

EXPRESSING EXPRESSION

Every human face is a consequence of the sincere ultimate attitude that we take towards the others, represented in gestures that are marked as a consequence of repeating them.

According to the environment, education and the human being, people take different attitudes faced to the same experience, which is translated into the predominance of the gesture that determines expression.

The conventional form of a face, doesn't make people beautiful or ugly; with the same roman profile, we can paint a pleasing person and a unpleasant one. We have seen singularly beautiful people with disproportional parts in their faces. If we were static mannequins, without life, we could catalogue beauty in particular proportions, but luckily we aren't.

We can't measure beauty in proportions, but in expression. Each part of our being lives with us, detecting and marking like the needle of a cardiogram does on paper.

Those of us who have studied anatomy and drawn on gypsum, are astonished by the harmony of essentially anti-anatomical beings when faced to the first human faces.

Portrait becomes painting when we use proportions to determine expression; this is why we can't be interested in details; a scar may be a consequence of tragedy, but it doesn't reveal any moral about the event that caused it. The true cicatrize is explained in a gesture.

The analysis of determining gestures takes us to elaborate the painting using the technique and colors that imprint the character of the portrayed. The satisfaction represented by having captured the positive side of the human being makes me a portrait painter.

The color of our steps

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ISBN 84-400-7042-X