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René Magritte

The Revealing Image:
Photos and Films

揭相：馬格利特影像展

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的連結。

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）

策展人



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.

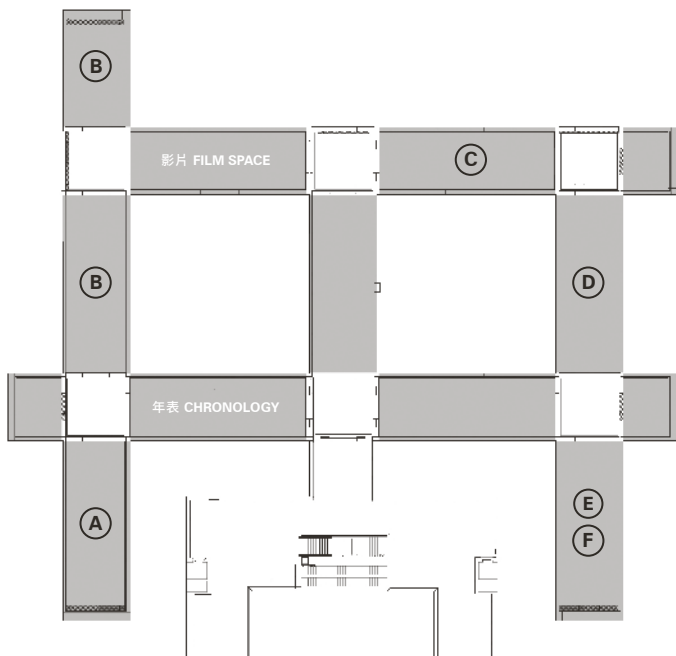
The Surrealists made abundant use of photography, and some – Man Ray, Raoul Ubac and Jacques-André Boiffard, for example – devoted themselves to it entirely. But Magritte, like his circle of kindred spirits in Brussels, never considered himself a "photographer". He reserved this practice for special 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
Curator



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保羅、李奧波、賀內與雷蒙·馬格利特（由左至右）

原作照片，43.2 × 33.2 公分，約 1912 年

私人收藏，布魯塞爾伯爵畫廊提供

Paul, Léopold, René and Raymond Magritte (left to right)

original photograph, 43.2 × 33.2 cm, about 1912

Private Collection, Courtesy Brachot Gallery, Brussels



賀內·馬格利特在一家三兄弟中排行老大，兩個弟弟分別是雷蒙和保羅。這張他們與父親的合照拍攝於母親自殺後不久。雷蒙後來從事葡萄酒批發，保羅則成為鋼琴家。雖然么弟在友人路易·史古特耐爾眼中是個「超級懶鬼」，但他一輩子都是賀內的知心良伴和事業夥伴。

René Magritte was the eldest of all three brothers, along with Raymond and Paul. Here they pose with their father Léopold, shortly after the suicide of their mother. Raymond became a wine merchant while Paul, pianist and “terrific indolent”, in the words of his friend Louis Scutenaire, would remain René’s ally and partner during his entire life.

喬婕特·馬格利特

原作照片，38 × 32 公分，約 1922 年

查理·赫斯科維奇藏品，歐洲

Georgette Magritte

original photograph, 38 × 32 cm, about 1922

Collection Charly Herscovici, Europe



喬婕特·貝爾傑是夏勒華一名商人之女。年少時於夏勒華的集市巧遇賀內·馬格利特，雖然之後一時失聯，兩人最後還是在布魯塞爾重逢，從此形影不離。

Georgette Berger, daughter of a Charleroi merchant, would encounter the adolescent René Magritte in a fair in Charleroi, lose track of him and meet again in Brussels. This time, they shall never leave each other.

賀內·馬格利特

重放照片，43.2 × 33.2 公分，約 1915 年

私人收藏，布魯塞爾伯爵畫廊提供

René Magritte

modern print, 43.2 × 33.2 cm, about 1915

Private Collection, Courtesy Brachot Gallery, Brussels

就讀於布魯塞爾美術學院的賀內，若無其事地倚著壁爐，擺出畫家一副沉思中的模樣。

In Brussels, René, student of the Academy of Fine Arts, poses nonchalantly, leaning against fireplace, readily parodying the attitude of an inspired painter.



家庭相簿

A FAMILY ALBUM

喬捷特與賀內·馬格利特，布魯塞爾

原作照片，43.2 × 33.2 公分，1922 年 6 月

私人收藏，布魯塞爾伯蕭畫廊提供

Georgette and René Magritte, Brussels

original photograph, 43.2 × 33.2 cm, June 1922

Private Collection, Courtesy Brachot Gallery, Brussels



賀內與喬捷特的婚事獲得雙方父母認可，
1922 年 6 月終於在布魯塞爾結為連理。照片
拍攝於婚禮當天。

Having convinced their parents, René and
Georgette got married in Brussels in June
1922. This photograph was taken on the day
of their wedding.

諸神之怒，馬格利特友人於塞納爾森林
原作照片 43.2 × 33.2 公分，1929 年
私人收藏，布魯塞爾伯爵畫廊提供

The Wrath of the Gods, Magritte's friends in the Forest of Sénart
original photograph, 43.2 × 33.2 cm, 1929
Private Collection, Courtesy Brachot Gallery, Brussels



賀內與喬婕特 1927 年在布魯塞爾首次個展後，移居到巴黎郊區，與安德烈·布勒東為首的巴黎超現實派藝術團體往來密切。馬格利特夫婦的朋友們三不五時會登門拜訪，結伴到郊區尋幽攬勝。

In 1927, after his first personal exhibition in Brussels, René and Georgette moved to the suburbs of Paris. The painter approached the Parisian surrealist group led by André Breton. Their friends paid them visit from time to time for excursions around the French capital.

花束，喬捷特與賀內·馬格利特，愛斯根路，布魯塞爾
原作照片 43.2 × 33.2 公分，1937 年
私人收藏，布魯塞爾伯蕭畫廊提供

The Bouquet, Georgette and René Magritte, Rue Essegheem, Brussels
original photograph, 43.2 × 33.2 cm, 1937
Private Collection, Courtesy Brachot Gallery, Brussels



喬捷特與賀內拍攝了不少喬裝照片，其中有些似乎暗示了畫家後來創作的元素，例如紗簾或局部覆蓋人體的布幔。

Georgette and René took numerous mise-en-scène photographs, some of which would extend – though not mentioned clearly – themes of the artist's paintings, such as those in which the veils and the drapes cover partially the bodies.

暮光，愛斯根路，布魯塞爾
 原作照片，43.2 × 33.5 公分，1937 年
 查理·赫斯科維奇藏品，歐洲

Twilight, Rue Essegheem, Brussels
 original photograph, 43.2 × 33.5 cm, 1937
 Collection Charly Herscovici, Europe



喬婕特經常擔任丈夫繪畫草圖或廣告稿的攝影模特兒，因為馬格利特為了家計曾從事廣告設計。

Georgette presents herself in numerous photographs serving as models for pictorial or advertising compositions, as Magritte would need to work for advertisement in order to earn his living.

賀內·馬格利特閱讀《十月報》，愛斯根路，布魯塞爾
 原作照片，45.2 × 33.2 公分，1936 年
 私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte reading *Octobre*, Rue Essegheem, Brussels
 original photograph, 45.2 × 33.2 cm, 1936
 Private Collection, Courtesy Brachot Gallery, Brus



1930 年賀內與喬婕特·馬格利特夫婦返回布魯塞爾，定居在市郊傑特區一處公寓一樓。照片中的馬格利特正閱讀著共產黨宣傳刊物《十月》，展現當時他的政治取向。

Returning to Brussels in 1930, René and Georgette Magritte occupied a ground-floor lodging in Jette, at the suburb of Brussels. Here the painter poses reading *Octobre*, a journal of communist propaganda, testifying his political options of the time.

狩獵者聚會，喬斯杭特密斯特工作室

梅森、質內、馬格利特、路易、史古特耐爾、安德烈、蘇席

與保羅·努傑（由左至右）。

艾琳·艾末荷、馬特·博瓦桑與喬娣特·馬格利特（坐者）

原作照片，27 × 33 公分，1934 年

查理·赫斯柯維奇藏品，歐洲

The Hunters' Gathering, Studio Jos Rentmeesters

E. L. T. Mesens, René Magritte, Louis Scutenaire, André Souris

and Paul Nougé (left to right)

Irène Hamoir, Marthe Beauvoisin and Georgette Magritte (seated)

original photograph, 27 × 33 cm, 1934

Collection Charly Herscovici, Europe



這張照片是 1934 年攝於布魯塞爾一座照相館。畫家與身邊一群重量級的朋友合影。努傑、史古特耐爾與梅森都曾經為藝術家撰文、辦展甚至構思作品標題，挺力相助促使馬格利特受到肯定。

This photograph taken at the Brussels studio in 1934 shows the painter surrounded by important figures of the group. Nougé, Scutenaire and Mesens have helped in the recognition of the painter, with their texts and exhibitions consecrated to him, as well as the research into titles of his works.

形同家人

A FAMILY RESEMBLANCE

文友諸君：保羅·努傑、馬賽爾·勒貢與卡密爾·戈曼
 原作照片，43.2 × 33.2 公分，1928 年
 私人收藏，布魯塞爾伯蕭畫廊提供

The Correspondence Group: Paul Nougé, Marcel Lecomte and
 Camille Goemans
 original photograph, 43.2 × 33.2 cm, 1928
 Private Collection, Courtesy Brachot Gallery, Brussels



努傑、勒貢與戈曼早在 1924 年即於奠定比利時超現實派活動的基礎。賀內·馬格利特稍後在 1925 年也加入，當時他才剛接觸喬治歐·奇里訶這位義大利畫家的作品。

Nougé, Lecomte and Goemans have since 1924 laid the foundation for a surrealist activity in Belgium. René Magritte did not hesitate to join them in 1925, at the time when he discovered the painting of Giorgio de Chirico.

生活喜悅，馬恩河畔佩賀

喬婕特·馬格利特、卡密爾·戈曼與伊凡娜·伯納

原作照片，43.2 × 33.2 公分，1928 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Joy of Living, Le Perreux-sur-Marne

Georgette Magritte, Camille Goemans and Yvonne Bernard

original photograph, 43.2 × 33.2 cm, 1928

Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特夫婦於 1927 至 1930 年間旅居巴黎近郊小鎮馬恩河畔佩賀。詩人卡密爾·戈曼當時對馬格利特協助良多，他領風氣之先是首位開辦畫廊的比利時超現實派的成員。這間畫廊也曾展出薩爾瓦多·達利、胡安·米羅、馬克斯·恩斯特等其他藝術家的作品。

At Perreux-sur-Marne near Paris, the Magrittes would live from 1927 to 1930, assisted by the poet Camille Goemans, the first Belgian surrealist to open a gallery hosting other exhibitions of Salvador Dali, Joan Miro and Max Ernst.

形同家人

A FAMILY RESEMBLANCE

佩羅童話，質內·馬格利特於安特衛普動物園
 原作照片，43.2 × 33.2 公分，1930 年
 私人收藏，布魯塞爾伯蕭畫廊提供

The Tales of Perrault, René Magritte at the Antwerp Zoo
 original photograph, 43.2 × 33.2 cm, 1930
 Private Collection, Courtesy Brachot Gallery, Brussels



回到布魯塞爾的馬格利特，重新加入他一直保持聯繫的布魯塞爾超現實派。照片攝於安特衛普動物園，是詩人保羅·努傑與他同遊的景象。

Returning to Brussels, René Magritte found again the Brussels surrealist group he still kept in touch. This photograph is taken at the Antwerp zoo, during an excursion in the company of the poet Paul Nougé.

保羅·努傑、賀內·馬格利特
與馬特·博瓦桑於比利時海邊（由左至右）
原作照片，43.2 × 33.2 公分，1932 年
私人收藏，布魯塞爾伯蕭畫廊提供

Paul Nougé, René Magritte and Marthe Beauvoisin on
the Belgian Coast (left to right)
original photograph, 43.2 × 33.2 cm, 1932
Private Collection, Courtesy Brachot Gallery, Brussels



比利時海岸是喬捷特與賀內·馬格利特長久以來喜愛的度假勝地。他們也常邀朋友同遊，照片中出現的人物是與馬格利特夫婦兩人惺惺相惜的知心好友詩人保羅·努傑。

The Belgian coast was a long-term vacation spot for Georgette and René Magritte. They would be regularly joined by friends, in view here Paul Nougé, testifying the intellectual bond and friendship with the poet.

喬捷特與質內·馬格利特、保羅·克林內、莫里斯·辛格、艾琳·艾末荷
與保羅·馬格利特、貝爾塞（由下至上）

原作照片，41.2 × 33.2 公分，1935 年 7 月

私人收藏，布魯塞爾伯蕭畫廊提供

Georgette and René Magritte, Paul Colinet, Maurice Singer,
Irène Hamoir and Paul Magritte, Beersel (bottom to top)
original photograph, 41.2 × 33.2 cm, July 1935
Private Collection, Courtesy Brachot Gallery, Brussels



一行人赴布魯塞爾城外的貝爾塞古堡郊遊的照片。其中可以看到馬格利特夫妻當時結交的新朋友，例如詩人保羅·克林內、莫里斯·辛格及路易·史古特耐爾的妻子艾琳·艾末荷等。

An excursion in the suburbs of Brussels, at the medieval castle of Beersel, which leave us speculating about new involvement with, for example, the poets Paul Colinet and Maurice Singer or Irène Hamoir, the wife of Louis Scutenaire.

賀內·馬格利特，考克濱海小鎮
重放照片，43.2 × 33.2 公分，約 1935 年
私人收藏，布魯塞爾伯爵畫廊提供

René Magritte, *Le Coq-sur-Mer*
modern print, 43.2 × 33.2 cm, about 1935
Private Collection, Courtesy Brachot Gallery, Brussels



這張也是攝於比利時海濱度假勝地克諾克—勒
祖特的假期照片。後來馬格利特為當地賭場
的大宴會廳繪製壁畫。

Another vacation photograph by the Belgian
coast, near Knokke-le-Zoute, where Magritte
would later paint the fresco for the grand
ballroom of Casino.

外星人 II，愛斯根路，布魯塞爾
喬婕特·馬格利特與保羅·克林內
原作照片，43.2 × 33.2 公分，1935 年
私人收藏，布魯塞爾伯蕭畫廊提供

The Extraterrestrials II, Rue Essegheem, Brussels
Georgette Magritte and Paul Colinet
original photograph, 43.2 × 33.2 cm, 1935
Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特夫婦位於布魯塞爾傑特區家中的花園，是他們與一夥友人經常自娛娛人拍攝喬裝照的地點。

Magritte's garden at rue Essegheem in Jette was the location for numerous mise-en-scènes where Magritte's friends made strange representations for their pleasure.

使徒彼得否認耶穌，索尼恩森林，布魯塞爾

保羅·馬格利特、保羅·努傑與賈內·馬格利特（由左至右）

原作照片，43.2 × 33.2 公分，1939 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Repudiation of Peter, Sonian Forest, Brussels

Paul Magritte, Paul Nougé and René Magritte (left to right)

original photograph, 43.2 × 33.2 cm, 1939

Private Collection, Courtesy Brachot Gallery, Brussels



一千零一街，索尼恩森林，布魯塞爾

保羅·馬格利特、馬特·博瓦桑、質內·馬格利特、喬婕特·馬格利特
與保羅·努傑（由左至右）

原作照片，43.2 × 33.2 公分，1939 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Thousand-and-First Street, Sonian Forest, Brussels

Paul Magritte, Marthe Beauvoisin, René Magritte, Georgette Magritte
and Paul Nougé (left to right)

original photograph, 43.2 × 33.2 cm, 1939

Private Collection, Courtesy Brachot Gallery, Brussels



這兩張照片是二次大戰爆發前，馬格利特與友人在布魯塞爾附近的索尼恩森林郊遊的留影。這群好友在一起並不甘於簡單的人像照片，他們喜歡安排場景佈局，顛覆合照的慣例。

Shortly before the war, Magritte made an excursion with friends in the Soignes forest, near Brussels. As noted, it does not suffice the participants to do personal photographs; rather, they prefer mise-en-scènes in order to avoid traditional group photography.

賈桂林·德爾庫特－農可與喬捷特·馬格利特，愛斯根路，布魯塞爾
 原作照片，43.2 × 33.2 公分，1939 年
 私人收藏，布魯塞爾伯爵畫廊提供

Jacqueline Delcourt-Nonkels and Georgette Magritte,
 Rue Essegheem, Brussels
 original photograph, 43.2 × 33.2 cm, 1939
 Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特夫婦膝下無子。不過他們最初定居的公寓樓上住了一個名叫賈桂林·德爾庫特－農可的小女孩，夫妻倆將她視同己出十分投契。直到畫家去世之後，她與喬捷特的情誼依然深重親密。

The Magrittes didn't have any children, but Jacqueline Delcourt-Nonkels, a little girl who lived upstairs in the first building where they inhabited, was their partner for always and remained an intimate friend of Georgette, long after the death of the painter.

佈道，布魯塞爾

貝蒂與喬婕特·馬格利特

原作照片，43.2 × 33.2 公分，1942 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Sermon, Brussels

Betty and Georgette Magritte

original photograph, 43.2 × 33.2 cm, 1942

Private Collection, Courtesy Brachot Gallery, Brussels



喬婕特與小孀子貝蒂（即保羅·馬格利特的妻子）於二戰期間一張和樂融洽的合影。

This photograph taken during the war shows Georgette up close and her sister-in-law Betty, the wife of Paul Magritte.

賀內·馬格利特於皇家藝術學院，布魯塞爾
原作照片，43.2 × 33.2 公分，約 1918 年
私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte at the Royal Academy of Fine Arts, Brussels
original photograph, 43.2 × 33.2 cm, about 1918
Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特一生有多張在畫架前的留影，經常是身著西裝，有別於一般藝術家的穿著風格。似乎是刻意要顯示自己並非所謂的「畫家之流」。

All his life, Magritte appeared in numerous photos before his easel, often in costumes, intending to differentiate himself from the dressing style of artists. For sure, it was a way to demonstrate that he was not really “a painter”.

賀內·馬格利特

原作照片，43.2 × 33.2 公分，約 1915 年

私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte

original photograph, 43.2 × 33.2 cm, about 1915

Private Collection, Courtesy Brachot Gallery, Brussels



這張 1915 年的照片中，馬格利特叼著菸斗、
表情嚴肅，模仿默片演員的神態。

In this photograph of 1915, Magritte, pipe
in mouth, with a sombre look, parodies the
actors in silent films.

像個畫家

RESEMBLING A PAINTER

正在創作《挑戰不可能》的賀內·馬格利特，馬恩河畔佩賀
原作照片，43.2 × 33.2 公分，1928 年
私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte Painting *Attempting the Impossible*, Le Perreux-sur-Marne
original photograph, 43.2 × 33.2 cm, 1928
Private Collection, Courtesy Brachot Gallery, Brussels



這張在巴黎近郊寓所的留影，馬格利特身穿體面的西服。背景是他此一時期最傑出的作品之一《挑戰不可能》，畫中人物為喬婕特與賀內本人。

Dressed elegantly, here Magritte poses in his apartment near Paris, before one of the most beautiful paintings of that time, *Attempting the Impossible*, in which Georgette and René serve as models.

愛情，構思發展《挑戰不可能》，馬恩河畔佩賀
 原作照片，43.2 × 33.2 公分，1928 年
 私人收藏，布魯塞爾伯蕭畫廊提供

Love, Study for *Attempting the Impossible*, Le Perreux-sur-Marne
 original photograph, 43.2 × 33.2 cm, 1928
 Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特經常參考照片來創作，避免還要找專業模特兒。這張照片是夫妻兩人自己扮演模特兒的情景，喬婕特身穿泳裝，賀內則穿著室內便鞋。

To avoid resorting to professional models, Magritte often makes use of photography. The couple pose here by themselves, Georgette in swim suit, and René in slippers.

在創作《靈視》的質內·馬格利特，布魯塞爾
原作照片，43 × 33 公分，1936 年 10 月 4 日
查理·赫斯科維奇藏品，歐洲

René Magritte Painting *Clairvoyance*, Brussels
original photograph, 43 × 33 cm, 4 October 1936
Collection Charly Herscovici, Europe



照片中馬格利特正在畫一幅畫，而畫中的他也在繪製另一幅他 1936 年的作品《靈視》。這不僅是件充分運用「鏡中鏡」概念的經典代表，同時也讓攝影超越單純紀實功能的原創運用。

Magritte represents himself painting a work showing him painting a work of 1936, *Clairvoyance*, a perfect example of “mise en abyme” and of an original usage for photography going beyond the function of simple documenting.

查爾斯·雷倫斯：賀內·馬格利特
原作照片，60 × 50 公分，1959 年
夏勒華攝影博物館收藏

Charles Leirens: René Magritte
original photograph, 60 × 50 cm, 1959
Collection of the Musée de la Photographie de Charleroi



馬格利特聲名大噪以後，眾多攝影師競相為他拍攝肖像照，不過他盡量設法去構思畫面佈局，以免落入典型肖像照的俗套。本張照片的前景中擺置了他的一件彩繪玻璃瓶作品，他則倚靠在鋼琴上，玩弄自己的倒影。

When he attained success, numerous professional photographers took pictures of Magritte. He often tried to come up with scenes to avoid classic portrait style. He poses here before one of his painted bottles, leaning against a piano, playing with his reflection.

喬治·提希，捕鳥人，朗貝爾蒙大道，布魯塞爾
 原作照片，43.2 × 33.2 公分，1955 年
 私人收藏，布魯塞爾伯蕭畫廊提供

Georges Thiry, The Bird-catcher, Boulevard Lambermont, Brussels
 original photograph, 43.2 × 33.2 cm, 1955
 Private Collection, Courtesy Brachot Gallery, Brussels



攝影師喬治·提希與馬格利特等超現實派藝術家關係密切。在這張雙重人像照中，馬格利特與自己在布魯塞爾寓所落地窗玻璃中的倒影相映成趣。

Georges Thiry was close to Magritte and the surrealists. A double portrait is offered here, using the reflection of the painter in the door's glass-panel in his Brussels apartment.

商克·肯德：正在創作《真理之井》的質內·馬格利特，
米摩沙路，布魯塞爾
原作照片，43.2 × 33.2 公分，1962 年
私人收藏，布魯塞爾伯蕭畫廊提供

Shunk Kender: René Magritte Painting *The Well of Truth*,
Rue des Mimosas, Brussels
original photograph, 43.2 × 33.2 cm, 1962
Private Collection, Courtesy Brachot Gallery, Brussels



在這張為某家雜誌社拍攝的照片中，馬格利特在布魯塞爾住宅客廳內的畫架前擺出作畫姿態。馬格利特從不曾想要擁有工作室，他喜歡在自家客廳的窗邊作畫。

Another portrait of Magritte intended for a magazine, in which the painter poses in front of his easel in the salon of his Brussels residence. Magritte never wanted to have a studio, preferring to paint in his salon, next to a window.

杜恩·麥可：睡夢中的賈內·馬格利特
 原作照片，68 × 57 公分，1965 年
 查理·赫斯科維奇藏品，歐洲

Duane Michals: René Magritte Sleeping
 original photograph, 68 × 57 cm, 1965
 Collection Charly Herscovici, Europe



美國攝影師杜恩·麥可於 1965 年造訪馬格利特，拍攝一系列與畫家創作精神相近的肖像照片，顯示他對馬格利特作品有相當的了解，以及兩人的良好默契。

Meeting the painter in 1965, the American photographer Duane Michals makes diverse portraits of Magritte in the spirit of his works, showing his knowledge of the work and his bond with the painter.

商克·肯德：立於畫作《現實感》前的質內·馬格利特
原作照片，43.2 × 33.2 公分，1960 年
私人收藏，布魯塞爾伯蕭畫廊提供

Shunk Kender: René Magritte in front of *Le sens de réalité*
original photograph, 43.2 × 33.2 cm, 1960
Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特接受一家雜誌社採訪攝影，身後是他
曾多年自藏的著名作品《現實感》。

Magritte poses for a magazine before a
famous work *The Sense of Reality*, which
he kept at home for a long time.

賀內·馬格利特，耶路撒冷

原作照片，43.2 × 33.2 公分，1966 年

私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte, Jerusalem

original photograph, 43.2 × 33.2 cm, 1966

Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特顯少出遠門。不過他晚年有了兩次長程的旅行，分別去了美國和以色列。耶路撒冷美術館典藏了幾件他極為傑出的作品。

Magritte did not travel much, preferring not to leave his residence; yet toward the end of his life he made two long voyages, to the United States, then Israel. The museum of Jerusalem possesses several beautiful works by the painter.

增效攝影

PHOTOGRAPHY ENHANCED

保羅·馬格利特，馬恩河畔佩賀
重放照片，43.2 × 33.2 公分，1928 年
私人收藏，布魯塞爾伯蕭畫廊提供

Paul Magritte, Le Perreux-sur-Marne
modern print, 43.2 × 33.2 cm, 1928
Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特夫婦旅居巴黎後，胞弟保羅隨之到訪
暫住。照片中他站在幾幅未完成的畫作後面。

Paul Magritte, brother of the painter,
followed René during his stay in Paris.
He poses here in the apartment of the
Magrilles in front of the works in progress.

影子及其影子，布魯塞爾

喬婕特與賀內·馬格利特

原作照片，41.2 × 33.2 公分，1932 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Shadow and Its Shadow, Brussels

Georgette and René Magritte

original photograph, 41.2 × 33.2 cm, 1932

Private Collection, Courtesy Brachot Gallery, Brussels



這件自拍照是本展中最迷人的照片之一。賀內像幽影一樣在喬婕特身後若隱若現，兩人的臉龐貼近宛若合而為一。這件照片充分展現了超現實派創作題材中，愛情與女人的重要性。

One of the most beautiful photographs of the exhibition, a work of autonomous creation, showing René and Georgette composing just one visage, with René standing behind her like a shadow, a perfect representation of the importance of love and woman with the surrealists.

兜售遺忘的人

原作照片，43 × 33.5 公分，1936 年

查理·赫斯科維奇藏品，歐洲

The Oblivion Seller

original photograph, 43 × 33.5 cm, 1936

Collection Charly Herscovici, Europe



「兜售遺忘的人」，這件照片充分展現了馬格利特獨到絕妙的創作力。喬捷特沉睡在沙灘上，頭部周圍擺放一條項鍊和一根菸斗，打造出一種即興趣味的攝影效果。

“The Oblivion Seller” itself is an example of the creative strength of Magritte : around Georgette sleeping on sand, he puts a necklace and a pipe, composing an improvised photographic work.

賀內·馬格利特與《野蠻人》，倫敦畫廊
原作照片，43.2 × 33.2 公分，1938 年
私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte and *The Barbarian*, London Gallery
original photograph, 43.2 × 33.2 cm, 1938
Private Collection, Courtesy Brachot Gallery, Brussels



照片中馬格利特模仿他身後畫作人物的姿態。
這件作品後來因二戰轟炸毀於倫敦，當中描繪
的是他青少年時期崇拜的電影和小說主角——
千面怪盜方托馬斯。

The painter before one of his works –
destroyed during the bombings of London –
adopting the pose of the film and fiction
hero of his adolescence, the famous
Fantômas, “Master of Crime”.

鬼魂之死，馬恩河畔佩賀
賈桂林·德爾庫特－農可與賈內·馬格利特
重放照片，43.2 × 33.2 公分，1928 年
私人收藏，布魯塞爾伯蕭畫廊提供

The Death of Ghosts, Le Perreux-sur-Marne
Jacqueline Delcourt-Nonkels and René Magritte
modern print, 43.2 × 33.2 cm, 1928
Private Collection, Courtesy Brachot Gallery, Brussels



照片中馬格利特背對鏡頭，旁邊賈桂林·德爾庫特－農可則躺在壁爐上。他這個似曾相識的身影，常見於後來許多有圓頂禮帽人的作品當中。

Magritte is photographed from the back with Jacqueline Delcourt-Nonkels lying atop the fireplace, composing the familiar silhouette of the personage with the bowler hat in numerous works.

上帝，第八天，愛斯根路，布魯塞爾
 原作照片，43.2 × 33.2 公分，1937 年
 私人收藏，布魯塞爾伯蕭畫廊提供

God, the Eighth Day, Rue Essegheem, Brussels
 original photograph, 43.2 × 33.2 cm, 1937
 Private Collection, Courtesy Brachot Gallery, Brussels



這張照片參照 1937 年畫作《治療師》而重新構圖拍攝而成，後來馬格利特也創作了一個雕塑版本。

A re-composition in photography of the 1937 work *The Therapist*, of which he equally effected a sculpture version.

斯米拉米斯王后，布魯塞爾
 原作照片，41.2 × 33.2 公分，1947 年
 私人收藏，布魯塞爾伯蕭畫廊提供

Queen Semiramis, Brussels
 original photograph, 41.2 × 33.2 cm, 1947
 Private Collection, Courtesy Brachot Gallery, Brussels



喬婕特也為丈夫同一時期的另一件作品《精神世界》擺出類似的姿勢。這張照片她貫注佈設擺姿的神情樣貌，儼然可構成一件獨立作品。

Georgette poses for a work of the same epoch *The Mental Universe*, but she has put so much attention to the staging that she appears as an artwork in her own right.

相會，布魯塞爾

重放照片，43.2 × 33.2 公分，1938 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Meeting, Brussels

modern print, 43.2 × 33.2 cm, 1938

Private Collection, Courtesy Brachot Gallery, Brussels



喬婕特在兩隻白鴿簇擁下擺出的留影。畫家以此為藍本繪製的肖像，後來成為她畢生的珍藏。

Georgette poses for a photograph surrounded by two doves, which served as the model for a portrait she would keep all her life.

增效攝影

PHOTOGRAPHY ENHANCED

攝影中的質內·馬格利特
原作照片，45.2 × 33.2 公分，約 1959 年
私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte Filming
original photograph, 45.2 × 33.2 cm, about 1959
Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特於 1950 年代期間購置一架攝影機，從此熱衷拍攝迷你影片。朋友們都成為他的演員與獨家觀眾。這些影片的重要靈感來自於他在童年時代看過的無聲電影和喜劇片。

In the 1950s, Magritte acquired a camera and became enthusiastic about making little films in which his friends became actors as well as the only spectators, films very much inspired by the comedians in silent films of his childhood.

賀內·馬格利特

原作照片，43 × 33.5 公分，1914 年

查理·赫斯科維奇，歐洲

René Magritte

original photograph, 43 × 33.5 cm, 1914

Collection Charly Herscovici, Europe

這張 1915 年的照片中，馬格利特叼著菸斗、表情嚴肅，模仿默片演員的神態。

In this photograph of 1915, Magritte, pipe in mouth, with a sombre look, parodies the actors in silent films.



向攝影看齊：馬格利特與電影（拍攝）

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

狂歡節出遊，馬恩河畔佩賀

卡密爾·戈曼、賀內·馬格利特、喬婕特·馬格利特

原作照片，43.2 × 33.2 公分，1928 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Descent from La Courtille, Le Perreux-sur-Marne

Camille Goemans, René Magritte, Georgette Magritte

original photograph, 43.2 × 33.2 cm, 1928

Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特與詩人卡密爾·戈曼於馬恩河畔佩賀漫步，他們一時興起，在喬婕特和他們的狗兒露露注目下，模擬青少年時期《方托馬斯》電影當中逃跑的劇碼。戈曼是第一位在巴黎經營馬格利特畫作的藝廊主人。

Strolling in the streets of Perreux-sur-Marne, with the poet Camille Goemans, who owned the gallery first representing Magritte in Paris, the two men mimic an escape before Georgette and their dog Loulou, recalling the *Fantômas* films of their adolescence.

向攝影看齊：馬格利特與電影（拍攝）

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

賀內·馬格利特的騎馬泳裝照
原作照片，43.2 × 33.2 公分
私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte on Horseback Dressed in a Swimsuit
original photograph, 43.2 × 33.2 cm
Private Collection, Courtesy Brachot Gallery, Brussels



這是張在比利時海濱的度假剪影。馬格利特是一個電影迷，他熱愛西部片這一類娛樂片更勝於所謂的藝術電影。

A vacation shot by the Belgian coast. René Magritte was a film enthusiast, particularly passionate about westerns, preferring entertainment to auteur films.

向攝影看齊：馬格利特與電影（拍攝）

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

海克力士的勞動，萊西恩

原作照片，43.2 × 33.2 公分，1935 年 8 月

私人收藏，布魯塞爾伯蕭畫廊提供

The Labour of Hercules, Lessines

original photograph, 43.2 × 33.2 cm, August 1935

Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特有機會就會返回比利時埃諾省的故鄉萊西恩。在這張照片中，他看起來似乎是要獨力拉動一艘大型駁船，他的好友史古特耐爾因此為照片下了一個非常巧妙的標題——「海克力士的勞動」。

Magritte returned sometimes to his native town, Lessines in Hainaut. Here he appears to be wanting to pull an imposing barge all by himself, which leads to his friend Scutenaire's giving this photograph a most appropriate title, "The Labour of Hercules".

向攝影看齊：馬格利特與電影（拍攝）

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

賀內·馬格利特，維洛那

原作照片，45.2 × 33.2 公分，1967 年

私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte, Verona

original photograph, 45.2 × 33.2 cm, 1967

Private Collection, Courtesy Brachot Gallery, Brussels



這張照片拍攝於馬格利特最後一次赴義大利度假期間。此行的主要目的是監看他一批青銅雕塑的製作進度，但後來卻不能親眼看到作品完成。馬格利特向來喜歡玩弄雙重形像的遊戲，在此他的影像完美倒映在明鏡般的水塘表面。

This photograph had been taken during the painter's last vacation in Italy, where he came to oversee the realization of bronze sculptures whose completion he could never see. The painter who so often played with double representation sees his own image captured by the mirroring pond.

假面鏡子

THE FALSE MIRROR

輕佻，賀內·馬格利特於植物園，快照
原作照片，43.2 × 33.2 公分，1929 年
私人收藏，布魯塞爾伯蕭畫廊提供

Flirtatiousness, René Magritte at the Jardin des
Plantes, photo-booth photo
original photograph, 43.2 × 33.2 cm, 1929
Private Collection, Courtesy Brachot Gallery, Brussels



照相亭拉上簾幕以後就是一個私密空間，馬格利特藉機在裡面做出一些誇張搞笑的表情，譬如這張就是一臉驚愕。

In the mystery of the “photo booth”, the curtain carefully drawn, Magritte makes some pranks, pretending to be surprised.

賀內·馬格利特，巴黎，快照
原作照片，38 × 23 公分，1929 年
查理·赫斯科維奇藏品，歐洲

René Magritte, Paris, photo-booth photos
original photograph, 38 × 23 cm, 1929
Collection Charly Herscovici, Europe



賀內·馬格利特，植物園，快照
 原作照片，43.2 × 33.2 公分，1929 年
 私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte, Jardin des Plantes, Photo-Booth Photo
 original photograph, 43.2 × 33.2 cm, 1929
 Private Collection, Courtesy Brachot Gallery, Brussels

超現實派藝術家很愛玩當時剛流行的無人快照亭。這張照片被用於一個蒙太奇組合影像，並刊登於1929年12月號的《超現實革命》雜誌。當中構圖是一群比利時與法國超現實派藝術家的肖像，圍繞在一幅馬格利特畫作四周。



The surrealists made much use of this new attraction called “photo booth”, a photographic device without any operator. This photograph serves as a photomontage representing the Belgian and French surrealists posing around a table of Magritte, who would reproduce it in the journal *The Surrealist Revolution* in December 1929.

賀內·馬格利特

原作照片，45.2 × 33.2 公分，約 1947 年

私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte

original photograph, 45.2 × 33.2 cm, about 1947

Private Collection, Courtesy Brachot Gallery, Brussels



假面鏡子

THE FALSE MIRROR

賀內·馬格利特
原作照片，41 × 35 公分，1928 年
查理·赫斯科維奇藏品，歐洲

René Magritte
original photograph, 41 × 35 cm, 1928
Collection Charly Herscovici, Europe



馬格利特在不少照片中選擇閉上眼睛來拍照，彷彿整個人沉浸在自己的內心世界或思維中。他的思維向來不是從夢中孕育而生，而是經過漫長而自覺的思考過程，所產生而來。

In numerous photographs, Magritte chose to pose with eyes closed, like turning entirely into the interior life of his own, into his thoughts that are never the fruit of a dream, but the product of a long and alert reflection.

賀內·馬格利特

原作照片，43.2 × 33.2 公分，1925 年

私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte

original photograph, 43.2 × 33.2 cm, 1925

Private Collection, Courtesy Brachot Gallery, Brussels



假面鏡子

THE FALSE MIRROR

賀內·馬格利特

原作照片，43.2 × 33.2 公分，1929 年

私人收藏，布魯塞爾伯蕭畫廊提供

René Magritte

original photograph, 43.2 × 33.2 cm, 1929

Private Collection, Courtesy Brachot Gallery, Brussels

這兩幅肖像分別是時年輕瀟灑的馬格利特，
在 1925 年剛接觸超現實主義的模樣，以及西
服筆挺、髮型得體的他在 1929 年展現的紳士
派頭。

Two portraits of Magritte, young painter
discovering surrealism in 1925 and in Paris
in 1929, with elegant dress and hair style.



巨人，保羅·努傑於比利時海邊

原作照片，41.2 × 33.2 公分，1937 年

私人收藏，布魯塞爾伯蕭畫廊提供

The Giant, Paul Nougé on the Belgian Coast

original photograph, 41.2 × 33.2 cm, 1937

Private Collection, Courtesy Brachot Gallery, Brussels



在馬格利特的許多畫作中，人物臉部不是被遮住就是不見了，彷彿是要否定繪畫能夠栩栩如生臨摹真實的能力。在這張照片中，詩人保羅·努傑則用一張棋盤遮住自己的臉，這也是想推翻攝影可以如實複製外貌的定律。

In numerous works of Magritte, he appeared with his face veiled or absent, as if denying painting the capacity of “resemblance”. Here the poet Paul Nougé hides his face behind a chessboard, also denying photography the function to reproduce the features.

假面鏡子

THE FALSE MIRROR

《禁止複製》與《詩意世界》，愛斯根路，布魯塞爾

原作照片，43.2 × 33.2 公分，1937 年

私人收藏，布魯塞爾伯蕭畫廊提供

Not to Be Reproduced and The Poetic World, Rue Essegheem, Brussels

original photograph, 43.2 × 33.2 cm, 1937

Private Collection, Courtesy Brachot Gallery, Brussels



照片拍的是馬格利特擺在布魯塞爾愛斯根路
自宅花園中的兩幅畫作，其中一件是 1937 年
的《禁止複製》，畫中人物是看不見臉的英國
收藏家愛德華·詹姆斯。

Two works of René Magritte photographed
in the garden of Rue Essegheem in Brussels
in which is shown *Not to Be Reproduced*, a
portrait without visage of the British
collector Edward James painted in 1937.

喬婕特·馬格利特

重放照片，43.2 × 33.2 公分，約 1947 年

私人收藏，布魯塞爾伯蕭畫廊提供

Georgette Magritte

modern print, 43.2 × 33.2 cm, about 1947

Private Collection, Courtesy Brachot Gallery, Brussels



喬婕特·馬格利特拍了一張姿態頗奇怪的照片。她背朝攝影師，雙臂環抱身軀，彷彿某個隱形人的手臂緊緊攬著她。

Georgette Magritte poses for a strange photograph presenting her from the back, arms coiling around her body, as if seized by the hands of an invisible person.

假面鏡子

THE FALSE MIRROR

今日樂事，萊西恩

喬婕特·馬格利特，路易·史古特耐爾，賈內·馬格利特

原作照片，43.2 × 33.2 公分，1935 年 8 月

私人收藏，布魯塞爾伯蕭畫廊提供

The Gladness of the Day, Lessines

Georgette Magritte, Louis Scutenaire, René Magritte

original photograph, 43.2 × 33.2 cm, August 1935

Private Collection, Courtesy Brachot Gallery, Brussels



馬格利特與路易·史古特耐爾（畫面中央）返回故鄉時在萊西恩時的合影。他們背朝攝影師，正在凝望一間小教堂。史古特耐爾是馬格利特的多年摯友，很早就開始收藏他的作品。

In Lessines, Magritte's native town, an excursion in the company of Louis Scutenaire at center, his friend for ever and his collector from the earliest days. The friends prefer to show their back to the photographer while contemplating a small chapel.

商克·肯德：賈內·馬格利特與「神似」（出自作品《永恆洞悉》）

原作照片，43.2 × 33.2 公分，約 1962 年

私人收藏，布魯塞爾伯蕭畫廊提供

Shunk Kender: René Magritte and "The Likeness" (from *The Eternally Obvious*)

original photograph, 43.2 × 33.2 cm, about 1962

Private Collection, Courtesy Brachot Gallery, Brussels




在本張照片中，馬格利特再次以一張自己的女子像畫作遮住臉龐。畫家藉此塑造出人意表的人物姿態，提供攝影師即興創作的趣味。

Here again, Magritte hides his visage behind one of his works representing the face of a woman, composing an unexpected personage, an improvisation for the photographer.

假面鏡子

THE FALSE MIRROR



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下創作。

賀內·馬格利特

***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

主辦
Organizer

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

LUDION

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