



IDEALOGY

JOURNAL

Editor-in-Chief

Ishak Ramli

Assoc. Prof. Dr Muhammad Abdul Aziz Ab Gani

Managing Editor

Nurul Shima Taharudin

Muhammad Redza Rosman

Haslinda Md Nazri

Mohamad Hafiz Yahaya

Nizar Nazrin

Editor

Professor Dr Shahrman Zainal Abidin

Dr Sheikh Mehedi Hasan

Professor Dr Anis Sujana

Professor Dr Tjeptjep Rohendi Rohidi

Assoc. Prof. Dr Sophiya Umar

Asst. Prof. Dr. Abdul Jalil Nars Hazaea

IDEALOGY JOURNAL

Volume 7, Issue 2, 2022
Published: 1 September 2022

Published by:
©UiTM Press

e-ISSN 2550-214X



**MUHAMAD ABDUL AZIZ AB GANI, ISHAK RAMLI
MOHAMMAD HAFIZ YAHAYA, NURUL SHIMA TAHARUDDIN
HASLINDA MD NAZRI, MUHAMMAD REDZA ROSMAN
NIZAR NAZRIN**

TABLE OF CONTENTS

EDITORIAL	
Ideology Journal Information	III
Editorial and Review Board	IV
Kelangsungan Perbincangan Berkaitan Kesenian dan Reka Bentuk: Mukadimah <i>Continuation of Discussions Related to Arts and Design: Preface</i> Muhamad Abdul Aziz Ab Gani; Ishak Ramli	V-VI
Arts and Design Discourse in Ideology Journal: Foreword Muhamad Abdul Aziz Ab Gani, Ishak Ramli, Mohammad Hafiz Yahaya, Nurul Shima Taharuddin, Haslinda Md Nazri, Muhammad Redza Rosman, Nizar Nazrin	VII
ORIGINAL ARTICLE	
The Psychology of Grey in Painting Backgrounds Aimi Atikah Roslan, Nurul Shima Taharuddin, Nizar Nazrin	1-7
Emotional Design for Children's Food Packaging Wang Haiying, Muhamad Abdul Aziz Ab. Gani	8-24
Virtual Art Gallery Tour: Understanding the Curatorial Approach Nur Muhammad Amin Hashim Amir, Hilal Mazlan, Aznan Omar	25-34
Hingar-Bingar Pasar Pengalaman (2004): Satu Kritikan Dalam Memahami Diri T. Alias Taib <i>Hingar-Bingar Pasar Pengalaman (2004): A Critique in Understanding T. Alias Taib Himself</i> Nur Nafishah Azmi, Ibrahim Jamaluddin	35-49
A Study on Children Customary Clothes in Malay Head Shaving - Cukur Jambul Ceremony for The Malay Royal Tradition Nor Idayu Ibrahim, Muhammad Salehuddin Zakaria, Nasaie Zainuddin, Muhammad Hisyam Zakaria	50-58
Modifikasi Interaksi Fisik dalam Pameran Virtual <i>Modifying Physical Interaction in Virtual Exhibition</i> Rani Aryani Widjono, Shania Geraldine	59-67
Digital Illustration as Visual Communication to Promote Kelantan Cultural Heritage Roziani Mat Nashir@Mohd Nasir, Ghazali Daimin	68-75
Preliminary Study of Supermarket's Mobile Application Needs for Indonesian Shopper Shania Jiehan Geraldine, Dianing Ratri	76-84
Membangunkan Fitur Reka Bentuk dan Susun Atur Poster Kesedaran Dengan Gabungan Emoji <i>Developing the Design Features and Layout with Combination of Emoji on Awareness Poster</i> Noorlida Daud, Ahmad Zamzuri Mohd Ali	85-97
Kronologi Representasi Wanita Dalam Catan Di Malaysia: Dari 1930 Hingga 2020 <i>Chronology of Women Representation in Malaysian Painting: from 1930 to 2020</i> Nurul Syifa @ Siti Aishah Ahmarofi, Elis Syuhaila Mokhtar, Issarezal Ismail, Ida Puteri Mahsan	98-105
REVIEW ARTICLE	
Cosmology in Contemporary Public Sculpture Mahizan Hijaz Mohammad, Aznan Omar, Mohamad Khairi Baharom, Nur Muhammad Amin Hashim Amir, Hilal Mazlan	106-118
Fahaman Salafi Jihad Dan Ancamannya Dalam Masyarakat Malaysia Semasa: Satu Pengenalan <i>Salafi Understanding of Jihad and Its Threat in Current Malaysian Society: An Introduction</i> Rahimin Affandi Abdul Rahim, Muhd Imran Abd Razak, Siti Maimunah Kahal	119-130
Gambus Johor Sustainability: Issues and Challenges Siti Nur Shahirah Hussin, Tazul Izzan Tajuddin	131-138
Promoting The Forgotten Local tales of Terengganu "Tujuh Puteri" in digital Interactive Comic Book for Teenager Wan Nurfathiyah Binti Wan Abdul Hamid, Ahmad Sofiyuddin Mohd Shuib	139-145

ARTWORK APPRECIATION ARTICLE

Tujuan dan Fungsi dalam Konteks Kesusasteraan Rakyat dan Cerita Jenaka Melayu 146-153

Purpose and Function in The Context of Folk Literature and Malay Joke Stories

Hazrul Mazran Rusli, Muhammad Abdullah

IDEALOGY JOURNAL INFORMATION

INTRODUCTION

Idealogy Journal is a biannual journal, published by UiTM Press, Universiti Teknologi MARA, MALAYSIA. IDEALOGY is a combination of the words IDEA and LOGY whereby the word IDEA refers to any activity or action that can lead to change. On the other hand, the word LOGY refers to the understanding towards a certain group or thought, that is often related to the creation of the idea itself. So, IDEALOGY is a platform for those who have ideas to share in journal form. The IDEALOGY Journal is spearheaded by the Faculty of Art & Design, Universiti Teknologi MARA (Perak), however the scope and theme applied were broadened to cover Arts & Social Science. This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

VISION

To elevate the standard of Academic writing, especially for ASEAN countries to be recognized in the eyes of the world

MISSION

To produce academia with world recognized writing quality
To combine with selected ASEAN countries in producing academic articles

PUBLICATION HISTORY

Published various field of arts and social sciences' studies since 2016 onwards

PUBLICATION FREQUENCY

Biannual Frequency: Two (2) issues per year (April and September)

e-ISSN

2550-214X

COPYRIGHT NOTICE

UiTM Press (The Publisher) has agreed to publish the undersigned author's paper in Idealogy Journal. the agreement is contingent upon the fulfilment of a number of requirements listed below.

1. The undersigned author warrants that the paper entitled below is original, that it is not in any way libellous or unlawful in malaysia, that it does not infringe any copyright or other proprietary right. The undersigned hereby represents and warrants that he/she is the author of the paper, except for material that is clearly identified as to its original source, with permission notices from the copyright owners where required. The undersigned represents that he/she has the power and authority to sign and execute this agreement.
2. The undersigned author warrants that the paper entitled below has not been published elsewhere, and also it will not be submitted anywhere else for publication prior to acceptance/rejection by this journal.
3. By submitting the paper entitled below, the undersigned author agrees to transfer the rights to publish and distribute the paper in an international e-journal (entitled above) to publisher.
4. The undersigned author agrees to make a reasonable effort to conform to publisher's submission guidelines and to liaise with the editor to ensure that the requirements of these guidelines are met to a reasonable degree.
5. The corresponding author signs for and accepts responsibility for releasing this material on behalf of any and all coauthors. This agreement is to be signed by at least one of the authors who has obtained the assent of the co-author(s) where applicable. After submission of this agreement signed by the corresponding author, changes of authorship or in the order of the authors listed will not be accepted.

COMMITTEE ON PUBLICATION ETHICS

This is an Open Access article distributed under the terms of the Creative Commons Attribution – Non Commercial – No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. This journal also followed to the principles of The Committee On Publication Ethics (COPE) www.publicationethics.org

REPRINTS AND PERMISSIONS

All research articles published in Idealogy Journal are made available and publicly accessible via the internet without any restrictions or payment to be made by the user. Pdf versions of all research articles are available freely for download by any reader who intent to download it.

DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

EDITORIAL AND REVIEWER TEAM

JOURNAL ADVISOR

Professor Sr Dr Md Yusof Hamid *ALP FAKP*
(Rector, Universiti Teknologi MARA, Perak Branch, Malaysia)

CHIEF EDITOR

Ishak Ramli
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Associate Professor Dr Muhamad Abdul Aziz Ab Gani
(Universiti Teknologi MARA, Perak Branch, Malaysia)

MANAGING EDITOR

Article Refereeing Process & Authenticity Nurul Shima Taharudin (Universiti Teknologi MARA, Perak Branch, Malaysia)	Digital Object Identifier (DOI), OJS & Archiving Nizar Nazrin (Universiti Teknologi MARA, Perak Branch, Malaysia)
Format & Copyediting Muhammad Redza Rosman (Universiti Teknologi MARA, Perak Branch, Malaysia)	Visibility & Promotion Mohamad Hafiz Yahaya (Universiti Teknologi MARA, Perak Branch, Malaysia)

Record for Acquisition, Refereeing Process, & Notification

Haslinda Md Nazri
(Universiti Teknologi MARA, Perak Branch, Malaysia)

EDITOR

Malaysia Professor Dr Shahrizan Zainal Abidin (Universiti Teknologi MARA, Malaysia)	Indonesia Professor Dr Tjeptjep Rohendi Rohidi (Universitas Dian Nuswantoro, Semarang, Indonesia)
Bangladesh Dr Sheikh Mehedi Hasan (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)	Pakistan Associate Professor Dr Sophiya Umar (Bahauddin Zakariya University, Multan, Pakistan)
Indonesia Professor Dr Anis Sujana (Institut Seni Budaya, Indonesia)	Saudi Arabia Assistant Prof. Dr. Abdul Jalil Nars Hazaea (Effat University, Saudi Arabia)

PANEL OF REVIEWERS

MALAYSIA

Associate Professor Dr Nur Hisham Ibrahim (Universiti Teknologi MARA, Malaysia)	Dr Shahrel Nizar Baharom (Universiti Teknologi MARA, Malaysia)	Dr Verly Veto Vermol (Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Rusmadiyah Anwar (Universiti Teknologi MARA, Malaysia)	Dr Azian Tahir (Universiti Teknologi MARA, Malaysia)	Dr Zahirah Haron (Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Azhar Jamil (Universiti Teknologi MARA, Malaysia)	Dr Aznan Omar (Universiti Teknologi MARA, Malaysia)	Dr Saiful Akram Che Cob (Universiti Teknologi MARA, Malaysia)
Dr Mohd Khairi Baharom (Universiti Teknologi MARA, Malaysia)	Dr Hamidi Abdul Hadi (Universiti Teknologi MARA, Malaysia)	Ishak Ramli (Universiti Teknologi MARA, Malaysia)
Dr Nagib Padil (Universiti Teknologi MARA, Malaysia)	Dr Syed Alwi Syed Abu Bakar (Universiti Teknologi MARA, Malaysia)	Nurul Shima Taharuddin (Universiti Teknologi MARA, Malaysia)
Dr Hanafi Hj Mohd Tahir (Universiti Teknologi MARA, Malaysia)	Dr Zainuddin Md Nor (Universiti Teknologi MARA, Malaysia)	

INDONESIA

Professor Dr Anis Sujana (Institut Seni Budaya Indonesia)	Dr Supriatna (Institut Seni Budaya Indonesia)	Toufiq Panji Wisesa, S.Ds., M.Sn (Institut Seni Budaya Indonesia)
Dr Andang Iskandar (Institut Seni Budaya Indonesia)	Dr Pandu Purwandaru (Universitas 11 Maret, Indonesia)	Drs Syaiful Halim., M.I.Kom (Institut Seni Budaya Indonesia)
Dr Husein Hendriyana (Institut Seni Budaya Indonesia)	Dr M. Zaini Alif (Institut Seni Budaya Indonesia)	Ratno Suprpto., M.Ds (Universitas Pembangunan Jaya Indonesia)
	Drs Deden Maulana, M.Ds (Institut Seni Budaya Indonesia)	

SAUDI ARABIA

Asst. Professor Dr. Abdul Jalil Nars Hazaea (Effat University, Saudi Arabia)	Asst. Professor Dr. Mueen Uddin (Effat University, Saudi Arabia)	Asst. Professor Dr. Shajid Khalifa (Effat University, Saudi Arabia)
---	---	--

BANGLADESH

Mr Al-Monjur Elahi (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)	Dr Sidhartha Dey (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)	Dr Sheikh Mehedi (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
--	--	--

PAKISTAN

Associate Professor Dr Sophiya Umar (Bahauddin Zakariya University, Multan, Pakistan)	Masood Akhtar (Bahauddin Zakariya University, Multan, Pakistan)	Shah Zaib Raza (Bahauddin Zakariya University, Multan, Pakistan)
--	--	---

PHILIPPINES

Jeconiah Louis Dreisbach
(De La Salle University, Philippines)

The Psychology of Grey in Painting Backgrounds

Aimi Atikah Roslan¹, *Nurul Shima Taharuddin², Nizar Nazrin³
^{1,2,3} Universiti Teknologi MARA
Perak Branch, Seri Iskandar Campus, Seri Iskandar, 32610 Perak, MALAYSIA
Institutional e-mail: nurul026@uitm.edu.my²
*Corresponding author

Received: 3 August 2022, Accepted: 15 August 2022, Published: 1 September 2022

ABSTRACT

This writing is about a study of the psychology of the colour grey used on the painting backgrounds. The study concerns how the colour grey affects the behaviour of artists and has an impact on the production of works of art. A descriptive research using qualitative research method through surveys and observations as instrument was carried out. The artist uses the colour grey as his guide in producing works to give a sense of emotional strength, feelings of melancholy, passion and so on. Each colour has a different psychological and emotional effect.

Keywords: *Psychology, Colour Grey, Painting*



eISSN: 2550-214X © 2022. The Authors. Published for *Ideology Journal* by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution - NonCommercial - NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1. INTRODUCTION

The sense of colour is triggered in brain by light waves that promote the perception of various hues throughout the colour spectrum. In general, the majority of people acknowledge that colour impacts emotions. Colour psychology is fundamentally based on human emotions and physiology. Individuals might be drawn to specific colours for a variety of reasons, and there are also colour stereotypes.

Colour psychology is the study of colour as a determinant of behaviour and describes how colour affects us. Artists use colour psychology to drive their colour choices and whether they want to evoke strong emotions, melancholy, passion and so on. Cool colours, warm colours and neutral colours each have different psychological effects. The different hues in each colour can give meaning and evoke certain emotions.

1.1 Objective

This research examines the impact of grey colour plays in representing the artist's emotions throughout the creation of art, as well as how can grey becomes the artist's preferred hue. This research aims to investigate the psychological implications of using grey in the creation of art.

1.2 Problem Statement

This research is based on the psychology of colour and focuses on the usage of the colour grey in art. Consequently, the issue arises: How can grey colour represent the emotions of artist? What psychological implications of using grey gives in creation of art? This is because it is often believed that grey is not the preferred hue and cannot positively stimulate human emotions.

2. LITERATURE REVIEW

According to an extract from the book "The Truth Is Always Grey: A History of Modernist Painting," the renowned artist Van Gogh favoured the colour grey. He views grey as a colour. It is a stimulating hue with the power to inspire warmth, enjoyment, and originality. Nor was Van Gogh the first historical figure to appreciate the artistic value of grey. Charles Baudelaire praised Delacroix's grey painting in the Salon of 1845, stating, "The picture is grey...grey as nature, grey as the summer air when the sunset sunlight falls trembling on every object." The grey tones of Delacroix's palette, according to Baudelaire, allow for the delicacy and ethereal quality of the air in his exhibited paintings. According to Baudelaire, Delacroix is one of the greatest painters, on par with Leonardo and Michelangelo, and his works are at the forefront between Renaissance and contemporary art. After the Salon of 1845, several works continued to inspire Van Gogh's grey elation and Baudelaire's joy in Delacroix's grey palette: "The fundamental grey which differentiates the masters, expresses them and is the soul of all colour" (Odilon Redon, French symbolist painter, 1840-1916).

2.1 Colour in a Work of Art

There are three categories of colours in art: cold colours, warm colours, and neutral colours. Cool hues (green, blue, and purple) are often associated with a sense of serenity and harmony, yet they may also trigger sad thoughts and despair. Because it is connected with natural elements such as water and the sky, blue is often seen as a tranquil hue. However, it may also evoke a sense of sorrow or seclusion, as in the works of Pablo Picasso created between 1901 and 1904, which reveal the artist's inner melancholy via the use of blue and blue-green monochromatic hues.

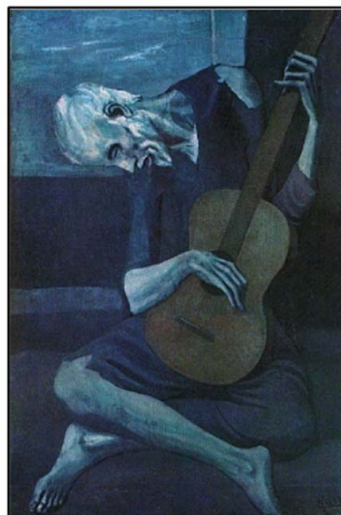


Figure 1. The Old Guitar, Pablo Picasso (1903)

Warm colours are recognised for their ability to enhance excitement and happiness. These vibrant hues include yellow, red, and orange. Most of the logos of well-known corporations, notably fast-food chains like KFC, McDonald's, and Pizza Hut, use this fiery hue to stimulate hunger and promote energy and aggression. Takishi Murakami is one of the painters who uses warm colours to create a pleasant and joyful mood.

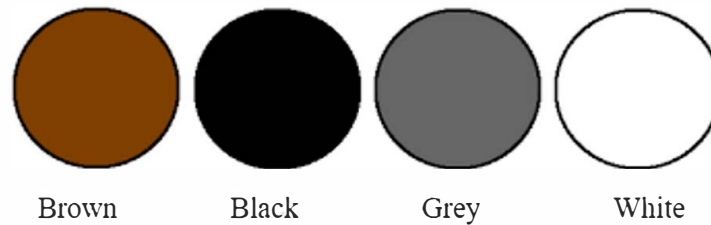


Figure 2. Warm Colours (2022)

A neutral colour is most precisely described as one that seems to have no colour that is not generally seen on the colour wheel and serves as a support for the main and secondary colours. Black, white, brown, and grey are the most popular neutral hues. According to Ocvirk (2006), not all pigments have visible colour. Some, such as black, white, and grey, do not resemble any of the spectrum's hues. This hue is sometimes referred to as neutral. This neutral really represents the total of the many colour wavelengths in light beams.

Since neutral hues look colourless, they are aesthetically pleasing. This hue has grown popular as a backdrop in home design and also enhances other colours when arranging furniture. This makes it more comfortable for the eyes to see. Grey is considered a neutral hue in interior design since it compliments and accentuates other colours in the space.

When matched with a brighter hue, a neutral hue will make the shade seem livelier. The human eye is naturally drawn to these hues. If a piece of artwork has an excessive number of vivid hues, our eyes will likely get confused, resulting in an unpleasant aesthetic. Neutral hues may improve visual variation and harmony while drawing attention to the work's primary point. This is backed by a 2010 comment by James Gurney: "Grey is often associated with drabness or monotony, yet it is truly the artist's closest buddy." Many paintings fail because there are too many vivid hues in comparison to grey."

When paired with colours and tones, neutrals may have a great deal of visual impact since they serve to produce a realistic image. For instance, the use of neutrals may alter the depth of an artwork. All neutral hues are easily discernible and stand for tranquilly and comfort. This hue also evokes feelings of tranquilly, death, melancholy, misery, nature, darkness, and mystery.

2.2 Colour Psychology

Angela Wright created a unified theory of colour psychology and colour harmony in the 1970s to investigate how colour impacts our emotions, ideas, and behaviour. This is the foundation of colour psychology applications. By combining the science of colour harmony with the study of human psychology, it is possible to influence behaviour. Karen Hailer discovered in an extract from her book *"The Little Book of Colour: How to Use the Psychology of Colour to Transform Your Life"* that there are three primary ways in which we react to colour: "Personal colour associations," "Cultural meaning and symbolism," and "Psychological Meaning." According to Karen's interpretation of "psychological meaning," when we see colour, we comprehend the information communicated, the majority of which is influenced by the subconscious. Colour communicates with us in a language we understand intuitively, the language of emotions, and it consciously influences our conduct.

3. RESEARCH METHODOLOGY

This research employs a descriptive methodology. This strategy is used to describe the phenomena or particular qualities of a person, scenario, or group in depth. The primary objective is to comprehend

a given issue and describe the present occurrence or circumstance. This study likewise employs a qualitative methodology; therefore, the relevant data consists of interview transcripts, field data recordings, images, personal papers, and other notes. Typically, qualitative research employs interview techniques, observation, prior writing, and observation as its methodology. This is utilised to comprehend the underlying reasoning, viewpoints, and motives.

4. FINDING

4.1 The Psychology of Grey Colour in Painting

The colour grey is created by combining primary and secondary colours or opposing colours on the colour wheel, resulting in a tertiary colour (third colour) or natural colour. He believes that grey is a colour, according to Frances Guerin (2018). Grey has varied temperatures, tones, rhythms, and meanings, as do all colours. He stated that grey is adaptable, pliable, and may be reshaped into surprising new materials and connotations. It reflects and absorbs light and expands the spectrum between black and white, between the colour extremes of all other hues.

As a result of its black-to-white tonal range, this grey's symbolic significance is variable. Grey that is darker seems mysterious, dramatic, strong, and unified. The colour light grey seems relaxing and soothing. Metallic grey like silver appears sleek, stylish and sophisticated. The colour grey is often linked with ageless, branded, classic, corporate, and balanced qualities. They symbolise duty, justice, loyalty, wisdom, pragmatism, sadness, and loss.

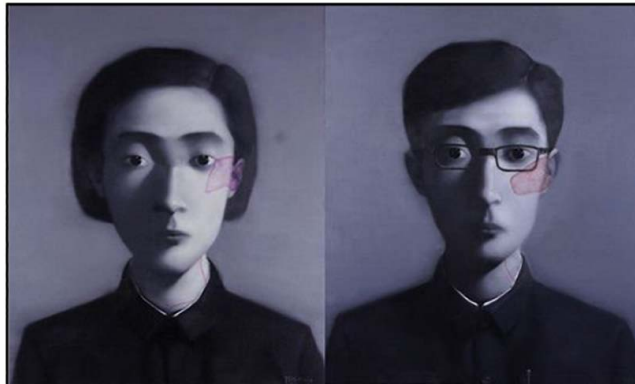


Figure 3. Comrade, Oil on canvas 130 x 220 cm (diptych), Xiaogang (2005)

In the "Bloodline" series of paintings by Zhang Xiaogang, the notion of 'family', which is entrenched in Chinese culture, has been transformed into a more personal 'collective' version. This "Bloodline" series was primarily influenced by the discovery of an intriguing vintage photograph of Zhang's mother when she was young. Personal medium-sized family photographs were shot between 1950 and 1960 according to a formula that satisfied the official sense of public aesthetics, till he showed an idealised society model. Zhang Xiaogang reinterpreted ancient family photographs from the cultural revolution in his series of huge family paintings, which debuted in 1993.

Zhang noted, in reference to his "Bloodline" series of paintings, that old photographs have a specific visual language and added, "I am attempting to create the appearance of 'false images' in order to repaint the past and life that has been 'painted'. On the surface, the features in this photograph seem as placid as still water, yet there is intense inner turmoil behind. In this condition of strife, the future is murky and uncertain from one generation to the next. Regarding the effect of Chinese political upheaval on his paintings, Zhang said that the cultural revolution was more of a psychological condition than a historical

event. It has a tight relationship to his upbringing. Zhang believes that there are several similarities between the psychology of the Chinese now and the psychology of the Chinese at that period.

Based on an extract from the book "The Revolution Continues: New Art from China," numerous unexpected red lines crawl across the picture, uniting the nameless and emotionless figures wholly defined by the force of collectivization. A pair of photos from 2005's "Comrade" series give a "common identity" rather than revealing any particularity. There are patches of colour on the face, similar to the effects of stage lighting or birthmarks. It offers the impression of a recall from the past since antique photographs are often colourless or grey. The structure of Zhang's portraits is to present images of individuals who already have a certain degree of formality. He just imitates images, but enhances their formality.

The Notion of Collective Identity was developed for a touring exhibition of contemporary Chinese art at the Chinese Art Centre, Manchester, and the University of Hong Kong Museum and Art Gallery, Hong Kong, curated by the author in 2007



Figure 4. Francis Bacon, Study of Self-Portrait, Oil paint on canvas (1976)

In the 1976 series of self-portraits by Francis Bacon, a solitary human figure in a room with one leg crossed represents himself at that time. In the preceding years, a number of Bacon's close friends had passed away, leaving him with a feeling of loss. The loss of a loved one is evident in his art, the grey backdrop of which conveys the gloomy and sour mood he had at the time.

Bacon lost several acquaintances, including his boyfriend George Dyer, throughout the 1970s. Bacon said in an interview with Sylvester in the early 1980s, "Friends have perished around me like flies, and I have no one but myself to paint." Because I have nothing better to do, I have created self-portraits even though I detest my own appearance. 1976's Study of Self-Portrait features Bacon naked save for a white collar. His upper torso is wrinkly, and his left leg is elongated and deformed, with internal organs projecting forward. This is the artist's sole self-portrait sans clothing. In contrast to the majority of Bacon's early works, the self-portrait of Francis Bacon has a consistent backdrop and is spatially basic. The backdrop of the piece, which depicts a gloomy chamber, alludes to the idea of his emotions' stillness.



Figure 5. Sometimes by Closing Your Eyes You Will See More Clearly after Andrew
Wyeth, Acrylic and Oil on Canvas, 244 x 198.5 cm (2019)

Grey is also often seen as a "colourless" hue since it is not the favoured hue for evoking emotions, particularly joyous ones. The majority of Hazri's paintings have a combination of hues, notably in the backdrop. Hazri uses grey to portray memories of the past, bygone personalities, and melancholy. The two homes on the hill in the backdrop of his translation of Andrew Wyeth's art recalled recollections from his childhood. Because the backdrop directs the feelings of the people in his artwork, the grey in the background has the greatest influence. For him, memories of the past are as hazy as fog, dust, and puffs of smoke, as if we were searching for a weak light.

This hue is often associated with colours such as smoke, dust, dust, cement, concrete, overcast skies, roads, and buildings, among others. This colour is quite prevalent in our everyday lives, despite being regarded a filthy or unsightly hue. Because it may generate a calming and contemplative environment, grey can offer a composition a feeling of openness and scale. As shown in Hazri's picture, grey is not a single hue but rather contains numerous minor variations that may be detected with close attention. Grey is not a 'colour' category for Hazri, but every smudge of it calms his spirit in comparison to fiery hues such as red, yellow, and orange.

5. CONCLUSION AND RECOMMENDATION

From a psychological perspective, grey is an inactive colour. It is an unrestricted, natural, impartial, and indeterminate hue. Individuals who like the colour grey are those who want to shield themselves from the outside world. This demonstrates that these people want a balanced and secure lifestyle. In controlling their emotions to prevent experiencing emotional anguish, these individuals do not want to harm their feelings. This is shown by comparing three works by artists from the West (Francis Bacon), the East (Zhang Xiaogang), and Southeast Asia (Hazri) that have a major commonality, namely the colour grey. The concept and narrative focus upon personal concerns and old recollections, which influence the grey hue of the piece. These three painters stress backdrop simplicity, such as monochromatic hues. Because this colour is neither black nor white, it is simple to blend with all other hues. It also induces a sensation of chill, relaxing the spirit from the chaos of the outside world, yet it is neither refreshing nor revitalising.

When the artist starts to paint on the canvas, this grey hue has already begun the creation of an artwork. It is the emotional consequence of semi-conscious activities' self-psychology. Colour is a

manifestation of the artist's essence or particular feeling. Consequently, visible colour is a physical conduit to psychological and emotional importance for both the artist and the art appreciator. According to Goethe's colour theory, "grey unifies all other hues"; yet, until "the artist surrenders himself to his impulses," grey is colourless and devoid of passion. Therefore, grey is colourless, or non-existent to the human sight. Grey is never present. Grey may also give the human body a mundane and ordinary appearance. Grey also seems plain, tiring, monotonous, and depressing. However, it also seems lovely and official, but not endearing. This hue is also connected with maturity and greying hair as individuals age.

ACKNOWLEDGEMENT

No acknowledgement to anyone is necessary.

FUNDING

This research is not funded by any organization it is individual expenses.

AUTHOR CONTRIBUTIONS

Aimi Atikah Roslan as the main author played a role in collecting data, planning research tree and delegate task for research member, while Nurul Shima Taharuddin as the corresponding author produced an analysis based on data and literature, and Nizar Nazrin conducted literature review and methodology.

CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

REFERENCES

- Bacon, F. (2016). *Study for self-portrait: Francis Bacon*. Study for Self-Portrait | Francis Bacon. Retrieved March 10, 2022, from <https://francis-bacon.com/artworks/paintings/study-self-portrait-3>
- Bacon, F., & Archimbaud, M. (2010). *Francis Bacon: In conversation with Michel Archimbaud*. Phaidon Press.
- Bacon, F., & Harrison, M. (2016). *Francis Bacon: Catalogue raisonné*. The Estate of Francis Bacon.
- Erin, S. (2020, January 7). *Neutral colors*. Medium. Retrieved August 4, 2022, from <https://medium.com/a-history-of-color/neutral-colors-e394cfce452>
- Guerin, F. (2018). *The truth is always Grey: A history of modernist painting*. University of Minnesota Press.
- Gurney, J. (2010). *Color and light: A guide for the realist painter*. Andrews McMeel Publishing.
- Haller, K. (2019). *The little book of colour: How to use the psychology of colour to Transform your life*. Penguin Life, an imprint of penguin Books.
- Jiang, J. (2008). *The revolution continues new art from China*. Jonathan Cape; Saatchi Gallery.
- Ocvirk, O. G. (2006). *Art fundamentals: Theory and practice*. McGraw-Hill.
- Stangline, M. (n.d.). *What do the colors mean in art therapy & color psychology?* What do the Colors Mean in Art Therapy & Color Psychology? Retrieved March 10, 2022, from <https://www.creativecounseling101.com/what-colors-mean-art-therapy-color-psychology.html>

Surat kami : 700-KPK (PRP.UP.1/20/1)

Tarikh : 20 Januari 2023

Prof. Madya Dr. Nur Hisham Ibrahim
Rektor
Universiti Teknologi MARA
Cawangan Perak



Tuan,

**PERMOHONAN KELULUSAN MEMUAT NAIK PENERBITAN UiTM CAWANGAN PERAK
MELALUI REPOSITORI INSTITUSI UiTM (IR)**

Perkara di atas adalah dirujuk.

2. Adalah dimaklumkan bahawa pihak kami ingin memohon kelulusan tuan untuk mengimbas (*digitize*) dan memuat naik semua jenis penerbitan di bawah UiTM Cawangan Perak melalui Repositori Institusi UiTM, PTAR.

3. Tujuan permohonan ini adalah bagi membolehkan akses yang lebih meluas oleh pengguna perpustakaan terhadap semua maklumat yang terkandung di dalam penerbitan melalui laman Web PTAR UiTM Cawangan Perak.

Kelulusan daripada pihak tuan dalam perkara ini amat dihargai.

Sekian, terima kasih.

“BERKHIDMAT UNTUK NEGARA”

Saya yang menjalankan amanah,

Setuju.

27.1.2023

SITI BASRIYAH SHAIK BAHARUDIN
Timbalan Ketua Pustakawan

PROF. MADYA DR. NUR HISHAM IBRAHIM
REKTOR
UNIVERSITI TEKNOLOGI MARA
CAWANGAN PERAK
KAMPUS SERI ISKANDAR

nar