

**NICOLAS DE LA HOZ  
IMAGES**



name: "Dream of Icarus 4"

sizes: 44" x 58" inches

technique: oil and acrylic / canvas



name: " Dream of Icarus 5"

sizes: 44" x 58" inches

technique: oil and acrylic / canvas



name: " Dream of Icarus 10"

sizes: 38.58" x 33.07" inches

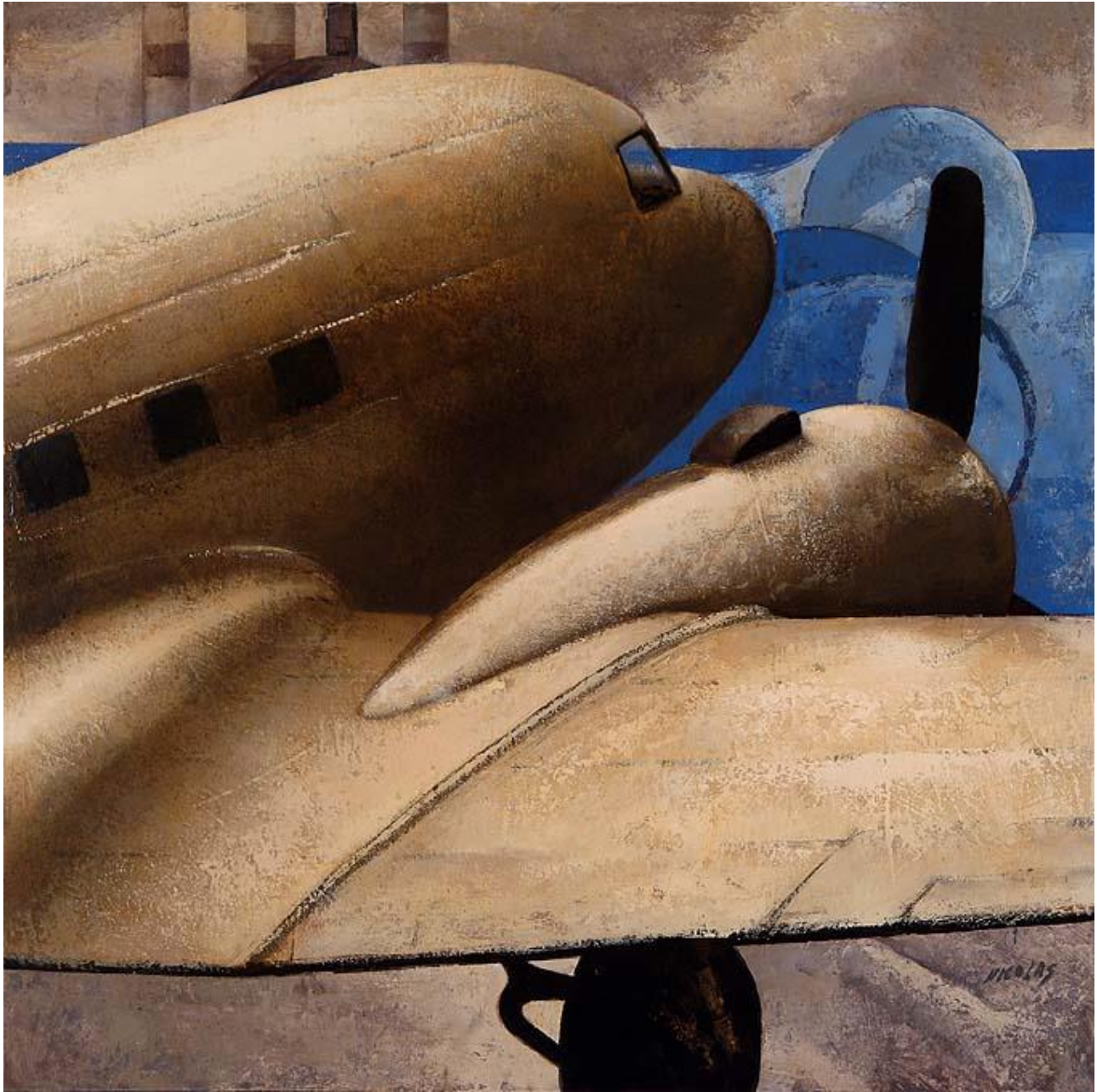
technique: oil and acrylic / canvas



name: Dream of Icarus 8

sizes: 36" x 30" inches

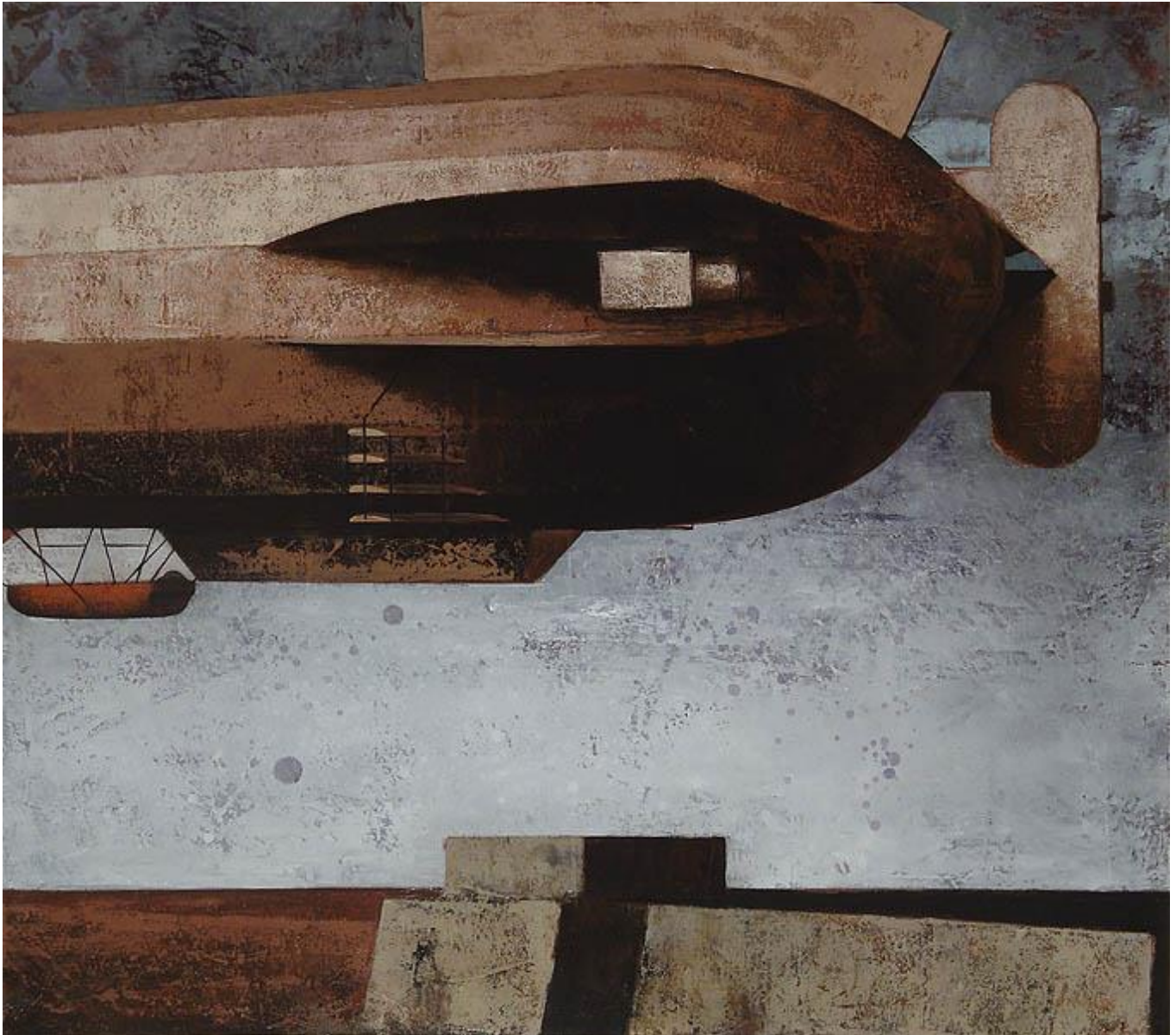
technique: oil and acrylic / canvas



name: "Interior Flight"

sizes: 32" x 32" inches

technique: oil and acrylic / canvas



name: "Interior Flight"

sizes: 32" x 36" inches

technique: oil and acrylic / canvas



name: "Apprentice - Murmur"

sizes: 36" x 32" inches

technique: oil and acrylic / canvas



name: no title

sizes: 36" x 32" inches

technique: oil and acrylic / canvas



name: "The Twins"

sizes: 32" x 36" inches

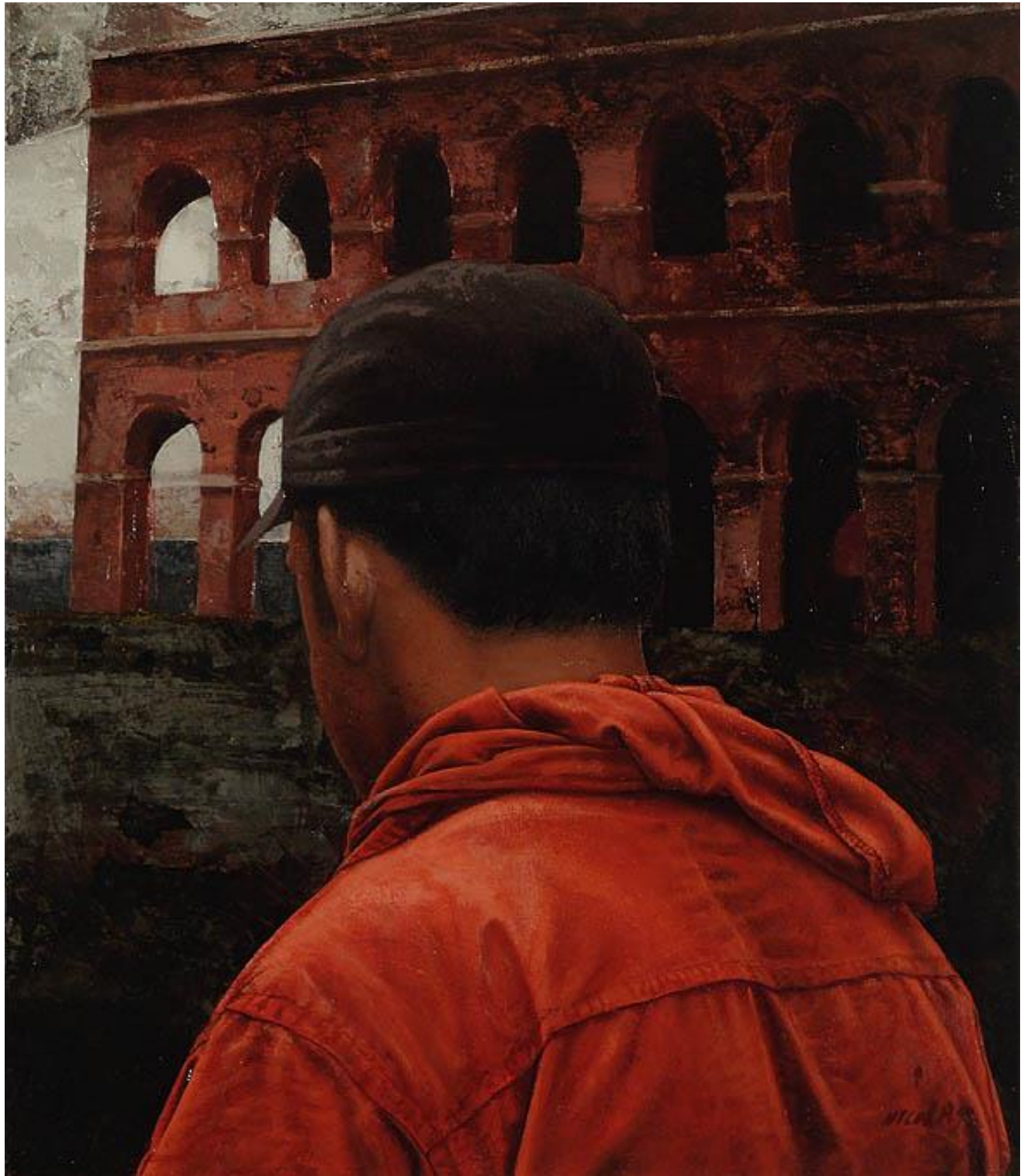
technique: oil and acrylic / canvas



name: "Apprentice - Dance of Shadows"

sizes: 36" x 32" inches

technique: oil and acrylic / canvas



name: "Intimate Story - Man of Knowledge"

sizes: 22" x 19" inches

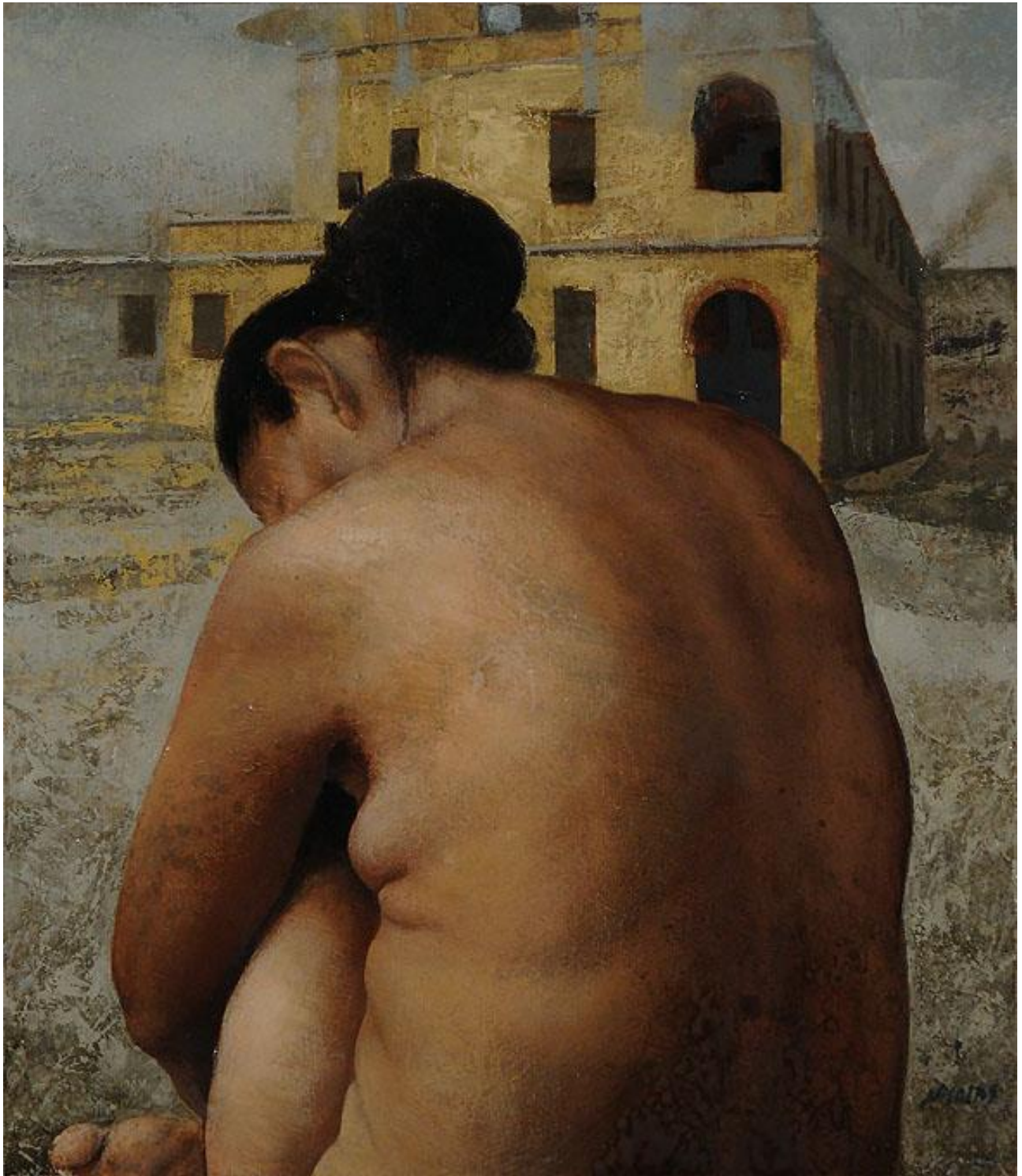
technique: oil and acrylic / canvas



name: " Intimate Story - Conduit between Worlds"

sizes: 22" x 19" inches

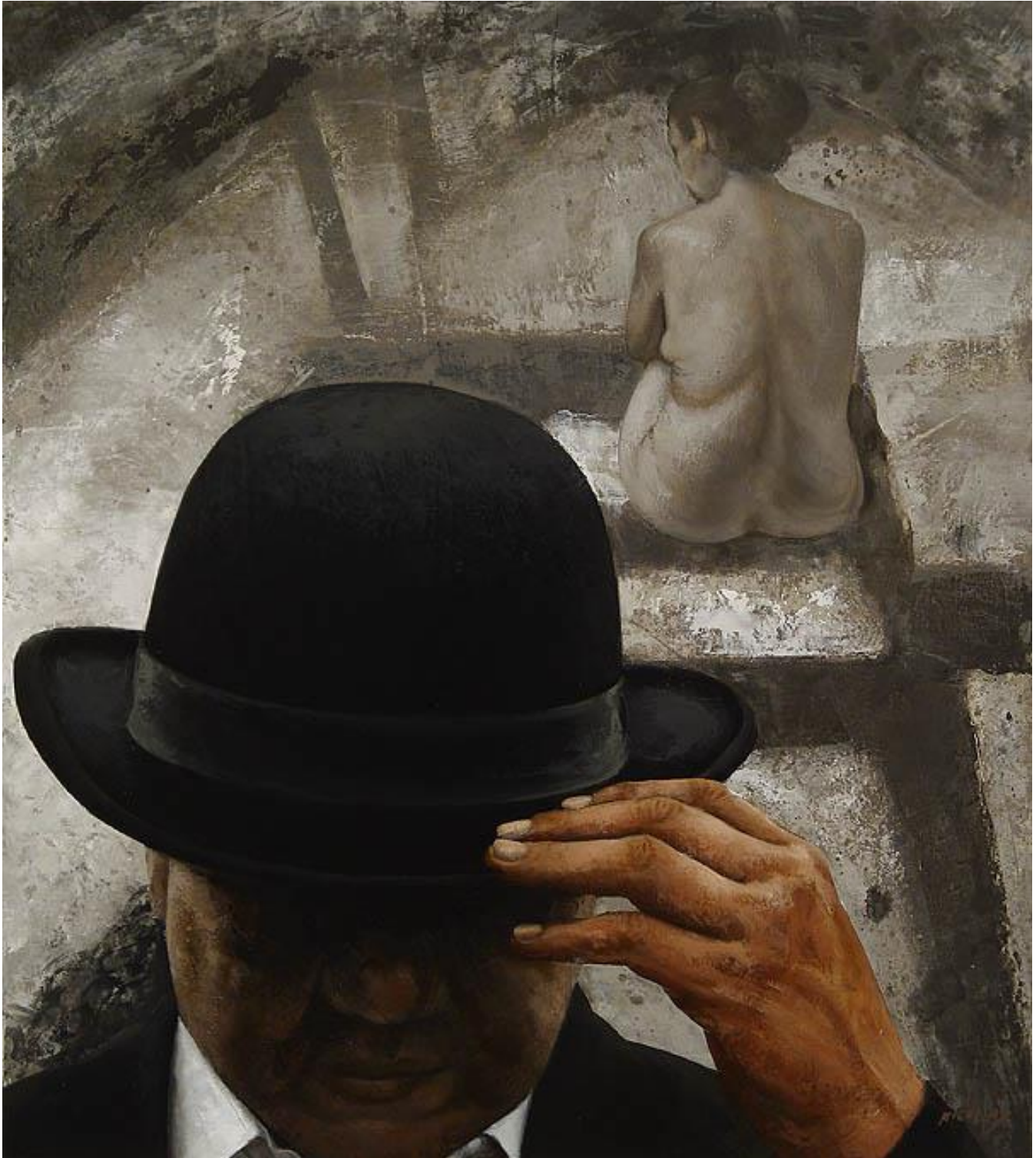
technique: oil and acrylic / canvas



name: "Witch's Dream - Seed Woman"

sizes: 22" x 19" inches

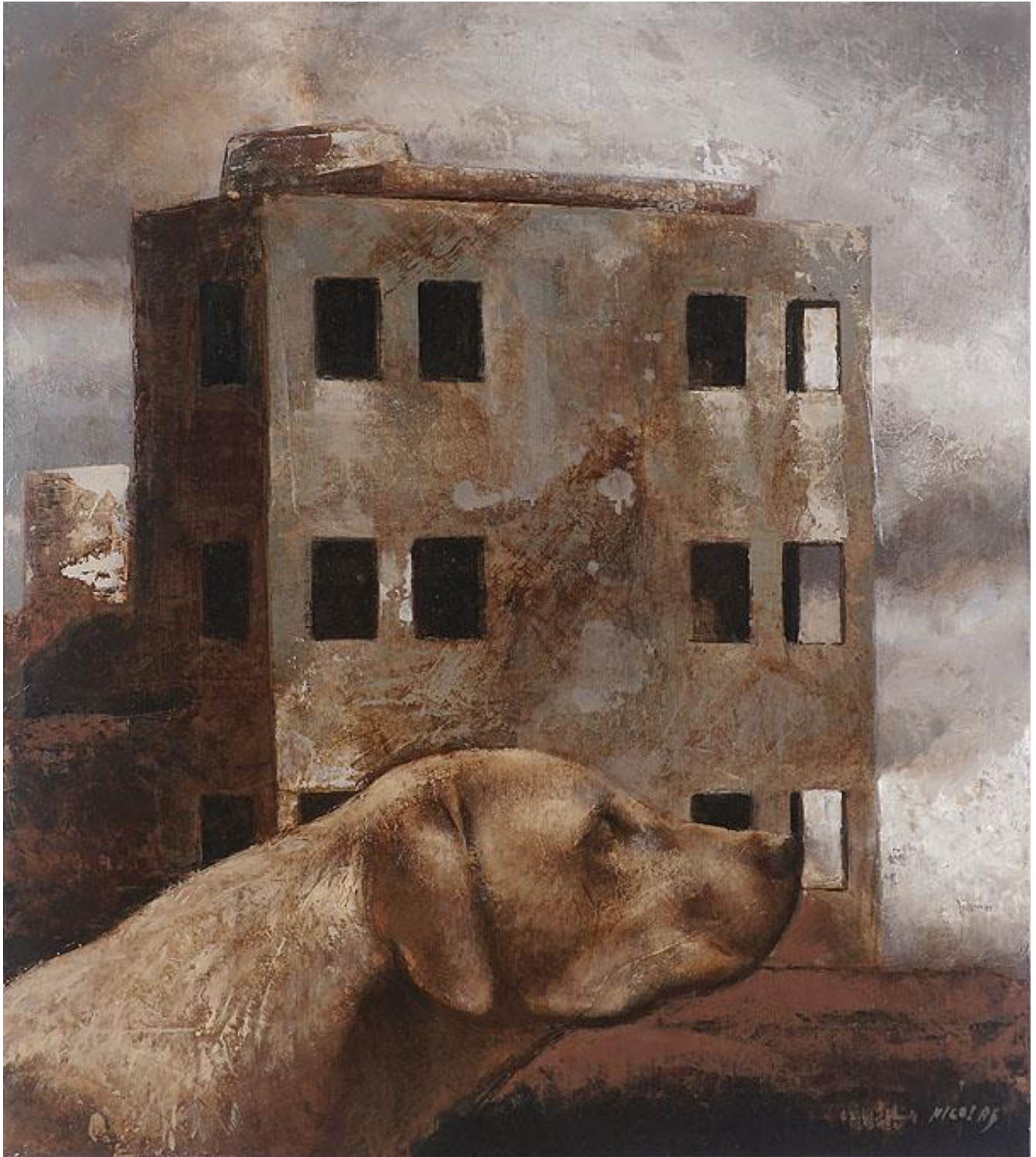
technique: oil and acrylic / canvas



name: " Knowledge man 2"

sizes: 36" x 32" inches

technique: oil and acrylic / canvas



name: no title

sizes: 36" x 32" inches

technique: oil and acrylic / canvas



name: "Imaginary Cloudscape"

sizes: 44" x 58" inches

technique: oil and acrylic / canvas



name: "Imaginary Cloudscape with Zeppelin"

sizes: 42" x 58" inches

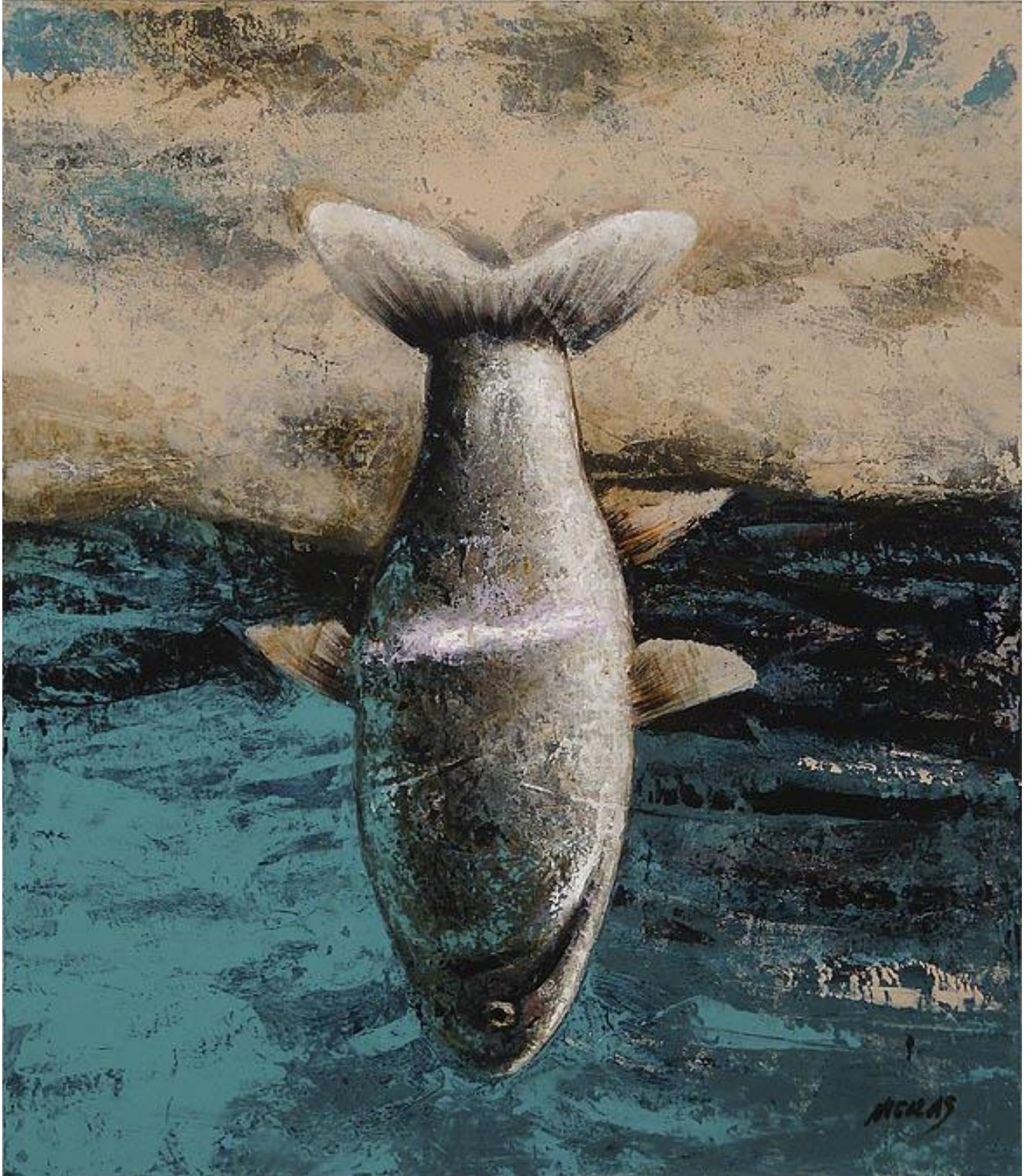
technique: oil and acrylic / canvas



name: "Healer and Cleaning Fire, Covering Me 1"

sizes: 22" x 19" inches

technique: oil and acrylic / canvas



name: "Healer and Cleaning Fire, Covering Me 2"

sizes: 22" x 19" inches

technique: oil and acrylic / canvas



name: "Oneiric Architecture 1"

sizes: 55.12" x 47.24" inches

technique: oil and acrylic / canvas



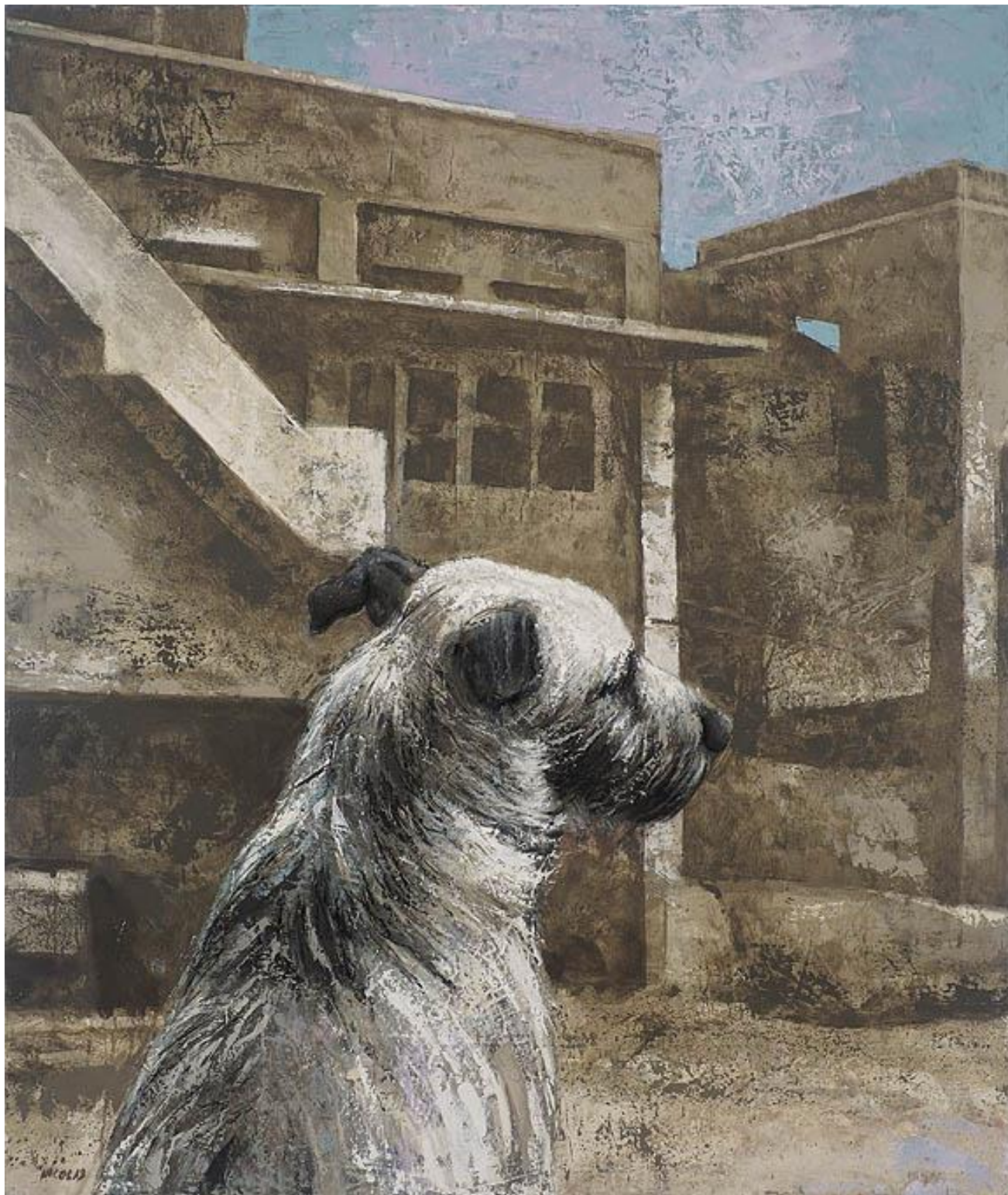
name: "Witness"

sizes: 54.3" x 54.7" inches

technique: oil and acrylic / canvas



name: "Colombia Harbor station becoming Labyrinth "  
sizes: 55.12" x 47.24" inches  
technique: oil and acrylic / canvas



name: " Witness of an Imaginary Architecture "  
sizes: 51.18" x 43.31" inches  
technique: oil and acrylic / canvas



name: "Entrance to the Labyrinth"  
sizes: 47.24" x 55.12" inches  
technique: oil and acrylic / canvas



name: "Interior Flight "  
sizes: 44" x 58" inches  
technique: oil and acrylic / canvas

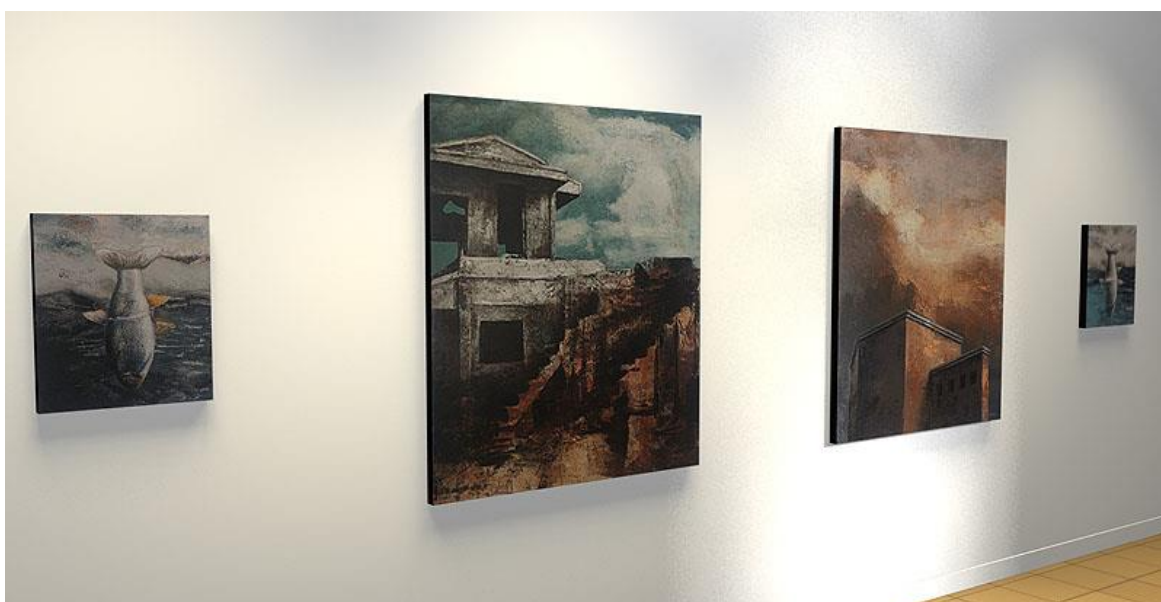
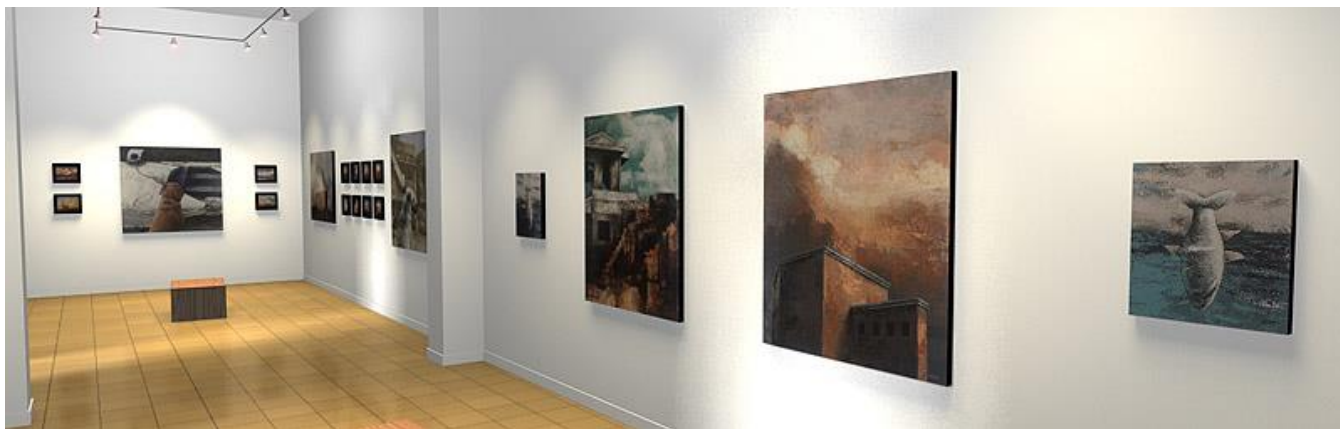


name: " Imaginary Cloudscapes " (six of twenty five panels)

sizes: 8.66" x 10.24" inches (each panel)

technique: oil and acrylic / panel

### Museum of Modern Art of Bucaramanga (Salon 1)



## **THEORETICAL CONSIDERATIONS**

My artistic practice is an inquiry into the threshold between the unconscious and the symbols through which humanity represents the transcendental. My work explores the coexistence of parallel dimensions of reality, utilizing painting, drawing, and digital media to give visual form to these existential inquiries.

Rather than describing the visible world, I propose a threshold where everyday objects and metaphysical space converge, inviting the viewer to confront the mystery that underlies the real.

Nicolas De la Hoz

## Résumé RAFAEL NICOLAS DE LA HOZ

### EDUCATION

- 2013 **Collography, Private Workshop of Eduardo Esparza.** *Bogotá, Colombia*
- 1996 **Lithography, Private Workshop of Oscar G. Cerón.** *Bogotá, Colombia*
- 1987 **Serigraphy, Private Workshop of Nirma Zárate.** *Bogotá, Colombia*
- 1984 **Painting and Drawing, Private Workshop of David Manzur.** *Bogotá, Colombia*

### INDIVIDUAL EXHIBITIONS

- 2020 **“Labyrinth - Imaginary Landscapes”, Museum of Modern Art of the University of Magdalena.** *Santa Marta, Colombia.*
- 2019 **“Labyrinth - Imaginary Landscapes”, Museum of Modern Art of the University of Magdalena.** *Santa Marta, Colombia.*
- 2019 **“Labyrinth - Imaginary Landscapes”, Museum of Modern Art of Bucaramanga.** *Bucaramanga, Colombia*
- 2017 **Oneironaut's Journeys, Santander Industrial University.** *Bucaramanga, Colombia*
- 2014 **Icaru's Dream, Alonso Arte Gallery.** *Bogotá, Colombia*
- 2004 **Alfred Wild Gallery.** *Bogotá, Colombia*
- 2002 **Alonso Arte Gallery.** *Bogotá, Colombia*
- 2001 **Consulate General of Colombia in New York.** *New York, New York*
- 2000 **Alonso Arte Gallery.** *Bogotá, Colombia*
- 1995 **Arte Consult Gallery and Alonso Arte Gallery.** *Panamá, Panamá*
- 1994 **Alonso Arte Gallery.** *Bogotá, Colombia*
- 1990 **Valenzuela & Klenner Gallery.** *Bogotá, Colombia*
- 1989 **Valenzuela & Klenner Gallery.** *Bogotá, Colombia*

### GROUP EXHIBITIONS

- 2022 **"Winter Collective II 2022", Hugo Fine Arts Galerie.** *New York, NY*
- 2020 **“Distopía”, L Zone Gallery.** *Bogotá, Colombia*
- 2019 **“In - Tenssión”, L Zone Gallery.** *Bogotá, Colombia*
- 2019 **“In - Clusión”, L Zone Gallery.** *Bogotá, Colombia*
- 2018 **Group show. Alonso Art Gallery.** *Bogotá, Colombia*
- 2017 **"Intimate Stories", Cultural Center of the Old Customs Building.** *Barranquilla, Colombia*
- 2017 **"Intimate Stories", Museum of Modern Art of the University of Magdalena.** *Santa Marta, Colombia*
- 2017 **"Intimate Stories", Museum of Modern Art of Bucaramanga.** *Bucaramanga, Colombia*

- 2016 **Night with the Arts, Home of the ambassador of the United States in Colombia.** *Bogotá, Colombia*
- 2015 **"Alice in Wonderland", Museum of Modern Art in Magdalena.** *Santa Marta, Colombia*
- 2015 **International Art Fair of Cartagena, Alonso Arte Gallery.** *Cartagena, Colombia*
- 2015 **"Parallel Worlds", Museum of Modern Art in Bucaramanga.** *Bucaramanga, Colombia*
- 2015 **"Parallel Worlds", Museum of Modern Art in Magdalena.** *Santa Marta, Colombia*
- 2015 **XXXII Visual Arts Exhibition of Malaga City, Bucaramanga.** *Bucaramanga, Colombia*
- 2015 **"Alice in Wonderland", House of the Total Book.** *Bucaramanga, Colombia*
- 2014 **"Bajo Continuum", Alonso Arte Gallery.** *Bogotá, Colombia*
- 2014 **"Alice in Wonderland", House of the Total Book.** *Bucaramanga, Colombia*
- 2014 **Remembering Grau, Julio Mario Santodomingo Library.** *Bogotá, Colombia*
- 2014 **Silence Languages, Museum of Modern Art of Magdalena.** *Santa Marta, Colombia*
- 2013 **Ritual of Puppets, La Aduana Building.** *Barranquilla, Colombia*
- 2013 **Ritual of Puppets, Museum of Modern Art of Magdalena.** *Santa Marta, Colombia*
- 2013 **Ritual of Puppets, Casa de Libro Total.** *Bucaramanga, Colombia*
- 2013 **Ritual of Puppets, La Escalera Gallery.** *Bogotá, Colombia*
- 2013 **Catharsis de la Violence, Consulate General of Colombia.** *Paris, Francia*
- 2013 **Catharsis de la Violence, La Vache Bleue Galerie.** *Paris, Francia*
- 2013 **Six Colombian Artists in New York Jadite Gallery.** *New York, New York*
- 2012 **The Night of the Angel, Homage to the artist Angel Loochkartt, La Escalera Art Gallery.** *Bogotá, Colombia*
- 2012 **Ritual of Puppets Homage to the literary work of the same name, written by the poet and writer Gonzalo Márquez Cristo, La Escalera Art Gallery.** *Bogotá, Colombia*
- 2012 **Official image of Bogotá Literature Festival 2012.** *Bogotá, Colombia*
- 2012 **Hispanoamericanos Traveling Souls, Jacqueline Casey Huggens Center for the Arts.** *Atlanta, Georgia*
- 2012 **Hispanoamericanos Traveling Souls, Annette Howell Turner Center for the Arts.** *Atlanta, Georgia*
- 2012 **Hispanoamericanos Traveling Souls, Abernathy Art Center.** *Atlanta, Georgia*
- 2012 **Those who Draw, University of Applied and Environmental Sciences (UDCA in spanish).** *Bogotá, Colombia*
- 2012 **The Game of Interpretation, (homage to classics of the erotism Art) convened by Confabulation, Alonso Arte Gallery.** *Bogotá, Colombia*
- 2009 **International Art Fair of Bogotá ARTBO 2009, Alonso Arte Gallery.** *Bogota, Colombia.*
- 2007 **Americas Art Fair Merrill Lynch, Alonso Arte Gallery.** *Miami, Florida*
- 2007 **International Art Fair of Bogotá ARTBO 2007.** *Bogotá, Colombia.*
- 2006 **International Art Fair of Bogotá ARTBO 2006.** *Bogotá, Colombia.*
- 2003 **Feria Arte Americas Merrill Lynch, Alonso Arte Gallery.** *Miami, Florida*

- 2001 **Cultural Institute "Octavio Paz" , Consulate General of México.** *New York, New York*
- 2000 **Cultural Saloon of RG Financial, Alonso Arte Gallery.** *San Juan, Puerto Rico*
- 1997 **International Art Fair (FIA 97), Alonso Arte Gallery.** *Caracas, Venezuela*
- 1997 **International Art Fair (MIAMI 97), Alonso Arte Gallery.** *Miami, Florida*
- 1996 **Pan-American Graphic Arts Program.** *Bogotá, Colombia*
- 1996 **International Art Fair (FIA 96), Alonso Arte Gallery.** *Caracas, Venezuela*
- 1995 **International Art Fair (FIA 95), Alonso Arte Gallery.** *Caracas, Venezuela*
- 1994 **American Riviera Art Fair International (ARAFI), Alonso Arte Gallery.** *Bal Harbour, Florida*
- 1994 **guest to Latin-American Meeting of Presidents.** *Cartagena, Colombia*
- 1994 **guest to 35th Artists' National Hall.** *Bogota, Colombia*
- 1993 **guest to 6th Artists' Regional Hall.** *Bogota, Colombia*
- 1992 **34th Artists' National Hall.** *Bogota, Colombia*
- 1992 **5th Artists' Regional Hall.** *Barranquilla, Colombia*
- 1992 **Distrital Planetarium.** *Bogota, Colombia*
- 1991 **First International Art Fair , Valenzuela & Klenner Gallery.** *Bogota, Colombia*
- 1991 **Distrital Planetarium.** *Bogota, Colombia*
- 1987 **Casa Negret.Gallery.** *Bogota, Colombia*

## **AUCTIONS**

- 2000 **Christie's.** *New York, New York*
- 1999 **Sotheby's.** *New York, New York*
- 1997 **Christie's.** *New York, New York*

## **FELLOWSHIPS**

- 1996 **Working Fellowship from Pan-American Graphic Arts Program.** *Bogota, Colombia*
- 1992 **The Pollock - Krasner Foundation, Inc.** *New York, New York*

## **COLLECTIONS**

- Museum of Modern Art of Medellín (Portfolio 18, 1996).** *Medellín, Colombia*
- Museum of Modern Art of Bogota (Reg. 5124).** *Bogotá, Colombia*
- Museum of Modern Art of Magdalena.** *Santa Marta, Colombia*
- Museum of Modern Art of Bucaramanga.** *Bucaramanga, Colombia*

## **PUBLISHED COMMENTS**

**CABALLERO, German Rubiano. Catalogue essay for "NICOLAS". Bogotá, Colombia. Valenzuela and Klenner Gallery. 1987. Illustrated**

The Colombian art has not demonstrated inclination for the surrealism. The cases are secondary or quite ephemeral.

Nicolas De la Hoz, a new designer and painter, carry out an enigmatic work - of mutilated characters, some in bicycle, or become fragments of it schemes, of aggressive dogs and of closed spaces or with architecture to that of Chirico - that well can be linked to that aesthetics that arose in the twenties.

It is the first individual exhibition of an artist that is working with great responsibility, that is looking for their own style, far away from the fashions, and that he is always trying to draw better and to find the best colors for his mysterious representations.

**Cruz, Mauricio. I rehearse of I Classify for "The Question of the Dimness". Bogotá, Colombia. Galería Valenzuela & Klenner. November 16, 1990. illust.**

Being brief, I would say that the paintings that Nicolas De la Hoz presents are somber and that it covers them a transparent varnish. A brevity "enough" if it is considered that these elements can inform thoroughly on their senses.

I mean that his image is more the project of a possible painting than that of a configured declaration. On the other hand, the colored object - the painting - it appears loaded with an involuntary eloquence, not looked for. It is a technical matter: The dark pigments need the "humidity" of the varnish to become deep... If I insist in this matter, is for the simple reason that all technique is expressive as for that it sustains some intention type. Then, with what does it has to see all this?

Known or not, the history acts, it impregnates, it contains. Its antecedent? The Romanticism, the great blackout of the Century of the Lights, the night reconquered in the individual's solitude.

It is for that reason that its technical principles (their implicit logic) it recovers at the same time the Melancholy of the ancients, the symptoms of the eradication in the twilight silence of De Chirico, the potentialities of the subconscious explored by the Surrealism and all those supposed "anachronisms" whose depths probe hidden territories. It is as if the artist left, for an instant, the image in possibility of being guessed, trusting in the strange certainty of its magnetization. With the result that he perceives them oracular, willing to the intuition of their own development.

**Escallón, Ana Maria. "The Shade of the Reality". The Time. Bogotá, Colombia. December 28. 1990. Illust.**

Painting has many possibilities, alternatives that unite to the world of the imagination, the man's only property that does not know limits. Nicolas De la Hoz is a young artist that is interested in the density. His paintings speak that the world is built from inside a thick, unfathomable visual illusion and full of secrets. For that reason he paints with oil, to know from inside the agony of a leisurely technique, to discover and to recreate the heavy possibility of a material that does not allow urgencies and that it gives him the alternative of creating some spaces where the life closes in the viscous thing. Evidently, inside this pictorial world it exists already a teacher, the Nicaraguan Armando Morales and it is unavoidable that the road that De la Hoz has followed has the same route. However, since he is beginning, we can say he is near and that he will find, gradually, that language within the same alphabet that Morales used, to say other things.

In the gallery Valenzuela & Klenner where he exposes, we see him painting, layer over layer, recreating elements of the daily life; anything goes beyond a bicycle, a cup, a boat; images that are part of a distant and cold world. Everything is developed inside an atmosphere of light and shadow, where the shadow is invader and the delicate light simply comes closer in the bottom. It lightens only the necessary thing so that the images do not lose identity.

Inside that dark world the life is developed, it advances a vision that does not have the optimism of the happiness but yes the trust in the life.

The space of Nicolas De la Hoz is built in the multiple thing and in that it has a special accent in the textures because in its history are important the visual possibilities of the tact. Then plane places exist, other built ones as dense walls sealed with spatula and later comes the expression of the gesture something violent that allows that the things come undone, that the reality is not very defined, that in the aggressively painted images, the possibility of representing an imposed external truth exists. De la Hoz feels the reality as a pretext, but it is also a presence that invades him, and that he refuses to accept entirely. For that reason in his paintings there are only the residuals of an image, he only manages the vestiges of an illusion, he only believes in a detained reality that stays in some place of the regret.

### **De León, Restrepo, Alonso. Catalogue essay for " Metamorphosis and Still Lifes". Bogotá, Colombia. Alonso Arte Gallery 1994. Illustrated**

When for the first time I contemplated the work of De la Hoz, I perceived a new wisdom with which an impeccable craftsmanship appeared without falling in the rigidity of who attaches himself to strict formulas.

In each of his works, there is a surprise element: his human figures are sketched or finished with supreme fineness, and touches us with their subtle arguments. The still life made up with fruits and elements of the daily use and mistreated by the step of the time, remember in their proposal, the exaltation of that beauty that Marguerite Yurcenar discovers in her rehearsal "THE TIME GREAT SCULPTOR."

To worry about the appreciation that his works could be exercises of the bad called ancient art, or if there are in them present accents of the modernity, are lucubrations that I leave to the critics. Of what I am in charge of it is of the importance and of the aesthetic and conceptual beauty that transcends in their creations.

### **"The Best of Art in Panamá in 1995" Talingo, La Prensa, Dec 31 / 95. No. 13C**

Judging by his paintings, it would be said that this Colombian artist has many more than his 35 years. Minus for the technique - that reveals ease in the drawing, magnificent textures and the expert manipulation of the shape to the service of a determined atmosphere, all without arrogance - that because of the hard and precarious sordidness of his position. Innocuous, daily objects - a pot, rusty brass jars, a laundry - they are represented rawly, in somber colors; objects as forgotten of the world as probably their poor owners. The desolation also owns the canvases filled by people that always give the back to the spectator. The realistic treatment of things and people contrast with backgrounds filled with words, numbers and strange codes, stains and drops of painting.

### **"Closing of the Art Fair" El Aragueño, Maracay, Venezuela. Monday, July 1st 1996**

Today, until the five in the afternoon, will be open to the public the Fifth Ibero-American Fair of Contemporary Art that is presented in the spaces of the Hotel Caracas Hilton of the city of Caracas. Galleries of Argentina, Brazil, Colombia, Costa Rica, Spain, United States, France, Peru, Dominican Republic, Switzerland and Venezuela, showed us the plastic works of their best artists.....

..... The Gallery Alonso Art from Bogotá brought us the outstanding work of Nicolas De la Hoz, without a doubt one of the best samples of the FIA. They are more than a hundred exhibitors and they are more than thousand the desires to be in the FIA'97. Ajob.

### **Caballero, German Rubiano. "Nicolas De la Hoz' Mysterious Realism" Arte al Día, 17TH Year (1997) No. 62, Page 24, Illustrated**

In his famous book "A brief History of Modern Painting", Herbert Read did not included Edward Hopper and Balthus, among others, because he considered their work to be realistic, i.e., according to the theoretician, it was too closely aligned with the academic traditions of the 19th century.

Although his writings continue being influential, there is not doubt that his appreciation of the aforementioned artists is still controversial and, besides, some recent retrospective exhibitions of their work have provided very different viewpoints in regard of their creativity; Hopper, especially, is presently considered one of the foremost exponents of American art of the 20th century.

Alongside Hopper and Balthus, many artists of this century have continued to work in the representational tradition initiated in the Renaissance, and many painters and sculptors have continued to create within the framework of the most antique craft. ¿Do none of them form part of the history of modern art? Possibly not, especially if we are to abide by a precise definition of what may be understood as modern art.

Some day, however, we shall have to reach an agreement and arrive to the elementary conclusion that many things have been done during this century, and that all of them have their explanation at a given moment. Even though Hopper and Balthus do not pertain to the sphere of the painting practiced by Picasso, Matisse or Klee, this does not mean that their works lack validity; it simply means that they have been guided by other postulates and other interests. Side by side with modern artists, we have anti - modern ones, and anti - artists as well, the latter represented mainly by Duchamp, the mention of whose name needs no further explanation.

The former view also applies to Latin American art. Latin America has also had modern artists like Tamayo, anti - modern artists like Luis Caballero, and anti - artists like, for instance, Cildo Meireles. Among the countries of the American continent, Colombia has the most extensive and outstanding list of anti - modernists. Suffice is to remember Fernando Botero, Gregorio Cuartas, Juan Cardenas, Dario Morales, to name only a few.

To the above - mentioned names we should add that of Nicolas De la Hoz, who began to paint in the late 1980's and whose work has become increasingly defined in the last few years. Although initially related to Surrealism, at present his painting is more realistic, preserving, however, a certain somber, even mysterious atmosphere. This is noticeable in his solitary spaces, where only a deserted building or a belaying cleat that is not being used may be seen. In both cases, it is evident that we are near the sea, yet the atmosphere cannot be less cheerful or more intriguing. Solitude pervades everything, and one can think that something extraordinary has occurred. His animal figures are also bizarre, particularly that of a manatee presiding a great desolate landscape. Even when a feminine figure shows her white and delicate back or her attractive profile, there is something odd about her apparently relaxed attitude and obviously about her posture, so unlike the usual frontal pose of models.

De la Hoz has taken great pains to attain the best technical and formal results. As he works with discipline, he has made evident progress in a short time lapse.

The consolidation of a style and the complete mastery of what to do and what he wishes to convey no longer seem distant aims. It is to be hoped that his work may proceed along the rightful path of a perfectly necessary individual expression and not stray along the roads of the simply well done, of that which becomes repetitive and lacking in significant contents.

**Bustillo, Carlos Villalba. "Another Excommunicated Talent". *El Universal*, Cartagena, Colombia. Feb. 1990.**

The unbearable recurrence of a curious history does not cease in Colombia: our artists, the best in certain areas of the art, are but well known and appreciated in the exterior that in their own floor. If they leave or not of the national territory, it is the prestige that they acquire in other latitudes the one that takes charge of standing out their merits that the vernacular critic denies them. Nevertheless, thanks to God we have talents that resist the repressive silence of the porters of emotional traction that manufacture or demolish geniuses as it indicates – the temperature of their passions.

It confuses me again this reflection when I knew part of the pictorial, varied and multi-thematic work of Nicolas De la Hoz, a painter from Cartagena to whom I don't know neither of view, but whose skillfulness does not need friend's eyes and sage's headpiece to solace sceptical with the evidence of their dimension and the splendor of

his quality. The imagination, the audacity and the desires of bouncing through the lines, the color and the shapes, the anxieties of his spiritual vitality, make of the artist from Cartagena a human sample with speed to overturn his interior world in each work and in the measure in that he enrich him, he is renewed and tormented. His is an agitated, magic and real, austere and delirious world at the same time, filled of sensations that clamor rescue.

Without a doubt that these characteristics of the painting of De la Hoz arise of their artist personality, of his vision and of his myths, but also of the environment where he was born and he grew: the Caribbean. Cartagena, Barranquilla and Cuba marked his professional features, his desires and his projection. The scenarios that he stepped and the objects that he saw conditioned his obsessions and his will of being expressed, and of making it without having to explain it so that it is believed that there is identity between his paintings and their artistic vein. His paintings, as that of all good painter, are lacking mysteries and it only requires be seeing, traveling and valuing.

I requested, to look at it, the curriculum of Nicolas De la Hoz with the desire of knowing why in Colombia he is ignored in way so disturbing, and I was with which he doesn't only figure in publications so remarkable as the Directory of Latin American Art, of Buenos Aires, and in demanding catalogs as FIA, ARAFI and Art Miami, as well as in international magazines credited continentally, but rather he participated in the auction of the House Christie's, carried out in New York in November of 1997. A Venezuelan collector also counted me - and he congratulated me for it, in my compatriot condition of De la Hoz - that his paintings caused sensation in the Ibero-American Art Fair of 1998, made in Caracas.

The Alonso Arte gallery, owned by my great friend Alonso Restrepo De León, sent him to the Ibero-American Meeting of Presidents that was completed in Cartagena in 1994, and one of the Presidents, expert in the matter, said to several of his colleagues and of other assistants, when knowing the age of De la Hoz (33 years then) that he was an artist to cultivate and to take care, because his work, guided toward the exaltation of the innocuous things, contains a contagious vigor, characteristic of the elected man for the gods to convince with what he do. With an additional virtue: loose the paintbrush without ostentations, more to insinuate that to illustrate, as himself admits. Looking for pretexts that transmit life to a surface, to a decrepit rope, to a clemón branch or a microfossil awaiting archaeologist that consecrates it.

Read the curriculum of De la Hoz and well known the president's anecdote that it was loved with his sober painting, fell in my hands a yellowish, very dry and heart-stricken copy of The Universal newspaper, of Caracas, in which an enthusiastic columnist sought to demonstrate that the art has its erotic one, its ghosts and its game. The truth is that it is not so difficult to demonstrate it, because the art, the power and the money stimulate a libido extra sexual as exquisite as that of the sex. But the best in the chronicle was not the learning sample that served him as foundation, with cites of San Agustín and of Bataille, but rather it was cultured with a touching painting of Nicolas De la Hoz: "I look at a dream", of 1996, representing a naked woman that gives the back to our eyes, and whose beauty infuses the sensation that not to have her in the reality is to see eternally knocked down the illusion of possessing such a modest being. That painting of Nicolas De la Hoz seems a corporal translation of the nostalgia.

The Sickie of Nicolas' last name ("la Hoz" in Spanish) does not offer any danger for the national stability.

**De Leon, Alonso Restrepo. "De la Hoz: A Painter from the Caribbean". University Chronicle. University Sergio Grove. (Bogotá, Colombia). N°08 / May - July 2001**

Many times the poet perceives and then he expresses the immanent values better in the work of an artist that the gleaned lucubration of the critics.

At this dark time that the plastic arts suffer for the blame of the disorientation that the pseudo-critics impel in our country; at this time in that the new iconoclasts work in search of the death of the painting and so that the figuration disappears, some artists live that with courage, persistence and deep love and knowledge of their occupation, they give us their testimonies of hope.

Román Gary said in his book *The Alba's Promise* that for him, the sea was an enough although scarce metaphysics and that every time that was to its shore, he became a happy drowned man. This is what happens to all us those that had the happiness of being cooed by the song of the waves and Don Daniel Lemaitre, that versatile one from Cartagena, in one of his poems he concludes "I love its marine atmosphere that invites to all escape and I love its heartfelt song because in hours of sadness, only the song of the sea puts me in peace with the life."

In the work of De la Hoz, a constant homage to the woman and the nostalgia of the sea transcends. His wife has been her only model, but he captures in her the feminine universe as in Vermeer that when saying of A. B. Of Vries, "he professes a delicate admiration for the eternal feminine one that appears to him like a dream image more than like a reality."

Always in the subconscious of the artist, it is present an inspiring one, a guide, the paradigm to which he dedicates the efforts of his own work. I think that in the last stage of De la Hoz it is evidenced with force the encounter with Vermeer.

De la Hoz dreams and wake-ups in his sea, his women are immersed or they arise of that sea or they rest dreamily to their shore. What wonderful imprint is perceived in his environments, and although his palette in many of his works is leaden and foggy and he moves away from the stereotype of the tropic of shiny light reflected in the sea, this same it confirms the artist's intimate communion and the environment of his memoirs. De la Hoz does not need to be in front of the sea when he want to copy changing tonalities of its kaleidoscopical happen, De la Hoz carry an interior sea that appears each instant in his creations but in the great majority of his works, that physical sea is not present, there are not waves, there are not beaches and however everything is sea, something wraps us and it makes us feel next to it and almost we could smell its salt and to feel immerses in its lukewarmness.

In a comment that I wrote for the catalog of one of his exhibitions, it highlighted that something new always appeared. A new surprise when contemplating his works and that I was surprised to check that after having cohabited with them, after having contemplated them with marked exam, in a new encounter, it jumped a new value appeared, something that I had not perceived and it confirmed me that in the work of De la Hoz there is a mystery, a goblin and that his work is alive and it continues changing. This is the conclusion: His works do not die, with the time they go changing and for that reason in front of that sea that he insinuates us, paraphrasing Gary, I become a happy drowned man.

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