited exploration through textile art, which remains a largely untapped medium for activism in many regions (McQuilten, 2017). The integration of conventional and non-conventional materials in textile art presents a promising avenue for future research, offering an opportunity to raise awareness in innovative ways. Overall, these studies point to the need for more interdisciplinary research that bridges gaps between technological advancements, social practice, and art theory to create new paradigms for contemporary art in the context of urbanisation, history, and social justice. This also includes, how local elements were considered, like explored how traditional batik motifs could inspire parametric design in contemporary artwork. They found that adapting batik patterns enabled innovative compositions that merged cultural heritage with modern design. However, the study focused mainly on visual translation, leaving a gap in understanding how viewers perceive or interact with these parametric interpretations (Legino et al., 2024).

Besides, the revitalising consideration of the local impact on culture, indeed, Jalaluddin et al. (2022) investigated the mural project **#CeritaKita**, which aimed to showcase Malaysia's cultural and natural heritage on the walls of a Petronas gas station. The study examined how mural painting could enhance public engagement with national identity and cultural storytelling in everyday spaces. The project found that the murals successfully conveyed national pride and aesthetic appreciation, creating a visually appealing environment that connected communities to cultural narratives.

The study found that effective logistics facilitated smoother workflow, better material management, and enhanced the execution of complex art projects, allowing researchers to focus on experimentation and creative exploration. However, the study primarily addressed procedural aspects, leaving a gap in understanding how these OCD issues impact the conceptual development and theoretical outcomes of practice-based fine art research.

METHODE

This segment follows a project-based approach, integrating visual and studio research to explore the representation of OCD through painting. The methodology

consists of two primary components: a conceptual framework and an artistic process that includes visual research and the creation of artwork.

Conceptual Framework

The conceptual framework for this study is grounded in the psychological understanding of OCD, with particular emphasis on the symptoms of obsessions and compulsions (Foa et al., 2002). These symptoms are expressed in visual form through repeated patterns, controlled compositions, and the strategic use of colour. The study employs the semiotic approach to analyse how visual elements can represent emotional and behavioural states in OCD.

Visual Research

Visual research includes analysing artworks that address mental health themes and the symbolic use of colour and repetition. The works of artists such as Sean Scully and Charles Arnaldi, who use repetition and structure to explore psychological themes, offer a foundation for this study (Smith, 2019). Additionally, interviews with individuals diagnosed with OCD provide valuable insights into the lived experience of the disorder, helping to shape the artistic response. Figure 1 shows the personal appointment book, which shows as evidence of a diagnosis of obsessive-compulsive disorder (OCD). This image depicted a personal appointment book, which served as a visual representation of the organising tendencies often exhibited by individuals with obsessive-compulsive disorder (OCD). The meticulously arranged pages and the repetitive nature of the written entries reflected the obsessive need for control and the compulsive behaviours linked to OCD. For individuals with OCD, such practices provided a sense of order and reduced anxiety, showcasing the disorder's influence on daily life and personal routines. This artifact highlighted how even routine objects could symbolize the internal struggles of maintaining order while managing intrusive, obsessive thoughts.

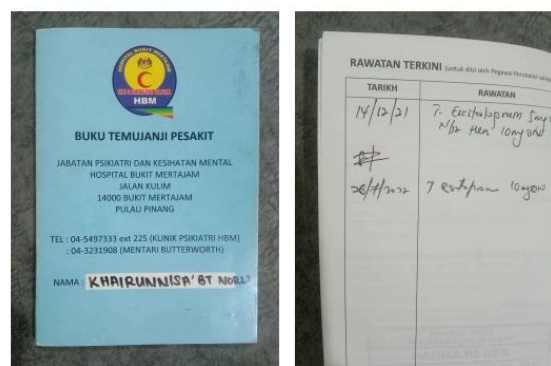


Figure 1. A personal appointment book, illustrating the organised structure and meticulous record-keeping often associated with obsessive-compulsive disorder (OCD). This artefact reflects the need for control and order, which are key elements of OCD behaviour.

(Source: Khairunnisa' Norli, 2025).

Studio Research

Studio research focuses on the creation of a series of paintings that explore the emotional impact of OCD through colour, repetition, and composition. The process involves the use of various media, including acrylics and mixed media, to create textured, layered artworks that reflect the tension between order and chaos inherent in OCD. Each artwork is developed through iterative processes, with adjustments made based on feedback and ongoing reflection.

Sketches

Figure 2 was the sketch that commenced with the development of the formation idea, guided by the exploration of potential materials. The initial stage involved cutting the graph paper to the desired dimensions and adhering it to the working surface using either multi-purpose glue or spray adhesive. Care was taken to ensure that the paper remained smooth and free of air bubbles or wrinkles, thereby establishing a uniform and stable foundation for subsequent material application. The adhesive was allowed to dry completely before proceeding to the next stage, ensuring structural integrity and preventing displacement of materials during the creative process. Subsequently, colourful wooden sticks were arranged and affixed onto the graph paper background. The arrangement of the sticks followed two distinct organisational strategies. In some instances, the sticks were aligned according to a systematic colour sequence, reminiscent of a rainbow, thereby emphasising order, rhythm, and visual harmony. In other instances, the sticks were placed in a random or semi-chaotic manner, intentionally disrupting the established order to evoke unpredictability and dynamism. This deliberate juxtaposition of structured and unstructured placement created a compelling visual tension, reflecting the interplay between control and disorder, a thematic concern central to the representation of obsessive-compulsive behaviours.

Each stick was secured using hot glue or wood glue, with careful attention given to pressing each element firmly to ensure adherence. This process required patience and precision, as premature or uneven application could compromise the intended visual effect and stability of the composition. The final assembly integrated the rigid, geometric grid of the graph paper with the vibrant, multicoloured wooden sticks, producing a layered and textured composition. This interplay of systematic background and dynamic foreground not only enhanced the visual depth and spatial complexity of the artwork but also symbolically mirrored the structured, yet repetitive tendencies associated with obsessive-compulsive behaviours.

The process began with the careful drawing of straight lines, executed individually to create a graph paper pattern freehand. A ruler was employed, or alternatively, a steady hand was maintained, to ensure that the lines were as even and precise as possible. Vertical and horizontal lines were meticulously spaced to form a consistent grid, emulating the appearance of conventional graph paper. This freehand technique emphasised the uniqueness of handmade work, reflecting the deliberate attention to detail and the inherent variability of artisanal practice. Subsequently, blue and green hues were

applied with careful consideration to maintain the clarity and visual integrity of the grid. These colours were intended not only to enhance aesthetic appeal but also to function as a structured background element that would support and highlight the subsequent layers of the composition.



Figure 2. The sketch commenced with the development of the formation idea, guided by the exploration of potential materials (Source: Khairunnisa' Norli, 2025).

Additional detail was introduced through the use of coloured pencils and markers. Coloured pencils facilitated the creation of soft, blended tones, while markers contributed bold, defined lines. The combination of these media enabled the development of varied textures, tonal depth, and subtle shading, which collectively produced a dynamic and multi-dimensional visual effect. The outcome was a layered composition with a rich visual vocabulary, where the interplay of structured lines, vibrant colours, and textural variation created a compelling and engaging artwork that reflected both technical precision and creative experimentation.

Figure 3 depicts a study in silkscreen printing, in which a grid pattern in green was printed onto a beige or faded white background. The use of the silkscreen technique was intentional, chosen for its ability to precisely create structured grid patterns, which served as the foundational background for the artwork. The choice of colour and technique reflects an exploration of how the grid structure, coupled with the choice of hues, can influence the overall aesthetic and conceptual direction of the piece. By using silkscreen, I aimed to capture the tactile nature of obsessive behaviours, symbolized through the repetition and uniformity of the grid, while allowing the background's neutral tones to subtly interact with the vibrant hues of the foreground elements in subsequent stages of the artwork.



Figure 3. The colour experiment (left) and the silkscreen printing (right) study featuring a green grid pattern on a beige or faded white background (Source: Khairunnisa' Norli, 2025)

Fabrication and Art making

The process of preparing (see Figure 4) and attaching a silkscreen fabric to a frame for printing required a high level of precision and skill to ensure the final print achieved high-quality results. The initial step involved selecting the appropriate silkscreen fabric, typically made from durable nylon or polyester. The fabric was chosen for its consistent thickness and tension, which are crucial for achieving accurate prints. Once the fabric was selected, it was carefully cut to fit the dimensions of the frame, leaving extra fabric around the edges to facilitate the installation process.

The next step was preparing the frame, typically constructed from wood or aluminium, ensuring it was both sturdy and perfectly flat to allow for proper fabric tension. The surface of the frame was cleaned thoroughly to remove any dirt or oil that might interfere with the fabric's adhesion. Once the frame was prepped, the fabric was stretched over it, ensuring it was pulled tightly at each corner to eliminate any wrinkles or looseness that could distort the final print quality. Special tools or manual techniques were employed to ensure an even tension across the fabric, as any variations could impact the clarity and precision of the printed design. After the fabric was properly stretched, it was attached to the frame using either an industrial stapler or a special adhesive. If adhesive was used, it was applied evenly across the frame's surface, with the fabric pressed firmly into the adhesive to establish a strong bond. The adhesive was then allowed to dry completely before the frame was used for printing. If a stapler was employed, staples were placed along the frame's edges with equal spacing to ensure the fabric remained secure during the printing process. Excess fabric around the frame was trimmed with a sharp knife or scissors, and the edges were sealed with special tape to prevent the fabric from unravelling.

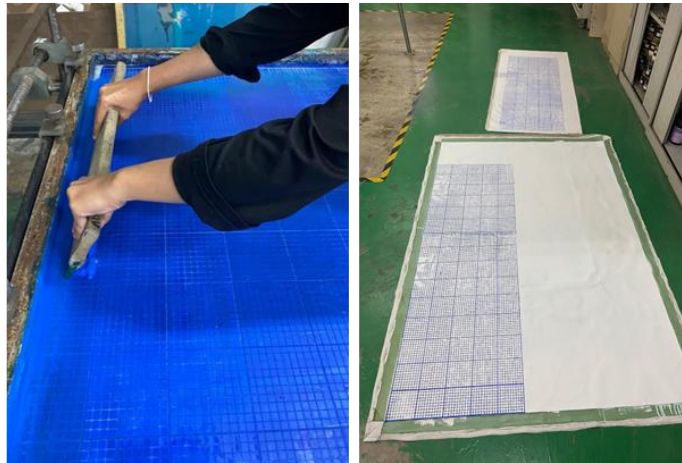


Figure 4. The experiment into mixed media with the silk screen technique (Source: Khairunnisa' Norli, 2025).

The final step involved a thorough check to ensure the fabric was evenly stretched and free from any loose or damaged areas, ensuring the frame with the attached silkscreen fabric was fully prepared for the printing process. This process required not only technical expertise but also considerable patience and attention to detail. Each step was essential to guarantee the final print met the desired professional standards. After the silkscreen was prepared, the frame underwent exposure, where it was rinsed with water to wash away the soft emulsion, leaving a clear image on the screen. After drying, the frame was ready for the printing process. To correct areas without emulsion, I used a small brush to ensure that only the desired parts of the screen would allow ink to pass through during printing. I then positioned the silkscreen block and secured it with a metal weight to maintain stability. Blue ink was introduced to initiate the printing process, and a squeegee was used to evenly spread the ink across the screen. This technique was critical in ensuring that the ink was distributed uniformly, enabling a consistent and clear print. The squeegee's role was essential in achieving an even coating of ink, which was crucial for the final design's clarity and consistency.

Colour and Composition

After completing the base layer of colouring, in Figure 5, I proceeded to add intricate details, incorporating elements such as wood patterns and LEGO pieces into the composition. This step was critical in enhancing the visual depth and symbolic meaning of the artwork. The wood patterns were applied meticulously to evoke a sense of texture and natural form, drawing from the organic qualities of wood to contrast with the more structured, geometric elements of the piece. These wood patterns were carefully crafted using both traditional drawing techniques and fine ink lines to simulate the grain and texture of the wood, adding a tactile dimension that further emphasised the interplay between order and disorder, a key theme in the artwork.

The inclusion of LEGO pieces introduced a playful yet deliberate element to the work, symbolising the repetitive, controlled nature of obsessive-compulsive behaviours. The arrangement of the LEGO pieces was intentional, placed in a way that mimicked the

need for order, structure, and symmetry commonly associated with OCD. Some of the LEGO pieces were carefully aligned, reinforcing the visual theme of precision and control, while others were slightly disordered, reflecting the internal tension and discomfort that arises when control is disrupted. The combination of these elements, wood patterns, LEGO pieces, and the underlying colour composition, helped to create a rich, layered narrative that not only conveyed the visual aesthetics of OCD but also evoked its psychological complexities. This process of adding details allowed the artwork to transition from a simple, structured background to a more dynamic and intricate composition, further enhancing the emotional resonance of the piece. It provided a visual language that spoke to the tension between control, chaos, and the compulsive need for order, all central themes in the representation of OCD.

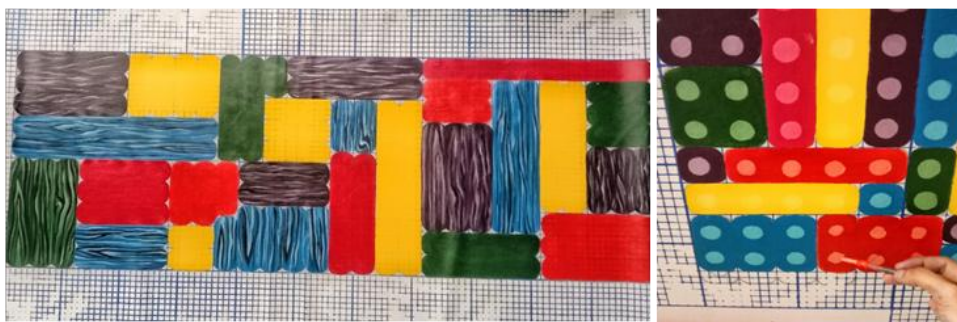


Figure 5. Painted the colour within the composition in the artwork formation.
(Source: Khairunnisa' Norli, 2025).

RESULTS AND DISCUSSION

This study has resulted in the creation of five primary artworks, each of which uses colour repetition and composition to convey different aspects of OCD. These paintings reflect various emotional and psychological states associated with the disorder, including anxiety, the need for control, and the distress caused by compulsive behaviours.

Artwork 1: *Berselerak tetapi tidak hilang* (Scattered Yet Unlost)

This mixed media piece represents the balance between chaos and order in life, using a grid background to symbolise stability. The vibrant, overlapping wooden block lines reflect the intense and repetitive behaviours of OCD. Through the use of multiple colour layers, the artwork explores the notion that even in chaos, there is meaning and place within a broader system (see Figure 6). This mixed-media artwork explored the dynamic interplay between chaos and order, a central theme in representing obsessive-compulsive disorder (OCD) through visual means. The structured grid background symbolised stability and control, reflecting the compulsive need for order that is characteristic of OCD, while the vibrant, overlapping wooden block lines introduced a sense of movement and repetition, visually manifesting the obsessive behaviours and intrusive thoughts experienced by individuals with the disorder. The layering of multiple colours enhanced the depth and complexity of the composition, symbolising the emotional intensity and cyclical nature of OCD, where repetitive actions are intertwined with psychological tension.

In this artwork, the deliberate placement of each wooden block and the interplay of vibrant colours encouraged reflection on how individuals navigate structure and unpredictability in life. Thus, “*Berselerak tetapi tidak hilang*”(Scattered Yet Unlost) demonstrates how visual strategies, through composition, repetition, and layering, can serve as an effective medium for articulating complex mental health experiences, bridging theoretical discourse and practice-based art research.

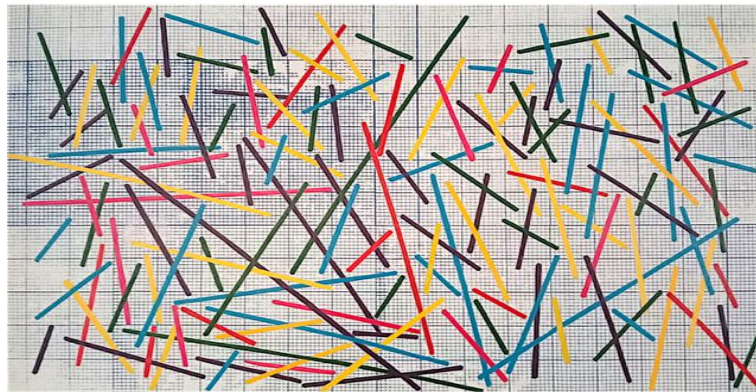


Figure 6. *Berselerak tetapi tidak hilang* (Scattered Yet Unlost), Mix media on Canvas, 182.88 cm x 121.92 cm, 2025 (Source: Khairunnisa' Norli, 2025)

Artwork 2: *Tak seragam, tak tenang* (Ununiform, Unsettled)

This artwork (see Figure 7) explored the psychological tension and emotional discomfort associated with unpredictability and imperfection, central experiences for individuals with obsessive-compulsive disorder (OCD). The structured grid background maintained a sense of order and control, while the deliberately scattered blocks disrupted this stability, creating a visual representation of the inner conflict between the desire for control and the inevitability of disorder. The uneven arrangement of shapes and the deliberate misalignment of colours reflected the intrusive, repetitive thoughts and behaviours characteristic of OCD, emphasising how minor disruptions in expected patterns can provoke anxiety and unease. Conceptually, the artwork aligns with practice-based art research approaches, where the manipulation of visual elements such as repetition, colour, and composition serves as a means to externalise internal experiences. The contrast between structured and chaotic elements in the composition mirrors theories of balance and system disruption, illustrating how order and disorder coexist and influence emotional perception. This duality resonates with findings from visual culture studies, which highlight how patterns, repetition, and disruption in artwork can elicit psychological and empathetic responses from viewers. By employing both alignment and randomness, “*Tak seragam, tak tenang*” (Ununiform, Unsettled) conveyed the tension and unpredictability that individuals with OCD experience, enabling viewers to gain a deeper understanding of the disorder. The interplay between grid stability and scattered forms served not only as an aesthetic device but also as a psychological metaphor, demonstrating the capacity of visual art to communicate complex mental health experiences in a tangible and relatable form.

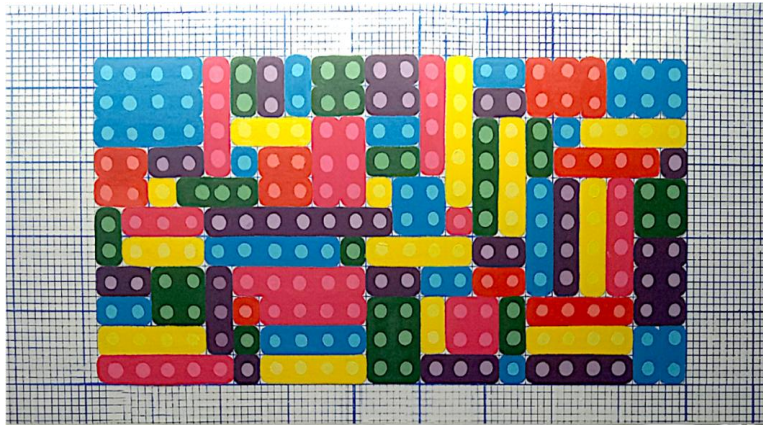


Figure 7. *Tak seragam, tak tenang* (Ununiform, Unsettled), Mix media on canvas, 121.92 cm x 60.96 cm, 2025 (Source: Khairunnisa' Norli, 2025).

Artwork 3: *Dalam garis, dalam kawalan* (Within the Lines, Within Control)

This artwork focuses on the attempt to maintain control in a complex system (see Figure 8). The structured grid and arranged blocks symbolise precision, while textured strokes suggest that control is never absolute, representing the constant push and pull between order and chaos in OCD. This mixed-media artwork explored the psychological need for control within a complex and often unpredictable system, reflecting the cognitive and behavioural patterns observed in individuals with obsessive-compulsive disorder (OCD). The precise arrangement of blocks within a structured grid symbolized the pursuit of order, illustrating the meticulous attention to detail and the repetitive behaviours that often characterise OCD. The textured strokes layered over the structured elements, however, disrupted the sense of perfect control, representing the intrinsic tension between order and chaos and highlighting that control is never absolute. This duality embodied the constant cognitive push-and-pull experienced by individuals with OCD, where attempts to impose structure coexist with underlying anxiety and unpredictability.

Conceptually, the work aligns with practice-based research frameworks in fine art, which emphasize the translation of internal psychological experiences into tangible visual forms. The deliberate juxtaposition of order and disruption reflects contemporary understandings of systemic balance in visual composition, mirroring theories in parametric design and pattern manipulation. By incorporating both precise, grid-like structures and irregular, expressive strokes, the artwork created a layered narrative that communicated the complexity of OCD beyond mere repetition or symmetry, offering viewers an experiential insight into the interplay of control, anxiety, and disorder.

Through its combination of structure and disruption, “*Dalam garis, dalam kawalan*” (Within the Lines, Within Control) demonstrated how visual art can act as both a reflective and communicative medium, translating abstract psychological phenomena into perceptible visual experiences, and bridging the gap between theory, lived experience, and artistic practice.



Figure 8. *Dalam garis, dalam kawalan* (Within the Lines, Within Control), Mix media on canvas, 152.4 cm x 60.69 cm, 2025 (Source: Khairunnisa' Norli, 2025).

Artwork 4: *Susun, selaras, ulang* (Arrange, Align, Repeat)

This painting emphasises the importance of patterns and repetition in achieving the balance shared in Figure 9. This painting explored the significance of patterns and repetition in establishing a sense of balance and control. The linear and deliberate placement of colours reflected discipline, patience, and a methodical approach, symbolising how individuals with obsessive-compulsive disorder (OCD) seek to manage uncertainty through repetitive actions. The careful layering and alignment of colour sequences created visual harmony, demonstrating how structured repetition can transform potentially overwhelming compulsions into ordered, aesthetically coherent forms. The artwork aligned with practice-based research principles in fine art, which emphasise translating internal psychological experiences into tangible, visual expressions. By applying repetition and symmetry, the piece illustrated the therapeutic and reflective aspects of controlled behaviours, showing that meticulous actions can generate visual and emotional coherence. Furthermore, the work resonated with discussions in visual culture and parametric design, where pattern and alignment are used to communicate rhythm, order, and relational structure.

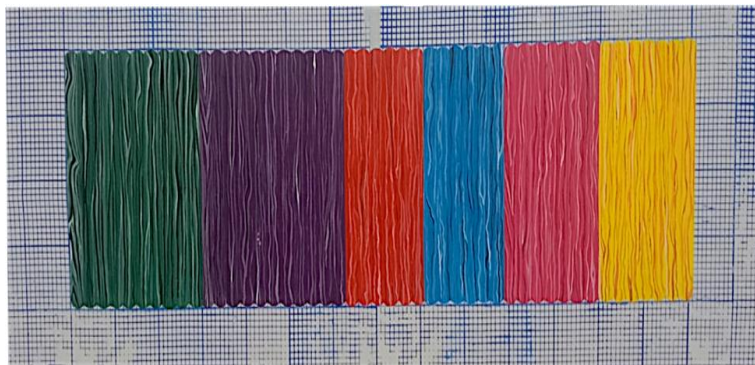


Figure 9. *Susun, selaras, ulang* (Arrange, Align, Repeat), Mix media on canvas, 182.88 cm x 60.96 cm, 2025 (Source: Khairunnisa' Norli, 2025).

The artwork of “*Susun, selaras, ulang*” (Arrange, align, repeat) demonstrated how the deliberate application of colour and repetition could communicate both the emotional intensity and the potential stability inherent in OCD. It highlighted the duality of compulsive behaviours, where repetition may simultaneously represent constraint and structure, anxiety and control, thus providing viewers with an experiential understanding

of the disorder. The careful placement of colours in a linear sequence reflects discipline and patience, offering a sense of calm and harmony despite the repetitive nature of OCD.

Artwork 5: *Jika satu berganjak, apa yang terjadi? (If one shifts, what happens?)*

This piece explores the balance in systems and relationships, using shifted elements to represent how small changes can disrupt stability. It invites reflection on the consequences of change and how OCD sufferers experience the overwhelming nature of disruptions (see Figure 10). This artwork examined the concept of balance within systems, relationships, and structures. The carefully arranged elements in the composition symbolised stability, order, and interdependence, where each component was placed with the intent to support and complement the others. This arrangement created a visual sense of harmony, reflecting the interconnectedness of individual parts within a larger whole. However, the introduction of a shifted yellow form within the structure disrupted this balance, prompting a critical inquiry: What occurs when a single element is altered or displaced?

In the context of life, change is an inevitable and often unpredictable force. A small movement, decision, or disruption has the potential to trigger a chain reaction that impacts all other elements surrounding it. This artwork invited viewers to reflect on their personal encounters with change and disruption. Through the visual metaphor of the shifting yellow form, I posed a question: Does such a change result in collapse, adaptation, or the creation of a new equilibrium? The work encouraged contemplation on how minor shifts within systems—whether personal, societal, or structural, can lead to significant transformations. Ultimately, this piece sought to convey the fragility of balance and the potential for growth and reorganization in the face of inevitable change.

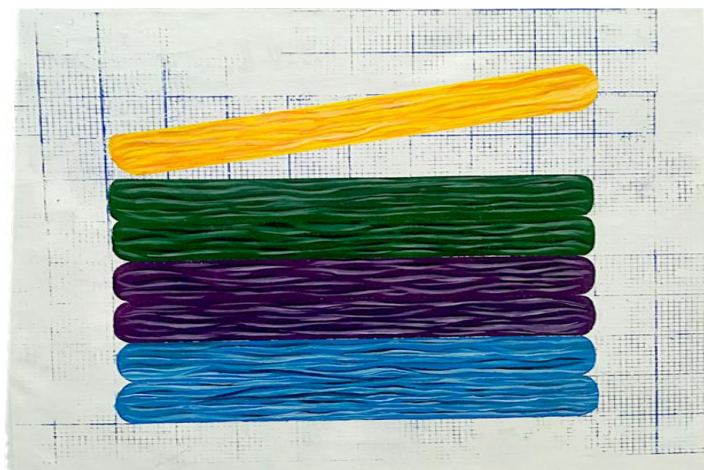


Figure 10. *Jika satu berganjak, apa yang terjadi? (If one shifts, what happens?)*, Mix media on canvas, 121.92 cm x 121.92 cm, 2025. (Source: Khairunnisa' Norli, 2025).

This final study successfully met its objectives and effectively aligned with the chosen title and purpose of the artwork. It explored the psychological and emotional dimensions of obsessive-compulsive disorder (OCD) through visual representation, specifically focusing on themes of repetitive behaviour, control, and order. The artwork aimed to communicate the underlying patterns of OCD, translating these psychological experiences into tangible visual elements. The research also examined how objects such

as wooden blocks, sticks, and LEGO pieces interacted with the graphic paper background to create a structured yet chaotic visual language. This interaction mirrored the dual nature of OCD, where control and order often coexist with a profound sense of internal disarray. The careful placement of these objects in the artwork, along with the use of a variety of colours, including yellow, orange, purple, green, blue, and red, served to reinforce and deepen the message being conveyed. Each colour was chosen for its symbolic associations with specific emotions and behaviours linked to OCD, such as anxiety, distress, and the compulsive need for order.

Furthermore, the study delved into the symbolic meanings embedded in the arrangement of objects and colour choices. The composition of the work highlighted the tension between control and disorder, a fundamental aspect of the OCD experience. Through the deliberate use of repeated colours and structured compositions, the artwork successfully embodied the essence of OCD, offering a visual narrative that allowed viewers to engage with the disorder in a meaningful and introspective manner.

CONCLUSION

This study successfully achieved its objectives by exploring the psychological and emotional dimensions of obsessive-compulsive disorder (OCD) through the medium of painting. By focusing on the themes of repetitive behaviour, control, and order, the artwork provided a visual representation of the complex experiences associated with OCD. The careful use of objects like wooden blocks, sticks, and LEGO, combined with the strategic application of colours, enabled the creation of a structured yet chaotic visual language that accurately reflected the dual nature of the disorder. The findings demonstrated that art, particularly through the use of colour repetition and composition, can be a powerful tool in conveying the nuanced emotional states of individuals with OCD. The choice of colours, such as yellow, orange, purple, green, blue, and red, not only added depth to the artwork but also reinforced the emotional and psychological struggles that define the disorder. Additionally, the symbolic meaning behind the arrangement of these objects and colours highlighted the inherent tension between control and disorder, a fundamental aspect of the OCD experience.

This study further illuminated the potential of fine art to represent mental health conditions in a meaningful way, offering insights into how visual elements can evoke empathy, understanding, and reflection. Through its practice-based approach, the artwork successfully communicated the emotional complexity of OCD, reinforcing the idea that art can bridge the gap between personal experience and broader societal awareness. The artwork has proven to be an effective medium for representing OCD, fulfilling the study's aim to use colour repetition and composition to visually articulate the disorder's psychological impact. Moving forward, this research opens avenues for further exploration in using art to represent mental health, suggesting that similar approaches could be applied to other psychological conditions, thereby contributing to the ongoing dialogue about mental health awareness and the role of art in therapeutic and educational contexts.

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