



向攝影看齊： 馬格利特與電影（拍攝）

超現實派藝術家、相機和影片放映機都屬於同一個年代。電影跟流行文學都是他們童年和青春時期的成長記憶。身為接觸到動態影像時代的第一代，他們看到故事書中的英雄人物，活生生地躍上街坊戲院的銀幕，譬如千面人方托馬斯、梅茜多拉和最早的吸血鬼、卓別林的小流浪漢查理，而現實生活中超現實派藝術家們還曾經協助過官司纏身的卓別林。

馬格利特旅居巴黎期間，曾參加路易·布紐爾（Luis Buñuel）執導的《安達魯之犬》和《黃金時代》電影首映，但他並不對前衛電影特別感興趣。他常看電影，但比較喜歡喜劇、西部片和娛樂片。

馬格利特好幾件作品都參考了他喜愛的電影，如《受威脅的兇手》（1927）直接取材自路易·費雅德（Louis Feuillade）電

影《方托馬斯》的一幕，這齣劇中的犯罪天才也出現在他的《重新點燃的火焰》（1943）中；又如畫作《向麥克·森內特的致敬》指的正是那位笑鬧片導演森內特。

深受年少時期電影的影響，馬格利特在1950年代製作了多部自編自導的家庭影片，並邀請深交摯友一起粉墨登場。這些私人影片本來就不打算公開放映，尚留存下來的也僅是斷簡殘篇。影片中，馬格利特是個滑稽的即興演員，與他畫作中流露的深思熟慮截然不同。和他的照片一樣，這些影片也是經過意涵的「增效」，說明了馬格利特不論是在嬉遊或是探索生命，都是滿懷熱情與樂趣。

馬格利特聲明：「我不拍電影，我拍的是家庭影片。」

THE IMITATION OF PHOTOGRAPHY: MAGRITTE AND THE CINEMA(TOGRAPH)

The Surrealists were born at the same time as the camera and film projector. Films were as much a part of their childhood and adolescence as popular literature was. The first generation to be permeated with the moving image, they saw their storybook heroes come to life on the screen in the neighbourhood cinemas: Fantômas; Musidora and the first vamps; Charlie Chaplin – Charlot the Little Tramp – whom the Surrealists supported during his legal troubles.

Although Magritte attended the premiere of Luis Buñuel's *Un chien andalou* or *L'âge d'or* when he lived in Paris, his taste did not tend specifically towards avant-garde cinema. He went to the cinema often but favoured comedies, westerns and entertaining films.

Various works by Magritte refer to films that impressed him. The *Murderer Threatened* (1927) directly quotes a scene from Louis Feuillade's *Fantômas*, the criminal

genius seen in *The Flame Rekindled* (1943). *In Memoriam Mack Sennett* refers to the director of silent slapstick comedies.

Faithful to the films of his youth, in the 1950s Magritte made little home movies that involved his longtime kindred spirits in the screenplays he devised. These intimate films, meant for private screening, are known only from mutilated excerpts, when they are not lost altogether. In them, Magritte is a facetious improvisational actor, in contrast to the premeditation that presided over his painting. Like his photographs, they are 'enhanced', attesting to a pleasure in play and constant research.

'I don't make films or cinema, I make home movies,' Magritte declared.