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Expressing the Prolonged Grief Disorder
through Face Expression by using Silk Screen

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Abstract

The purpose of the project is to express prolonged grief through facial expressions. Grief is a natural response to loss because it is a universal and singular experience. Art students and academics frequently employed art-based study as a technique and research strategy. This study's methodology includes the processes of artwork analysis, visual data collection, and artwork making. According to the researcher, this study will significantly impact the art scene, especially among printmakers. The outcomes will be implemented in producing artworks incorporating silk screen printing techniques.

Keywords: Grief, Face expression, Silk Screen, Printmaking

1.0 Introduction

Have you ever contemplated losing someone you care deeply about? If they continue to exist, nothing is inconceivable. Loss and bereavement are natural aspects of life, but mental illness can make them feel much more overwhelming. According to Alexandra Benisek 2021, the American Psychiatric Association has just published the fifth edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-5), which includes this disorder. The categorisation and classification of mental disorders is a tactic for gaining acceptance. Numerous methods exist for expressing sadness. Consequently, some individuals do not experience an acute reaction, while others experience fluctuating reactions over time, and others experience a complex grief reaction. Moreover, this demonstrates that healthy sorrow can give one's life purpose and progress.

Grief is universal because every individual will experience the death of a close relative or friend during their lifetime. Grieving is a sequential process culminates in healing, beginning with denial, anger, bargaining, depression, and then acceptance. Prigerson et al. (2009) stated that cumulative loss or trauma prior to the death of a loved one could 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 yearning for a loved one's reunion. For this research project, the researcher will develop concepts for depicting prolonged grief disorder via facial expression, which will then be illustrated using silkscreen, one of the Printmaking techniques.

Before beginning composition sketching, the researcher completes data collection development to serve as a guide for developing work. Preparing the silkscreen block assists the researcher in identifying critical production-related technical issues. Before beginning the process of silk screen block preparation, researchers must comprehend the art-making materials, allowing them to ensure that sufficient ink and paper are always on hand for silkscreen printing. All of these processes are important in silk screen artwork making, as written by

Martin (2018); as one becomes immersed in practicalities, the process itself suggests ways of interpreting the image. According to Brittney, in 2021, making art appears to be a source of joy and adventure for them and a means of building bridges between humanity and themselves, reuniting and capturing fragments of ideas, emotions, and memories, and expressing things they cannot even verbalise. The responses are all quite personal.

2.0 Literature Review

Grief is a powerful and, at times, overwhelming emotion, whether it results from the loss of a loved one or a fatal prognosis for oneself or a loved one. According to Engle's 1961 study, typical expressions of grief include "crying and sighing, headaches, loss of appetite, difficulty sleeping, weakness, fatigue, feelings of heaviness, aches, pains, and other stress-related ailments." They also discuss the emotional manifestations of grief "a mixture of melancholy and yearning, but it is also normal to experience feelings of worry, anxiety, frustration, anger, or guilt."

According to the preceding statement, there are a variety of facial expressions, the most common of which is sobbing, which is only observed in those who are sad. Experts advise bereaved individuals to accept that they have no control over the grieving process and anticipate the various grief stages. Understanding why they are hurting, communicating with others and attempting to resolve situations that cause severe emotional pain, such as grief over the loss of a loved one, can be beneficial.

The researcher researched Malaysian artist Anurendra Jegadeva, considered one of Malaysia's foremost contemporary artists for his poetic yet provocative socio-political works. As a storyteller and painter, he believes in the enduring power of the painted image and has consistently worked to develop a practical approach to contemporary and historical subjects. Following is the artist statement for his 2017 work This Is What I Wear, a mixed-media composition on vintage parchment in a wooden box. "I have always believed that you paint, write, and speak about what you know... art is a product of culture." I am an Indian, and the sociopolitical dynamics of this nation shape the communal mindset, which periodically either celebrates or despises difference. This is what I continually seek through my work, a combination of cliché, corrections, and deception, as the artist explains.

In this study, the researcher has selected some artworks to serve as references. The element determines the artist's references' content, technical approach, and proportions or composition. Anurendra Jegadeva created "All I Got from Berlin" in 2012 using oil on a medium-sized Boss shopping bag enclosed in an acrylic box. The artwork's dimensions are 46 x 40 cm. The researcher discovered a woman, a stamp, typography, and a tank helmet in this artwork, as shown below.

Anurendra Jegadeva, All I Got from Berlin *Yusri Sulaiman, "Anat = Waiting."*

This work of art contains two types of shapes: organic shapes, such as human figures and unknown creatures, and geometric shapes, such as typography and stamps. Next, the artist employed a brownish hue for the entire artwork's form. The texture is also present in this piece of art, as evidenced by the brushstrokes. This artwork also contains the element of line, which can be seen in the typography, the box texture line, and the stamp shape. Based on the subject's appearance, this artwork can be considered realistic.

This artwork depicts a woman with a tank helmet on her head, surrounded by typography and a German stamp. Based on this piece of art, the artist developed an idea that focuses on human emotion. The artist also mentioned the emotion of irritability and the term "fake tank helmet" in unclear verses. According to the study, the concept of an artist creating a human figure subject fascinates the researcher and inspires him or her to visualise the form using his or her imagination. This artwork allowed the researcher to delve deeper into the study of facial expression, and its success inspired the researcher to develop the concept of silk screen artwork. This artwork has inspired further exploration of the final artwork's concept, form, and application.

"Anat = Waiting" by Yusri Sulaiman is another artwork that has been referenced in this study, as shown above. The primary medium used is 100 x 100 cm acrylic on canvas. It was developed in 2005. This piece of art depicts two children, a piece of fabric, and a brush stroke. The primary subject of this artwork is the depiction of terrified children. This artwork contains the following elements and principles: colour, line, texture, space, shape, and form. This artwork's line elements are based on the line in front of the subject, differentiating the foreground and background compositions. The use of colour in this artwork is evident based on the value of the facial expression, which interacts with the colour brown and the colour of the background brushstrokes. In addition to the lighting texture, the line drawing also reveals the presence of texture. This artwork reveals the space between the subject and the background. This artwork's forms are organic, representing the human form, and the combination of the artwork's element and principle produces the element form. The artist created the artwork using abstract as the primary style.

In this piece, Yusri Sulaiman emphasises his skills in both abstract and realistic painting. He decided to incorporate the art movement into his painting because he desired to experiment with the new medium based on his artistic perceptions. The image he incorporated into his artwork reflects his thoughts, beliefs, emotions, and motivations. This artwork inspired the researcher to learn more about the

techniques, style, and concepts used by Yusri to create it. The researcher was also inspired by this work to experiment with using brush strokes to create the space background.

3.0 Methodology

This project was completed using the methodology depicted in Figure 1. The procedure commences with analysing the artwork, which is then subjected to multiple research processes, including the investigation of reference artists. The references are then analysed by using the Feldman theory. Then, the visual data collection process was carried out, including creating multiple sketches and drawings that led to the final composition. Proceeding to the subsequent phase, the artwork creation process requires the block-making procedure, in this case, the silk screen matrix. A test print was conducted after the digital film-making process finished to resolve the critical production-related technical issues. The printing process is then carried out to create the final artwork. This process will contribute to the next chapter's findings, which will be described in greater detail in the following chapter.
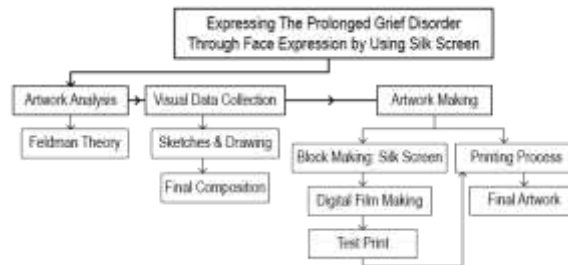

Figure 1: Methodology

4.0 Finding

The 2012 work of art is titled "All I Got from Berlin" by Anurendra Jegadeva. The medium employed is oil on a medium-sized Boss shopping bag enclosed in an acrylic box. The artwork's dimensions are 46 x 40 cm. The researcher discovered a woman, a stamp, typography, and a tank helmet in Figure 1. This work of art contains two types of shapes: organic shapes, such as human figures and unknown creatures, and geometric shapes, such as typography and stamps. Next, the entire shape of the artwork was rendered in a brownish hue. The texture is also present in this piece of art, as evidenced by the brushstrokes. This artwork also contains the element of line, which can be seen in the typography, the box texture line, and the stamp shape. Based on the subject's appearance, this artwork can be considered realistic. This artwork depicts a woman with a tank helmet on her head, surrounded by typography and a German stamp.

Based on this piece of art, the artist developed an idea that focuses on human emotion. The artist also mentioned the emotion of irritability and the term "fake tank helmet" in unclear verses. Based on the study depicted in Figure 5, it is intriguing to consider the possibility of human figures being created by artists. It also allows the researcher to visualise the form with his or her thoughts and creativity. This artwork has inspired me to delve deeper into the concept and form of the final artwork. This artwork inspired the researcher to develop an out-of-the-box idea that led to further exploration of face expression research. This artwork was a success because it encouraged the researcher to think outside the box.

Another artwork being analysed in this research is a painting by Yusri Sulaiman entitled "Anat = Waiting." The primary medium used is 100 x 100 cm acrylic on canvas. It was made in 2005. This piece of art depicts two children, a piece of fabric, and a brush stroke. Acrylic on canvas is the medium employed in this artwork based on its content. The primary subject of this artwork is the depiction of terrified children. This artwork contains the following elements and principles: colour, line, texture, space, shape, and form. This artwork's line elements are based on the line in front of the subject, differentiating the foreground and background compositions. The use of colour in this artwork is evident based on the value of the facial expression, which interacts with the colour brown and the colour of the background brushstrokes. In addition to the lighting texture, the line drawing also reveals the presence of texture. This artwork reveals the space between the subject and the background. This artwork's forms are organic, representing the human form, and the combination of the artwork's element and principle produces the element form. The artist created the artwork using abstract as the primary style.

In this piece, Yusri Sulaiman emphasises his skills in both abstract and realistic painting. He decided to incorporate the art movement into his painting because he desired to experiment with the new medium based on his artistic perceptions. The image he incorporated into his artwork reflects his thoughts, beliefs, emotions, and motivations. This artwork inspired the researcher to learn more about the techniques, style, and concepts used by Yusri to create it. The researcher was also inspired by this work to experiment with using brush strokes to create the space background.

As the artwork analysis has been done, the result of the analysis is that most of the reference artists used faces or figures in the artwork. Therefore, the researcher also used figures to express the prolonged grief disorder by focusing on facial expressions. Another supporting visual that has been used is the *sarong*.

4.1 Visual Data Collection

This section illustrates the evolution of an idea through manual and digital compositions. The researcher plans to examine facial expressions and the symbolism of the *sarong*, which represents sorrow. The use of the *sarong* as a symbol for expressing emotions

because the symbolism is more potent than creating images of facial expressions alone. The visual data collection is shown in Figure 2 below. The sketches and drawings (Figure 3) are also done based on the visual data collected in the previous phase.

Figure 2: Visual data

Figure 3: Sketches and drawing

Figure 4: Final Composition

4.2 Block-Making Process

The researcher decided to go with the cyan, magenta, yellow, and black (CMYK) colour separation printing method as their preferred approach. Wedman (2021) states that the four-colour separation CMYK printing method is most successful when applied to white or light-coloured clothing. The inks become see-through when they are printed through mesh counts as high as 305, and they do not appear on dark garments. Because these inks are so translucent, you only need four different inks to create an infinite number of colour combinations. The process of superimposing the colours cyan, magenta, yellow, and black in four-colour separation CMYK printing, on the other hand, recreates art or a realistic image using only four screens to separate the colours cyan, magenta, yellow, and black. The process may be time-consuming and involve many attempts at "trial and error," despite the fact that the end result is relatively straightforward. The photographs that were produced are stunning and realistic at the same time.

This approach was utilised by the researcher so that the results of the study could be depicted in a manner that was both more accurate and original. Because the study aimed to communicate facial expressions by using the symbolism of a sarong, the researcher discovered this method. Because of the objective, they decided to use it. There are many different avenues that one can pursue in order to communicate their emotions with others. The researcher had the idea to use CMYK screen printing, and he believed that using this method would make the process of visual interpretation more successful.

The researcher was required to produce digital films to move on to the subsequent stage of this research, which is making blocks for the silk screen technique. The researcher has converted the digital composition to a four-colour separation, consisting of cyan, magenta, yellow, and black. This is how digital compositions are created. The radius of 8 points was chosen for the halftone that was utilised in this study. The digital films for each of the four colours are displayed below in figure number 5. Following printing the images using CMYK film with four-colour separation, they were exposed in the dark room as one of the silk screen processes shown in Figure 6. The test print procedure must be carried out to experiment with the silk screen block.

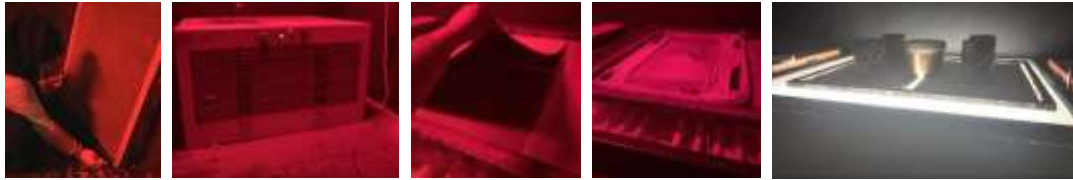*Figure 5: Digital films (cyan, magenta, yellow and black)*

Figure 6: Exposed in dark room

Figure 7: Printing process

5.0 Results

The result from the silk screen printing four-colour separation CMYK technique that visualises the prolonged grief disorder through facial expression is shown below in Figure 8.

Figure 8

6.0 Conclusion

The purpose of this project is to analyse and conduct research on different facial expressions of grief. As was mentioned earlier, there are many distinct manifestations of grief. Some of these manifestations include sudden feelings like shock or panic, denial, regret, and intense sadness. The researcher zeroed in on these feelings and made sure to convey them through the expressions on her face. The researcher successfully provided a more straightforward explanation of this idea by employing the method of four-colour separation for screen printing as a means to support realistic photographs.

In conclusion, it can be said without a doubt that the goals of this study were accomplished by the time the study came to a close. The researcher has acquired new knowledge as a direct result of this study, particularly concerning the procedure for four-colour separation used in screen printing. Even though this method has received much attention in Malaysia, this study allows researchers to learn even more about it, particularly its technical aspects

of it. The researcher believes that the findings of this research and the subsequent writing will be helpful to others in gaining new knowledge, particularly regarding the four-colour separation technique for screen printing and prolonged grief disorder visuals through facial expressions.

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