

ABSTRACTS

Béla Bacsó

■ ***Distorting the Portrait: Francis Bacon***

Keywords: *portraiture, presence, haptic space of painting, de-forming the human face, Gilles Deleuze, Francis Bacon*

There is an enormous significance in Francis Bacon's painting attached to the human body and the face *in presence*. However, their representation is a most difficult thing. The artist himself mentioned this difficulty in an interview with David Sylvester: „What I want to do is to *distort* the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance.” Bacon formulated the latest answer to the problem of the portrait in western art with the *modulation of the flesh* (Deleuze) in *haptic* space. His answer was „to deform people into appearance”.

Gizella Horváth

■ ***Mirror, Mirror on the Wall... Possibilities of the Self-Portrait in Contemporary Fine Arts***

Keywords: *self-portrait, contemporary fine arts, Joseph Beuys, Endre Tót, Anthony McCall*

Based on Alberti's metaphor of painting as Narcissus's mirror, the essay focuses on three possible meanings of fine arts: similitude, self-knowledge, and the extreme necessity of the Other, as these features appear in the outstanding genre of the self-portrait. The author explores the opportunities of self-portrait in the context of contemporary fine arts, as the rejection of representation seems not to leave any room for portrayal at all. In order to sustain the possibility of portraying without representation, the essay presents a sensible analysis of works of Joseph Beuys, Endre Tót and Anthony McCall.

Katalin Keserü

■ ***A Masquerade Ball Without Masks***

Keywords: *Imre Makovecz, architecture, words, beings, signs and symmetry, anthroposophy*

In the 1960s and '70s, Imre Makovecz (1935–2011) began to create a new way of

“living architecture”. Regarding the locations and materials, he started in the peripheries, a “zero point”, and planned a series of wayside inns and alpine huts in the form of the human face/head. Probing into the quintessence of architecture, he reduced it to the body and the soul, building upon the mental productions of man, i.e. language, imagination and thinking as the most authentic sources. His architectural conclusions arose from the ideas of Rudolf Steiner and became comparable with the problematic of Bachelard's phenomenology. Analyzing and comparing the documents, works and words of Makovecz and their meaning with those of the philosophers, the author would like to prove that his buildings and performances were expressions of existence, a production of presence and reality.

Ildikó Ungvári Zrínyi

■ ***The Portrait Within Us***

Keywords: *portrait, ekphrasis, body, Lessing, Wedekind, Thalheimer*

The portrait appears in Renaissance plays as the embodiment of ideal beauty. The essay compares the situation of looking at a portrait in Lessing's and Wedekind's drama, as well as in a Neexpressionist performance, and analyses the ekphrasis appearing in the 18th century text *Emilia Galotti* by Lessing, focusing on the description of both pictures and faces, as well as on mental images. The same situation is recycled in Wedekind's play *Pandora's box*, where the observation of the painting is surrounded by movements and strong affections, lacking conceptual language, and the ekphrasis describes the painting, creates the photo and the virtual body from the lacking fragments of the painting. In the performance *Emillia Galotti* directed by Thalheimer, Emilia's face (as a portrait) is burnt into the Prince's palm and body – thus the image will belong to the body of the “viewer”. Contemporary theatre uses the face of the characters as related to their bodies, or the faces are many times turned into masques. Both in contemporary everyday life and the world of arts the body is threatened by being erased from the stage.

SZÁMUNK SZERZŐI

- Baal, Georges** (1938) – színész, rendező, terapeuta, Párizs
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- Tapodi Zsuzsa** (1961) – tanszékvezető egyetemi docens, Sapientia EMTE, Csíkszereda
- Tordai Zádor** (1924–2010) – író, filozófus
- Ungvári Zrínyi Ildikó** (1959) – színházesztéta, egyetemi docens, Marosvásárhelyi Színművészeti Egyetem

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„...a fej a test része, de nem úgy az arc. Az arc felszínként jelenik meg, s ennek rajzolata, a vonások, a kirajzolódó forma stb. lassan előidéznek azt, hogy maga az arc elválk a fejtől, s a fej helyén az arc szinte tetetlenül jelenik meg. Ez a leválás és tetettség nemcsak maszkszerűvé dermeszti az arcot, hanem jó esetben külön életre kelti, aminek persze lehet igen erős művészi hatása...”

(Bacsó Béla)

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