

Utilise Screen Printing to Express the Facial Gestures of Extended Sorrow

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Abstract

This project intended to utilise the screen printing medium to depict the facial gesture of extended sorrow. The process of making this artwork began with the subject, which involved the Analysis of related artworks with the methodology of Feldman theory, followed by the visual data collection, which supported the creation of artwork that expressed the facial gestures of extended sorrow through an in-depth screen printing process. This project contributed potential artistic work that expressed the idea within the media and developed a specific four-color separation technique that utilised the medium into a realistic photo style in contemporary printmaking.

Keywords: Screen Printing; Printmaking; Facial Gesture; Extended Sorrow

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1.0 Introduction

Screen printing was going to be the material used for this project, and one of the things it was going to be used for was depicting the facial gesture of an extended-sorrow character. The subject of facial expression was chosen as the main visual for the artwork as the first step in the creation process, which then began with an analysis of other similar artworks in the primary subject matter of facial gestures related to sorrow emotion using the Feldman theory. This was then followed by the collection of visual data, which was used to support the creation of an artwork that communicated the facial gestures of extended sorrow through an in-depth sequence of screen printing followed by the completion of the project of printmaking artwork.

According to Sabri, N. S. (2022), to produce unique artwork, artists have the freedom to explore new things in producing their artwork in the form of two-dimensional artwork by using existing techniques and processes. This project will continue to use the existing traditional printmaking process in the creation of the creative artworks. This initiative contributed to potential artistic work, which expresses the idea within the medium, and the development of a specific four-colour separation technique that utilises the medium to create a realistic photo style in contemporary printmaking. In addition, this initiative contributed to the possibility of artistic work that expresses the idea within the various forms of media. Literature and other related artworks were analysed in detail as part of the review of both older and more current related studies; this aspect will play a role in determining the method that should be used to carry out the project. The artwork was produced and followed a systematic approach with respect to the art practice approach. It was then discussed through interpretation and Analysis in order to emphasise the role of media in the facial gestures of extended sorrow artwork.

2.0 Literature Review

Emotion plays a crucial role in artwork, whether painting or printmaking, where artists use their creativity to communicate their emotions and express themselves through their chosen medium. Through the use of emotion in artwork, artists can create a deeper connection with the viewer, and emotionally charged artwork can evoke strong feelings and reactions, allowing the viewer to experience the artwork on a more personal level. According to Tan, C. T., & Ferguson, S. (2014), emotion is an important component in any evaluation of an artwork. Emotion depicted in a work of art can also provide a window into the artist's emotional state and offer insight into the human experience, thus allowing them to experience the artwork on a more personal and emotional level.

Measuring facial expression to better understand the feelings even when people are not revealing their feelings, to become more aware (Ekman, P., & Friesen, W. V., 2003). Facial expression is a crucial aspect of human communication that conveys various emotions, including joy, sadness, anger, and surprise. Among these, sorrow is one of the most complex emotions to convey through art. Sorrow is an intense emotion that humans experience when faced with loss or grief, where the feeling of profound sadness can be

triggered by various events, such as the death of a loved one, the end of a relationship, or even the loss of a job. Sorrow can also be a response to events that are not necessarily personal, such as natural disasters, war, or social injustices.

Everyone who experiences sorrow because of the loss of a close relative or friend during their lifetime will undergo Grieving, which is a sequential process that culminates in recovery, beginning with denial, wrath, bargaining, depression, and then acceptance. According to Syaifulhisham, S. F., Sabri, N. S., et al. (2022), cumulative loss or trauma prior to the death of a loved one may contribute to the risk factors of prolonged grief disorder, such as childhood separation anxiety, an insecure attachment style, parental abuse or death, parental control, and longing for the reunion of a loved one. The researcher will develop concepts for depicting sorrow through facial expression, which will then be illustrated using screen printing, one of the printmaking techniques. The researcher will develop approaches for illustrating sorrow via facial expression, which will then be produced using silkscreen, one of the printmaking techniques.

There are numerous ways to express sorrow. Some individuals do not experience an acute reaction, others experience fluctuating reactions over time, and others experience a complex bereavement reaction. In addition, this demonstrates that healthy sorrow can give a person's existence purpose and advancement, such as expressing sorrow by creating artwork that can project the emotion more positively. Artists have been using their own media to project their emotions either in a direct or indirect way. According to Robinson, J. (2005), there has been a widespread conviction among Western thinkers that there is some special relationship between the arts and the emotions. Artists could have been using emotion as a tool to produce their artwork, as a medium of expression, or simply as a subject matter.

Scerri, J., & Bonnici, A. (2022) stated that through artwork and the sharing of personal experiences, care providers can explore, understand, and interpret the unique experiences of each person. Art is one way in which people can express and process their sorrow. From literature to music to visual art, artists throughout history have explored the complexities of this emotion and its impact on the human experience. The use of art as a means of catharsis can provide comfort and healing to those who are struggling with sorrow. In this context, using screen printing to express the facial gestures of extended sorrow characters is an innovative approach to exploring the theme of sorrow in art. By using a technique that involves layering colours to create a cohesive image, screen printing can capture the depth and complexity of this emotion in a way that is both visually striking and emotionally resonant. This project has the potential to contribute to the ongoing conversation surrounding sorrow in art, specifically in the printmaking area and provide a unique perspective on this universal human experience.

As a result of her personal experience with grief following the death of her father, the researcher is attempting to depict extended sorrow as a theme in screen printing artwork for this project. This emotion of losing a loved one has been depicted in artistic form to contend with the situation and overcome the extended sorrow, even though the event occurred a long time ago. Using the artwork of past artists to gain a better understanding

of how emotions have been visualised and the best ways to express emotion, whether through the subject matter itself or some other aspect that should be considered, the portrayal of sorrow emotion is carefully analysed.

3.0 Methodology

The methodology used in this research was the Feldman theory of analysing the artworks. The result of the Analysis became a guide for producing the artwork, which revolved around the theme of sorrow. This method was used to analyse artworks that employed the face and figure as the main subjects to produce contemporary artworks. According to Alashari, D., and Hamzah, A. R. B. (2022), they analysed the data collected for the study based on Feldman's approach to evaluating artwork, which involves the following four steps: description, formal Analysis, interpretation, and judgment.

The first step was to describe the art, which required the basic information usually available in the art exhibition, such as the title, the artist's name, the location, the medium, and the year. This phase also required the naked-eye observation of the observer in order to determine the subjects and elements of the artwork, providing a detailed account such as its form, colour, texture, and composition.

The Analysis of the artworks followed. Analysis is the process of deconstructing an artwork into its components and examining how they interact to create meaning. This step required art and design fundamentals regarding art principles and how they organised the elements of art. For instance, the artist used the contrast of the red colour to create this piece of art. The contrast was the artistic principle, while colour was the artistic element. The observer must also describe the function and effect of specific points in the artwork that the artist employed to organise the artwork.

The next step is interpretation, which is figuring out what the art tries to say. This includes the symbolic, psychological, and cultural meanings, and the observer has to guess what the artist was trying to say based on what they see in the art. Each person uses their own intelligence and imagination to see the art in a different way.

Finally, the artwork's judgement was discussed in order to determine whether the artwork was compelling or not. By judging the criteria, formal elements, or emotional content of the artwork, one can determine its overall success. Evaluation involves assessing the artwork's quality based on its technical mastery, originality, and impact. Feldman's theory was the best method for finding the reference for producing artwork since it emphasised the importance of objective Analysis and evaluation of artwork while also acknowledging the subjective and personal nature of art interpretation.

The research flow depicted in Figure 1 was used to complete this research. The procedure began with the Analysis of the artwork, which was followed by multiple research processes, such as the investigation of reference artists. The references were subsequently analysed using Feldman's theory, which consists of description, Analysis, interpretation, and judgment. Then, the process of visual data collection was carried out,

which included the creation of multiple sketches and illustrations that led to the final composition.

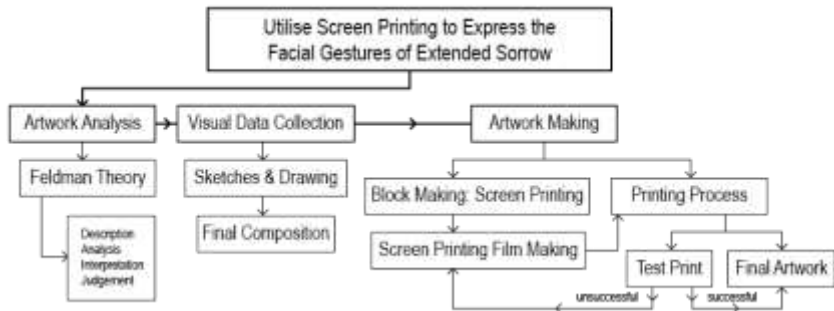


Figure 1: Research Flow

In order to proceed to the next phase of artwork making, the block-making procedure, in this case, the screen printing matrix, must be completed. After the screen-printing film-making process was completed, the printing process was carried out by producing a test print to resolve the critical production-related technical issues. If the test print was successful, the final artwork was created through the printing procedure, but it would return to the previous process of screen printing and film making if it was unsuccessful. This procedure will contribute to the findings of the next chapter, which were described in greater detail in the subsequent chapter.

4.0 Results

Beginning with the artwork analysis, this project involved investigating reference artists, collecting visual data, and completing the block-making procedure for screen printing matrix production that led to the final artwork carried out by the screen printing process that effectively portrayed extended sorrow through facial expressions. This project contributed to the field of art by providing a clear grasp of the visual elements and techniques that can be used to depict extended sadness in artwork through facial expressions successfully. In addition, it provided clear evidence and guidelines for artists to follow when creating artwork that conveyed emotions of sorrow and grief through facial expressions by analysing the chosen artworks and investigating reference artists.

4.1 Artwork Analysis

Five artworks were analysed to provide clear evidence and a guideline for what kind of visual should be used when depicting extended sorrow through facial expression. The first artwork was *The Scream* by Edvard Munch, followed by *The Weeping Woman* by Pablo Picasso, *At Eternity's Gate* by Vincent van Gogh, *The Broken Column* by Frida Kahlo, and lastly, Käthe Kollwitz's artwork entitled *The Grieving Parents*.



Figure 2: Advard Munch's artwork entitled The Scream
(Source: Munch, E. (1994).)

The first artwork analysed by using Feldman's theory was "The Scream", as shown in Figure 2, which was a painting by Norwegian artist Edvard Munch, created in 1893. The painting, which measures 91 cm by 73.5 cm, is an oil, tempera, and pastel work on cardboard. The artwork depicted a person standing on a bridge, with the hands covering the ears and the mouth open wide in a scream, while the background showed a twisted and distorted cityscape with swirling lines and colours. The person in the foreground has a ghostly appearance, with a face that is pale and distorted.



Figure 3: Pablo Picasso's artwork entitled The Weeping Woman
(Source: Harris, J. C. (2012).)

In "The Scream," the colours used are vibrant and intense, with yellows, oranges, and reds dominating the background, where the lines are distorted and curved, adding to the sense of chaos and unease in the painting. The person's shape in the foreground was twisted and distorted, emphasising the emotional distress, and the texture of the painting was rough and layered, adding depth and complexity to the image. The distorted lines and

colours, as well as the ghostly appearance of the person, suggest a sense of fear and anxiety as if the world were collapsing around him. The opened mouth and covered ears of the person in the foreground conveyed a sense of overwhelming emotional distress. The painting was seen as a symbol of the angst and despair of modern life.

This painting was widely regarded as one of the most iconic artworks of the modern era, and its powerful expression of human emotion has resonated with generations of viewers. It was considered a masterpiece of expressionism, a movement that sought to capture the inner emotional life of the artist. Overall, "The Scream" is a powerful artwork that uses colour, line, shape, form, and texture to convey a sense of emotional distress and anxiety. Through distorted lines and colours, the painting captures the angst and despair of modern life, making it a timeless symbol of human emotion.

The Weeping Woman, shown in Figure 3, was an oil painting on canvas by Pablo Picasso, measuring 60 x 49 cm, created in 1937. In the artwork, a woman's face was all messed up, and tears were running down her cheeks. She was wearing a hat with a black veil and was looking directly at the viewer. The background was dark and appeared to be a room with a curtain or window behind the figure. It featured a range of colours, including blue, green, yellow, and red.

The composition of "The Weeping Woman" was highly distorted, with the woman's face and body appearing fragmented and almost abstract. The use of colour was also highly expressive, with bright, contrasting hues used to convey the intensity of the woman's emotions. The figure was placed centrally in the composition, dominating the canvas and drawing the viewer's attention to her expressive face. The use of sharp angles and jagged lines contributed to anxiety and unease as if the woman were on the brink of collapsing.



Figure 4: Vincent van Gogh's artwork entitled At Eternity's Gate
(Source: Masheck, J., & Masheck, J. D. (Eds.). (1996).)

This painting was a very emotional piece of art that showed how much pain and sadness the subject was going through. The distorted, fragmented depiction of the figure suggested a sense of internal turmoil and fragmentation, while the bright colours and sharp lines conveyed a sense of heightened emotion and distress. The black veil and hat added a sense of mourning and sadness to the composition. Overall, the artwork was a powerful

expression of sorrow and despair and a reflection of the trauma and suffering experienced by many during the Spanish Civil War.

In addition, "The Weeping Woman" was a masterful artwork that showcased Picasso's skill in conveying intense emotion through abstract forms and colour. The distorted, fragmented depiction of the figure was highly influential in conveying the subject's sense of internal turmoil. At the same time, the use of colour and line added depth and intensity to the composition. The painting was a powerful commentary on the impact of war and violence on the individual and stood as a testament to the enduring power of art to convey the human experience.

Based on Figure 4, Vincent van Gogh's artwork entitled "At Eternity's Gate" comprised various elements and principles. This piece of art depicts an older man, a shoe, a fire, a chair, and a wooden floor. It is an 80 by 64 cm oil on canvas painting created and displayed in 1890. The line element was the first element that caught the attention of researchers, where it was evident from the wavy lines that textures were created. This artwork contained colour elements that represented melancholy and solitude, such as brown, grey, and blue, and, featuring a separation between its foreground and background, was inspired by the difficulties, sacrifices, and exhaustion associated with being alone. Van Gogh was also renowned for his attention to detail in creating art, with each element having its value.

The image was based on the quality time he spent in his senior years. Van Gogh preferred to compose a work based on an idea he constructed using oil paint because, according to him, the method he employed to create the composition enabled him to produce and organise the work intelligently. Unfortunately, his situation was unique, and the mental illness gave way to suicidal tendencies over time. The emotion of sadness shown by the figure in this painting can be felt by the viewers by appreciating it through the elements and principles visualised as a whole..



Figure 5: Frida Kahlo's artwork entitled The Broken Column
(Source: Kahlo, F. (1944).)

Figure 5 shows "The Broken Column," a painting created by Frida Kahlo in 1944 and depicts a self-portrait of the artist in front of a barren landscape with a broken column in place of her spine. She appeared nude, and her body was opened to reveal a shattered column inside, representing the physical pain and suffering she experienced throughout

her life. Her face was stoic, and she appeared to be looking straight ahead. The background was a barren desert landscape with a stormy sky.

In terms of visual elements, the painting utilised warm colours such as brown, orange, and red to convey a sense of pain and suffering. The artist also employed a strong contrast of light and dark tones to create depth and highlight the broken column in the centre of the painting. The composition was well balanced, with the broken column and the artist's body at the centre, surrounded by the empty landscape. "The Broken Column," considered one of Frida Kahlo's most iconic paintings, represented her struggle with chronic pain and physical disabilities. The broken column in the painting is a metaphor for her spine, severely injured in a bus accident she suffered as a teenager. The painting was also believed to reflect the artist's emotional pain, loneliness, and isolation, showing clear evidence of sorrow.

This was an emotional and deeply personal piece of art that showed the physical and emotional pain of the artist. The painting was widely regarded as one of Kahlo's most powerful works and an excellent example of her use of symbolism and visual metaphors to convey complex themes and emotions. Overall, "The Broken Column" was an outstanding artwork that effectively conveyed the artist's intense emotions and personal experiences through visual elements and symbolism, with the sorrowful facial gesture portrayed.



Figure 6: Käthe Kollwitz's artwork entitled The Grieving Parents
(Source: Davis, A., & Davis, M. P. (2012).)

The artwork shown in Figure 6 was "The Grieving Parents", which was a black-and-white lithograph created by Käthe Kollwitz in 1932. The image depicted two parents, a mother and father, mourning the death of their son. The father stood at the back with his head bowed and his arms folded while the mother sat before him with her face buried in her hands.

In terms of form, Kollwitz used a monochromatic colour scheme of black and white to create a stark and dramatic contrast. The lines in the lithograph are bold and angular, emphasising the roughness and texture of the figures' clothing. The texture of the paper itself was also visible, adding to the overall visual impact. In terms of content, the artwork

depicted a universal human experience of grief and mourning, which was reflected in the parents' expressions. The father's folded arms and bowed head suggest feelings of defeat and resignation, while the mother's posture and the position of her hands convey a sense of despair and helplessness. The dark, sombre atmosphere of the lithograph effectively conveyed the gravity of the situation.

The artwork could be interpreted as a commentary on the devastating consequences of war. Kollwitz was known for her pacifist beliefs, and her art often addressed themes of social injustice and human suffering. The Grieving Parents could be seen as a powerful indictment of the senselessness and tragedy of war and the toll it took on innocent lives. The Grieving Parents was a poignant and emotionally powerful artwork that effectively conveyed the profound grief and loss experienced by those left behind after the death of a loved one. Kollwitz's use of form and content worked together to create a powerful and moving image that resonates with viewers today. The artwork was an excellent example of Kollwitz's skill in conveying complex emotions through her art and her commitment to addressing social justice issues and human suffering.

Based on the Analysis of the five artworks, extended sorrow can be effectively conveyed through facial expressions in the artwork. Each artist used their unique style and techniques to express the emotions of sorrow, grief, and pain in their subjects through their facial expressions. The use of facial expressions in artwork has been demonstrated as an effective way to convey the emotions and psychological state of a character or subject. It could also be seen that artists used different visual elements such as colour, composition, and technique to enhance the expression of extended sorrow in their works. Overall, the Analysis of these artworks showed the power of visual art to communicate complex emotions and experiences through facial expressions.

To summarise, these artworks encouraged the researcher to examine more closely the content that has been employed in creating the artwork and investigate the concept created through the artwork. As a result of the artwork analysis, it was determined that the majority of reference artists incorporated portraits or facial expressions into their artwork. Therefore, the researcher also utilised facial expressions to illustrate the extended sorrow in facial gestures.

4.2 Visual Data Collection



Figure 7: Photographs of woman sorrow facial gesture

This section depicts the development of ideas via manual and digital compositions to investigate facial gestures of extended sorrow. The facial gestures of extended sorrow were

captured using the photography method with a woman as the primary visual, as shown in figure 7. Several photographs were captured and assembled. The final photograph was selected for either manual or digital drawing production.



Figure 8: Manual sketches



Figure 9: Drawing of supporting subject matter



Figure 10: Drawing of woman sorrow facial gesture

After the visual data collection stage, the next stage involved the creation of manual drawings and sketches of a sorrowful-looking woman holding a checkered cloth against a dark background. This stage required using traditional mediums such as coloured pencils, graphite, and paper. The artist began by sketching out the rough composition of the artwork,

focusing on the overall composition, the proportions of the woman's face and body, and the placement of the checkered cloth. The artist added more details to the sketch, using shading and tonal values to create a sense of depth and dimensionality.

As the drawing progressed, the artist paid close attention to the facial expression of the woman, using a range of tones and colours to capture the nuances of her emotions. The artist strived to create a realistic and impactful representation of extended sorrow through the woman's facial expression and body language. Once the manual drawing was completed, the artist chose the drawing to proceed with the creation of a digital screen printing film that can be further refined and developed in the next stage of the artwork creation process. The manual drawing served as a valuable reference and foundation for the final artwork, providing a tangible representation of the artist's initial vision and ideas.



Figure 11: Digital manipulation of woman sorrow facial gesture



Figure 10: Final composition

4.3 Artwork Making

After the manual drawing and sketches were completed, the next stage was the block-making process for screen printing with the selected composition depicting a woman holding a checkered cloth against a dark background, with a profoundly sorrowful expression on her face. The use of dark colours and the stark contrast between light and dark elements in the composition helped to convey a sense of emotional depth and intensity of sorrow. The process will then be carried out by a printing process using screen printing media as the main technique to create the artwork.

4.3.1 Block Making Process

The researcher selected the four-colour separation technique in producing this screen printing artwork, also known as CMYK printing, which stands for Cyan, Magenta, Yellow, and Key (black). In this process, the original artwork was separated into four individual colour components, and each colour was printed separately onto the substrate using a different screen. The four screens in the block-making process were used to create a halftone image of the original artwork, where tiny dots of each colour were printed in a pattern to create the illusion of a full-colour image. By overlapping these halftone dots, a wide range of colours was created. The key (black) colour was used to add contrast and depth to the image, while the other three colours were used to create a full range of hues with the final composition of the extended sorrowful facial gestures.

The process may be time-consuming and involve numerous trial-and-error attempts, despite the result being relatively straightforward. The resulting photographs were both stunning and incredibly realistic, which was the best way to portray a complex facial gesture, especially that of a sorrowful woman.

The researcher utilised this method in order to present the study's findings in a manner that was both more accurate and original. Since the purpose of the study was to convey facial gestures, the use of supplement subject matter, the checkered cloth, will strengthen the artwork due to the objective of communicating the emotions to others through silk screen media. The researcher had the notion to use the four-colour separation CMYK screen printing method so the visual interpretation process would be more successful.



Figure 11: Four colour screen film

The researcher was required to create digital screen printing films to advance to the next phase of this research, which was the creation of silk screen blocks. The researcher converted the digital composition into a separation of cyan, magenta, yellow, and black with the radius of eight points halftone effect and displayed the digital films for each of the four colours, as shown in Figure 11. After reproducing the images on CMYK film with four-colour separation, they were exposed in the darkroom depicted in Figure 12, which involved coating each screen with a photosensitive emulsion before being exposed to a positive film of the artwork's corresponding colour layer. Where the light strikes the emulsion, a stencil of the colour layer is created on the screen. To experiment with the silk screen block, the

test printing procedure must be executed, and the printing process determines the success of the test print.

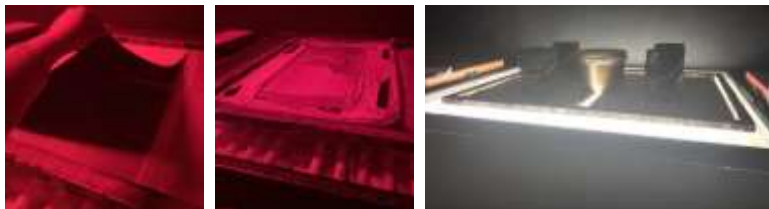


Figure 12: Darkroom screen expose

4.3.2 Printing Process

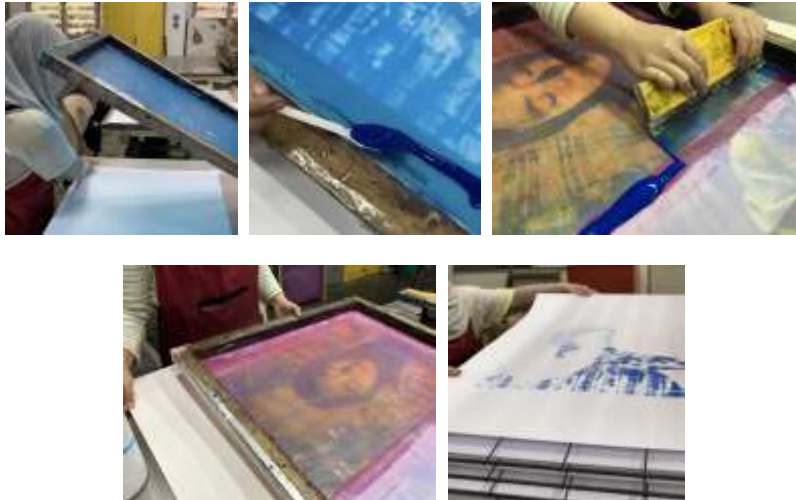


Figure 13: Printing process

After all four screens had been produced, printing could commence by printing one colour at a time, where ink was applied to each screen and then pushed through the stencil and onto the printing surface using a squeegee. On the printing table, the paper to be printed

on was placed using the respective registration as a guide, and each colour was printed on top of the preceding colour to create a layered image of different colours.

As each layer must be aligned precisely to create the final image, good registration plays an important role here, and the printing process frequently employs trial and error. To ensure that each colour was in the correct location and to adjust ink levels as necessary, test prints were carried out. After a successful proof print, the final artwork could be printed. All of these processes are shown in Figure 14. Since each colour was printed separately, the same screens could be used to create multiple impressions, allowing for large print runs. However, this also implied that any errors or misalignments in the screens would be replicated in every print, so the screen-making and printing processes require extreme care.

4.3.3 Final Artwork

The result of the four-colour separation CMYK silk screen printing technique that visualised the extended sorrow through facial gestures is displayed below in Figure 14, which depicts the final artwork that successfully visualises the extended sorrow through facial gestures. The dark and moody background, combined with the use of warm tones in the facial expression of the woman, created a melancholic atmosphere that captured the essence of extended sorrow.

The CMYK separation allowed for the creation of depth and dimensionality in print, which was crucial in conveying emotions through visuals that accurately captured the subtle variations in tone and colour in the original artwork. During the printing process, several test prints were produced to ensure that the final artwork accurately captured the emotions and facial gestures of extended sorrow. These test prints were carefully examined for any technical issues or flaws in colour accuracy, and adjustments were made accordingly until they reached this final artwork, as shown below in Figure 14.



Figure 14: Final artwork

5.0 Discussion

This research project was carried out to investigate and analyse the use of facial expressions in artworks that depict extended sorrow when creating an artwork using screen printing techniques. The Analysis of five different artworks by artists such as Edvard Munch, Pablo Picasso, Vincent van Gogh, Frida Kahlo, and Käthe Kollwitz revealed that facial expressions could be a powerful tool in conveying emotions, particularly sorrow. The artworks demonstrated how different facial expressions could convey different intensities of sorrow, from subtle sadness to overwhelming grief.

The process of creating the final artwork involved manual and digital drawings as well as the use of screen printing, specifically the four-color separation CMYK technique, which involved the layering of cyan, magenta, yellow, and black inks to create the final artwork. The trial-and-error process of producing test prints and adjusting the screen printing film resulted in a final artwork that effectively visualised the extended sorrow through facial expressions. This research project has provided insight into using facial expressions in visual art to convey emotions, particularly sorrow. Creating the final artwork using screen printing techniques has demonstrated the technical skills required to produce a high-quality piece of art that effectively communicates a specific emotion.

6.0 Conclusion

In conclusion, this research project has provided guidelines on the visual representation of extended sorrow through facial expression in producing screen-printed artwork. The Analysis of the five artworks by different artists showed that each of the visuals depicted the theme of sorrow uniquely. Facial gestures of extended sorrow were captured through photography and manual and digital compositions that led to the production of final artwork using screen printing, and the four-colour separation technique was used to achieve the desired result through a systematic process of creating artwork while resolving the screen printing technical aspects.

The discussion highlighted the importance of facial expressions in conveying emotions in artwork, especially in portraying extended sorrow. It also emphasised the role of colour in capturing the emotional intensity of the subject matter. This research project provides a clear guideline for artists interested in depicting extended sorrow through facial expression and a framework for creating impactful and emotionally charged artwork that can resonate with viewers. The researcher believes that the findings of this project will aid others in acquiring new knowledge, particularly regarding the four-color separation technique for screen printing and the facial gesture associated with extended sorrow.

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Article Contribution to Related Field of Study

This article contributes to the relevant field of study by providing a detailed analysis of how facial expressions can depict extended sorrow in visual art. The study analysed five artworks by various artists and applied Feldman's theory of art criticism to provide an in-depth comprehension of how the artists conveyed their emotions through their work.

In addition, the article discussed the process of creating artwork using screen printing techniques, which can be helpful for artists and designers who are interested in experimenting with new techniques for creating works. The article also provided valuable information about the four-colour separation technique used in screen printing, which can be helpful to anyone interested in this printmaking method.

This article provides valuable information and Analysis for those interested in or studying the visual arts, art criticism, and printmaking. It offers a fresh perspective on how artists can convey complex emotions through their work and practical insights into the screen-printing procedure.

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