Visitor's Guide
To mark the tenth anniversary of the Magritte Museum, the Royal Museums of Fine Arts of Belgium have compiled more than one hundred works, which will take visitors on a journey through the universe of Salvador Dalí and initiate a dialogue with the oeuvre of René Magritte. Both artists firmly established their surrealism through research based on the exploration of mimetic representation.

From the mid-twenties, Dalí “logically” attaches himself to the budding surrealist movement. Between fantasy and the romantic fantastic, his work explores the meanders of an interior thought open to the revelations of the unconscious. Having settled in Paris on the advice of Joan Miró, Dalí develops an oeuvre based on the questioning of everything that figuration passes off as real. Inside mental landscapes, figures and objects unravel and recompose through a process that borrows from hallucinations. It is within this context that the artist starts formulating his own personal style in 1929.

During that summer, Magritte goes to Cadaqués to meet Dalí in the company of his wife Georgette, Paul Éluard and Gala. Beyond biographical anecdotes—Gala will leave Éluard for Dalí—the meeting proves decisive. When he is confronted with Dalí’s works, Magritte realises the extent to which representation lies at the heart of his research. Not to project the real in a hallucinatory derive, but rather, to better deconstruct a reality that is given as a fact of language.

After this encounter, Magritte will progressively rid himself of the psychoanalytical charge that probably stemmed from his mother’s suicide, to focus on representation. Increasingly, he starts questioning objects in their everydayness, thereby meeting some of Dalí’s aspirations. The other way around, the Spanish painter discovers visual “findings” in the work of Magritte, such as the burning objects that he takes over. Although different, both oeuvres testify of a proximity that defines the figurative role of surrealism in the inter-war period.

Michel Draguet
René Magritte (1898-1967)
At the age of seventeen, Hainaut-native Magritte moves to Brussels to pursue his art studies at the Fine-Arts Academy. After dabbling in futurism and cubism, his attention shifts to Dada, then in 1926, to Surrealism. The impact he felt when he discovered a reproduction of Giorgio De Chirico’s *The Song of Love* vastly contributed to this change of direction. Magritte decides to cast formal research aside and concentrate his complete attention on “the subject”. He now uses a slick rendering at the service of an illusionist effect: to give an appearance of normality to the “surreal”. In this, he distances himself from the automatism championed by André Breton, who was initially skeptical of any reference to the real. Magritte is methodical and reflective, a freedom offered by his distance from Paris. His relationship with the city will always prove complicated and he will not have his first solo exhibition in Paris until the age of fifty. Thankfully, at the same time, the United States brims over with new collectors who open their arms to the artist, irreversibly marking the start of his notoriety.
Salvador Dalí (1904–1989)
Born in Figueras in 1904, the remarkably precocious Dalí paints impressionist-style paintings from the tender age of six. Later, when he attends Madrid’s Fine-Arts Academy, he initiates himself into every “-ism” that he can find. From 1927, he starts developing a personal style and in 1929, Joan Miró introduces him to the Surrealist group in Paris. There, he rubs shoulders with — amongst others — René Magritte, whose paintings convince him that surrealism is achievable without having to resort to automatism. Indeed, Dalí focuses on the precise and realistic rendering of his fantastic visions, but for other reasons: he is a fervent follower of De Chirico’s thesis valorising “il ritorno al mestiere”. Dalí wants to save modern art from chaos and laziness, and harbours a veritable veneration for the old masters. In 1929, he develops his paranoiac-critical method, which is supposed to give access to the unconscious through the analysis of the images we project into shapes. When he moves to the United States with Gala in 1940, he is already a renowned artist. His fortune and glory will endlessly grow and owe him the nickname-anagram “Avida Dollars”, a term invented by André Breton.
Like solid swarms, three monumental pallid objects hover in an immense azure sky. It is likely that Magritte had come across works exploiting the metamorphosis of forms in Dalí’s studio such as *The Lugubrious Game*. Magritte prefers the cotton-wool consistency of clouds to Dalí’s hallucinatory climate. Here, the woman’s torso and the tuba appear next to a chair; a seemingly-random association. Despite Magritte’s mimetic likelihood applied to the objects in his repertoire, they come through the light of absence.
Starting from *Threatening weather*, which is preserved at the National Galleries of Scotland, the Royal Museums of Fine Arts of Belgium have staged a 360° poetic experience.

René Magritte, *Threatening Weather*, 1929

Share your mise-en-scènes!
#expodalimagritte @FineArtsBelgium
Painted on a circular panel, this piece is presented by Magritte as a painted object in an era when “objects” were very fashionable in surrealist circles. At around the same time, Dalí made his *Lobster Telephone* (also known as *Aphrodisiac Telephone*). Magritte’s round painting is set in a frame that can either be fixed to a wall or placed horizontally on a flat surface. The fact that the round panel is not glued to the frame disturbs the voyeuristic impression of an eye looking at us through a keyhole. The shadow of the disk accentuates its materiality. This is not the first time that Magritte isolates parts of the body. The contained element thus gains in strangeness. You could very well see a Cyclopean full moon when you stare for a few moments at the eye staring back at you.

Dalí and Magritte both launched their career within an avant-garde context with whom they relate more in terms of social positioning than in terms of form (abstraction was the dominating idea during the inter-war period). Basing their works on representation, Dalí and Magritte rapidly allocate a crucial role to the eye. A fundamental role even, if we mention *Un Chien andalou*; exaggerated when we think of *The Mason’s Wife*. The real only exists through the prism of the eye, which provides figures and objects with an illusory objectivity. Magritte will demonstrate that this deception is specific to every language; for Dalí, it is the sterile evidence that the mind removes the reality of figures and objects through its impulses. In both cases, the eye operates. Sometimes as a deconstruction tool; sometimes as a hallucinatory engine.
Two dreams simultaneously conjured by Luis Buñuel (the razor blade) and Dalí (the ants-filled hand) worked as the starting point of this cinematic masterpiece of the avant-garde. The close-up on the eye—in reality, a cow’s eye—that oozes its viscosity once the blade has slashed it open is one of the most striking scenes in a film that swings between images according to the free and automatic associations of a thought “outside of any control exerted by reason”, as prescribed in the Surrealist Manifesto. To write their script, the two men work quickly using the Exquisite corpse method. They produce a discontinuous and provocative tale that incited a genuine scandal when the film was released. Since then, this “invitation to murder”, as Luis Buñuel loved to describe it, has become an essential classic film.
This painting is part of Magritte’s first surrealist period, which he himself called “cavernous”. Its oppressive atmospheres are made up of dark skies, worrying décors, anonymity and muteness. Like often in the works of Magritte, this image is constructed in three plans: the red sky, the lunar landscape and the figure in the foreground. The green tree tries to flee the frame, creating an enigmatic out-of-range. The colours are artificial and the values are inverted for the (dark) sky and the (light) earth. The character clad in a smoking jacket presents its wooden face and seems to gaze at us. But what gaze? Two symmetrical black billows traced on a plank stuck into a starched collar. This is decidedly a being with an impenetrable psychology.

At the beginning of their careers, the portrait proves a privileged point of contact with the questioned reality for Dalí and Magritte alike. For Dalí, psychology is written on the traits of the model’s skins. For Magritte, the portrait is an impossibility, since the knowledge of the other always faces the singularity of one’s own eye.
This delicately-sensuous portrait was commissioned to Dalí when he was still a student at the Fine-Arts academy and affirms the artist’s instantaneous success. The daughter of the commissioner, a notable from Figueras, is represented in a classic style reflecting the aesthetic principles of the return to order of the after-war. Its realism evokes the German New Objectivity. Having drawn his inspirations from the old masters since he started painting, Dalí remained committed to a mimetic rendering of reality during his entire life. We can admire the high-quality of painting in this piece where fabrics and skin-tones are rendered painstakingly. The young girl sits sideways on a chair. Her arm rests on the back, according to a “19th century” convention of female portraiture. Through her pose, she seems to want to hide her curves from the painter’s eye. This piece was made on the back of a fragment of a still life painted in 1924 in the style of De Chirico. Dalí cut the still life in four to reclaim the canvas.
The ideas Dalí and Magritte use in their portraits, continues in their playing with the notion of representation as a threshold. Every image reveals its own interiority, which resists the outside world to which we belong. Where Magritte’s *Unexpected Answer* aims at exemplifying this essence of the image, Dalí creates a strange universe that transforms the image into a “beyond the real”. This cutting game, sending back the image to its status as a screen, comes to life in the works of both artists.

In the thirties, Magritte becomes more systematic in elaborating his images. He starts studying the properties of objects to reveal those that are inseparable through various means. By contracting opening and closure, Magritte creates a simultaneousness that reveals the essence of the door, its primary function: that of being alternatively closed and open. Magritte calls this “resolving problems”. To the problem of the door, he proposes this *Unexpected Answer*. But the unease stemming from this very simply-constructed image also comes from the anthropomorphism (paradoxically rather inhuman) of the cutting. Its softness contrasts with the straightness of the door. The dark background completes the profound mystery of this piece.
This is a completely ludicrous vision in a meticulously realistic landscape. We see the sea bordered by hills with alluvial terraces typical of the great plains of the Emporda region. A woman wearing a scarf sits on the sand repairing a fishing net, next to a row of traditional fishing boats. It would all look very familiar were it not for the obscene hole that pierces her. Like a Russian doll, she has ejected a piece of furniture that in turn, has ejected another. What hides in the latter? Can we have access to the ultimate secret? Regardless of the Freudian message that Dalí tried to convey, the idea of the cutting and the play of the empty and the full is an obvious reference to Magritte.
In what appears to be a theatre set, two baseball players practice in a completely incongruous field dotted with hybrid trees: the trunks are made of turned wood and the branches flower with petals. A giant turtle calmly hovers over the two players whose faces don’t betray the effort of the exercise. They are perfectly relaxed, as though plunged in a half-sleep. The absence of shadows at their feet accentuates the impression of unreality, floating and slowness. A half-masked woman placed in a wardrobe is busy doing something that we cannot see. She cannot see what she is doing either, since her eyes are closed. The mystery is absolute.

dream ×
hallucination

As the heir of a romantic tradition that binds him to the 19th century, Dalí draws a form of alternative reality from his dreams. Theorised by Sigmund Freud, the dream can deconstruct the social structure of a reality, replacing it with a universe of impulses and fantasies. Without breaking with the Mimesis principle of classical culture, Dalí turns representation into a theatre where onirism blends with hermeticism to offer the painter a limitless freedom of invention. This is perhaps the area where Dalí and Magritte differ most. Except for the large 1927 painting entitled *The secret player*, Magritte was always strongly hostile to the exploitation of dreams. In the same way as for automatic writing, he views onirism as the simple gesture of swapping a form of reality for another.
In contrast with Magritte, Dalí produced an eminently autobiographical oeuvre. This painting illustrates the torment of the artist in the face of the omnipotence of the father, who rejected him because of his love affair with Gala. In the bottom left, the character incarnating Dalí expresses ambivalence as he turns away with fear while pointing his finger at his progenitor, just like Adam points to God on the ceiling of the Sistine Chapel. Unless he points to the guilty? The father exhibits his penis and dominates the female desire evoked by the bas-relief. The scissors he holds near an “emasculated” fountain suggest a wound that we discover in the truncated tree and the leaf, that perhaps hides an absence of sexual organs. The putrid donkey symbolises the same assassinated desire. But the roaring lion, reflecting Gala’s sexual appetite, intervenes – at last the male desire is allowed to take its flight.
In this portrait, Magritte pays tribute to his wife and muse, Georgette, who will keep this painting until her death almost fifty years later. There are many suspended objects in a blue sky punctuated with white clouds, like those that the painter started painting upon his return to Paris. Georgette appears in a mirror in the centre, an image inside the image. This mirror is an equivocal object used by Magritte in several of his works. Other objects encircle the mirror in a charming round. We could be tempted to discern a meaning but, according to Magritte, the objects of his paintings had to resist any symbolic interpretation. In this case however, it is difficult not to think here of the couple’s intimacy...

Women occupy a central place in the work and lives of Dalí and Magritte. Gala for the former and Georgette for the latter are simultaneously the privileged models of an oeuvre and the daily companions that make up the existence of fundamentally different characters. Magritte is as reserved as Dalí is vehement. The claimed provincialism of the former responds to the rampant activism of the latter. But beyond differences, women occupy a fundamental position. Consecrated in an ideal through the figure of Venus, women incarnate the permanence of love from which the real is eternally re-enchanted. Yet these passionate loves will remain childless and the only descendants of Dalí and Magritte will be their oeuvre.
Gala was Dalí’s secret albeit absolute muse. “Angel of balance, precursor of my classicism”. The tie that binds them was such that Dalí signed some of his paintings *Gala Salvador Dalí*. This portrait represents Gala in an unreal chiaroscuro. Shrouded in the light of an incandescent olive tree, the backlit Gala stands out from the landscape, which is not without recalling Millet’s *The Angelus*. That same year, Dalí wrote a very personal analysis of this artwork and produced several works that directly refer to it. But while the gold of the sunset is generally interpreted as a metaphor of the sacred in Millet’s work, Dalí’s fire represents a devouring, burning sexual desire. The astonishing modernity of this small painting - smaller than a postcard - seems to forecast the American Hyperrealism of the sixties and seventies.
In the same way as the pipe or the bowler hat, the tuba is a recurrent object in Magritte’s oeuvre. The instrument is always represented placed on its bell. Here, it is planted on the floor in a dark corner. Fire is also a recurrent element. It is always an unexpected fire that only serves to set fire to the object to which it seems related. Even its light does not propagate around the object. Thereby, its brightness violently contrasts with a dark background. The strangeness of the burning tuba comes from the fact that metal is not a combustible material. It melts but does not burn. Is it a coincidence that we can see a horse's head with a burning mane emerge? This connection will not elude Dalí, who will evoke it in a 1936 painting.

Amongst the findings of Magritte that will mesmerise Dalí, we should mention the idea of seeing unexpected objects catch fire. In 1928 already, Magritte set alight the margins of a landscape that belonged to Gala and Dalí. Six years later, he questions the issue of fire by setting fire to a key, an egg and a piece of paper on a table. The tuba will then catch fire in a similarly unrealistic manner. Dalí was enthusiastic about this process that will result, in around 1936-1937, in the motif of the burning giraffe. Yet, the exercise is not based on the same logic. For Dalí, representation takes a hallucinatory value while for Magritte, it tests our knowledge of objects unobstructed by their functional constraints. As though the tuba was showing itself for the first time by catching fire.
Did Dalí have the idea of uncoiling Magritte’s tuba to make the neck of his giraffe? Notwithstanding, in the midst of the Spanish War, the burning giraffe that looks like a torch appears in several of Dalí’s paintings. Dalí will compare it to an “Masculine Cosmic Monster of the Apocalypse”. This drawing was made to illustrate a scenario written by Dalí for the Marx Brothers. Deemed excessively surrealist by the producers, the film was never made. It would have been a strange scene where a fantastic “diner by torchlights” took place with guests displaying every exterior sign of normality. Is it not normality itself that is unmasked here by these burning giraffes evoking a phallic erection and project long, black shadows on the ground?
1927 is a particularly productive year for Magritte. He paints massively, sometimes at the detriment of the quality of his pieces. In this painting, we find his arbitrary cutting of biomorph shapes. On the sketchily painted floor of a space - a landscape judging by the cloudy background - a sort of simultaneously liquid and solid slab is raised. This undefinable, grimacing element presents two alveolus: one is obstructed by planks of wood while the other opens, like a porthole, on a blue sky. This disrupts our perception of space, as two different skies superimpose. Which sky must we believe? This anomaly provokes a sort of “perceptive bug”. Our brain tries to correct the error, in vain.

softness × desire

For Magritte, the state of impermanence of a shape is akin to questioning its substance; while for Dalí, this impermanence reflects a hallucinatory deviation. Representation is not reducible to a tale that would uncoil in one place. The meaning becomes multiple, unstable. In this area, it seems that Magritte - along with Yves Tanguy and his biomorph landscapes - offered formulas for which Dalí took credit. Particularly that of a form that evokes molten lead and in which holes have been pierced. These indeterminate forms make up frames inside which Magritte deploys antagonistic substances: fake wood inspired by Max Ernst, sky, writing... For Dalí, this finding proves huge. It introduces the soft substances intrinsically linked to the unconscious.
Under a southern sky, a shape with flowing lines, perhaps inspired by the bas-reliefs of Jean Arp or Anton Gaudí’s organic architectures, serves as the set for obscure interactions. The element that, like an angel of darkness, descends on the stage incorporates the famous cypresses of painter Arnold Böcklin and a cabinet, the opened drawers of which symbolise the escape of desires. His arm places a bread baguette on the head of the androgynous man. For Dalí, bread is a fetish element with a strong phallic connotation, but its position here evokes another one of his obsessions: the legend of William Tell, in whom he saw the archetype of the paternal assault. Dalí’s father did not accept his relationship with Gala, who was ten years older than the painter. She could be incarnated by the woman with the flowery head.
From the 1930s and until the sixties, Magritte will make several surrealist objects by applying colour or painted images on industrial plaster moulds: Napoleon’s death mask, academic moulds, miniature reproductions of the Venus de Milo. These figures also appear in some of his paintings. This plaster Venus de Milo presents various painted interventions on its bust, draping and plinth. Only the head retains its original whiteness. However, the antique statue was originally polychrome! In some way, Magritte gives it back its colours. The pink bust in particular seems to regain a sparkle of carnal life.

By breaking away - for different reasons and using distinct processes - from the mimetic representation of a reality reduced to its evidence, Dalí and Magritte invite us to reinstate the real in its dimension of surprise. The field of reality is suited to a permanent task of reinvention. In this way, Dalí’s woman shoe is the symbolic receptacle while it aspires to an immediate perception in the work of Magritte. This work is not limited to everyday banality, but sanctions the appropriation of some emblematic figures of our cultural heritage. This applies to the Venus de Milo that is subject to appropriation by Dalí and Magritte alike.
For Dalí, the Venus de Milo retains her marble whiteness: he only intervenes on the structure of the body. In various places, he placed barely-opened drawers with handles of silky pompoms that add a touch of burlesque eroticism to this archetype of Greek classicism. To use Dalí’s expression, the goddess of love has become an “anthropomorphic cabinet”. Conversely to Magritte, Dalí was very inspired by the theories of Sigmund Freud, “who discovered that the human body is full of secret drawers that can only be opened by psychoanalysis”.

René Magritte, *The Copper Handcuffs*, 1931

Salvador Dalí, *Venus de Milo with Drawers (and Pompoms)*, 1936/1964
When Magritte stays in Paris from 1927 to 1930, he starts painting pieces mingling words and images. *The treachery of images* (representing a pipe) is the most famous example, but he made dozen others. This work is part of the series where words are inscribed in sorts of “speech balloons”, fluid and abstract shapes that were perhaps inspired by Joan Miró’s biomorph forms. “In a painting, words have the same substance as images”, Magritte tells us and yet, “we see images and words differently”. In a sort of voluntary aphasia, the words flow, disconnected from their referent. “Everything leads to think that there is little connection between an object and what it represents”. Indeed, an object can only be represented by a convention.

writing x images

As they often rubbed shoulders with writers, painters introduced writing in the very means of representation. For Magritte, the mimetic image and calligraphed text are questioned as equivalents. The legibility of both establishes representation as a fact of language. The word will be used for the image and the image will necessarily be apprehended into text. Affirmed, this unity allows Magritte to underline the deceptive value of any representation through his saying “This is not a pipe”, an artwork that Dalí was quick to comment on. For Dalí, writing is more of a personal projection that restores the subject inside the representation, as we find in his paranoiac-critical discourse.
On the smooth surface of a desert, fantastic and composite figures stand out, evoking the paintings of Hieronymus Bosch. The sleeping head on the ground, which can be found in several of Dalí’s works, is a direct borrowing to Bosch’s *Garden of Earthly Delights*, *The body of the creature*. Here, it is erected like a wall and seems as light as air. The alveolus covering it, suggests the “speech balloons” in which Magritte wrote words. Inside these alveolus, the words “ma mère” (my mother) are obsessively repeated. The calligraphy recalls Magritte’s writing when his paintbrush imitates the angled end of the pen. Dalí often referred to the Oedipus complex. The double title of this painting explicitly links the origin of the desire to the mother figure.
forms × figures

By affirming the image as an object, Dalí and Magritte confirm the concrete and "sculptural" scope of the painting. Dalí will link this research to a motif that obsesses him: Millet’s The Angelus, which he equates to the couple he forms with Gala. When the frame superimposes on the tracing of the figures, the representation liberates itself from any distance. Similarly, Magritte seizes this finding for his work The representation, which shows the pubis and lower belly of a woman, and where the frame espouses the outline.

This piece is one of Magritte’s most violent works. A naked woman tries to push back a man in a suit who grabs her with both hands. But something else proves disturbing: the construction of the image. The scene is strictly delimited by the silhouette of the woman. Outside this outline, the man no longer exists. This gives the impression of seeing the woman’s body on the left. Yet, the keyhole on the right through which one would peek is placed in such a way that the grey background seems to shift to the foreground, adding a spatial tension to the scene. That year, Magritte painted several large, full-bodied figures, perhaps inspired by Pablo Picasso’s neoclassical period or the characters of Fernand Léger.
This couple represents Dalí and Gala. According to the tradition, the woman is to the man’s left. Both pose in the same way as the figures in Millet’s *The Angelus*, a painting that Dalí revered. He exhaustively analysed this work using his *paranoiac-critical* method, which places the work in a virulent eroticism. The leaning head of the woman symbolises the posture of the praying mantis devouring the male after mating. In this work, Dalí uses one of Magritte’s’ recurrent principle: the silhouette of a figure becomes a window onto a sky or a landscape. Equally, Magritte will later use Dalí’s idea to match the outlines with the frame of painting. Both men took great pleasure painting clouds.
Seemingly-unrelated objects are placed in a room, following a certain geometry. To the left, a blue block presents clouds on its front. In the centre, an arched window devoid of guardrail opens onto the city. To the right, a painting represents a close-up of a female torso. The horizontal composition is declined in three vertical images, each presenting a varying thickness. It should be noted that the image cut by the window has no apparent thickness, it is only virtual. Very often, Magritte, who did not believe in the solidness of appearances, invited the viewer to mediate on the nature of images. Magritte’s much-loved jingle bell only seems to be there to break the somewhat-strict straightness of the composition.
In an infinite desert, Anthony, the Christian Anchorite of Egypt, confronts the temptation of the Demon. The saint is stripped of everything and only wears a makeshift cross to protect himself from the fantastic procession that seems intent on thrashing him. The Demon has many tricks: fear, the woman’s shapely body—note the close-up framed by a window—another religion, power and money... In the 16th century, Hieronymus Bosch popularised this theme with compositions filled with improbable creatures. The surrealisists greatly admired the ancient master, who was considered a precursor of the movement. However, Dalí modernises the subject according to his own obsessions, deviating from traditional conventions requiring that the saint be presented in the centre and clad in his monk’s cowl.
Arnold Böcklin’s *Isle of the Dead* is a painting that fascinated the Surrealists. Magritte will draw inspiration from this piece for several of his own paintings. In this work, the insular impression lingers, although we have left the sea for the land. In a seemingly-uninhabited world devoid of any human intervention, three disproportionately enlarged artefacts stand frontally: a metal sheet covered in jingle bells, two bowling “pins” and a piece of apertured paper. Their close proximity gives them an air of fortress. Like very often, Magritte makes improbable juxtapositions, decontextualizing objects, modifying their size to freeze them in a timeless motionless.

The principle of landscape joins Magritte and Dalí. For both men, the landscape is made up of elements initiating the action. Painstakingly detailed objects are the landscape, just like the landscape is not presented as a simple decor. They are indissoluble. On several occasions, Dalí and Magritte will use their memories of the landscapes by 19th century Swiss artist Arnold Böcklin.
Dalí also referred to Arnold Böcklin’s artwork on several occasions. Here he explicitly cites him in both title and style. These works seem to directly emerge from the symbolist painting, as though the artist was taking us on a tour around the island. His technical virtuosity and attention to detail convey an aspect of truth to the imaginary location: the birds in the sky, the plaster peeling away from the stonework, the beam on the ramparts. The cypress betray the same dark density as in the original painting, but here the trees contrast with the beautiful luminosity. We would almost want to be there, were it not for the translucent silhouette struggling in its shroud. This figure is triply imprisoned: in a shroud, in a fortress and in solitude.


René Magritte, *The Annunciation*, 1930

Salvador Dalí, *West Side of The Isle of the Dead (Reconstructed Compulsive Image after Böcklin)*, 1934
The model, Adrienne Crowet, was born in Chatelêt, a small town where Magritte spent some of his childhood. She and her husband Pierre Crowet actively supported Magritte, who also painted several portraits of their daughter Anne-Marie. In this portrait, Madame Crowet grins, eyes and gaze looking towards a point above the spectator. But what would easily pass of as a spontaneous wonderment evokes a forced joy on a frozen mask. And we are troubled, worried by a subject that is a priori insignificant. The painting is structured vertically (the curtain) as well as horizontally (the beach). The beach would be perfectly flat without the unexplained presence of a giant sphere made tiny by its remoteness.
The composition of this painting—two profile busts facing one another on a background of never-ending landscape—instinctively revives Piero della Francesca’s *The Duke and Duchess of Urbino Federico da Montefeltro and Battista Sforza*. Another significant borrowing from the Renaissance can be found in the anthropomorphist landscapes of Joos de Momper II and composite faces of Giuseppe Arcimboldo. Dalí felt that Leonardo Da Vinci, who encouraged his pupils to distinguish figures in clouds or spots, was the great precursor of the *paranoiac-critical* method. Since his early childhood, Dalí was captivated by the technical expertise of the old masters. This fascination is at the root of the spatial and figurative precision that characterizes his work. “Everything that is not tradition is plagiarism”, he often said.
prolong the experience...

... and experiment in the creative spaces...

Creative areas have been set up in four cubicles at the entrance of the exhibition to offer adults and children an original artistic experience! Liberate and free your imagination playfully in a participatory manner.

Free entrance!

These creative workshops were designed under the artistic direction of Lluís Sabadell Artiga (Cuscusian*) in close collaboration with a group of co-creators from the various departments of the Museum and external individuals (artists, guides, children and teachers). The co-creation process is supported by archive documents (writings by the artists, photographs, etc.) and scientific publications.

... and plunge into the catalogue and art books...

– Dalí & Magritte, a richly-illustrated 240-pages catalogue including essays by exhibition curator Michel Draguet, William Jeffett (The Dalí Museum, Florida) and Danielle Johnson (Vero Beach Museum of Art, Florida). Co-publishing RMFAB – Ludion.

– Didactic tools/objects take you inside the creative process of Salvador Dalí and René Magritte. Artistic activity notebooks, a paranoiac-critical poster and a “factory” of words and images can be tested in the artistic areas and are also available in the exhibition boutique.
... take part in an activity

Intro-expo’s (30 minute introductions before your visit), guided visits for families, reading-performances (French/Spanish) and many more!

> www.fine-arts-museum.be

... rediscover the Magritte Museum for its 10th anniversary

Since it opened in 2009, the Magritte Museum has welcomed more than 3 million international visitors. What about you? Visit the most important collection of works by the famous surrealist Belgian painter - and celebrate this anniversary with us on 24 November 2019.

**Sunday 24 November 2019: a festive day**
> free access to the Magritte Museum all day
> explore the new selection of works and the installations by contemporary artists Nicolas Party and Joseph Kosuth
> (re)discover René Magritte’s paintings, gouache, drawings, sculptures, painted objects, music partitions, photographs and films!
> take part in lecture-visits, writing workshops, performances and many other activities for adults and children!

> www.musee-magritte-museum.be
Colophon

General Director and Curator
Michel Draguet

Department of Exhibitions
Sophie Van Vliet
with the collaboration of Josefien Magnus

Managing Director Services to the Audience
Isabelle Vanhoonacker

Head of Cultural Mediation
Géraldine Barbery

Texts
- Michel Draguet
- Jennifer Batla
with the collaboration of Virginie Mamet

Translation
Paula Cook

Coordination and Editorial Follow-up
Jean-Philippe Theyskens
Fabrice Biasino

Design Studio
Piet Bodyn
Vladimir Tanghe
Sarah Cleeremans

Proofreading
Géraldine Barbery
Paula Cook
Jean-Philippe Theyskens

R.E.: Michel Draguet, 9 rue du Musée 1000 Brussels
Photographic credits

Archives Ludion Publishers: pages 7, 9a, 11a, 19a, 21a, 33a, 34b
Berlin, Staatliche Museen zu Berlin / Nationalgalerie / Jean-Pierre Dalbéa: page 31a
bkp / Bayerische Staatsgemäldesammlungen / Pinakothek der Moderne: page 25b
bkp / Nationalgalerie, SMB / Jörg P. Anders: page 33b
Christie’s Images, London / Scala, Florence: page 27a
Colleción de Arte Abanca: page 31c
Collection of The Dalí Museum, St Petersburg, FL (USA) 2019 © Salvador Dalí, Fundació Gala-Salvador Dalí, 2019: page 13b, 17b, 19b, 23b
Cuscusian*s 2019 - Lluís Sobedell Artiga: pages 34a, 34c, 38-39
Google Art Project: page 27c
Granger / Bridgeman Images: page 9b
Photo David Heald: page 21b
Man Ray 2015 Trust / Sabam Belgium 2019: page 5a, 5b
MBAM, Richard-Max Tremblay: page 11b
Musea Brugge, www.lukasweb.be – Art in Flanders, photo Hugo Maertens: page 29a
Museum Boijmans Van Beuningen, Rotterdam, Studio Tromp, Rotterdam: page 27b
Photo Luisa Ricciarini / Bridgeman Images: page 15b
Royal Museums of Fine Arts of Belgium, Brussels / photo: J. Geleyns – Art Photography: pages 13a, 15a, 17a, 23a, 25a, 29b
Tate, London 2019: page 31b
The Cecil Beaton Studio Archive at Sotheby’s: page 35a
© Man Ray 2015 Trust / SABAM Belgium 2019
© Cuscusian*s 2019

Cloud Room:
· Magritte & Dalí Cloud Room [the Cloud Room] © 2018 by Salvador Dalí Museum, Inc., St. Petersburg, FL, is an environmental experience
· Animation Le Temps Menacant, René Magritte (National Galleries of Scotland, Edinburgh) ©
Royal Museums of Fine Arts of Belgium, Brussels
© Succession René Magritte – SABAM Belgium 2019
© Salvador Dalí, Fundació Gala-Salvador Dalí – SABAM Belgium 2019
Share your creations and thoughts:

#expodalimagritte
@FineArtsBelgium