



FACIAL EXPRESSIONS OF BIPOLAR COLOR: COMFORTABLE, EXCITED, CALM, LACKING SELF-CONFIDENCE, ELEGANT, ROMANTIC, AND PATIENT IN PAINTING

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ARTICLE INFORMATION

Received on
21 September 2024
Revised on
15 January 2025
Accepted on
3 April 2025

KEYWORDS

Facial expressions
Bipolar color
Art painting
Color psychology

ABSTRACT

People with bipolar disorder often experience dramatic mood swings, characterized by manic, depressive and mixed symptoms. Drastic emotional changes include feelings of happiness, sadness, fear and other excessive emotions. By using the theory of color psychology, the author wants to visualize facial expressions that come from drastically changing emotional colors. These colors are combined in the opposite way like bipolar traits, resulting in new colors that are visualized in the form of facial expressions "Comfortable, Enthusiastic, Calm, Lack of Confidence, Graceful, Romantic and Patient". The method of creation is carried out through the stages of exploration or search for ideas, improvisation or experimentation, namely conducting various trials of techniques, compositions, sketch forms, blocking, combining materials, and trials of techniques such as paint melting techniques, marker and palette strokes, splashes, twig blows, and stamps; and formation, namely realizing it in the form of aesthetic works and in accordance with aesthetic works and in accordance with aesthetic and artistic experiences.

1. INTRODUCTION

Bipolar disorder is a disease that occurs worldwide, with prevalence estimates varying from 0.3% to 1.4%, namely from Papua New Guinea to the highest in some African countries, Australia and Scandinavian countries [5]. People with bipolar disorder often experience dramatic changes in mood, characterized by manic, depressive and mixed symptoms. Drastic emotional changes include excessive happiness, sadness, fear, and other emotions. By using the theory of color psychology [2], the author wants to visualize facial expressions that come from drastically changing emotional colors. These colors are combined in the opposite way like bipolar nature, resulting in new colors. From the results of mixing these colors, the author tries to visualize in the form of facial expressions "Comfortable, Enthusiastic, Calm, Lack of Confidence, Graceful, Romantic and Patient". This Independent Project is a continuation of the project carried out in the previous semester, where in



the previous project the emotional colors of each bipolar symptom were visualized.

The author conducted an independent project of facial expressions of bipolar colors as an attempt to translate the emotions contained in colors according to color psychology. To identify that people can produce different facial expressions or gestures according to the colors resulting from the exploration of bipolar colors.

The subjects that will be taken in this independent project are people who have expressive faces, who are found on the street, campus, or surrounding environment, which are in accordance with the interpretation of each visualized color. Regardless of whether the subject is bipolar or not, this project focuses on the facial expressions produced according to the bipolar color spectrum with each of its meanings.

The creation of works on this independent project is done by exploring bipolar colors, which come from mixing primary, secondary and neutral colors, then interpreting the colors according to the theory of color psychology, and pouring them into works in the form of facial expressions with characters mentioned in color psychology. This project work is in the form of 2-dimensional works with exploration of color, soul, perspective, and play of techniques that will create different works from before.

2. METHODS

Stages of creating artwork that describe the design of the artwork creation process according to the stages of artwork creation since getting inspiration (idea), designing, to the realization of artwork. According to Yudha [12], the theory of the Art Creation Method in the Journal "Method of the Process of Creating Symbolization of Form in Visual Image Space" in 2014, namely, Alma M. Hawkins in a book entitled "Creating Through Dance" translated by RM. Soedarsono, states that the creation of good painting and dance always goes through three stages, namely, exploration, improvisation or experimentation, and forming [12]. These stages will be explained as follows:

2.1. Exploration

Exploration or excavation of ideas, in general this process is a stage of exploration or search in the form of visual, conceptual, and historical background which aims to find something that is the basis or support for the process of creating a basic idea for a work of art. Exploration is also a series of artistic activities, this is based on achieving one's inner satisfaction in the process of exploring objects or the peak of thought that climaxes in pouring out ideas in the form of works of art. This stage includes thinking, imagining, feeling, and responding to objects that are used as sources of creation. In the process of exploring ideas, the author sees and observes directly and indirectly. Direct observation is carried out by observing the environment, namely seeing the expressions of people around, both on campus, at home, in the community, or other places. While indirect observation is carried out through social media which contains content about various painting techniques. These observations are carried out in order to be used in the process of creating works of art.

2.2. Improvisation

This stage is the stage of conducting various experiments to hone skills, talents, and imagination in creating works. The experiments in question include experiments with mediums such as materials, techniques, and tools to be used, visual exploration in the form of sketches, and the arrangement of visual elements that

form the aesthetic value of the work. Experiments with various material selections are carried out in order to produce artistic form discoveries that sometimes emerge from the subconscious because at the experimental stage there is great freedom.

The experiment itself is a trial stage in an effort to pour out the results of exploration that has been done by the previous author and the experiments that the author did were in the form of searching and finding techniques. The author included the experiment in the form of sketches, blocking, combining materials, and trial techniques such as paint melting techniques, marker and palette scratches, blows with wooden twigs, stamps with banana leaf stems, and so on.

2.3. Formation

The realization stage is a process of executing various experiments that have been carried out into a work of art. This stage is the unification of various elements or elements that form a work, namely lines, colors, shapes, compositions, spaces, and textures. (Jurnal Ilmiah Seni Rupa, 2013: 6). This stage is a process of composition by combining visuals produced from various experiments based on considerations of unity, complexity, and intensity, as requirements for a work of art that is called beautiful.

The formation stage in this creation is done by responding to the effects that appear during the experimentation stage, sometimes there is a change in thinking about the previous sketch design because in the creative process it will definitely involve intuition and the subconscious to create something new in various aspects with the aesthetic and artistic experience that exists in the author. The aspects in question are things related to the processing of composition, coloring, and technique so that aesthetic and artistic expressions can be elaborated optimally.

3. RESULTS AND DISCUSSION

The results and discussion of this independent MBKM project are in the form of a creation process that includes the idea of creation, the experimentation process, and the formation process. Continued with a description of the work containing the identification of the work, and a discussion of the work. The following is a description of the results of the independent project:

3.1. Project Results

1) Creation Process

"Facial Expressions of Bipolar Colors: Comfortable, Excited, Calm, Lack of Confidence, Graceful, Romantic, and Patient in Painting" refers to the creation of a work of art that conveys visual ideas through the use of bipolar colors, which depict drastic and recurring emotional changes in individuals with bipolar disorder. The theory of color psychology is used as the basis for the creation of this work, with the aim of expressing the author's personal opinions and expressions. In this case, the author focuses the concept of the work on the reality that occurs around, as well as phenomena that arise instinctively in the author's mind. The idea or concept of creating this work of art begins with the author's personal experience and observations of individuals with different facial expressions in the surrounding environment. In the process of creating the work, the author emphasizes the expressions that emerge from bipolar colors (with different expressions). The author tries to describe some of these emotional expressions through the use of color psychology theory. In the context of art, color psychology is used not only to create certain emotional responses from the audience to the work of art, but also to describe the feelings and personal expressions of the artist. The colors that represent bipolar conditions have artistic and aesthetic value that can arouse the writer's instinct to represent this phenomenon in a painting.

2) Experimentation Process

The experimental stage provides greater opportunities for imaginative ways in aesthetic processing. This work is made by continuing to experiment such as stacking colors which is done using various techniques and mediums to complete and strengthen the details of the objects created. Various techniques are used such as expressive scratch techniques, wet and dry techniques, stamp and punch techniques. The expressive scratch technique is done using a marker, the expressive scratch technique is done with the aim of getting a different texture and color from the color produced by the paint. The wet technique is done with paint for certain parts, in this creative work this technique is used to give the impression of melting, texture, the impression of light or thin color and texture. The dry technique is to enter color into the work without mixing the paint with water, this technique is used to get the impression of a raised texture. Experiments are carried out without thinking about the required shape and color, this is intended to get high courage and freedom to experiment.

3) Formation Process

Formation is a process carried out by the manifestation (execution) of many experiments into a work of art. At this stage the creation of the work of art displays elements of art such as lines, planes, shapes, colors, space, and textures. The process of manifestation begins with the creation of a canvas that will be used in realizing the work, then continued by filling in the white base color in two stages. After the base color is dry, continue by making a block to find the dark and light sides with paint to get effects using brushes, palette knives, and rollers, some are blocking using acrylic medium colors with a full melting technique. After blocking the color with paint, continue by responding to the dark and light sides with a sketch using a pencil and responded using a mixture of two different colors, in order to get a new color. After finishing responding using paint, continue by making a background using acrylic paint which is then responded using dry colors to find pastel texture effects, markers, and splashing paint, stamping with banana stem slices, and hitting using wooden twigs on certain parts. All elements of painting that have become a unified form in the form of a work are examined and re-examined in relation to color, shape, lines and so on to find out what needs to be added or subtracted so that the work created is as desired.

The creative process that goes through the process from exploration to formation, will produce a work that becomes the identity of the creator. This process is carried out through overall control of the shape, line, color and highlighted objects. The next stage is finishing the painting which is done by adding highlights to certain parts. After everything is complete, the evaluation of this painting is carried out based on aesthetic sense and the ability to make ideas its visual goal. Evaluation of the observation of the painting is taken from a certain viewing distance, from close to further distances, because this method will allow it to be seen carefully. If everything is in accordance with the desired visual, the next step is to add the author's identity to the painting. The final stage is to coat the painting with clear paint to protect the painting from dust, fading, and maintain the color pigment. The finished painting will be incomplete if it is not filled with a frame, because the touch of a frame on a painting will give its own added value according to the pattern of the painting. Sometimes there are some paintings that do not have to use a frame, but most of the framed paintings are a complement in their presentation.

3.2 Discussion

1) Identification of Works

The work that the author has created contains several things that can be identified including two aspects, namely the ideoplastic aspect and the physioplastic aspect. Art critic Suwaryono stated that painting has two factors. a. Ideoplastic Factor: ideas, opinions, experiences, emotions, fantasies, and others. This factor is more spiritual in nature which underlies the creation of painting. b.

Physioplasic Factor: which includes things related to technical problems, including the organization of visual elements such as lines, colors, textures, space, shapes with their principles. Thus, this factor is more physical in the sense of the painting itself [4]. This ideoplastic aspect is the main thing for the author in finding a title for the entire painting. In this case the author wants to display a visual perspective of what the author captures regarding the effort to organize emotions into the form of a painting.

The main focus in the work created by the author is focused on efforts to describe facial expressions related to people's emotions explored from bipolar colors, which are then poured into visual form through paintings. The purpose of this visualization is to provide a deeper understanding to the public about bipolar disorder as a serious problem that requires attention and proper handling. That in fact bipolar people have a good side (with positive facial expressions), and a bad side (negative facial expressions) in themselves, which then requires a way to regulate emotions in themselves, so that they can be in a stable condition. In the process of creating the work, the author refers to the results of observations, both directly and indirectly, of various facial expressions, which are then combined with an analytical approach that aims to represent bipolar color expressions more accurately and comprehensively.

2) Discussion of the Work

The results of the painting work with the theme of Facial Expressions from Bipolar Colors: Comfortable, Enthusiastic, Calm, Lack of Confidence, Graceful, Romantic, and Patient in Painting, through the Independent Learning Program/MBKM, Independent Project Study with seven works with the following titles:

a. Where is the comfort?

A work of art full of color and expression, with an abstract style and mixed media. There are three female faces depicted realistically, with different colors and facial expressions. The core of this expression is a comfortable expression interpreted with the color brown, which comes from bipolar colors, namely green mixed with red. Green, which is a secondary color, is mixed with secondary red, producing a tertiary color of brown. Based on color psychology, green represents calm, red means anger, and brown means comfort.

The core object is surrounded by abstract elements such as red, white and black strokes that give a dynamic and expressive impression. The background is a dark color with symbolic elements such as birds and handwriting. Handwritings in Indonesian are scattered throughout the image, giving the impression of a certain social message or narrative. Some sentences appear reflective and have an emotional nuance. These elements make this artwork appear as self-reflection or social criticism, while still maintaining visual beauty through composition and color.



Figure 3.1 Di Manakah Kenyamanan? (Where is the comfort?)

Size: 100 x 100 cm

Material: Acrylic on canvas

Source: Sakania, 2024

b. Keep it up!

An artwork that combines figurative elements with intense abstraction. The background is full of bright colors such as orange, yellow, red, and black interspersed with scribbles, paint splashes, and graffiti. There are several prominent visual elements, such as: facial expressions consisting of expressions of anger, happiness, and also excitement.

Core from this expression is an expression of enthusiasm interpreted with the color orange, which comes from bipolar colors, namely red mixed with yellow. Red, which is a primary color, is mixed with the primary color yellow, producing a secondary color orange. Based on color psychology, red means anger, yellow describes feelings of joy, and orange means enthusiasm. Unique symbols and figures found in the painting include: blue and pink skulls, as well as other figures such as plants and striking abstract characters, these colors and characters are also intended to express a high fighting spirit. Handwriting: White, green, and yellow handwriting is spread throughout the work, conveying a certain message or narrative. Writings such as "Yakin bisa" and "Aku boleh sekarang" seem to carry the meaning of motivation and self-confidence. Visual Energy: Scribbles and splashes of paint give the impression of strong movement and emotion, as if this work was created in a passionate process. This work seems to convey the theme of freedom, self-expression, personal reflection, and social messages.

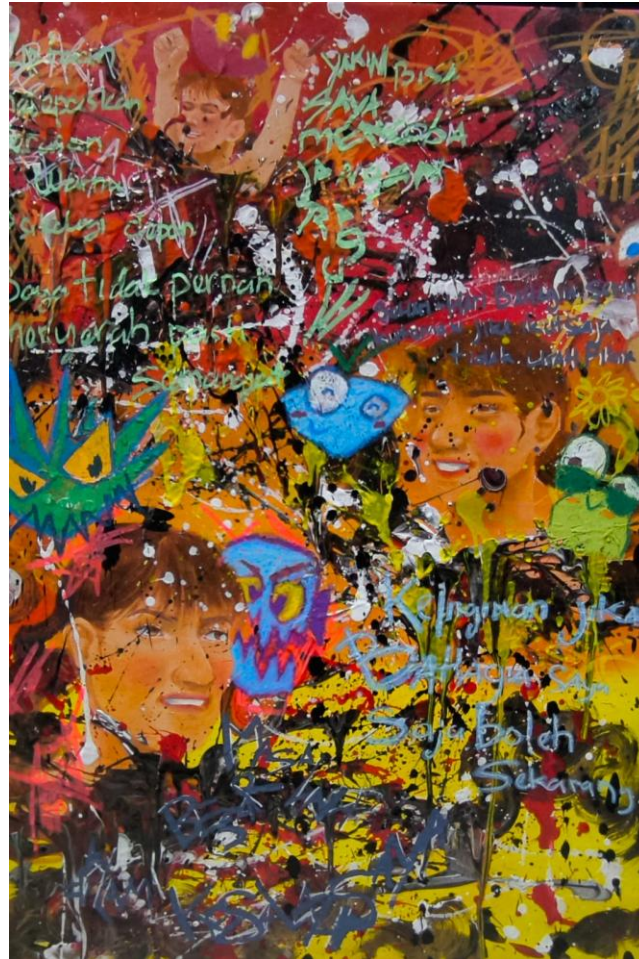


Figure 3.2 Tetap Semangat! (Keep it up!)

Size: 99x71 cm

Material: Acrylic on canvas

Source: Sakania, 2024

c. Calm Down, I'm Here

It is an abstract artwork with expressive and complex elements. The background is dominated by bright green with a mixture of white, yellow, and purple, creating a lively and dynamic atmosphere. There are random black strokes that create a splash pattern, adding to the impression of spontaneity. In some parts, vague human facial elements are visible, as if hidden between layers of color and strokes, giving a mysterious nuance. There are three disguised facial expressions, namely sad, happy, and calm. The essence of this expression is a calm expression interpreted with the color green, which comes from bipolar colors, namely blue mixed with yellow. Blue, which is the primary color, is mixed with the primary color yellow, producing the secondary color green. Based on color psychology, blue means sadness, yellow describes feelings of happiness, and orange means calm.

In addition, there are irregular writings in various colors such as red, blue, and black, which seem to have personal or emotional meanings. The overall impression of this work is an energetic exploration of emotions, feelings, and expressions, with a mix of figurative and abstract elements. Giving a moral message that support from someone will give peace to that person.



Figure 3.3 Tenanglah, Aku Di Sini (Calm Down, I'm here)

Size: 99x60 cm

Material: Acrylic on Canvas

Source: Sakania, 2024

d. I'm not confident

It is a work of art with a combination of figurative and abstract elements, using a dark background filled with splashes of white and black paint. In the middle of the work, a human face is seen as the main focus, displaying an emotional expression. These faces are depicted in detail, but fragmented by strokes of color and texture. The essence of this expression is an expression of hesitation and insecurity interpreted by the color gray, which comes from bipolar colors, namely white mixed with black. White, which is a neutral color, is mixed with the neutral color black, producing the secondary color gray. Based on color psychology, white means purity of heart, black describes feelings of anxiety, and gray means insecurity.

Texts in various colors such as yellow, blue, and red appear to fill the surface of the work, giving the impression of a hidden narrative or personal message. This element adds layers of interpretation, as if telling a complex story behind the visuals. Overall, this work reflects the exploration of identity, layers of emotion, or human experience with a strong aesthetic and

contrast between order and chaos. That within a person there are layers of emotions that can be explained through colors explored through mixing and creating facial expressions.

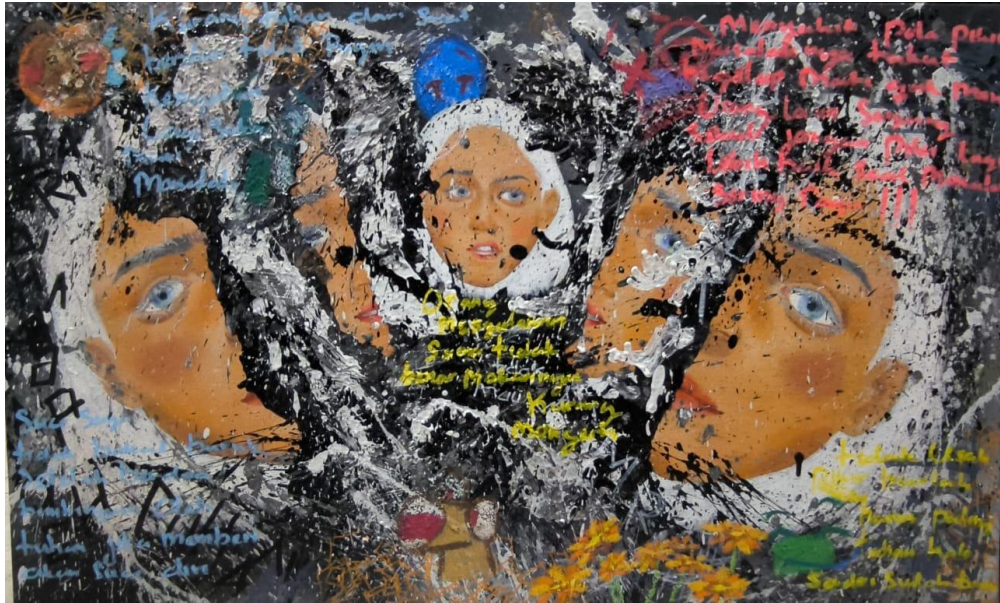


Figure 3.4. “Aku Gak PD” (I’m not confident)

Size: 99x60 cm

Material: Acrylic on Canvas

Source: Sakania, 2024

e. Graceful Not Wine

The artwork is a mix of figurative and abstract styles, using a dominant color palette of purple, red, and black that gives a deep emotional atmosphere. The human facial expression becomes the central element, seen with details that are complemented by abstract neon lines such as orange and purple that add a futuristic or symbolic impression. The core of this facial expression is an expression of elegance interpreted with the color purple, which comes from bipolar colors, namely blue mixed with red. Blue, which is the primary color, is mixed with red, producing the secondary color purple. Based on color psychology, blue means sadness, red describes anger, and purple represents elegance.

Layers of paint strokes and white splashes create a dynamic texture, giving a sense of movement and chaos. Handwriting in yellow, green, and white is scattered across the surface, providing a narrative or message that reinforces the personal and introspective feel of the work. In addition, there are additional elements such as symbols, small illustrations, and hidden facial expressions, adding visual depth. The work seems to depict an emotional struggle or exploration of identity with a mix of free and symbolic elements.



Figure 3.5 Anggun bukan Anggur (Graceful Not Wine)

Size : 99x60cm

Material: Acrylic on Canvas

Source: Sakania, 2024

f. Romance of Love

A bright and colorful artwork, dominated by a pink background. The composition combines figurative and decorative elements, with the human face as the main focus. There are several faces expressed with different emotions, giving dynamics to the work. The core of this expression is a romantic expression interpreted with the color pink, which comes from bipolar colors, namely white mixed with red. White, which is a neutral color, is mixed with the primary color red, producing the secondary color pink. Based on color psychology, white means purity of heart, red symbolizes anger, and pink represents romantic feelings.

Additional details such as daisies, bees and cartoon illustrations such as dogs create a cheerful and imaginative atmosphere. Smears of black paint and other colors are scattered randomly across the surface, adding an element of spontaneity and energy. Writing in various colors such as yellow and green is seen in several parts, which seem to convey a narrative message or personal reflection. This work gives the impression of an exploration of the relationship between humans, nature and imagination in a playful yet complex style.



Figure 3.6 "Romantisme Bercinta" (Romance of Love)

Size: 99x71 cm

Material: Acrylic on Canvas

Source: Sakania, 2024

g. Can You Be Patient?

This artwork has a rich composition with figurative and abstract elements. The dominance of blue, green and orange colors gives the impression of harmony between natural elements and emotions. Three human faces are the main focus, each showing a gentle expression, creating an introspective and soulful atmosphere. The core of this expression is the expression of patience interpreted with the color turquoise, which comes from bipolar colors, namely green mixed with blue. Green, which is a secondary color, is mixed with the primary color blue, producing the tertiary color turquoise. Based on color psychology, green means calmness, blue describes feelings of sadness, and turquoise means patience.

Abstract textures with black and colorful strokes spread across the canvas, creating movement and depth. Decorative elements such as circle patterns, scattered writings on the work seem to convey personal messages or reflective narratives that strengthen the emotional nuance. The work conveys feelings about the relationship between humans, nature, and self-reflection and social messages in an expressive and layered style. The explorative style and details create a strong visual appeal.



Figure 3.7 “Bisakah Engkau Bersabar?” (Can You Be Patient?)

Size: 80x60 cm

Material: Acrylic on Canvas

Source: Sakania, 2024

4. CONCLUSION

Independent project of facial expression from bipolar color as an effort to translate emotions contained in colors according to color psychology. To identify that people can produce different facial expressions or gestures according to the colors produced from the exploration of bipolar colors. Bipolar characters are to be visualized into independent projects in the form of facial expressions with color play from a mixture of primary, secondary, tertiary, and neutral colors.

The process of creating artwork begins with self-reflection, then thinking deeply about the relationship between color and emotion and a person's psychological condition. Understanding the meaning of each color based on the science of color psychology, linking colors to opposing bipolar emotions, translating the emotions of each bipolar color through facial expression sketches, and creating in the form of paintings, with various different techniques in each painting. The use of different techniques is inspired by the techniques used by other artisans, either by looking directly at studio partners, or by researching on social media. The paintings that are made have of course also gone through discussions and guidance with the Supervisor and Studio Partners.

The facial expressions of Comfortable, Enthusiastic, Calm, Lack of Confidence, Graceful, Romantic, and Patient are interpretations of colors including: brown which depicts comfort, orange which interprets enthusiasm, green which represents a feeling of calm, gray which indicates a lack of confidence, purple which implies elegance, pink which radiates romance, and turquoise which gives the effect of patience.

Through this work, the author provides suggestions for other artists to encourage further exploration of facial expressions and the use of bipolar colors in painting by artists, both professional and novice artists. This concept still has many opportunities to be further developed and combined with various painting techniques and styles, of course obtained from environmental observations, researching social media, or learning from senior artists. It is also recommended to hold a special art exhibition that displays paintings

with the concept of facial expressions using bipolar colors, in order to introduce the bipolar concept to the wider community and encourage appreciation of the creativity and courage of artists in experimenting, especially in combining psychology with art.

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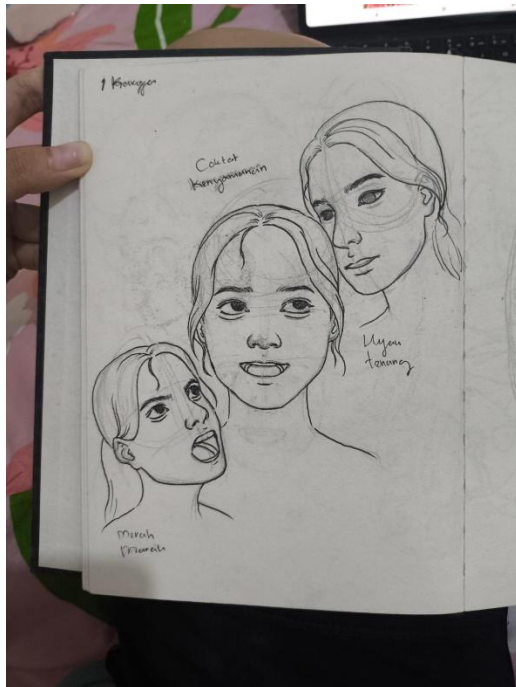
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APPENDICES



Appendix 1. Sketch in Book
Source: Sakania, 2025



Appendix 2. Sketch on Canvas
Source: Sakania, 2025



Appendix 3. Coloring and Blocking
Source: Sakania, 2025



Appendix 4. Details and Finishing
Source: Sakania, 2025