



像個畫家

不論是在布魯塞爾或巴黎的家，馬格利從沒有為自己佈置一個像樣的工作室。他比較喜歡窩在飯廳一角，靠著窗邊的光線作畫。

這個現象多少反映了他對繪畫的看法。對他來說，繪畫是一種詩情醞釀或哲學思考的結果，而不是出於美感表達的動機。

這可避免把作畫當成工作，同時也把自己與那些他一點都不在意的畫家區隔開來。

這種態度非常吻合他的衣著風格。他穿著平實完全沒有所謂「藝術家」模樣打扮，雖然不是蓬頭垢面或邋邋隨意，但也不介意穿著舒適的拖鞋入鏡。

「他繪畫的材料很簡單：一個畫架、一個油彩盒、一個調色板、十多支畫筆、只放一兩張白紙的盒子、一塊橡擦、一支擦筆、一把縫紉剪刀、一小塊炭筆和一支舊的

黑鉛筆。他工作時只佔用飯廳的一角，沒有豪華排場或繁文縟節。」

路易·史古特耐爾，《與馬格利特一起》（1948）

照片中正在作畫的馬格利特，沒有擺出一副所謂藝術家的姿勢。還有些照片是他脖子繫著寬領帶，嘴裡叼著煙斗，假裝自己是電影中的罪犯。他會參考照片來作畫，譬如《挑戰不可能，1928》；也會在攝影鏡頭前面與自己的作品合照，這或許只是一張單純畫作紀錄照，但他卻刻意去模仿畫中人物的姿勢與空間擺設，創造出一種「鏡中鏡」（mise en abyme）的效果，賦予照片另一層意趣（繪製《靈視》中的馬格利特，1936）。有的照片，他也試圖將自己的身影融入畫作之中，彷彿走進畫布空間一樣。

聲名遠播之後，馬格利特也開始玩自己的影像，開心地為慕名而來的專業攝影師擺姿勢，像個電影明星一樣。

RESEMBLING A PAINTER

In none of the houses that Magritte occupied in Brussels or Paris did he set up a proper studio. He preferred to paint by the light of a window in a corner of the dining room.

This fact says something about how he viewed painting. For him, the act of painting was the result of a poetic or philosophical thought process rather than an aesthetic motivation.

It was also a way both to avoid looking at painting as a job and to distinguish himself from other painters, in whom he showed little interest.

This attitude coincided with how he dressed. In contrast to the 'artist type', Magritte dressed in the most ordinary way, not unkempt or casual, yet not hesitating to have his picture taken wearing comfortable slippers.

'His material is very modest: an easel, a paintbox, a palette, a dozen brushes, one or two sheets of blank paper in a box, an eraser, a stump, a pair of sewing scissors, a scrap of charcoal and an old

black pencil. And the painter occupies only a corner of the dining room, where he carries out his task without luxury or ceremony.'

Louis Scutenaire, *Avec Magritte*, 1948.

Photographs showing Magritte at his easel convey the same rejection of the traditional pose. An ascot at his neck, a pipe in his mouth, he parodies a criminal from the cinema. He also used photographs as a model for his paintings (*Attempting the Impossible*, 1928). Elsewhere, he created a *mise en abyme* by having himself photographed in a pose identical to the one he was painting, taking the image beyond what would otherwise have simply been a documentary photo (Magritte painting *Clairvoyance*, 1936). In other photos, he incorporated himself physically into the painting, as if entering the space of the canvas.

After recognition came, Magritte, playing on his own image, gladly posed for professional photographers who came to take his picture as one would a movie star.