**Examine the ways in which one portrait shows character and/or likeness.**

Brancusi’s Mlle Pogany (MoMA, bronze, 1913) arguably shows a huge amount of character despite the limited mimetic detail. His Hungarian lover, Pogany is shown in a modern variant of a bust, where the head and upper torso are traced in continuous elliptical lines, suggesting both a kind of innocence and essential simplicity. The figure has almond shaped eyes which are hugely exaggerated, but their downward gaze transforms this into a feature suggesting a shy and demure character rather than a forceful one. Her hands are clasped together under the side of her face, suggesting a level of calm and control and creating a beautiful and perfect vision which has nothing to do with the idealism of past Western traditions.

Pogany’s flawless skin emphasises her youth and spirituality and her lack of body seems also to emphasise the intimate connection between sitter and sculptor as the focus is entirely on her essence rather than outward likeness. Similarly, an idea of balance is suggested by the relationship between the egg/foetal head and the plinth on which it rests. Despite there being little physical likeness then, this sculpture perhaps gives a better idea of the character and relationship being described than other more representational portraits. It seems to warrant Brancusi’s label as the ‘master of modern abstract’ sculpture. In the bronze version, the colour seems to shine as golden again reiterating her perfection whilst the dark patina of her hair adds definition to her inherent simplicity rather than overt sexuality.