

Portrait

ENRIQUE GRAU
ARAÚJO Nancy
1949 óleo sobre tela

Enrique Grau solves Nancy's features using geometry. The oval face and straight lines that define the neck, the dress and a great part of her arms contrast with the curved shapes of her hair. Nancy does not look straight to the viewer: his gaze draws us out of the canvas. His expression conveys a deep melancholy.

History of images and portraits has closely developed. As a subject, character representation has been a constant. Changes in form have consequently generated different plastic results.

Artists emphasize face representation since this is the part of the body that better reflects human expression. The artist not only represents what he sees on the surface, but goes further and tries to capture the soul.

José María Espinosa is one of the greatest artists of the nineteenth century in Colombia. Espinosa ported the flags of Nariño, starred and then painted the battles of the independence campaign in the south. He painted oil portraits and miniatures of family and political characters of his time. This self-portrait shows us the spirit of a young and fresh artist whose work has a casual tone that is rarely seen in portraits of the nineteenth century.

In 1883, Alberto Urdaneta, director of the *Papel Periódico Ilustrado*, interviewed and portrayed Matea Bolívar, daughter and granddaughter of slaves and nanny of El Libertador. In his drawing, Urdaneta emphasizes the features and the expression of this woman, who witnessed and accompanied Simón Bolívar in his childhood.

From the emergence of photography in the mid-nineteenth century, portrait becomes popular. In *Retrato de hombre*, both the author and the portrayed are anonymous. The main character wears a poncho, a garment worth enough to be worn for a portrait, but rarely used when being photographed. In the right hand the man carries a portable metro, an instrument reveals his occupation, a builder or a carpenter.

Pantaleón Mendoza portrayed her nephew Catalina Mendoza Sandino in profile, on a neutral background. The painter emphasizes her face, her dress and the way women collect their hair. Mendoza also captures the detail of the chair, but especially the light of the white surface of a piece of paper where a landscape is drawn and the girl carefully observes.



JOSÉ MARÍA ESPINOSA PRIETO
José María Espinosa retratado por él mismo
el 1° de agosto de 1834 en Bogotá
acuarela sobre marfil



ALBERTO URDANETA URDANETA
Matea Bolívar
1883 lápiz sobre cartón



ANÓNIMO
Retrato de hombre
ca. 1870 ambrotipo



PANTALEÓN MENDOZA
Catalina Mendoza Sandino
ca. 1880 óleo sobre tela