

Comparative Study

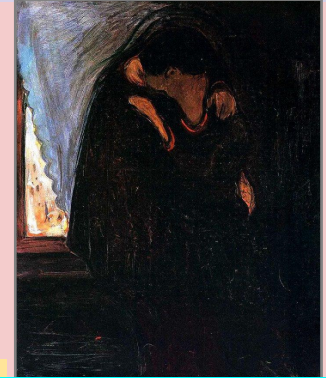


Magritte, Rene. *The Son of Man*. 1946.
Web. 24 Nov. 2019.



Magritte, Rene. *The Lover II*. 1928. Web. 24 Nov. 2019.

By: Jacinta Tial

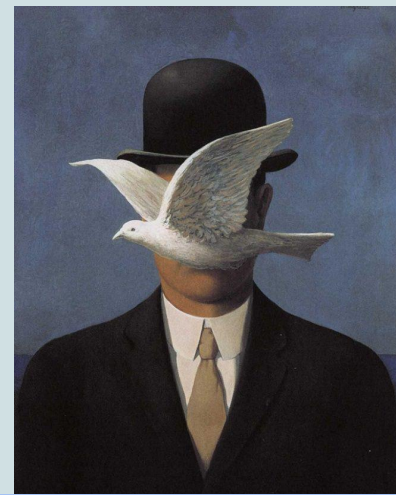


Munch, Edvard. *The Kiss*. 1897. Web. 24
Nov. 2019.

In this case study, I will analyze two works of a Belgian surrealist artist, Rene Magritte, and one work from Norwegian painter, Edvard Munch. This comparative study will focus on the analysis of the cultural contexts, the comparison in formal qualities, interpretation of function and purpose, artistic styles and the conceptual theme in their works. My artworks are influenced by both artists to a certain extent, as some of my works hold similar uses of artistic style and have a similar conceptual meaning of mysterious. Even though both artists Rene Magritte, Edvard Munch, and myself are completely different such as our background, race, and gender, we have the same conceptual meaning. This will be discussed and analyzed in this comparative study.

Evaluation of Cultural Significance of Rene Magritte

Surrealism is an art and a cultural movement that began in the 1920s in Europe well after the end of World War I (1918-1919). It was founded by a French poet, Andre Breton, who was considered the leader of the Surrealist movement when he wrote The Surrealist Manifesto in 1924. The origin of this movement was heavily influenced by the theories of Sigmund Freud, who believed that many important thoughts and feelings are deeply hidden in the unconscious mind. Surrealists believed to find the truth in the world was through the subconscious mind and dreams, rather than through logical thought. They attempted to overcome the suffocating rules of modern society by destroying its backbone of rational thought. There are two main branches of surrealism: improvised art and hallucinatory scenes. Improvised artists create their works without conscious control. Some of these well-known artists are Joan Miro, and Max Ernst. On the other hand, the artists of hallucinatory scenes create imagery that is odd, strange, complicated, and even unsettling. Some well-known artists of these realistic techniques with dream-like scenes are Salvador Dali, Rene Magritte, and Giorgio de Chirico.



Man in a Bowler Hat (1964) -
Rene Magritte



The Son of Man (1946)- Rene
Magritte

Rene Magritte, a Belgian painter born in 1898, is one of the most well-known surrealist artists during World War II. He was known for his hallucinatory scenes, and disturbing juxtapositions. For instance, he used very familiar everyday objects and people in disturbing such as placing an object in unusual places to startle the viewer. Besides, placing objects in unexpected places create a mystery and make the viewer have a second look and thought of his artworks to find the meaning or the representation of the works. Many of Magritte's paintings featured similar imagery and themes of mystery to challenge the assumptions of human perception. Magritte painting changed from a dark color to more vibrant colors that seemingly embraced the light through the fighting and the destruction of society and nations around Belgium.

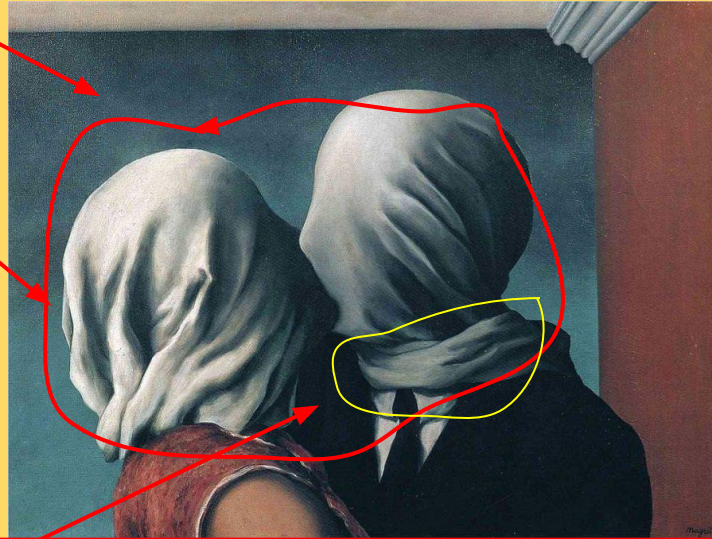


The Lovers II (1928) - Rene Magritte

Interpretation of Function and Purpose:

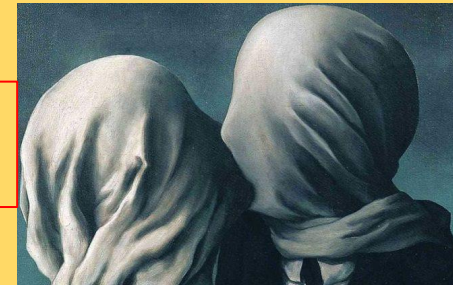
Annotation of 'The Lovers II' (1928) by Rene Magritte

The man is in a dominant position with his shoulders angled while the woman seems to lean towards the man. The **color** blue is associated with "clam" while red is associated with "anger" and "love". These **hues** and the position of the two lovers highlights how passionate they are. The two lovers are kissing each other through veils that completely cover their faces and necks. Unlike any other romantic scene, Rene Magritte presented lovers cover their heads with a cloth, unable to communicate freely and forever apart creating a mysterious scene. Even though they are very close, like lovers should be, but even with that closeness, they kept something hidden from each other preventing them from knowing who the other fully is. The veil seems to be too tight around their necks suffocating them which shows that their relationship unhealthy and toxic. The placement of the veils is a realistic rendering of hallucinatory scenes, disturbing juxtapositions, and visual puns which are the features of the surrealism art movement.



Magritte, Rene. *The Lover II*. 1928. Web. 24 Nov. 2019.

The purpose of this piece is to question the viewer's mind because of the fabric that is shown covering the two people which evoked and mystery. Some assumed Magritte was influenced by his mother's death. He witnesses his mother's body be taken out from the river with her nightgown wrapped around her face when she committed suicide. However, Magritte states that his painting has no specific meaning since a mystery demonstrates the unknown. In addition, this painting is just simply lovers kissing in a room.



Formal Qualities

The Lovers II (1928) by Rene Magritte



Color: Cold and warm colors seem to take the turn from left to right: the cold color of the blue wall, the warm tone of the woman's arm and clothes, the cold color of the man's suit, and the warm tone of the red wall.

Balance: This painting is more or less symmetrical with a vertical line in the center because both sides are relatively the same. However, the right side of the painting is slightly heavier than the left side where the woman is present. In addition, portraying the man to be taller shows that this man has more power in their relationship.

Texture: The repetition of lines that form wrinkles on the white clothes that cover the lovers creates texture.



Shape: The background is geometric because of the straight and well-defined edges of the wall, while the lovers are in organic forms.



Value: A range of light and dark colors are present on the fabric that covers the lovers. It looks like the light hits the lovers from the left and the clothes become darker towards the right.

Movement: When one first look at this painting, the eye starts from the left side where the female is covered with white clothes with wrinkles. Then, the eye follows the outline of the faces to the right.



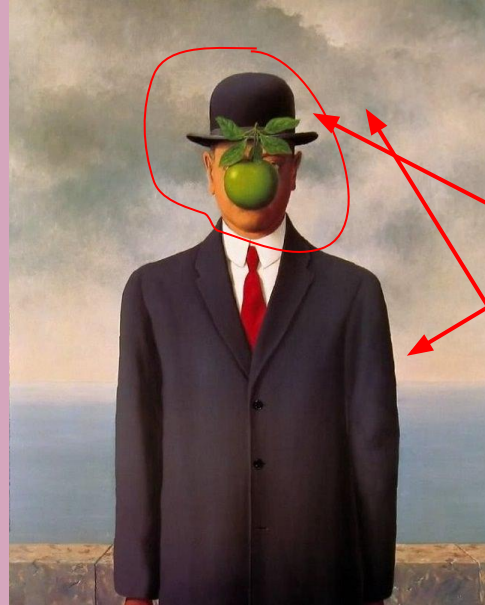
Emphasis: The white clothes that cover the lovers' heads are what the audience gaze at first when looking at this painting.

Repetition: In this piece, there is a repetition of colors from left to right, the cold color of the blue wall, the warm color of the woman's arm and clothes, the cold color of the man's suit, and the warm color of the red wall.

Interpretation of Function and Purpose:

Annotation of '*The Son of Man*' (1946) by Rene Magritte

The purpose of this piece is to show the human desire to see what is hidden behind the visible. This is a painting of a self-portrait. In this painting, the man's eyes can be seen peeking even though his face is covered by a green apple. This creates an interest in which is hidden under the apple, and why the apple is placed on the face. The audience is both curious and frustrated about the face. Magritte states that "we always want to see what is hidden by what we see". This shows the conflict that can arise between things that can be seen and things that can be seen but hidden under another object. This painting could be a way of Rene Magritte showing the feeling of human curiosity, where one looks for things that exist behind the visible. The feeling of frustration desire is capture by showing just a bit of the man's face and covered the rest with an apple.



Magritte, Rene. *The Son of Man*. 1946.
Web. 24 Nov. 2019.

The Son of Man could be view as a shock function and is one of Rene Magritte's self-portraits. The artist paints himself with a bowler hat and an oversized apple appearing in front of his face disguising his actual identity. During the second half of the 19th century, bowlers were designed for the British middle class. The blower functioned as a way for this artist to present himself as an anonymous type in public and to present his social status. The bowler hats become Magritte's iconographic signature because most of his works present a man in a bowler hat with a black suit.

Behind him seems like a body of water and above the water, there is an overcast sky that gives the painting something of a gloomy tone. This stark white background with dark gray clouds **emphasizes** the thematizing violence and fascism that infiltrated his country by World War II.

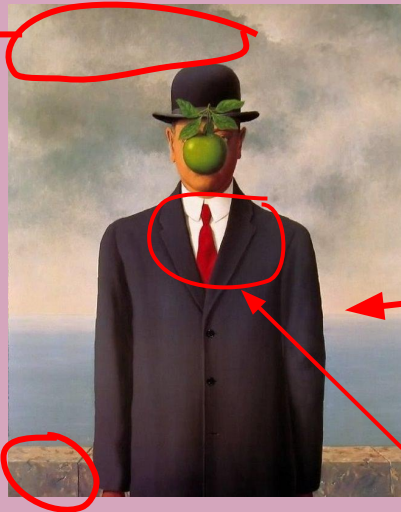
Formal Qualities

The Son of Man (1942) by Rene Magritte

Movement: There seems to be a wind coming from the right side of the painting since the darker clouds present towards the left.

Form: The edges and the value of the wall that is behind the man create a three-dimensional shape.

Contrast: There is a contrast of color between warm and cold colors, the man's tie and shirt are a lighter color than his suit.



Texture: The lightness and the dark color of white, gray, and black that are applied to the cloudy sky, and the apple on top of the man's face implied texture.

Shape: The green apple, the clouds and the figure of a man are organic forms, while the background is geometric because of the straight and well-defined edges of a wall.

Value: There seems to be a light coming from the horizon because of the bright color of the light blue water, while the darkness takes over the sky with smoky clouds.

Color: The bright red and green colors of an apple and the tie are very noticeable in this piece. All of the brighter colors are towards the center of the painting.

Unity: The green apple, that was not supposed to be there, appeared on the man's face. Each part fits with each other.

Space: The man is standing in front of a wall, and a lake. There are a lot of negative spaces behind the man.

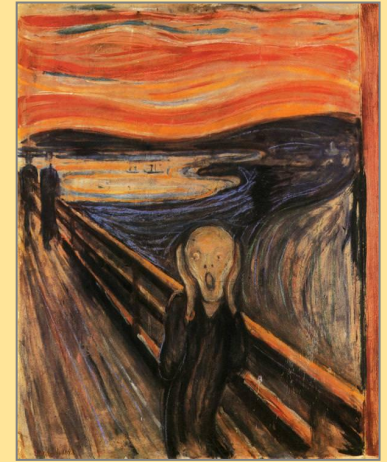


Emphasis: A man's face cover with a green apple is what the viewer gaze at first when looking at this piece.

Balance: The arrangement of the man is in the center. This creates a symmetrical balance because there is a balance when a vertical line is drawn in the center.

Evaluation of Cultural Significance of Edvard Munch

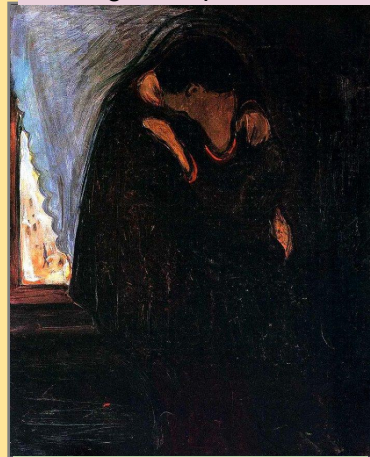
The movement of a second wave of Expressionism developed in 1905 by a group of German artists as a reaction to the dehumanizing effect of large cities and industrialization. It is a style of painting in which an artist attempt to express emotional experience rather than the external world or reality. The goal of expressionists was to create art that emphasizes the extreme expressive properties of art forms in order to explore subjective emotions and psychological truth. Each artist had his or her own way of expressing their emotional experience in their art. Many works of expressionist show the exaggerated subjects and colors that are often shocking and interesting. Expressionism is more of a mindset that had social, cultural, and political aspects. Many of their works express frustration, violence, anxiety, and generally a sort of exciting intensity of feeling in response to the modern life.



The Scream (1893)- Edvard Munch

Edvard Munch is a Norwegian painter and an expressionist who was born in 1863. The traumatic events of his childhood heavily impacted him as a painter. He dealt with many losses in his life such as his sister and mother both died of tuberculosis, another sister was institutionalized, his brother died of pneumonia, and his father past away in 1889. Munch was overshadowed by illness, bereavement, and the dread of inheriting a mental condition that ran in the family. All of these influences his artworks and he is one of many artists who shaped our understanding of human experience. Many of his works include portraits of family members and his lovers. Munch's works focused on extreme emotions like loneliness, madness, fears, desire, and love.

In 1908, Munch reached an emotional breaking point because of a deep crisis and his heavy consumption of alcohol. He seeks help by living in a private sanitarium until his drinking problem decreases. After his recovery, there was a big change in the appearance of his art. His ups and downs in his life can be seen by his different styles of painting and artworks.



The Kiss (1897)- Edvard Munch



The Dance of Life (1899)- Edvard Munch

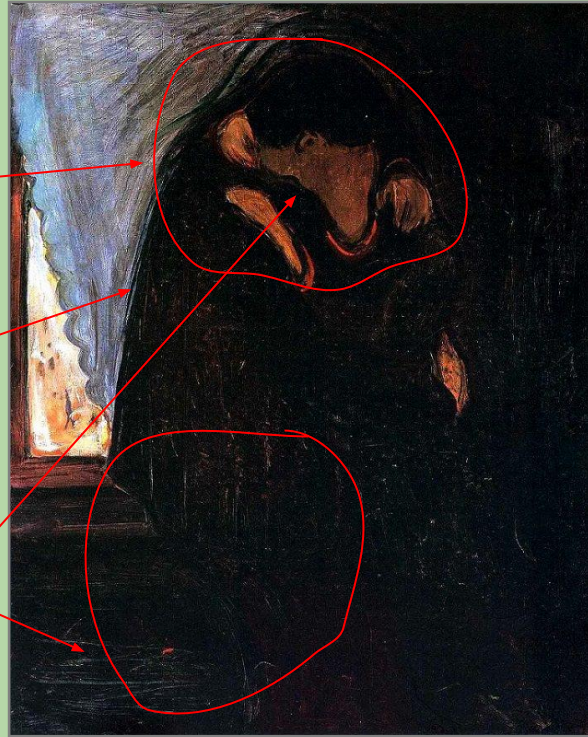
Interpretation of Function and Purpose:

Annotation of 'The Kiss' (1897) by Edvard Munch

This piece fulfill an expressive function by conveying the artist feelings. Edvard Munch exaggerated the faces of lovers by blending them together creating an **organic shapes** which deliver the internal emotions and passionate feelings that they have for each other.

This painting includes a very cold, dark and intense **color** scheme and a very visible brushstroke. A thick black, lines are applied to outline the figures of the lovers. A little depth is applied in this piece.

The lovers very close to the wall, almost as they are blending with the background **hues**. The **warmer hues** of their skin tones are the second lightest **colors** in this painting. The warmth of love is present in their skin tones and the way how they embrace one another.



Munch, Edvard. *The Kiss*. 1897. Web. 24 Nov. 2019.

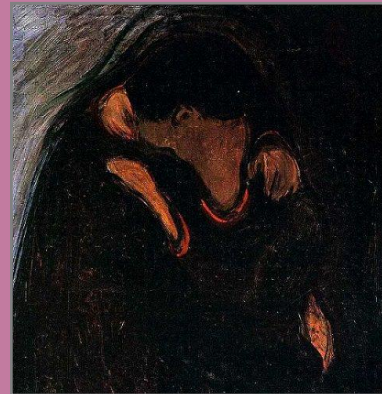
The theme of this painting is love and its purpose is to present the feelings that two lovers experience as they kiss while holding each other. It is nearly impossible to separate the two figures where their faces meet and become one. Munch never married, so these two lovers could be Munch and his lover since many of his paintings are his lovers and family members. Additionally, the fact that the lovers are in a dark room and having a passionate kiss create an idea of privacy, a moment of intimacy, and a romantic moment that they both could cherish and keep it between themselves. I believe this romantic moment could be based on Munch's experience because Expressionists presents their works in their own styles and focuses on the internal emotions and feelings. An art work like this piece could not be produce without experiencing it by oneself.

Formal Qualities

The Kiss (1897) by Edvard Munch

Space: A little depth is applied in this piece. The lovers are very close to the wall, almost as they are blending with the background hues.

Contrast: The contrast is achieved by the used of cold hues to the left and the dark warm colors to the right.



Movement: The movement of the eyes starts from the window and moves to the lover's heads, then travels down to their bodies and back to the window.

Balance: This painting is asymmetric as a whole, however, the lover's faces are balanced. This is achieved by the hand's placement around their necks.

Emphasis: The bright light coming in the room from the corner of the window is the most noticeable part of this piece. This part is also the lightest area in this painting which attracts the eyes.



Shape: The lover's faces blended with each other and their bodies held tightly together create organic shapes. A geometric shape is presented by a window in the background.

Value: A small amount of light is coming from the window, interrupted by the curtain, however, the dark value is created as the light travel to the right where the lovers are present.

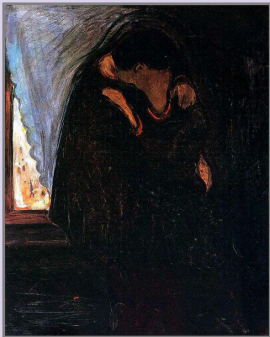
Line: Line is applied to outline the window frame and the lover's hands and bodies.

Harmony: Harmony is achieved by how the lovers interact with one another to become one.

Color: Dark hues such as blues, burgundies, and browns are mainly used in this painting. A few highlights are applied to the skins and top left part of the curtain.



Comparison of Magritte's & Munch's Use of the Formal Qualities



Magritte, Rene. *The Son of Man*. 1946. Web. 24 Nov. 2019.

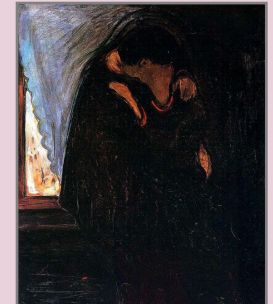
Munch, Edvard. *The Kiss*. 1897. Web. 24 Nov. 2019.

<i>The Son of Man</i> (1942) by Rene Magritte	Both	<i>The Kiss</i> (1897) by Edvard Munch
The arrangement of the man in the center creates a symmetrical balance .	Warm and heavy dark colors are present in the foreground, while the background is made up of cool and lighter hues .	The placement of the two lovers on the farther left creates asymmetric balance as a whole.
Soft blending of the colors and lines of the painting make the image appear amazingly realistic.	The contrast is achieved by the used of deep dark and warm hues to the figures.	Thicker lines around the edges of the figures gives the piece textures .
The darker shade around the man's left elbow emphasize the position of his elbow being backwards.	Straight and well defined edges of the wall and window frames creates a geometric shapes to the pieces.	The lover's faces blended with each other and their bodies held tightly together create an organic shapes .
Unity is achieved by the position of the green apple on the man's face.	The used of warmer skin tone for the figures emphasize the warmth feeling.	Harmony is achieved by how the lovers interact with one another to become one.

Comparison of Magritte's & Munch's Use of the Formal Qualities



Magritte, Rene. *The Lovers II*. 1928. Web. 24 Nov. 2019.



Munch, Edvard. *The Kiss*. 1897. Web. 24 Nov. 2019.

Both

- The interaction of the lovers in the pieces not only **emphasize** their passion, it also create more or less symmetrical **balance** with a vertical **line** in the center.
- The position of the men **emphasize** that the men has more power in the relationship.
- Shares importance of shading through black **values**.
- There is a **repetition** of warm and cool colors.
- **Contrast** is present between black and muted, lighter **shades**.

<i>The Lovers II</i> (1928) by Rene Magritte	<i>The Kiss</i> (1897) by Edvard Munch
The repetition of lines that form wrinkles on the white clothes that cover the lovers creates textures .	The lover's faces blended with each other and their bodies held tightly together create an organic shapes .
Soft blending of the colors and lines of the painting make the image appear amazingly realistic.	The lighter values of the colors from the window is what attract the viewers first.
A thinner lines are being used to create more realistic image.	A thinner and darker lines are applied to emphasize the figures.

Comparing Function and Purpose



Magritte, Rene. *The Lover II*. 1928. Web. 24 Nov. 2019.

Rene Magritte

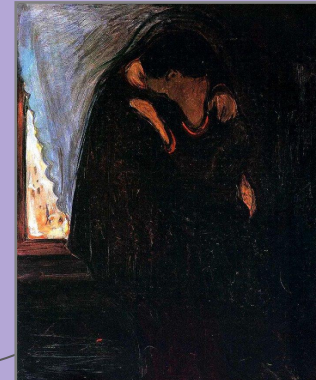
- The purpose of this piece is to show the human desire to see what is hidden behind the visible. This is a painting of a self-portrait. In other word, the purpose of this piece is to question or distract the viewer's mind.
- Objects are realistically painted with light shadows and details, but the way they are arranged or shape is adjusted makes them look dreamlike.



Magritte, Rene. *The Son of Man*. 1946. Web. 24 Nov. 2019.

Edvard Munch

- The purpose of this piece is to portray extreme passionate emotions of lovers.
- Harsher and thicker **lines** and darker **colors** are used to **emphasizes** intensive emotions.
- The **organic shape** created by the blended faces emphasize the oneness of the lovers.

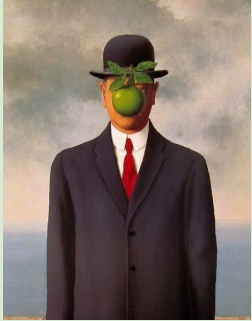


Munch, Edvard. *The Kiss*. 1897. Web. 24 Nov. 2019.

Both

- Both have similar conceptual meaning of mystery.
- Has the center of focus on the face or head
- Use darker **hues** to create a gloomy mood

Comparing Cultural Context



Magritte, Rene. *The Son of Man*. 1946. Web. 24 Nov. 2019.



Magritte, Rene. *The Lover II*. 1928. Web. 24 Nov. 2019.

Rene Magritte	Both	Edvard Munch
<ul style="list-style-type: none">• Surrealists challenge the assumptions of human perception.• Surrealists aim for the freedom of the mind by emphasizing the critical and imaginative powers of the subconscious.• Began in 1924 to well after the end of World War II (1939-45)• Generally more open to interpretation• Belgian painter	<ul style="list-style-type: none">• International artist• Both dealt with the loss of love ones such as their mother.• Both are influenced by other art movements	<ul style="list-style-type: none">• Expressionism seeks to express emotional experience.• Began in 1905 and ended in 1920• The artist did not represent objective reality, but rather a subjective expression of their inner experiences.• More concerned with the struggles of existence of the individual.• Norwegian painter



Munch, Edvard. *The Kiss*. 1897. Web. 24 Nov. 2019.

Comparison of Magritte's and Munch's Artistic Styles

Rene Magritte

- Plain backgrounds to **emphasize** foreground and to not distract the audience
- Apply object in an uncomfortable position to distract the human's mind
- Persuade the audience to see what is hidden by the visible
- Soft and fine **lines** to create realistic paintings



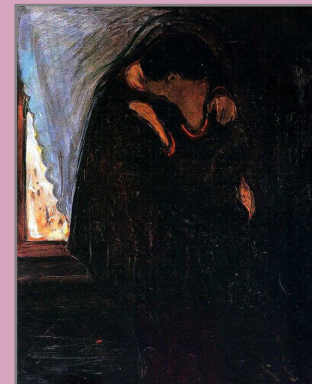
Magritte, Rene. *The Son of Man*. 1946. Web. 24 Nov. 2019.



Magritte, Rene. *The Lover II*. 1928. Web. 24 Nov. 2019.

Edvard Munch

- Rough and thick **lines** to give a sense of direction and where to lead the audience
- **Organic shapes** of figures and blurry facial expression
- More cartoonish figures
- Present extreme emotion through the position of a subject
- Use of bold, unrealistic **hues** chosen not to depict life as it is but as it feels or appears to the artist
- Often use hyper-stylized brushwork and horrific images



Munch, Edvard. *The Kiss*. 1897. Web. 24 Nov. 2019.

Both

- Both artists use **contrast** through their use of **light** and **dark values**
- Both artists often use **symmetrical balance**
- Both artists make the figure of the skin smooth

Comparing *Meaning* Between Artists



The Son of Man (1942) by Rene Magritte



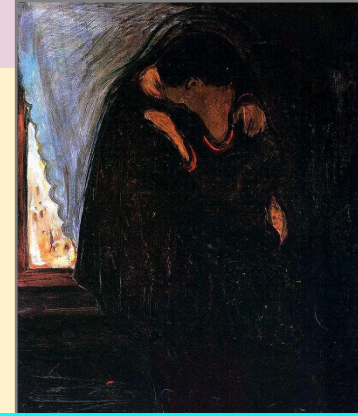
The Lovers II (1928) by Rene Magritte

Rene Magritte

- The *Son of Man* is a self-portrait painting that conveys the theme of identity of the artist. The use of a significant object such as a bowler hat which is made for the middle class could be a way of Rene representing himself as a middle class.
- The *Lover II*, it seems like there is some kind of separation between the lovers because they both are covering with a white cloth. However, the lovers passionately embrace each other regardless of that separation.

Both

- These paintings are mysterious because of the blending and covering with an object on their faces.
- Affection is another theme because of how the lovers are embracing each other from the paintings of *The Lover II* and *The Kiss*.
- Both in *The Lover II* and *The Kiss*, the man is portrayed as the dominant in the relationship emphasizing the higher status of the men in society.



The Kiss (1897) by Edvard Munch

Edvard Munch

- *The Kiss*, the blending of the lovers' faces create a sense of belonging to one another. They are also very passionate and cherish their moment. There is no separation between the two.
- Being in the moment could be a theme for this piece because of the position and the darkroom in the background to represent privacy.

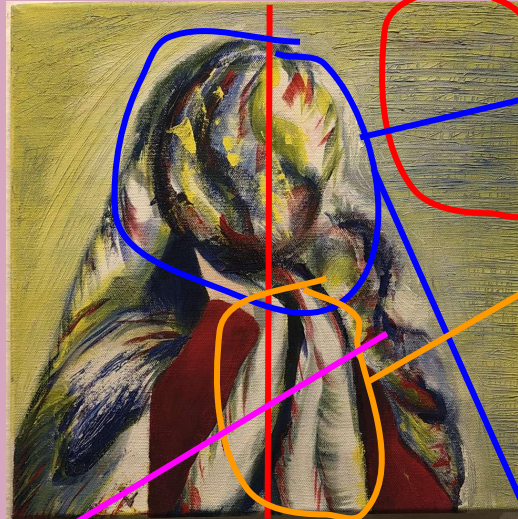
Formal Qualities

Balance: This painting is more or less symmetrical with a vertical line in the center because both sides are relatively the same. However, the left side of the painting is slightly heavier than the right side.

Repetition: There is a repetition of the used of blue, white, red and yellow of the fabrics.

Color: This piece is made out of only four colors which are red, yellow, blue, and white. Mainly primary colors are present in this piece creating a brighter mood. However, thick dark blue lines create a mysterious mood.

Movement: The thick curvy dark blue lines of the fabric hanging downwards developed a movement in the artwork.



Mysterious (2019) by Jacinta Tial

Texture: The small brushstrokes of lines from the background and thick outlines implied texture.

Shape: The hand and the face are blended creating organic shapes.

Emphasis: Both dark red hands are placing under the chin to support the head facing to the right. The lightest white color by the hands is the most visible in this piece.

Contrast: The contrast is achieved by the use of darker hues in the center and the lighter colors to the background.

Value: Some kind of light source shines upon the face creating highlights, and form shadows from the right side of the piece.

Function and Purpose

The head is covered with a cloth **emphasizing** how I was blinded by hardships which made me hopeless and discouraged. Also, the future is unknown which makes life more interesting and mysterious. However, the position of my body is facing to the right and some kind of light source shines upon the face creating highlights meaning there is always a way and a hope for future. **Primary colors** are mainly applied to presents the amazing and benefits side of my experience despite all those challenges.

The use of thick outlines and blended figure that have no details with darker **colors** to express emotional experience, however, the disturbing cloth which covered the face is preventing the figure to fully display the emotions.

Mysterious could be view as a shock function and is a self-portrait. The purpose of this artwork is to show that life is full of mystery which makes it interesting. We all are blinded by hardships which makes us feel hopeless and discouraged. However, there is always a way and hope to get through all the challenges in our way. One theme of this piece is a mystery because the audience will never know if this portrait is a child, teenager, or adult. I believe different ages have different experiences. Since the face is covered, it is hard to know the emotions and feelings of the figure. The face is the main source to see what the person's emotions and feeling. Based on the placement of the hand, the person might be worried about something.

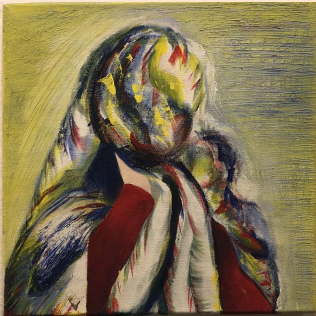


Mysterious (2019) by Jacinta Tial

Personal Art vs. Rene Magritte's Art

Mysterious (2019) by Jacinta Tial

- Dark, thick **lines** to point out shading and **form**
- Contoured **lines** are created to form delicate outlines
- Extreme use of **color** to make the subject stand out
- Minimal detail to maintain simplicity in a piece
- A portrait is favored to allude to the idea of identity
- Layers of **color** and various **lines** create texture



Both

- Both pieces are influenced by surrealism art
- Both applied hallucinatory scenes and disturbing juxtapositions
- Both imply a theme of mystery with its disturbing scene
- Include varying **lines** to keep the flow of **movement** consistent in works
- Focus is in the center of the pieces, giving more or less **symmetrical** balance to display subjects and make them "center of attention"
- Lack of complex backgrounds to emphasize subjects
- Plain backgrounds to emphasize foreground and to not distract the audience

The Lovers II (1928) by Rene Magritte

- Neutral and natural **colors** utilized to introduce a sense of realism
- Affection is another theme because of how the lovers are embracing each other
- A soft blending of the **colors** and **lines** of the painting makes the image appear amazingly realistic.
- The man is portrayed as the dominant in the relationship emphasizing the higher status of the men in society



Personal Art vs. Rene Magritte's Art



Mysterious (2019) by Jacinta Tial

- Layers of **color** and various **lines** create **texture**
- Influenced by expressionism art
- Extreme use of **color** to make the subject stand out
- The thick curvy dark blue **lines** of the fabric hanging downwards developed a **movement** in the artwork
- **Primary colors** are mainly applied
- Hues are united to provide aesthetic measures and to give a sense of unrealism to realistic topics in an exaggerated way

Both

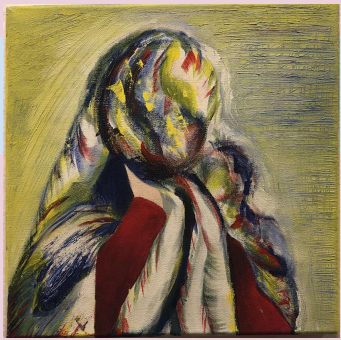
- Both pieces are influenced by surrealism art
- Both applied hallucinatory scenes and disturbing juxtapositions
- Both imply a theme of mystery with its disturbing scene
- Focus is in the center of the pieces, giving more or less **symmetrical** balance to display subjects and make them "center of attention"
- A portrait is favored to allude to the idea of identity
- Lack of complex backgrounds to emphasize subjects
- Plain backgrounds to emphasize foreground and to not distract the audience
- Minimal detail to maintain simplicity in a piece
- challenge the assumptions of human perception



The Son of Man (1942) by Rene Magritte

- Neutral and natural **colors** utilized to introduce a sense of realism
- A soft blending of the **colors** and **lines** of the painting makes the image appear amazingly realistic.
- Use pacific object to present his identity, bowlers were designed for the British middle class
- Surrealist movement
- Objects are realistically painted with light shadows and details, but the way they are arranged or **shape** is adjusted makes them look dreamlike.

Personal Art vs. Edvard Munch's Art

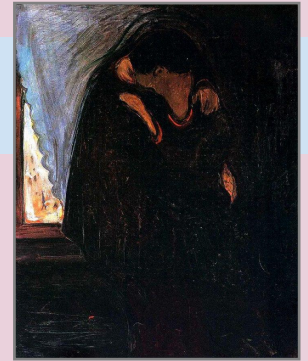


Mysterious (2019) by Jacinta Tial

- Surrealists challenge the assumptions of human perception
- Focus is in the center of the pieces, giving more or less **symmetrical** balance to display subjects and make them "center of attention"
- **Primary colors** are mainly applied
- **Hues** are united to provide aesthetic measures and to give a sense of unrealism to realistic topics in an exaggerated way
- A portrait is favored to allude to the idea of identity
- Extreme use of **color** to make the subject stand out

Both

- Objects are in **organic shapes**
- Present extreme emotion through the position of a subject
- Influenced by the expressionism art **movement**
- The artist did not represent objective reality, but rather a subjective expression of their inner experiences
- Layers of color and various lines create texture
- Minimal detail to maintain simplicity in a piece



The Kiss (1897) by Edvard Munch

- Focus is on the left side of the piece where lighter hues are applied
- Neutral and natural **colors** utilized to introduce a sense of realism
- Affection is another theme because of how the lovers are embracing each other
- **Harmony** is achieved by how lovers interact with one another to become one.
- Dark **hues** such as blues, burgundies, and browns are mainly used in this painting.
- The lovers are very close to the wall, almost as they are blending with the background **hues**
- The artist did not represent objective reality, but rather a subjective expression of their inner experiences