



## 增效攝影

馬格利特畫作是永遠的進行式。有時它們看似繁複綿密，有時看似空靈簡約。時而又能觸類旁通，引發出不同的意涵，彼此交融變化而層出不窮。

有些馬格利特照片也是如此。他將朋友的身影放進紀錄作品的「複製」影像中，透過攝影快照好友們也跟著進入他圖畫的宇宙當中。這種結合畫作的二維平面和模特兒的實體存在的構思，營造出一種沒有層級的新影像，挑戰傳統攝影學法則。這種既是創作也有休閒的全新影像，延展了作品的觀點，產生更多解讀。相對於傳統上被定義為幫助記憶的照片，馬格利特提出一個全新的領域——「增效攝影」

馬格利特沒有在攝影程序上做實驗，相機跟繪畫對他而言都是中性的。他的相片散發出一種即興的氛圍，在友人肖像和畫的複製之間產生了折衷點，但也同時牽動了這二者。某些照片與他的畫作一樣，對某些事有相同的關注，例如「影子及其影子」（1932），照片中是一對為愛結合的戀人；又

如「兜售遺忘的人」（1936）中，妻子喬婕特四周圍繞的物件，構圖類似1937年那幅橢圓形的肖像畫。

馬格利特把照片當作繪畫擬模的參考。有些照片與作品相當接近，例如「上帝，第八天」（1937）是畫作《療傷者》（1937）的前身，畫作《萬有引力》（1943）是根據史古特耐爾的照片；其他照片如「鬼魂之死」和「斯米拉米斯王后」（1947）跟一些稍晚的油畫作品也似曾相似。

馬格利特自己會跟作品合影，他在1950年拍攝的家庭影片，也是把朋友們和畫作一起紀錄進去。

## PHOTOGRAPHY ENHANCED

Magritte's paintings were never final. They grew denser or sparer. They introduced other subjects, combining them in richly creative variants.

Some of Magritte's photographs take the same approach by including his close friends in 'reproductions' of his paintings, inserting them into his pictorial universe via a snapshot. This mechanism, which combines the painting's flat surface with the model's physical presence, points the photos towards a new kind of image free of any hierarchy, thus infringing on the codes of traditional photography. Both creative and recreational, this new image augments the perception of the work, taking it towards other readings. In contrast to the photo as a memory aid, Magritte introduced a new category, that of the *enhanced photograph*.

Magritte did not experiment with the photographic process. He adopted the same neutrality with the camera as at the easel. His photographs evince a form of improvisation that offers a compromise between a portrait of those around him and the reproduction of his own paintings, effecting their merger. Some of the

photographs express the same concerns as his paintings, for example *The Shadow and Its Shadow* (1932), which deals with the theme of the loving merger of a couple, and *The Oblivion Seller* (1936), a portrait of Georgette surrounded by objects that somehow resembles a painting from 1937 – an oval portrait surrounded by a wreath of objects.

Magritte used photography to produce models for his paintings. Some correspond closely, like *God the Eighth Day* (1937), prefiguring *The Healer* (1937), and Scutenaire posing for *Universal Gravitation* (1943). Others, like *The Death of Ghosts* and *Queen Semiramis* (1947), evoke later paintings with slight variations.

Magritte put himself in the picture alongside his works, as well as incorporating his friends and paintings in the little amateur films he made during the 1950s.