

# Visual Observation and Visual Analysis on the Expressive lines as a Self-emotion in Artist's Paintings

Liang Ruohan, Dr Elis Syuhaila binti Mokhtar, Professor Dr Mohd Fauzi bin Sedon

Faculty of Arts, Computing & Industry Creative, Sultan Idris Education University, Malaysia

Corresponding Author Email: [elis.mokhtar@fskik.upsi.edu.my](mailto:elis.mokhtar@fskik.upsi.edu.my)

To Link this Article: <http://dx.doi.org/10.6007/IJARPED/v13-i1/20938>

DOI:10.6007/IJARPED/v13-i1/20938

*Published Online:* 11 March 2024

## Abstract

This research project is a visual research based on studio practice, aiming to explore and analyze the role of expressive lines in expressing the artist's self-emotions. To research how expressive lines are transformed into the artist's emotional feelings and transformed into various ways on the canvas. The study relied on David Hockney's Research Framework as a guide for successful visual analysis. There are three main stages in concrete visual research. 1. Visual Collection. The collection of visual data was completed through on-site observation of artists' works (notes, mobile phone records, camera records, drawing records) and the purchase of albums and books. 2. Create a Visual Image Database. Organize all the data obtained through visual observation and create "database 1". And based on the research theme, research questions and research objectives, "Database 2" was created on the basis of "Database 1". 3. Visual Analysis. According to the research objectives, the most typical visual material samples in the "Artist's works" folder were extracted and systematically analyzed. Use pictures to think about research questions, and use the medium of painting to visualize the analytical details of the works of five artists: Edvard Munch, Wassily Kandinsky, Jackson Pollock, Willem de Kooning, and Franz Kline. Reference to the artist's work evokes and re-emphasizes the importance of the concept of the role of expressive line in expressing the painter's emotions. The visual analysis results show that expressive lines can meet the various needs of artists to convey their emotions to the audience. This research project contributes to the field of fine art and other art and design creative industries through visual analysis of the drawing methods and technical characteristics of various expressive lines in artists' works. **Keywords:** Expressive Lines, Self-emotion, Edvard Munch, Wassily Kandinsky, Jackson Pollock, Willem de Kooning, Franz Kline.

## Introduction

The significance of this research project lies in the visual observation and visual analysis of lines as expressions of self-emotion in the artist's paintings. It is worth noting that this research is based on a series of artistic works, allowing people to have a deeper understanding

of the organizational form, contrasting relationship and visual texture creation principles of "expressive lines", a painting element. This research also provides solutions for how to effectively use expressive lines to convey many aspects of personal emotion to achieve a sense of harmony, rhythm and unity in creative arts and design production.

Visual observation and collection of visual data are essential and play a very important role in visual research. Visual observations capture information and provide the researcher with personal insights as well as personal records. In this process, researchers can gain a deeper and more accurate understanding of expressive lines from the works of five artists: Edvard Munch, Wassily Kandinsky, Jackson Pollock, Willem de Kooning, and Franz Kline, and this understanding enables researchers to better 's exploration of how artists use expressive line to convey their emotions. Create a Visual Image Database, It plays a vital role in this study as it makes the data collection and data analysis of this study structured and systematic. and provides strong support for the results of visual research. In the analysis of samples of artists' works, researchers will ask questions such as "What forms do expressive lines have, and how do changes occur?"; "How do expressive lines convey the artist's emotions to the audience?", or "What role does expressive line play in an artist's work?", these questions can all be addressed through visual analysis. Some of these delicate issues can also be solved through typical works, triggering patterns drawn by the researchers themselves.

While the research project creates possibilities for new technologies and creative approaches, it also builds the awareness that expressive lines can convey the artist's emotions to the viewer; every combination of expressive lines is new, different, thereby creating visual anomalies and irregularities.

### **Literature Review**

This section consists of two main parts. The first part is the definition of two keywords. The second part is an introduction to the styles of the five artists' works.

#### **The Definition of Expressive line & Self-emotion**

The definition of line in the Oxford English Dictionary(2022) is divided into two categories: non-intuitively visible line and intuitively visible line. Invisible lines such as, the equator, battle line, lines a manner of doing or thinking about something. Intuitive lines or example boundaries, site lines, lines in geometry, architectural lines, expressive lines sketched when paintings (Oxford, 2022). Jarzombek (2000) explains expressive lines in more detail, which are traces drawn with a pen on linen or drawing paper. This process actually condenses the shape of time, which is sealed on the screen by paint or other painting materials, forming traces with physical attributes, and finally perceived through visual presentation (Mark, 2000). What are the characteristics of expressive lines? The British painter and critic Roger Elliott Fry (2021) used the contrast between ruler lines and hand-painted lines(expressive lines) as an example. The ruler line is mechanical without any emotion, and only bears the content of the minimum distance between two points. The hand-drawn line is quite different, it is the combination of the artist's mind and nerve control at this moment, and it can directly convey the sensual content to the audience (Roger, 2021). For example, artist Edvard Munch used expressive lines to create tense visual effects, drawing out the moment when the inner sadness reached its peak. I want to use the expressive lines in the drawing to help and release

my unspeakable feelings of stress, sadness, loneliness, fear, anger, anxiety. The research examines the use of expressive lines relating to the artist's emotions.

According to the Oxford English Dictionary (2022), an emotion is a mental state derived from a person's natural instinct, any special feeling that characterizes this mental state, such as joy, anger, love, hate, fear (Oxford English Dictionary, 2022). In Psychology Research, California healthcare researcher Courtney Ackerman (2022) defines self-expression as the act of expressing one's emotions, which can take many forms. People can express their true inner self through painting (Ackerman, 2022). Noy et al (2013) pointed out that art is the most effective form of emotional communication. Art forms allow human beings to achieve higher satisfaction in emotional release than relying solely on their own emotional management. Art allows artists to create works, and allows the public to vent their repressed emotions by viewing and experiencing works (Noy & Noy-Sharav, 2013).

## **Artists Introduce**

### **i Edvard Munch (1863-1944)**

Edvard Munch's painting style often leaves viewers with a "ghost" image fresh in their minds. From his works, we seem to see the world in the eyes of a "mental patient", as if Munch removed the body of a living person and raised it to the level of the soul. Influenced by the philosophical and aesthetic trends of the time, he created the "Life Series", which became the most important series in Munch's life, expressing life, love, death. Munch said: "He is sincere to emotions, but he fails again and again because of his fear of family genetic diseases... The combination of focusing on one's own heart and art has always been the theme of his works. What he himself wanted to paint was the kind of expressive lines that touched the heart and the eye. From Munch's crazy and twisted lines, it is not difficult to see his inner anxiety and fear. Munch used expressive lines to create a very intense visual effect (Bartrum, 2020).

### **ii Wassily Kandinsky (1866-1944)**

Wassily Kandinsky's concept is that music and painting are both tools or techniques used to express emotions. He believes that the emotional content conveyed by music is abstract, intangible, and cannot be expressed in words, and music is a way of expression that can express the emotional color of one's heart. Kandinsky discovered that there are similarities between abstract painting and music. They have complementary and mutual conversion functions. After transforming music, the invisible sound that touches the soul, into visible easel paintings. These are all expressions of the inner emotional experience of things or events, rather than pursuing the superficial characteristics of things, so they will not be limited by the specific image of things. Instead, lines and other painting elements are used as musical note language to express people's inner emotions. Wassily Kandinsky uses many straight lines and curves, circles and triangles of different sizes in his paintings. They are superimposed and arranged on top of each other, as if gathered together for a concert. At the same time, his interweaving and arrangement of expressive lines are tight or loose, which is full of vitality. He uses these lines to express the truest thoughts and emotions of the soul, which has a strong sense of rhythm and visual impact, like a piece of music with a beautiful melody, shocking people's hearts (Kandinsky, 2011).

### **iii Jackson Pollock (1912-1956)**

Jackson Pollock is an American abstract expressionist painting master. His painting style is very distinctive. It is a conceptual breakthrough and innovation that is different from the output of painters of the same generation who borrowed painting as a tool or medium to express their own emotions. His works do not start with sketches, but instead involve a series of impromptu actions based on the relationship between painting and action to complete the work. Jackson Pollock uses a painting method of dripping paint directly onto the canvas. What makes the paint appear in the picture is often the densely packed, vertical and horizontal twisting lines and color points that overlap each other and squeeze each other. It achieves a combination of spiritual and high consciousness, and also shows a state of cutting at will, but the picture is messy but not chaotic, with its unique mood and regularity in it (Leonard E, 2021).

### **iv Willem de Kooning (1904-1997)**

After 1940, de Kooning's painting style changed dramatically, and he began to create his first batch of "Women Series" works. Each component of the figure has been deliberately deformed and simplified into geometric shapes. The direction and speed of the artist's brush can be seen in parts of the figure. De Kooning intentionally made expressive lines appear in the painting during the painting process. Very different from the outline drawn in the initial draft, these charcoal lines in the work are obvious, but they have been drawn repeatedly, and some charcoal lines are vaguely hidden in the surface paint. But De Kooning never deliberately hides these charcoal lines. Instead, he deliberately makes these lines active in the painting. His brushwork is vigorous, loose, and dynamic. Use long and smooth tension lines to divide the picture, transforming from simple outlines to active lines with plane composition and division. On the basis of maintaining the original traditional modeling elements, the lines intentionally break the constraints of the picture on the expression of subjective emotions (Yard, 2007).

### **v Franz Kline (1910-1962)**

Franz Kline is an American painter. Kline used a projector to enlarge some black-and-white drawings and was deeply inspired by the expressiveness of the enlarged shapes and lines. He began to explore new painting creations, working on large-scale abstract works, using simplified expressive lines, and his creations became increasingly abstract. While the works themselves are unique, he has also developed a unique personal painting style. Many of the 'objects' Kline paints are based on the locomotives, desolate landscapes and large mechanical shapes of his native Pennsylvania coal mining community. But it's not easy for viewers to identify because the works are named after these locations and objects, not because they actually look like the subjects. Usually Kline's paintings only have black and white lines, and the brushstrokes are rough and powerful. In order to create a layered structure on the linen with poorly dyed oily lines, the artist created an off-white base with different cold and warm colors, and at the edge of each line, we can clearly see that the author uses white of different hues to repair the traces of the black line outline to increase the level of changes in the black line in space. His expressive lines have a strong sense of violence to highlight the expressive power of the lines on the form, symbolically conveying an abstract image between similarity and dissimilarity (Anfam, 2013).

## Methodology

This chapter will explain An Approach in Studio-Based Research for conducting research projects. The methodology of the research project is determined through visual research, studio experiments. This process of visual observation and visual analysis consists of a studio investigation, which is divided into three main stages: The first stage focuses on Visual Collection. The second stage is Create Database. The third stage is Visual Analysis. Rely on David Hockney's Research Framework as your guide for successful visual analysis. Think about the research question in pictures and use the medium of painting to visualize details in the work of 5 artists. This leads to a discussion and analysis of the concept of the role of expressive lines in expressing the painter's emotions.

## Visual Research Method

The methodology of studio-based research methods is similar to any other quantitative or qualitative research in that it needs to be built on the relevance of the research itself (Rocco and Plakhotnik, 2009). Therefore, developing appropriate methods for studio-based research should be the best way to achieve the goals or objectives of the research itself (Bispo, 2015). Studio-based studies use a more focused approach to the processes performed in visual arts studios consistent with their theory and practice. Therefore, these theories and methods are used in combination to create a creative process or method model that is different from traditional research (Patricia Leavy, 2020).

Visual research methodology is a model known as the "practitioner-researcher" (Gray and Malins, 2004). All areas of study, such as physical and natural sciences, physical sciences, social sciences, humanities and creative and performing arts, use visual methods in their research. This visual research method will be used widely because it has five functions, one, to collect or formulate ideas. 2. Organize, refine, and propose ideas. Third, explain or provide insight into a phenomenon or situation. The fourth is evaluation, analysis, and decomposition. Five, complete and demonstrate the research results (Patricia Leavy, 2020).

## David Hockney's Research Framework

In his 2018 book 'Hidden Knowledge', British art master David Hockney (b.1937) used the visual research method of studio practice to demonstrate that starting from the early 15th century, many Western artists began to use optical equipment (mirrors and lenses) to help them create paintings.

Hockney's data collection: In order to have an overall impression of Western art history, Hockney built a 21.3-meter-long wall of color photos of Western paintings in his studio. The photo wall covers five hundred years of art history in roughly chronological order, with Northern European works on the upper half of the wall and Southern European works on the lower half. Hockney uses visual research methods to compare paintings from different eras and regions; to compare different works of the same era; to compare different works of the same painter. Finally, they are summed up to produce a large amount of visual evidence. Hockney's experiments with medium and technology: Hockney wanted to recreate the ways in which Renaissance artists might have used optical equipment by experimenting with various ways of using mirrors, lenses, or a combination of the two. For example, Hockney wondered how Jean Auguste Dominique Ingres (1780-1867) was able to paint with high precision despite the small scale of his sketches. So Hockney used a transparent camera to reproduce the sketches drawn by Ingres. The visual results obtained from the experiment were surprisingly

similar. The images he projected were colorful, clear, and moving. The accumulation of scientific evidence makes Hockney's argument increasingly convincing. Hockney's Artwork Making Stag: Learning by doing, and sticking with the imager, Hockney learned to light his subjects more carefully, noting that good lighting is just as important when working with optics as it is in photography. Hockney's way of looking at painting also changed, and at the same time he was inspired to approach painting and drawing with great care.

### Research Design

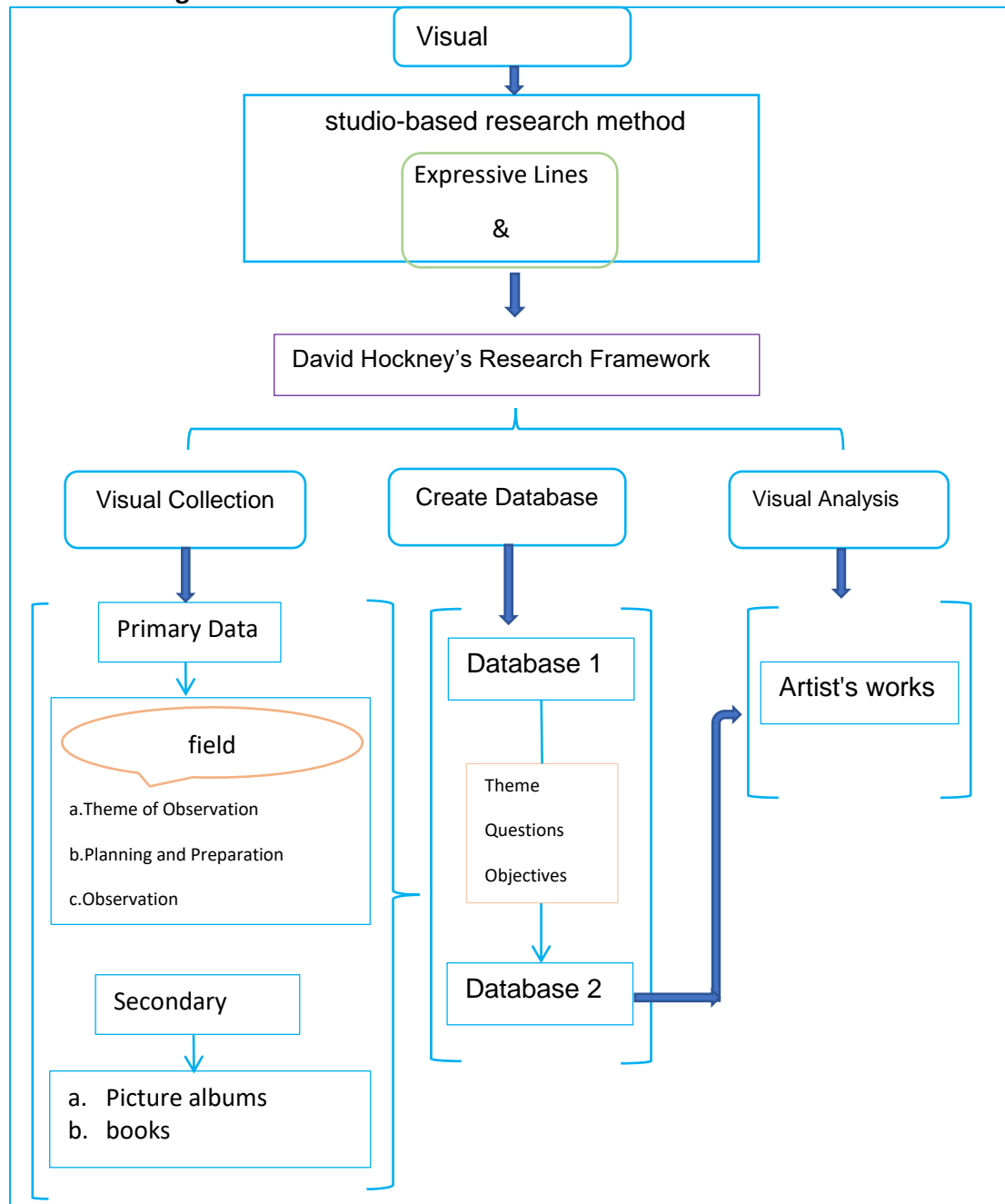


Chart 1 : studio-based research method (Visual Research)

In this study, researchers focused on how five artists used expressive lines in their paintings to convey the artist's personal emotions. An Approach in Studio-Based Research. The method of project research is determined through visual research and studio experiments.

Rely on David Hockney's Research Framework for visual analysis. The process of visual observation and analysis is divided into three main stages: The first stage is Visual Collection. The collection of Primary Data is completed through field observation, which includes a. Observation subject. b. Plan and prepare. c. Observe. The collection of Secondary Data is completed by purchasing Picture albums and books. The second stage is Create Database. Start by collating all the visual data obtained from the first phase and creating Database 1. Then create Database 2 based on the Theme, Questions, and Objectives of this study. The third stage is Visual Analysis. Rely on David Hockney's Research Framework as your guide for successful visual analysis. Think about the research question in pictures and use the medium of painting to visualize details in the work of 5 artists. This leads to a discussion and analysis of the concept of the role of expressive lines in expressing the painter's emotions.

## **Visual Collection and Visual Analysis**

### **Visual Collection**

The starting point for understanding, exploring, and using visual data is observation. Visual observation is "direct," allowing researchers to witness the behavior firsthand in a natural environment. Observation collects data through visual or technical means (Berg, 2015). In this link, the researcher obtains Secondary Data by purchasing albums and books. It also relied on Berger's (2015) "Way of Seeing" as a theoretical guide for field observations. Through field observation and the use of tools and equipment, the recording behavior of visual observation is completed and Primary Data is obtained. And before conducting field observations, the researcher made a detailed and clear plan, and was also prepared to deal with unexpected situations that may arise at any time.

The topic of this study is Expressive Lines & self-emotion, but in the early stages of visual observation, the researcher not only observed the subject of Expressive Lines, but also observed everything else seen by the eyes. Because observation is the visual data raw material collection stage, it is also the most important stage. The more raw materials collect, the more data absorb, understand, and analyze. At the same time, this will not create a weak visual experience, dampen the enthusiasm for observation, and avoid the possibility of being detrimental to data collection.

To ensure the validity, reliability and feasibility of visual observation and data collection. It is very important to make plans and preparations before conducting field observations. This step is to effectively check whether there are any uncertain factors (such as weather, road safety, access rights, legality, etc.) that may affect potential biases in visual observation and data collection.

First: Develop an observation strategy in advance for the places you want to visit and study. Anticipate key questions: What are the characteristics and recent developments in the historical environment of the visit to the study site? What can I see clearly? Do I have time to record all the details I need? What's the best place to log the data? What are the potential barriers that may impact data collection? Based on these questions researchers can develop strategies to systematically capture meaningful and actionable visual data. This study uses the observation guide created by the researcher when he visited the Pompidou Center in France as an example: 1. Check the basic information of the Pompidou Center online in advance (history, architectural features, builder, geographical location and surrounding environment);

which departments it includes (Public Information Library, French National Museum of Modern Art, Music Research and collaborative institutes); what is the status of its collections, which famous exhibitions it has held, and what are its latest developments. 2. Query all information about the artists currently participating in the exhibition, including personal experiences, ideas, artistic characteristics, and achievements. (The researcher was lucky enough to encounter a large-scale personal retrospective exhibition of German neo-expressionist artist Anselm Kiefer (b. 1945). 3. Arrange observation time reasonably and plan the focus of visual observation (be able to observe data (details) and be able to understand and learn in depth).

Second: Plan the travel time, route and participants. The appropriate timing of visual observations and data collection efforts, specific travel routes and chosen means of transport must all be carefully considered. Additionally, researchers need to organize key personnel who may be needed to assist with data collection and clearly define each of their roles. A special note for this study is that the 12 participants, including the researcher, are members of the Chinese Expressive Painting Research Institute.

Third: Check data collection equipment and tools. When conducting field observations, researchers must determine in advance which recording method is most appropriate. They also need to consider whether the use of these recording devices will affect the researcher's visual observation behavior. After comprehensive consideration, choose: note recording, mobile phone recording, camera recording, and drawing recording. Fully prepared recording tools, charging equipment, and emergency backup equipment ensure that researchers can capture data clearly and effectively. Notes are usually completed in the car on the way back after field observations, using short text to mark small paragraphs so that the researcher can quickly record the observation experience. Taking photos with phone can help capture important moments and record details about the objects researcher observe. Taking photos also saves researchers a lot of time documenting details. Camera videos retain a true record of the observed events, and researchers often use the videos to recall the observation scenes multiple times. The researcher uses rough expressive line drawings to record the relationships and layout of objects and objects under observation.

Fourth: The funding for this research comes from the following two aspects: 1. The researcher signed up to participate in the nationally selected art research team project "2020 China National Arts Fund-Funded - Expressive Painting Talent Training Project". 2. The researcher applied for and completed the "National Arts Foundation Young Artist Funding Project" in 2021.

### **Create a Visual Image Database**

After continuous accumulation, the researcher created a visual image database, which plays a very important role in this research because it makes the Data Collection and Data Analysis of this research structured and systematic. And provides strong support for the results of visual research (*See, Chart 2*).



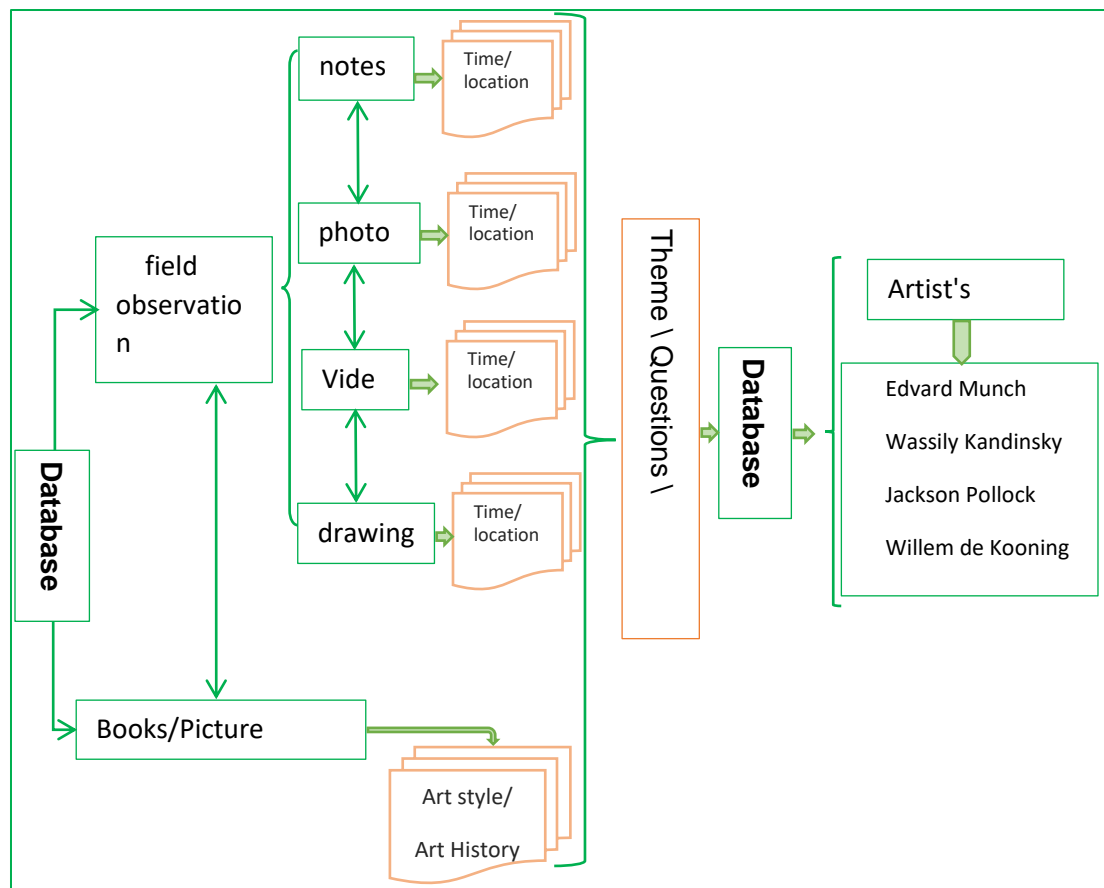


Chart 2 : Visual Image Database

The visual image repository, shown above, is a rigorous, structured framework for classifying, exploring, and analyzing visual data in research. Based on the nature of the project research and the research methods used, the researcher pre-formulated a set of deductive coding tables (codes and categories) before collecting data and created "Database 1". It consists of two key components: field observation data (primary data) and books/picture albums (secondary data purchased). The field observation data were classified and coded according to the method of recording data, and four folders were created and named: notes, photos, video, and drawing (and they are related). After field observations by researchers, "Database 1" is constantly being adjusted and improved as data increases. Many "affiliated folders" are created and named according to time and location (for example: one "affiliated folder" in the photo folder is named 'March 2021/Paris'). To further refine the data, many "sub-folders" were created, named according to specific locations and specific times (for example: the 'sub-folder' of the affiliated folder of 'March 2021/Paris' was named 'Louvre Museum' March 15'). Secondary data (books/albums) are classified, coded and stored according to art history, art style and artists, and are closely linked to "Database 1".

In order to organize, explore and analyze the data more systematically, the researcher spent a lot of time with the data according to the research theme, research questions and research objectives of this project. "Database 2" was created after summarizing "Database 1". It includes "Artist's works", which classifies and codes the works of 5 artists and names the folders after them.

The visual image database is a guide for researchers to analyze visual data. With the help of this well-structured database, the next step of data analysis can be completed systematically. It also increases the validity, reliability and reproducibility of research.

### Visual Analysis in Artist's works

The focus of the exploratory analysis of "Artist's works" is to explore the relationship between expressive lines and the artist's self-emotions through detailed analysis, reference and imitation of expressive lines in the works of five reference artists, and how artists use expressive lines in their works to convey their emotions to the audience. Use David Hockney's Research Framework as your guide for visual analysis. First, after fully understanding the history of Western art and Chinese art, the researcher selected these five reference artists by comparing paintings from different eras and regions, and comparing different works from the same era. Secondly, read a lot of literature and biographies related to these five artists, and watch their exhibitions and catalogs. After finally synthesizing all the information, the researcher selected samples of each artist's classic works and used 5 examples to explain the specific process of visual analysis in this link. When specifically analyzing the observation data, the researcher closely followed the research theme and only analyzed the information related to the expressive lines in the picture samples and visualized the analysis details. They also imitated the work samples in a visible form through the painting medium to learn. Other information in the image (color, composition, spatial relationships, etc.) will not be analyzed.

The first work sample for exploratory analysis is "*Vampire II*" by Edvard Munch (1863-1944). Munch uses messy, swaying thin lines to depict a woman with disheveled hair holding the man in her arms with one hand. The lines depicting the man's profile are also very shaky, and the thick and short lines depicting the body are intertwined, making the man seem to be convulsing. The large shadows and long flowing curves in the background envelop them, and the lines in the background are flowing. The various expressive lines in the picture have a strong sense of movement and form sharp conflicts, creating a nervous visual effect, making the whole painting even more sad and depressing (See, *Figure 1*). Edvard Munch said that his paintings have a strong subjectivity and a sad and depressing mood, and he almost screams out of the strong depression in his heart. What he wants to paint is the kind of expressive lines that touch the eyes and shock people (Bartrum, 2020). The researcher used different saturation and different types of black expressive lines to overlap each other to make the picture turbulent and create a deep atmosphere of gloom and sadness. The thin lines depicting the woman leave messy traces, giving it a layered ghost effect, further enhancing the trance-like feel of the painting. While imitating this work, the researcher's mood reached the peak of sadness and anxiety (See, *Figure 2*).



Figure 1

Vampire II (1902)

Edvard Munch

print



Figure 2

Vampire II (2021)

Painted by the artist (Liang  
Ruohan)

Different artistic concepts will cause artists to have different value orientations when using expressive lines to paint, just like the work "Yellow-Red-Blue" by Wassily Kandinsky (1866-1944) in the second work sample. In the work, straight lines and curves, sharp lines and blunt lines, and round lines complement each other, echo and intertwine, and together with various geometric patterns form the main elements of the picture. Yellow-Red-Blue are the main colors of the picture. Kandinsky does not really depict "objects" visually. He is best at using geometric shapes that are familiar to the public to create visual images that are inaccessible to the public. Abstract graphics are often obscure but full of surprises. He used expressive lines to convey joy and happiness (See Figure 3). Kandinsky clarified his views on expressive art in his book "On the Spirit of Art": "The artist can express his inner emotions just like composing music through the arrangement of colors, expressive lines and space." The researcher drew on Kandinsky's expressive lines and tried to practice using regular, rigid lines to outline shapes. Sharp lines represent speed, curves represent vitality, thick lines represent power, and right angles represent calmness and restraint. Try best to keep the expressive lines in the picture with a strong sense of rhythm and conflicting changes (See Figure 4).



Figure 3

Yellow-Red-Blue (1925)

Wassily Kandinsky

Oil on canvas



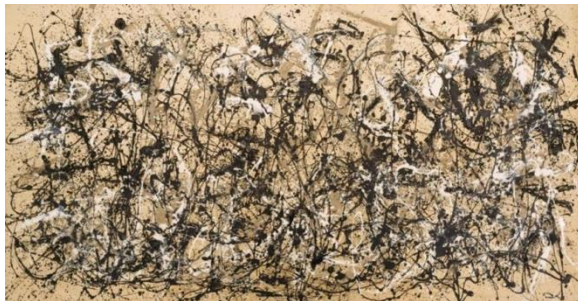
Figure 4

Straight-curve-circle (2021)

Painted by the artist (Liang  
Ruohan)

The third work sample is "The Rhythm of Autumn—Number 30" by Pollock (1912-1956). From the work, we can see that Pollock used the 'Dripping tachisme' painting method to complete the entire painting. The crisscrossing lines of various colors are swayed arbitrarily and cover each other. There is no order among the lines, but there is rhythm change. There

is no central point of view in the composition design of the picture, and Pollock completely ignored the existence of this rule. Although the space presented by the canvas is limited, the expressive lines in the painting are not limited. Their dynamics give people the visual experience of constantly extending outward to the space outside the painting, making the viewer seem to have entered a space beyond three dimensions (See, Figure 5). Jackson Pollock stated that his job is to represent the inner world, to vent the painful strong emotions that are almost gushing out, rather than to illustrate the society (Leonard, E, 2021). The researcher drew on Pollock's painting methods and explored other painting media and materials. Lay the canvas flat on the ground, and then spray hay and glue on the canvas with rhythmic movements. Mix soil and hay to increase thickness, and use fire in certain areas. There is no planning in advance when creating, and the main and secondary "objects" of the painting are no longer expressed and intensified. There is no fixed position for painting. The researcher walked around the canvas at will, venting his emotions wantonly, and completed such a sad and expressive painting with repeated unconscious movements (See Figure 6).



**Figure 5**

**The Rhythm of Autumn—Number 30 (1950)**

*Jackson Pollock*

*Oil, Sandstone, Glue on canvas*



**Figure 6**

**untitled (2021)**

*Painted by the artist (Liang Ruohan)*

*Hay, Glue, Dirt, Fire on canvas*

The fourth work sample is the 1948 work "Woman" created by Willem de Kooning (1904-1997). In this work, the woman's face is turned to the right to face the audience, and her facial features are extremely exaggerated. de Kooning intentionally painted the woman's left eye to look like the eye of a cartoon cat, and the right eye is covered by the multi-pointed star on the left, forming a black and white triangle. The nose and mouth have sharp lines. The body part uses small short lines, thick long lines, and lines with a trickle effect to coordinate the images before and after the picture. For example, the outer contour of a woman's skirt and legs, especially her left leg, is not a complete black line, but has a dripping effect in many places. This makes the skirt and legs blend into the background appropriately while also blending with the lines of her chest and arms. The contrasting relationship creates a tight and loose rhythm in the picture (See, Figure 7). Grunenberg (2021) pointed out that the expressive lines in de Kooning's paintings are fast, thick, and violent, coupled with the use of various new materials such as black enamel paint, the drawn images are increasingly decomposed and fully conveyed his restless mood (Grunenberg, 2021). When researchers imitate de Kooning's works, they will not overemphasize the outer contours of the "object". The role of expressive lines is no longer just to outline the female form, but also plays an important role in the rhythm of the picture. Researcher likes de Kooning not only continue to study the abstract geometric composition of expressive lines, but also retain traces of modifications to

geometric lines on the painting. Once the painting was completed, the researcher's own anxiety was relieved (See, Figure 8).



**Figure 7**

**Woman(1948)**

*Willem de Kooning*

*Oil on canvas*



**Figure 8**

**Woman(2022)**

*Painted by the artist (Liang Ruohan)*

*oil pastel on paper*

The fifth work sample comes from the work "Painting No. 7" by Franz Kline (1910-1962), which is a good example of studying Kline's expressive line. The picture is filled with powerful black thick lines, rejecting spatial blur. Expressive lines that appear to be formed in one go at the moment of inspiration are actually the result of careful consideration by the artist, and they are usually completed after many revisions. The imposing black lines seem to embody the energy and gesture created by Kline's paintings (See, Figure 9). Anfam David (2013) stated that Franz Kline's violent black lines are a very personal form of expression. Kline once said that the ultimate test of painting is whether the painter's emotions are presented (Anfam David, 2013). The researcher used the same method to try Kline's lines, and the experiment once again proved that his expressive lines seemed to be the reaction of his own impulses, and the lines were highly dramatic, but in fact they were the result of his repeated modifications. The researcher used gray and white colors with different cold and warm colors to create a layered effect on the picture, and then drew rough and powerful black lines multiple times. At the edge of each expressive line, white of different hues was used to repair the outline of the black line. Increasing the gradation changes of black lines in space finally generated such a painting (See, Figure 10).



*Figure 9*

**Painting No. 7 (1952)**

*Franz Kline*

*Oil on canvas*



*Figure 10*

**Stool (2021)**

*Painted by the artist (Liang  
Ruohan)*

## Conclusion

The researcher spent a lot of time systematically analyzing a sample of works from Visual Database 2. Focus on the study of expressive lines, think about problems with pictures, and visualize the details of analysis using the medium of painting; It also imitates or draws on the works of artists through visible forms, and analyzes how they draw expressive lines when creating, explore the various ways in which expressive line translates into the artist's emotional feelings and translates onto the canvas. It can be seen from the above data analysis results that: Expressive lines can express various emotions of artists, and expressive lines can also meet the needs of artists to convey their emotions to the audience.

Review the research goals and problems through the three main stages of Visual Collection, Create Database, and Visual Analysis, make sure the researcher chooses a research method that answers each of the questions previously mentioned. In the end, the researcher believed that through An Approach in Studio-Based Research, a lot of visual evidence was obtained, and a new painting style was found by trying many new painting media and painting techniques. At the same time, this research also improves our continued search for new possibilities between self-emotions and expressive lines in artistic creation.

## Acknowledgement

The authors would like to thank the Universiti Pendidikan Sultan Idris (UPSI) for providing the supports for this study.

The authors would like to thank the main supervisor Dr. Elis Syuhaila binti Mokhtar, and co-supervisor Professor. Mohd Fauzi bin Sedon, for supporting this study.

## References

- Oxford English Dictionary. (2022). U.K.: Oxford University Press.  
<https://dictionary.cambridge.org/zht/>
- Fry, R. E. (2021). *Anthology of Fry's Art Criticism*. Jiangsu: Phoenix Art Publishing House.
- Ackerman, C. E. (2022). <https://positivepsychology.com/self-expression/>
- Pinchas, N., Dorit Noy, S. (2013). *Art and Emotions . Psychoanalysis and Music*, (10(2)), 100-107.
- Bartrum, G. (2020). *Edvard Munch: Love and Anxiety*. Beijing: China University of Science and Technology Press.
- Kandinsky, W. (2011). *Point Line Plane . Chongqing: Chongqing University Press*.
- Leonard, E (2021). *Jackson Pollock, 1912- 1956*. TASCHEN: Illustrated edition
- Yard, S., De Kooning, W. (2007). 'Willem de Kooning: Works, Writings, Interviews (Ediciones Polígrafa)'. Ediciones Polígrafa.
- Anfam, D. (2013). *Kline, Franz*. Britain: Oxford University Press.
- Rocco, T. S., & Plakhotnik, M. S. (2009). Literature reviews, conceptual frameworks, and theoretical frameworks: Terms, functions, and distinctions. *Human Resource Development Review*, 8(1), 120-130.
- Bispo, M. D. S. (2015). Methodological reflections on practice-based research in organization studies. *BAR-Brazilian Administration Review*, 12(3), 309-323.
- Patricia Leavy. (2020). 'Method Meets Art, Arts-Based Research Practice'. The Guilford Press
- Gray, C. M. (2004). *Visualizing research. 'A guide to the research process in art and design*. Aldershot: Burlington.
- Hockney, D. (2018). 'Hidden Knowledge '. Zhejiang People's Fine Arts Publishing House.
- Berger, J. (2015). 'Ways of Seeing '. Guangxi Normal University Press.
- Bartrum, G. (2020). *Edvard Munch: Love and Anxiety*. Beijing: China University of Science and Technology Press.
- Kandinsky, W. (2003). *On the Spirit of Art*. Beijing: China Renmin University Press. 9.
- Leonard, E. (2021). *Jackson Pollock, 1912- 1956*. TASCHEN: Illustrated edition
- Grunenberg, C. (2021). *De Kooning: (1) Willem de Kooning*. Britain: Oxford University Press.
- Anfam, D. (2013). *Kline, Franz*. Britain: Oxford University Press.