



序

賀內·馬格利特（René Magritte）的攝影與影片在畫家去世十多年後才被發現，大約是1970年代中期。隨著陸續而來的評論與研究，我們如同翻開一本馬格利特私人生活點滴的家庭相簿。這份資料全然不同於文獻手稿或友人收藏的自傳資料，讓世人想進一步理解，以創作者、導演與模特兒的角度出發，他是如何與這些「其他影像」產生關連；另一方面從畫家的創作經驗而言，面對這些他視為一種消遣與創作媒介的攝影與電影，馬格利特又如何對話。

超現實派藝術家廣泛採用攝影媒材，包括如曼·雷（May Ray），豪爾·烏白克（Raoul Ubac）和傑克－安德烈·柏法（Jacques-André Boiffard）等，更是全心投入。然而馬格利特，如同他在布魯塞爾藝文圈的同好，向來不以「攝影師」自居。對他來說，攝影應保留給特別場合或特別用途—譬如家庭照；布魯塞爾超現實派的聚會活動照片；畫作或廣告設計的模特兒照，這樣就不用再找模特兒；或是和朋友即興表演的留影，這些照片相當類似，後來他家用攝影機拍攝的搞笑影片。儘管攝影有這麼多不勝枚舉的功用，但他卻從來沒有要展示這些東西。自始至終，繪畫才是他傾力而為的唯一課題。

儘管攝影是一種既普及又簡便的「窮人媒材」，但是馬格利特並沒有忽視它工業的機械性特質。這些攝影影像的光滑表面跟他油畫表面一樣，容易複製，有具體可及的真實感，攝影是能巧妙將「文獻記錄」提升成為「藝術表現」的典型媒材。這些特質處處可見馬格利特的美學精神，與他的油畫創作顯然有種密不可分連結。

比較令人訝異的是，馬格利特並不覺得需要將這些攝影，納入自己的作品集當中。這種態度簡直跟他的詩人朋友保羅·努傑（Paul Nougé）一樣。保羅在1929—1930拍攝完精采的《顛覆的圖像》系列後，也是把這批作品放著不管。攝影的技術門檻低、原料取得不易、沖洗成本高、收藏風氣不盛及當時不被重視的種種因素，可能都降低了馬格利特對攝影媒材的興致。對他而言，攝影仍然還只是一種實驗型的媒材。

無論如何，馬格利特的照片及影片與他的繪畫作品關係確實密切。他們在表現現實感的手法都十分接近。這些照片絕對不只是家居自娛的隨興影像，它們頗能以異曲同工的方式，道出馬格利特的思想內涵，揭開他探索生命奧秘所走過的軌跡。

薩維耶·凱能（Xavier Canonne）

INTRODUCTION

The discovery of the photographs and films of René Magritte in the mid-1970s, more than ten years after the painter's death, and their subsequent appraisal and study have given us a look into a family album that reveals an intimate side of Magritte, independent of the biographical documents unearthed from his archives and those of people he was close to. This discovery has also led to an investigation of Magritte's relationship with these 'other images' for which he served as creator, director and model, and of his relationship with the mediums of photography and cinema, to which, in his experience as a painter, he assigned a role of both recreation and creation.

The Surrealists made abundant use of photography, and some – Man Ray, Raoul Ubac and Jacques-André Boiffard, for example – devoted themselves to it entirely. But Magritte, like his circle of kindred spirits in Brussels, never considered himself a 'photographer'. He reserved this practice for special moments and specific uses: family photos; photos of the Brussels Surrealists; models for paintings and advertising work, thus obviating the need for posing sessions; and scenes improvised with friends, similar to the skits he later filmed with a home movie camera. However, this multitude of uses did not encompass any inclination to exhibit them. Painting remained the sole object of his research.

Nonetheless, Magritte was not indifferent to the mechanical-industrial process of photography, this 'poor man's medium' available to all, usable by all. Smooth as his paintings's surfaces, and like them reproducible, presenting a tangible, visible reality, these glossy images offer a perfect example of the shift from 'document' toward 'artwork', so thoroughly does Magritte's spirit pervade them, linking them inseparably to his painted oeuvre.

It is surprising that Magritte did not see fit to give them more room in his oeuvre through reproduction, scarcely more than Paul Nougé did with his extraordinary series *Subversion des images*, executed in 1929–1930 and immediately set aside. The technical requirements of photography, the rudimentary material available, the cost of printing, the scant interest of art lovers and the minor importance of this discipline at the time no doubt deterred Magritte from exploring it in greater depth, as if he felt that the art of photography was still in its 'trial stage'.

Nevertheless, Magritte's photographs and films are closely related to his paintings and demonstrate a similar method in their grasp on reality. Far from being merely entertaining occasional images, they shed a familiar light on the painter's thought and evidence the same investigation of the mysteries of the world.

Xavier Canonne