



假面鏡子

在很多照片中馬格利特都閉著雙眼，像是陷入沉思，全神貫注在自己的思緒中。

一張闔起眼的臉孔，通常令人聯想到睡眠或死亡。但馬格利特的作品不同與布勒東全心擁護的「夢境萬能」論。

「我的繪畫與做夢完全相反，夢中總是言不明意。但我必須在思慮清晰的情況才能創作。」

馬格利特（1962）

馬格利特緊閉雙目的「肖像」不是在做夢的表情，而是處於一種內省狀態。顯示一種想要精準表達思想內涵的全神貫注。

馬格利特認為臉孔不能表達一個人真正的本質，只能呈現外貌，只是一個「假面鏡子」。認同人如其貌的說法，等於是矛盾地承認了煙斗的形象，就等於是真正的煙斗。至於繪畫或照片中人物的真實度的辯證，情況跟物件一樣差別不大。

不少馬格利特的照片中，都融入「看不見—看得見」的概念，也因此不足為奇了。例如在「躑行動物」（1935）中躲在自己鞋子後面的史古特耐爾和努傑，在「巨人」（1935）用棋盤打臉遮住的努傑。有些時候照片的主人會背向鏡頭，以隱藏他們的面貌。

THE FALSE MIRROR

In many photographs, Magritte appears with his eyes closed, as if lost in introspection, concentrating on the exercise of his own thoughts.

While the representation of a face with eyes closed is generally associated with sleep or death, Magritte's works contradict any unconditional allegiance to the 'all-powerful dream' so dear to André Breton.

'My painting is the opposite of a dream, since a dream does not mean what we say it does. I can only work lucidly.'

René Magritte, 1962

Rather than the expression of the dream, Magritte's 'portraits' with closed eyes represent an inner life. They demonstrate an action that aims to represent thought itself.

Magritte believed that a face does not express a person's real nature but offers only an appearance, a 'false mirror'. To accept that someone is identical to his or her image would be to recognize paradoxically that the image of a pipe is indeed a pipe. A painted representation or photograph of a person is no different in its degree of reality than that of an object.

It is hardly surprising that a number of Magritte's photographs incorporate the notion of the 'hidden-visible', like those of Louis Scutenaire and Paul Nougé hiding behind their shoes (*The Plantigrades*, 1935) and Nougé masked by a chessboard (*The Giant*, 1937). Sometimes the models hide their features by turning their back to the camera.