

*The static difference between emotional expressions of faces
which are portraits from existing people,
drawn without direct communicative relation to them, except the visual and atmospherical distance*

I build up my work as an *experiment* since 2002/ 2003
on paper and on canvas.

The thematic stands next to the single artwork and guides it
somehow through the process of creating.

Which means, the technical

aspect of the work and the perception of the work itself is build in my thematic basis, which point of view
is to lead the viewer in between these *two sectors of realizing the dynamic part of differentiation going into polarisation in a
subjective static expression which is singular*
for every viewer as an individual. A communication with her/ his own experiences in contact with the signs on my paper of
artwork.

The first scientific aspect is to keep a *static difference* between the expression of the faces.

This point of view of course does not lie in an statistic value,
geometrical or mathematical result. But the picture as a result opens a
platform for the viewer, who herself or himself sees or can see a
difference between the expressions of the faces on the paper.

For this aspect/ scientific aspect it is *absolutely necessary* to have *more than one
head on one paper*.

In that case I had to skip every category, that a *classical* portrait
for example does have.

In fact, I do reproduce real faces I see in the streets or other places.
I just portrait them mixed with my intuitive feelings of the specific
moment during interacting with them/ the real faces I see.

So, the scientific point in my artwork is not to assist science with
some sort of gestalt, that can help science to show processes, relations
or reactions.

The value in my work does not lie in illustrating scientific work or results.

But as science itself my *working process* is build up as an experiment,
which means, a strict preparation for the result of my work.

On the other hand these rules I build up for my work, gives me freedom
of creativity and affective impulses, and a technical freedom that helps
me to also *produce a difference* between the expressions of the faces in my
artwork.

As you will wonder, nobody can tell or express a feeling in an exact or
direct way with a non-living artwork (the theater does it with
imitation)/ even not in literature, so the experimental character in my
work is to try a *differentiation*. Which scientific character lies in the
comparison of the faces by the viewer.

So this just works, when there is more than one head on the paper. These
constitution for the result, which differs a little from work to work,
has to be found in the viewers *reflection* during his process of
exploring the picture.

In the future I will plan to do a statistic value of definitions that
viewers can give me by communicating with them, what feelings the
difference in the faces shows them, even if none. And what sort of
expression they can see in the faces, and if the differentiation is even
necessary for having a more clear expression of the seen feeling.

My scientific aim is, that you can see your own feelings individually in a *static difference* of
expression.