

Portraiture

Thinking and discussing before the visit

- Why do artists make portraits? List all the reasons you can think of.
- How and why have these reasons changed over time?
- How might culture and time in history affect the style of a portrait? Give some examples of where this might apply.
- To what extent should a portrait show a strong physical likeness? Apart from physical likeness, how else can artists communicate ideas about a person's identity?
- How important is it for an artist to have the sitter in front of them? Can an artist work equally well from a photograph of the sitter? Discuss.
- What might be the advantages to an artist of creating a portrait of a fictional character such as Don Quixote rather than a real person?
- Why might an artist sometimes deliberately alter the reality they see when they look at the person?
- Compare the processes involved in making a self-portrait with those of a portrait.
- How did photography change or contribute to portraiture?
- Why do materials and techniques available today provide greater opportunities for portrait artists than those in the past?
- List all the things about yourself that make you unique and interesting. Consider your personality, achievements, interests, aspirations and beliefs.
- In pairs discuss how you might communicate these qualities in a self-portrait. Consider composition, setting, style and medium.

Gallery visit activities

- Before answering the questions relating to each portrait, take time to look at them closely. Think about what aspects and details you particularly appreciate
- Consider the mood of the portrait. What does it make you feel?
- What aspects of the painting might suggest when in history it was painted?
- Who might it have been painted for? Why do you think this?
- Apart from knowledge of the sitter, what else can we learn from looking at historical portraits?

Discuss the nature of a portrait. In small groups discuss the following questions and report your ideas to the class:

What is a portrait?
What makes a portrait unique compared with other subjects in art?
Where have you seen portraits before?
Picture a famous portrait you admire. Describe why you like it.

Useful links

National Gallery of Victoria
<http://www.ngv.vic.gov.au>

National Portrait Gallery, Canberra
<http://www.portrait.gov.au/>

Metropolitan Museum of Art
<http://www.metmuseum.org/collections/index.asp>

National Portrait Gallery, London
<http://www.npg.org.uk/live/index.asp>

The person in the portrait (the sitter)

- What clues might reveal the age, stature and or profession of the person? Consider the clothes, hairstyle and pose.
- What view of the person is pictured? Three-quarter view, full-frontal, profile or full-body?
- What do the view, facial expression, pose and gaze add to your knowledge of the person?
- How can you tell what the person wants us to know about them? What might they aspire to or hope for in the future?

The painting

- How has the artist painted the background? How does it compliment or draw attention to the person? Consider the colour, tones and what it might contain.
- Where does the person appear to be looking? What is the direction of their gaze?
- How important is this to the mood of the painting?
- Explain which of the art elements, such as colour, line, shape, texture and tone, are most prominent in the painting? How do they enrich our understanding of the person?
- How would you describe the style of the painting? Is it realistic or are some parts exaggerated or simplified? If so, how does this emphasise aspects of the person?
- How have the materials, techniques and style contributed to your knowledge of the person?
- Evocative words and phrases can create a mental 'picture' that can enrich our enjoyment of art, for example:
'The astonishing bravura of the brushwork matches superbly the youthfulness, vigour and romantic good looks of the unknown sitter. The loose and expressive treatment of the collar, sleeve and hair, and the restrained and earthy tones of the palette suggest both the sitter's virility and refined sensibility.'
Sophie Matthiesson
- How many different ways can you describe the portrait? Ask a student to choose one aspect of the portrait (such as the facial features or expression, clothing, pose, physique or background) and describe it in detail. Encourage other students to build upon the description adding new material. When this aspect is exhausted, continue the same process with another aspect of the portrait. Use the descriptions to create a poem that could be displayed next to the painting instead of an explanatory text written by a curator.
- What factors might make this painting unique? To what extent is the personal style of the artist clearly visible?
- If the portrait were to appear in a newspaper today, what title or caption would you write for it that encapsulated its essence?

The artist

- What can we learn about the artist from looking at the portrait?
- Are there clues that suggest the artist was a man or a woman? Explain.
- What can you tell about the relationship between the artist and the sitter? What makes you think this?

Conclusions

In small groups discuss what you have learnt and what you admired or disliked about the portrait. Make a list of questions you would like to ask the sitter and the artist to add to your existing ideas and knowledge.

Role-play an imaginary dialogue between the artist and the person.

Imagine you were having your portrait painted — what outcome would you be hoping for? A true likeness, warts and all? Flattery? A wonderful work of art that showcases the artist's talents? A work that continues to fascinate, transcending the time and place in which it was made?

Post-visit activities

- Find and discuss some portraits that you believe portray the 'inner personality' of the person. Explain what aspects of the portrait suggest this.
- Compare and contrast two of these. Consider how each artist uses materials and elements such as line, colour, shape and texture to communicate the identity of their sitter.
- Find out about the Archibald Prize for portraiture held annually in Australia.
- Why might the winner selected by a panel of judges always be different from the winner selected by members of the public in the People's Choice Award?

<http://www.thearchibaldprize.com.au/finalists/archibald>

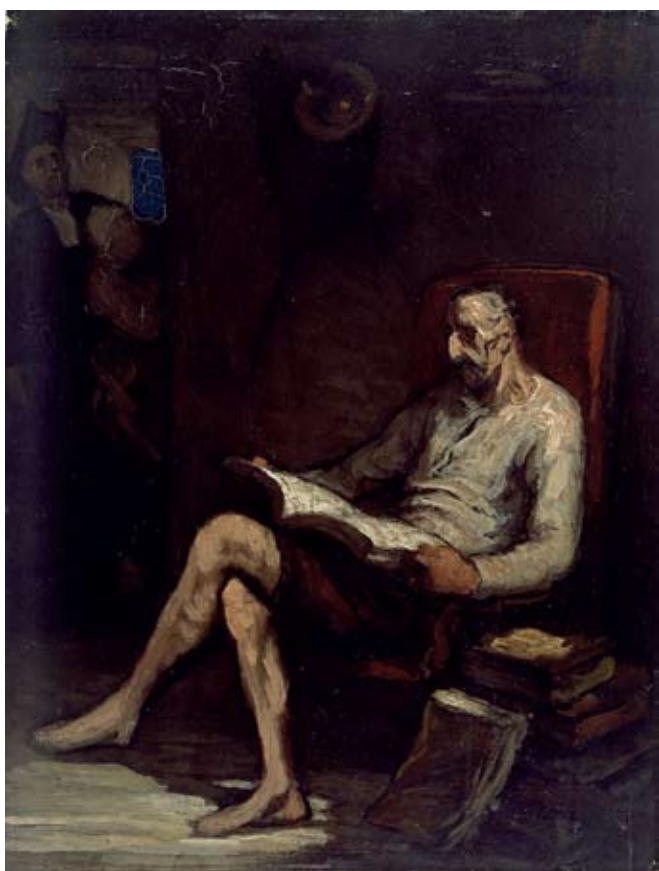
Leonardo da Vinci (1452–1519), who painted the *Mona Lisa* explained in his writings that “he wanted to capture what he called ‘the motions of the mind,’ in other words to create an image that would reveal the inner personality as well as the outward detail”
Robert Cumming, Milestones Lecture, Cambridge University, England, 2002.

Research and discuss:

- » The self-portraits of Mexican artist Frida Kahlo (1907– 1954).
- » Portraits by Pablo Picasso (1881–1973).
- » Portraits by Salvador Dalí (1904–1989).

Useful link

<http://www.youtube.com/watch?v=fjoWCdzhuFI>



Italy
Portrait of a young man c.1650

Honoré Daumier
Don Quixote reading c.1867

El Greco
Portrait of a cardinal c.1600-05

Amedeo Modigliani
Portrait of the painter Manuel Humbert 1916

Italy

Portrait of a young man (c. 1650)

oil on canvas

57.0 x 42.0 cm

National Gallery of Victoria, Melbourne

Everard Studley Miller Bequest, 1976 (E3-1976)

The identity of the painter of this portrait remains a mystery. From 1780 until 1934 it was thought to be by the Spanish master Diego Rodríguez de Silva y Velázquez. It was identified in the 1970s as a self-portrait by the Italian painter Gianlorenzo Bernini; scholars are currently leaning towards the theory that the painting is Spanish in origin. One name attached to the work is that of Juan Bautista Martínez del Mazo (the son-in-law of Velázquez), but research is ongoing.

What is certain is the astonishing bravura of the brushwork that matches superbly the youthfulness, vigour and romantic good looks of the unknown sitter. The loose and expressive treatment of the collar, sleeve and hair, and the restrained and earthy tones of the palette suggest both the sitter's virility and refined sensibility. Details of costume, such as the pointed lacework, indicate a dating of around 1640. There is nothing extraneous in this portrait. The sitter's character and status are indicated by the most economical means. It is a sign of the painter's mastery of portraiture that he has not spoiled this oil sketch by excessive overworking. The fact that a more 'finished' version is not known to exist suggests that the artist did indeed consider this painting to be a complete work in its own right.

Sophie Matthiesson

Italia

Retrato de un joven, (hacia 1650)

óleo sobre lienzo

57,00 x 42,00 cms

Galería Nacional de Victoria, Melbourne

Legado Everard Studley Miller, 1976 (E3-1976)

El autor de este retrato sigue siendo un misterio. Entre 1780 y 1934 se creía que el autor era el maestro español Diego Velázquez. En la década de 1970 fue identificado como un autorretrato del pintor italiano Gian Lorenzo Bernini, sin embargo, actualmente los expertos se inclinan por la teoría de su origen español y uno de los nombres que se barajan es el de Juan Bautista Martínez del Mazo, yerno de Velázquez, aunque la investigación aún continúa.

Lo que es cierto es que la impresionante valentía de las pinceladas encaja perfectamente con la juventud, vigor y aspecto romántico del desconocido modelo. El tratamiento suelto y expresivo del cuello, mangas y pelo y los controlados tonos ocres sugieren a la vez la virilidad y la sensibilidad refinada del modelo. Detalles de la ropa, como el encaje con puntas, nos hace pensar que se trata de un cuadro de alrededor de 1640. No hay nada forzado en este retrato, el carácter y el estatus social del joven se expresan con pocos medios, señal de la maestría del pintor que no estropea la obra con excesivos detalles. El hecho de que no exista otra versión "más acabada" sugiere que el autor consideraba la obra completamente terminada.

El Greco

Greek (c. 1541) –1614, worked in Italy 1565–69, Spain 1577–1614

Portrait of a cardinal (c. 1600–05)

oil on canvas

57.0 x 46.0 cm

National Gallery of Victoria, Melbourne

Felton Bequest, 1950 (2253-4)

Domenikos Theotokopoulos was born in Crete of Catholic Greek parents and he adopted the name El Greco in reference to his parentage. After spending many years in Italy, El Greco moved permanently to Spain in 1577. He lived mainly in Toledo where he created many of his well-known, haunting images.

El Greco's family worked for the Venetian government in Crete and he spent two years in Venice. There he had direct contact with the work of Tintoretto and Titian, and may have been part of the latter's studio. His time in Venice, although brief, had a lasting and profound influence on his art. One of El Greco's great achievements is that he brought to Spain, and Spanish portrait painting, a sound knowledge of Italian – particularly Venetian – portraiture.

There is a degree of similarity in how El Greco and the Venetian master Tintoretto handle paint, and it is clear that El Greco carefully studied Tintoretto's work. In certain areas their brushwork is heavy and very textural, and the rapid way they have applied the paint gives the portraits a sense of energy. Some brushstrokes are very long and it is possible to imagine the artists using quite large brushes loaded with paint.

A characteristic of El Greco's portrait painting is that he kept his compositions relatively simple and uncluttered. There are few details and objects in the work to distract the viewer from engaging directly with the sitter. Before this portrait came into the NGV collection it was cut down from a larger painting, for an unknown reason. However, the image is no less powerful for being somewhat drastically reduced in size.

The neutrality of the dark background and the austerity of the solitary and iconic figure, who is clad in religious robes, make him appear somewhat confronting. El Greco conveys to the viewer a sense of the powerfully dignified personality of the sitter. The expression on his face is one of great seriousness and he seems very deep in thought. The cardinal's dark eyes stare at the viewer from the canvas; they lack a degree of detail and this deepens the mysterious and engaging quality of the sitter.

One of this portrait's intriguing qualities comes from El Greco's use of illumination. The way the face emerges from the neutral background gives a sense of light coming from within the sitter. His face, although quite dark, glows and radiates light. This is a direct reference to the spirituality of the person being portrayed. According to Christian doctrine, truly holy figures, such as Christ, emitted a supernatural light from within.

Because of this strong sense of the sitter's spirituality, the painting was once believed to be of Saint Bonaventure. It was common to attach a saint's name to portraits, even if there was little or no evidence to corroborate particular claims. Unfortunately there are no symbols present in this portrait, which would support any specific identification. Quite possibly this is a portrait of an important cardinal from Toledo, where El Greco was living at the time when this painting was made.

Ted Gott, Laurie Benson & Sophie Matthiesson

El Greco

Griego (hacia 1541) –1614, activo en Italia 1565–69, en España 1577–1614

Retrato de un cardenal, (hacia 1600–05)

óleo sobre lienzo

57,00 x 46,00 cms

Galería Nacional de Victoria, Melbourne

Legado Felton, 1950 (2253-4)

Doménikos Theotokópoulos nació en Creta en el seno de una familia católica griega y adoptó el nombre "el Greco", que hace referencia a su origen. Tras vivir muchos años en Italia, en 1577 el Greco estableció su residencia permanente en España. Vivió la mayor parte del tiempo en Toledo, donde pintó muchas de sus muy famosas obras.

La familia del Greco trabajaba en Creta para el gobierno de Venecia y en Venecia vivió dos años en los que estuvo en contacto directo con la obra de Tintoretto y Tiziano y, probablemente, formó parte del taller de este último. Este período, aunque breve, tuvo una profunda y duradera influencia en su arte. Uno de los grandes méritos de el Greco es el de haber llevado a España un conocimiento profundo del arte del retrato italiano y, particularmente, del veneciano.

Existe un grado de similitud en la forma en que el Greco y Tintoretto tratan la pintura y es obvio que el Greco estudió cuidadosamente la obra del italiano. Algunas veces, la pincelada es espesa y llena de textura, y la rapidez con que aplica la pintura proporciona a sus retratos una gran energía. Algunas pinceladas son muy largas y uno puede imaginarse al pintor trabajando con grandes pinceles cargados de pintura.

Los retratos del Greco se caracterizan por su composición sencilla y limpia, pocos detalles y objetos distraen la atención del observador, que se concentra en el modelo. Por razones desconocidas y antes de que llegara a la Galería Nacional de Victoria, el retrato, que originalmente era de mayor tamaño, fue recortado; pero, a pesar del drástico recorte, la imagen mantiene toda su fuerza e intensidad.

El fondo oscuro y neutro, la austeridad de la figura icónica y solitaria, y la vestimenta religiosa, crean una imagen impactante. El Greco transmite al observador la poderosa dignidad del modelo. La grave seriedad de su expresión le hace parecer sumido en profundos pensamientos. Los ojos oscuros del cardenal miran fijamente al observador desde el lienzo y la falta de detalles le hace aún más misterioso y atractivo. Uno de los aspectos más interesantes del retrato proviene de la forma en que el Greco utiliza la luz, el rostro emerge de un fondo neutro y parece que la luz proviene del interior del modelo; su cara, aunque bastante oscura, brilla e irradia luz. Se trata de una referencia directa a la espiritualidad del personaje retratado. Según la doctrina cristiana, los rostros de los verdaderos santos, como Cristo, irradian una luz sobrenatural.

Por la gran espiritualidad del modelo, se ha pensado que podría tratarse de San Buenaventura. Ha sido bastante frecuente el atribuir a los retratados el nombre de un santo, aunque no exista evidencia, o exista muy poca. Desafortunadamente, no hay símbolos en el cuadro que apoyen una identificación concreta. Probablemente sea un retrato de un cardenal de Toledo, en donde vivía el Greco en la época en que el cuadro fue pintado.

Honoré Daumier

French 1808-1879

Don Quixote reading (Don Quixote lisant) c.1867

oil on wood panel

33.6 x 26.0 cm

National Gallery of Victoria, Melbourne

Felton Bequest, 1923 (1276-3)

Honoré Daumier was a French caricaturist, painter, sculptor and printmaker. His father was a frustrated poet who apprenticed his young son to booksellers and publishers. In this way the young Daumier gained training as a lithographer making images for the book trade.

Honoré Daumier inherited his father's love of literature. It is not surprising then, that he chose the book-loving anti-hero of Miguel de Cervantes's 1615 novel *Don Quixote de la Mancha* as the focus of the largest series of paintings and drawings that he ever undertook. Don Quixote was a poor country gentleman whose reading of chivalric romances turned his mind and inspired him to set off, in the manner of a medieval knight, on a series of hilarious adventures, accompanied by his servant, Sancho. Twenty-nine paintings and forty-nine drawings chart their travels. Some cruel realities bring Don Quixote back to sanity. Stripped of all his illusions, however, Don Quixote then succumbs to severe depression. For this reason Don Quixote came to be a figure with whom many Romantic artists identified.

This painting depicts the opening chapter in Cervantes' novel, in which Don Quixote is described as 'bordering on fifty ... of a hardy habit, spare [and] gaunt-featured'. Daumier shows him indulging in his favourite hobby of reading, the root cause of so many later mishaps:

Whenever he was at leisure (which was mostly all the year round) [Don Quixote] gave himself up to reading books of chivalry with such ardour and avidity that he almost entirely neglected the pursuit of his field-sports, and even the management of his property; and to such a pitch did his eagerness and infatuation go that he sold many an acre of tillageland to buy books of chivalry to read, and brought home as many of them as he could get.

Daumier was a passionate supporter of working-class French men and women against what he saw as a corrupt bourgeois establishment. His swift and rough style of handling paint, clay and lithography generally conveys an element of social commentary and satire. Even in the Don Quixote series, Daumier is taking a whimsical look at human folly. The great naturalism of Daumier's artistic style was much admired by many writers, such as Baudelaire and Balzac, who shared his concern with social issues. Daumier's fearless imagery at one point caused him to be imprisoned, in 1832, when he produced an anti-monarchical caricature of King Louis-Philippe.

Daumier's Don Quixote series was probably undertaken late in his career. Many of his paintings remain unfinished. All are characterised by the great freedom with which he applied thick paint. The French painter Camille Corot, himself a master of the oil sketch, gave the poverty-stricken Daumier a cottage to live in at the end of his life. Although scenes from Don Quixote were displayed at the Paris Salon from 1850 onwards, Daumier's paintings remained virtually unknown. His fame as a painter only came in the year of his death, at an exhibition held in the gallery of the dealer Durand-Ruel in 1878, by which time Daumier had long been blind.

Sophie Matthiesson

Honoré Daumier

Francés 1808–79

Don Quijote leyendo (Don Quixote lisant), (hacia 1867)

óleo sobre tabla

33,60 x 26.0 cm

Galería Nacional de Victoria, Melbourne

Legado Felton, 1923 (1276-3)

Honoré Daumier fue un caricaturista, pintor, escultor y grabador francés. Siendo muy joven, su padre, un poeta frustrado, lo colocó como aprendiz de libreros y publicistas; de esa forma, el joven Daumier aprendió la técnica de la litografía grabando imágenes para libros.

Honoré Daumier heredó de su padre el amor por la literatura. No es raro, por tanto, que haya escogido a don Quijote de la Mancha, el protagonista de la novela de Miguel de Cervantes, como tema de su más extensa serie de pinturas y dibujos. Don Quijote era un pobre caballero que, a causa de su afición a leer novelas de caballería, perdió la cabeza y decidió, como los caballeros andantes medievales, emprender una serie de aventuras con su criado, Sancho Panza. Veintinueve pinturas y cuarenta y nueve dibujos reflejan sus viajes. La cruel realidad hace que don Quijote recupere la razón, pero, al perder sus alucinaciones, cae en una severa depresión. Es por ello que don Quijote se convierte en una figura con la que los artistas románticos se identifican.

Este cuadro refleja el Quijote del primer capítulo de la novela de Cervantes, "[...] Frisaba la edad de nuestro hidalgo con los cincuenta años. Era de complexión recia, seco de carnes, enjuto de rostro, gran madrugador [...]". Daumier presenta a don Quijote disfrutando de su afición favorita: la lectura, raíz y causa de tantas de sus desgracias.

"[...] los ratos en que estaba ocioso -que eran los más del año-, se daba a leer libros de caballería con tanta afición y gusto, que olvidó casi de todo punto el ejercicio de la caza y aún la administración de su hacienda; y llegó a tanto su curiosidad y desatino en esto, que vendió muchas fanegas de tierra de sembradura para comprar libros de caballería en que leer, y, así, llevó a su casa todos cuantos pudo haber de ellos; [...]" (1)

Daumier fue un apasionado defensor de la clase trabajadora, hombres y mujeres de Francia, frente a lo que consideraba la corrupta burguesía. Su rápido y duro tratamiento de la pintura, el barro y la litografía conlleva generalmente un elemento de crítica y sátira social. Incluso en su serie de don Quijote, Daumier ofrece una visión burlesca y guasona de la locura humana. Muchos escritores como Baudelaire y Balzac, que compartían su preocupación por los problemas sociales, fueron grandes admiradores del gran naturalismo artístico de Daumier. Su atrevida imaginación le llevó a la cárcel en 1832, al pintar una caricatura antimonárquica contra el rey Luis Felipe.

La serie de don Quijote fue acometida, probablemente, al final de su carrera. Muchos de los cuadros no están terminados y todos se caracterizan por la gran libertad con que aplica brochazos de pintura espesa. El pintor francés Camille Corot, él mismo un maestro del dibujo al óleo, regaló al necesitado Daumier una casa humilde donde pasar los últimos años de su vida.

Aunque los cuadros de la serie de don Quijote fueron expuestos en el Salón de París a partir de 1850, Daumier permaneció virtualmente desconocido. Su fama como pintor no llegó hasta 1878, el año de su muerte, con una exposición en la galería de Durand-Ruel, y para entonces, ya hacía tiempo que estaba ciego.

(1) Miguel de Cervantes: Don Quijote de la Mancha. Edición de Francisco Rico. Real Academia Española, Asociación de Academias de la Lengua Española. Madrid, 2005.

Amedeo Modigliani

Italian 1884-1920, worked in France 1906-20

Portrait of the painter Manuel Humbert (Portrait du peintre Manuel Humbert) 1916

oil on canvas

100.2 x 65.5 cm

National Gallery of Victoria, Melbourne

Felton Bequest, 1948 (1854-4)

As a school student Amedeo Modigliani showed exceptional talent for literary subjects, particularly philosophy. But, at the age of eleven, he contracted pleurisy, then three years later an attack of typhoid forced him to end his studies; this illness was to plague him for the rest of his short life. During his recovery Modigliani began to consider painting as a career, and his mother arranged for him to study with a landscape painter in nearby Livorno.

In 1906 Modigliani travelled to Paris, then the forefront of radical art. There he was influenced by a range of artists and styles — Picasso, Gauguin, Cézanne, the Fauves and the Italian Renaissance masters. In 1907 he joined the Société des Artistes Indépendants, exhibiting at the Salon des Indépendants the following year. Around this time he was introduced by his patron Dr Alexandre to the avant-garde Romanian sculptor Brancusi, who probably influenced him to experiment with sculpture.

During this same period Modigliani developed his distinctive style of portrait painting and sculpture, based on a combination of design elements from primitive African masks, archaic Greek sculpture and art from the early Middle Ages. The result is that his portraits have almost a 'family' resemblance, with their stylised features and elegant elongations.

Typical of Modigliani's style of portraiture is this painting of the Spanish painter Manuel Humbert (1890–1975), a personal friend of the artist. It is the first of two that Modigliani painted of his friend. Humbert's neck stretches down from a flatly modelled face with sharply drawn features — heavy eyes, a nose almost in profile, and tight small lips. The simplification of the features and the elongated oval shape of the face recall the African masks that were collected by avant-garde artists in Paris in the early years of the twentieth century. Despite the apparent abstraction of the face, however, Modigliani is able to convey a sense of his friend's individuality.

Little definition is given to what the sitter is wearing, although the awkward twist of the collar and tie is revealing of his personality. Modigliani has abandoned any attempt at traditional perspective, hollowing out a shallow space for the sitter. The sections of the background behind Humbert allude to interior wood panelling. The heavily worked, almost viscous, quality of the paint draws attention to the surface of the work.

Laurie Benson

Amadeo Modigliani

Italiano 1884–1920, activo en Francia 1906–20

Retrato del pintor Manuel Humbert (Portrait du peintre Manuel Humbert), (1916)

óleo sobre lienzo

100,20 x 65,50 cms

Galería Nacional de Victoria, Melbourne

Legado Felton, 1948 (1854-4)

Amadeo Modigliani nació el 12 de julio de 1884 en Livorno, en la costa noreste de Italia, en la región toscana, a unos 25 kms al sur de Pisa. Desde una temprana edad, mostró un gran talento para la literatura y la filosofía, pero a los once años contrajo pleuresía y tres años más tarde, un ataque de tifus con complicaciones pulmonares le obligó a abandonar sus estudios; esta enfermedad continuó atormentándole el resto de su vida. Durante su convalecencia, Modigliani empezó a pensar en dedicarse a la pintura y su madre le organizó clases con un paisajista de Livorno.

En 1906 Modigliani viajó a París, entonces la vanguardia del arte más radical, y fue allí donde se dejó influir por diversos artistas y estilos: Picasso, Gauguin, Cézanne, los fovistas y los maestros del Renacimiento italiano. En 1907 se adhirió a la Sociedad de Artistas Independientes, y al año siguiente expuso su obra en el "Salon des Independents". Por esa época, su mentor, el Dr. Alexandre, le presentó al innovador escultor rumano, Brancusi, quien probablemente le influyó para experimentar con la escultura. Al mismo tiempo, Modigliani desarrolló su peculiar estilo de retratos y esculturas basándose en una combinación de elementos tomados de las máscaras africanas primitivas, las esculturas arcaicas griegas y el arte de la Alta Edad Media. El resultado es "un aire de familia" presente en todos sus retratos, de rasgos estilizados y elegantes trazos alargados.

El retrato del pintor español Manuel Humbert (1890-1975), amigo personal del artista, es un retrato típico del estilo Modigliani. El retrato de la Galería Nacional de Victoria es el primero de dos que hizo de Humbert.

El cuello de Humbert desciende desde un rostro de rasgos modelados con precisión: ojos pesados, nariz casi de perfil y óvalo alargado que recuerda las máscaras africanas coleccionadas por los artistas de la vanguardia parisina de principios del siglo XX. A pesar de la aparente abstracción, Modigliani proyecta claramente la individualidad de su amigo.

No presta gran atención al atuendo del modelo, pero el cuello de la camisa y la corbata, ambos torcidos, revelan su personalidad. Modigliani prescinde de la perspectiva tradicional, dejando un hueco poco profundo para la figura. El fondo seccionado de la "pared" alude a un interior de paneles de madera. La densidad casi viscosa de la pintura atrae la atención hacia la superficie de la obra.