

nie przekształca się we wspomnienie (*Aufzeichnung*). Portretujący spoglądając na kartkę papieru odrywa wzrok od przedmiotu swego oglądu. Patrząc na portretowanego, nie widzi z kolei tego, co rysuje. *Regarder* to tyle, co patrzeć, obserwować i (*re-garder*) – zachowywać, zatrzymywać. Widzenie przedstawienia portretowego staje się więc widzeniem pamiętającym, a jego celem jest przedłużenie w nieskończoność migotliwej chwili obecności. *Regarder* znaczy zachować o kimś pamięć i zatrzymać coś po nim na pamiątkę. Na przykład portret.

Źródła ilustracji:

Reprodukcje na podstawie: *Akt z profilu*, 1955 – G. Leinz, „*Das Bein*” von Alberto Giacometti. *Erinnerungen an den Tod*, „Pantheon” 1997; *Diego* 1959, *Głowa mężczyzny*, 1955 – G. Boehm (red.), *Max Imdahl. Reflexion. Theorie. Methode*, t.3, Frankfurt am Main, 1996; pozostałe: Y. Bonnefoy, *Alberto Giacometti. Eine Biographie seines Werkes*, Bern 1992.

MUST A PORTRAIT HAVE A HEAD? ON ALBERTO GIACOMETTI'S STRUGGLE WITH MATTER IN SEVERAL PARTS

Summary

The subject matter of the present text are portrait sculptures of Alberto Giacometti. Their evolution goes from mimetic realism through geometrical realism (cubism) and surrealism toward a kind of realism which the author calls “phenomenological.” She argues that in the case of Giacometti a return to realism following the surrealist period does not mean a step back, but a consequence of the surrealist experience which allowed him to develop a new idea of “internalized” portrait. However, while the surrealist representations focused on the interior of the artist himself, the “phenomenological” portrait became a search for the sitter’s essence, an interpretation (i.e. an “internalized” reflection) of the portrayed individual.

Looking at Giacometti’s works, one may realize how they gradually cease to care for the external appearance in favor of the sitter’s *emotional experience* by the artist, which is expressed in the blurred outline and the light (aura) that envelops the figure in his later works. The problem formulated in the title – “must a portrait have a head?” – refers to the way by which Giacometti approached the face through the initial fragmentation of the body. Becoming more and more aware of the impossibility to represent a figure in full (the first part of the paper is devoted to *figures*), he began to experiment with such a rendering of specific limbs that would make each of them speak about all the others. Thus Giacometti carefully analyzed both the extremities (discussions of the representations of *Leg* and *Hand*) and the head – in the latter context the author formulates the problem of the limits of (self-)portraiture against the background of the evolution from mimesis to abstraction (as in *Cube*). Finally Giacometti stops to represent the whole head and focuses just on the