




RENE MAGRITTE
1898 - 1967
BELGIAN
SURREALIST PAINTER



My painting is visible images, which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question "What does that mean"? It does not mean anything, because mystery means nothing either, it is unknowable."

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The Art Heritage Program's Magritte unit meets the following Colorado Department of Education-Visual Arts Standards (2010)

- 1. Observe and Learn to Comprehend**
- 2. Envision and Critique to Transfer**
- 3. Invent and Discover to Create**
- 4. Reflect and Connect to Transfer**



LEARNING TARGET:

- **I know two important facts about the artist Rene Magritte.**
- **I can create an art piece in the style of Magritte.**

SUMMARY

- ❑ Rene Magritte was a painter whose mysterious pictures teach us to look at the world with new eyes. He led a completely normal life as an ordinary citizen, painting his pictures on an easel in the living room, rather than in an art studio. (4)
- ❑ Magritte was a surrealistic artist. Translated literally, the word “surrealism” means “over-reality.” The movement began in Paris following World War I (1) Surrealist paintings were often called “**Magic Realism**”, they combine elements that usually don't belong together. The odd mixture of components can achieve the effect of strange, sometimes extraordinary, imagery. (5)
- ❑ Magritte painted in a realistic style with crisp lines and sharp edges. He presented objects taken from everyday life but positioned the objects in a way that subverts the

rational order. His compositions are jarring for their juxtaposition of common objects, often skewed in scale, and placed in incongruous settings. His paintings make us think. (3)

- The art of Magritte is drawn from his memories and is highly personal. Students realize art is not just a picture, but also an image that has meaning beyond what we see because it is an artist's communication with us.
- With words and pictures, Magritte shows us the implications of hidden things. Often he blocked objects from view, covered a face, or showed us a partial view. Magritte encouraged us to free our thinking, even to imagine the absurd. Magritte believed “everything visible hides something else visible.” His imagery shows us we have the capacity to see beyond the immediate thing.
- Magritte said no matter where he traveled in his life, his favorite journey was the journey around his room. Objects from his room, house, and neighborhood appear repeatedly in his works. He hoped his paintings would allow viewers to realize the “poetry” in everyday objects.

SETTING THE SCENE

Magritte lived during a dramatic time: the western world was making the transition from an agricultural economy to an industrial economy; empires were dismantled; Einstein’s theories upset the scientific status quo; there were two World Wars; the study of psychology became a science; man ventured faster than the speed of sound and into space; and, new philosophies including existentialism and dadaism were defined. The discovery of elements, atomic power, and technological advances like cameras, microscopes, television and rockets revolutionized science.

Philosophers were challenged to make sense of it all. Einstein, Kant, Freud, Jung, Marx, and Pavlov were some of those who contributed to an upheaval in society and the corresponding creative explosion in the arts. Upsetting the status quo and doing things differently became the norm rather than the exception, especially in the arts. Magritte was not an isolated example of “different” thinking. Other artists such as Miro, Ernst, Dali, Picasso, Klee, Kandinsky, Matisse, Calder, Gauguin, van Gogh, and Arp were all experimenting with unusual techniques and ideas to get us to rethink reality.

Surrealism developed as an offshoot of the “Dadaist” philosophy. In 1916, a group of people, who believed all order, reason, and the status quo should be overthrown, got together and randomly chose a word from the dictionary. Dada was that word. Since the word had no definition, each was free to define it.

In the beginning, the Surrealists were primarily a group of writers who subscribed to the Dadaist philosophy of shocking people to cause them to redefine reality. However, the Surrealists limited themselves to the exploration of human sub-conscious and unconscious thoughts. For the Surrealists, “thought” had a reality just as vivid as objects in the “real” world. Magritte, like other Surrealistic artists, wanted us to look at the world differently and

with new eyes to see what we could discover or ponder. It was providing the recognition that individuals have different realities.

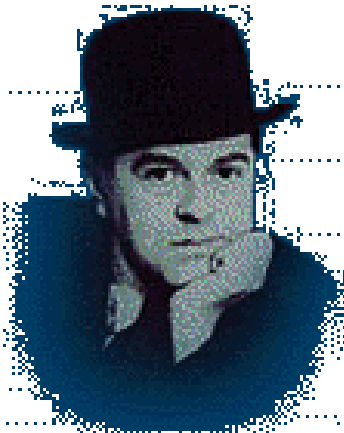
In much of his work, Magritte was concerned about the questions of fantasy vs. reality. He approached artistic and intellectual problems with the imagination of a child. For instance, a young child uses magic and “illogical”, but imaginative thinking to explain and understand the world. As a child grows older and less self-centered, thinking follows more acceptable or conventional rules. In considering life's upheavals, unexpected changes, and the redefining of the world order in Magritte's time, Surrealists went beyond mere illusion to question reality.

As opposed to most other Surrealists, Magritte sought to use common, everyday images of the world to look for meaning in the unexplained. Magritte used simple objects from his childhood memories, and had conscious dreams and fantasies about them...almost like daydreams rather than night dreams. As a result, his images aren't as disturbing as other Surrealists.

While Magritte did not appreciate psychoanalysis, he did admit that certain events, objects, memories, and feelings had a profound impact on him and his view of the world. He explored these feelings of loss, surprise, and other emotions with a conservative style, not given to the excesses and abstractions of other Surrealists. He had fun taking clichés and turning the tables on how we use them. These observations seem to be mirrored in his life.

He painted his fantastically imaginative images while attired in suit pants, white shirt and vest. He always dressed formally, up to his bowler hat when he went out. He loved silent movies and was a huge fan of Laurel and Hardy, Charlie Chaplin, and other comics of his age. His humor and playfulness are captured in many of his depictions.

For a time, Magritte was a commercial painter. In his works, you can see the clean lines and non-fussy nature of advertisements and graphic art. His images seem to be “one-liners” until we try to explain them. His titles sometimes are confusing, but he admits that he did that on purpose to make us think. Magritte's work, according to H.W. Janson in the *History of Art*, also had a profound impact on photographers who experimented with altering the reality of the photo to capture an idea or impression.



The Vice of Surrealism

(<http://www-personal.umich.edu/~mutt/dictionary/magritte.html>)

Rene Magritte:

I have few illusions; the cause is lost in advance. As for me, I do my part, which is to drag a fairly drab existence to its conclusion.

I despise my own past and that of others. I despise resignation, patience, professional heroism, and all the obligatory sentiments. I also despise the decorative arts, folklore, advertising, radio announcers' voices, aerodynamics, the Boy Scouts, the smell of naphtha, the news, and drunks.

I like subversive humor, freckles, women's knees and long hair, the laughter of playing children, and a girl running down the street. I hope for vibrant love, the impossible, the chimerical. I dread knowing precisely my own limitations.

Painting bores me like everything else. Unfortunately, painting is one of the activities--it is bound up in the series of activities--that seems to change almost nothing in life, the same habits are always recurring.

I am unaware of the real reason why I paint, just as I am unaware of the reason for living and dying.

Biographical Information

Rene' Magritte was born on November 21st, 1898 in a small Belgian town called Lessines. His father was a produce salesman. Magritte was the oldest of three sons, his brothers; Raymond and Paul were two and four years younger than him. The family struggled to make ends meet and moved frequently.



*Rene' with his mother,
1899*

Many memories and images from Magritte's childhood are seen in his paintings. He lived near a train station and loved the sound of the engines steaming to a stop. He used images of chessmen and chests, sleigh and carriage bells, and castles. His earliest memory was of a crate filled with toys and clothes that sat next to his bed. He felt the closed crate was a mysterious object that evoked a feeling of peculiarity and uneasiness.

Magritte saw doors and windows as portals to other mysterious worlds. A picture of bells or trains reminded Magritte of sounds and scenes from his childhood. When Magritte was a small child, a hot air balloon accidentally landed on his family's roof. He remembers people talking about what a strange sight it was. He used the image in some of his paintings.

Magritte loved going to silent movies. He especially enjoyed the comics, phantoms, vampires, the man with the rubber head, and other fantastic characters from features films. He later tried his hand at making movies, as did many Surrealist artists at that time.

In 1910, when Magritte was 12, the family moved to an industrial town about 50 kilometers from Brussels. His father was frequently gone and his mother became very despondent. One night, she drowned herself in the river that ran by their home. When she was found, her nightgown had wrapped around her head, creating a half shroud. A frequent image in his paintings is a covered face.

Magritte rarely spoke of his mother's' death, although he admitted it affected him profoundly. He believed her suicide was not an event that had an impact on how his life turned out in the long run. He felt others used excuses like that to behave bizarrely. Magritte did not like psychologists and never desired to be counseled about his mother's death. After his mother's death, Magritte and his brothers went to live with relatives in the country. He remembers playing in an old cemetery in the village with his cousins. Crumbling columns and vaults, images that appear later in his paintings, have a strong resemblance to his "playground".



From an early age, Magritte believed painting was "magical." He felt it allowed one to take a new, selective look at the world. Little is known about Magritte's childhood. He did not want to write or talk about it. It is known that he met the love of his life, Georgette, when he was 14. The two met at a fair. They were then separated by his move to his grandmother's home. Several years later, they were reunited when they met accidentally on a walking path at a park. They were married in 1922, when Magritte was 24 years old.

Georgette was his favorite model and he rarely used another female image in his works. The couple did not have any children.

Although Magritte attended traditional art training at the Belgian Art Academy (Brussels), he did not enjoy it. "I learned that painting had little to do with everyday life...I had to give up my independence and do what everyone else liked." He mistrusted artists who obtained recognition and felt he had little in common with them. He tried more novel ways of art expression, and was most attracted to the Dadaists and Surrealists, who sought to upset the "status quo" and look at the world differently.

It is ironic that Magritte was attracted to such a group. He was not flamboyant and painted in a formal fashion, dressed like he was going to the office, complete with a bowler hat at times. He disliked cars, flying, and traveling in general. The public did not readily accept his artwork, like that of the other Surrealists; it was too stark, too different. He had difficulty selling his work and, for a time, took a job in a wallpaper factory where he painted rolls of wallpaper and designed advertisements for a fashion house to pay the bills.

World War I and a stint in the army gave him the opportunity to meet new, creative people who were talking about the future, the power of emotions, and eroticism. He experimented with different styles. He especially enjoyed the work of de Chirico, an Italian who is considered the founder of "metaphysical" painting.

Magritte and his wife moved to Paris, where he was admitted into the inner circle of Surrealists. The creative group of artists included Dali, Bunuel, Tanguy, Breton and others. They spent much of their time discussing the role of art, psychoanalysis, eroticism, and communism. Magritte, despite his acceptance into the inner circle, was still not able to make a living in France from art and returned to Belgium.

The Magrittes settled down to a simple, austere life that was interrupted by the rise of Fascism. They helped the efforts of the Communist party, which had risen in opposition. Nazis were violently opposed to modern art and burned paintings and books in Germany and territories they invaded in Poland, Belgium, France, and the Netherlands. Many artists targeted by the Nazis were those who caused people to think on their own. In protest, these artists began to concentrate on the unreal aspects of the world. Magritte left Belgium for a while during the war. He became disillusioned with the Communists. Many of the artists termed "decadent" by the Nazis moved to the United States, shifting the center of modern art away from France.

Magritte experimented with the Fauvist style and even imitated Renoir for a while. Then he devoted the rest of his life to making us look at words and objects and their relationships. He believed "...an object never performs the same function as its name or image." Can we ever see the "true" object or only representations of it that our senses produce and our words conjure up in our minds? His images are, after all, representations of the ideas and in forms that make us look for meanings.

Magritte started using specific techniques to draw attention to his images: "I paint a picture of what looks like the real thing, but I put it in a position where it is never encountered ...where it screams to be looked at...some poetic descriptions are commonly felt, travelers bring poetry with them. Ordinary, everyday things allow us to discover poetry." Some

critics labeled his work “magic realism” because of his arresting juxtapositions. Magritte urges us to be still and see.



After the war, Magritte was commissioned to produce a series of eight large murals for a casino in Belgium. He called the series, “The Enchanted Realm.” In these paintings, he dove into images that might be considered fantastic or images of our fantasy. The images are interesting because they’re still made of what one would consider “real” components. Magritte’s popularity grew throughout the 1950s and 1960s. He traveled to the United States and Israel for many international shows. He continued to paint every day until his death at the age of 69 on August 15, 1967.

Today, many people know Magritte as the man with the black bowler hat. He frequently hid his face, saying, “Everything we see is hiding something else.” We always want to see what is hidden behind an object. This was his way of arousing our curiosity. (4)

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(1) Virginia Tech: website with information about Rene Magritte and surrealism.

<http://ebbs.english.vt.edu/hthl/etuds/brown/brown.html>

(2) **Rene Magritte – Art Heritage Program curriculum**, as created by Linda Skinner and Linda Brottman-Evans, 1997. Learning Extensions for Magritte are included in the school supply box for this unit.

(3) Mary Ann Kohl & Kim Solga, **Discovering Great Artists, 1996**. Rene Magritte, p. 77. Bright Ring Publishing.

(4) “**Now you see it – now you don’t: Rene Magritte.**” *Adventures in Art*, Prestel-Verlag, Munich, Germany.

(5) Garland, Michael. **Dinner at Magritte’s**, 1995. Dutton’s Children’s Books, Penquin Books, New York.

(6) Paquet, Marcel. **Rene’ Magritte, 1898-1967: Thought rendered visible**. Nenediki Taschen, 1994.

(7) “Rene Magritte” Mark Harden’s Artchive:
<http://www.artchive.com/artchive/M/magritte.html>

(8) Rene Magritte: A Gallery of the Surreal.
<http://ebbs.english.vt.edu/hthl/etuds/brown/brown.html>

(9) <http://www.magritte.com/2.cfm> This website includes a biography, shops and other Magritte information.

(10) **Rene Magritte Foundation**:
<http://www.magrittefoundation.org/noflash.html>

(11) Hammacher, A.M., **Magritte**. 1995. Harry N. Abrams, Inc., New York.

(12) Website on Visual Puns:
<http://www.princetonol.com/groups/iad/lessons/high/puns.htm>

POWERPOINT PRESENTATION

Observe and Learn to Comprehend & Envision and Critique to Transfer (VA 1 & 2)

Rene' Magritte (*Ren-A Ma GREET*) led a simple ordinary life; following a schedule many people would think was fairly boring. However, his artworks show the most remarkable images, such as a painting of a person's eye filled with a cloudy sky and a pair of boots that turn into feet at the toes. His art is described as "Magic Realism" because he painted everyday objects but turned them into something different, transforming them into magical images that make us stop and think

One way Magritte and other surrealist painters transformed everyday things was to change the size, making something much bigger or smaller than in the real world. Magritte once painted an apple that was so big it filled an entire room – definitely an apple to notice! ⁽³⁾

1. **Photo of Magritte:** Magritte was a French-speaking Belgian. He was born a long time ago, in 1898. He was the oldest of three boys and his father sold fruit and vegetables. When Magritte painted, he dressed in a suit with a vest. He loved wearing his bowler hat whenever he went out. His genius was to make precise and detailed paintings.
Magritte felt people need to work to keep their imagination strong. Young children have very vivid imaginations but as they grow older, they tend to become more critical and less imaginative. They forget how to play. What do you notice about the painting behind Magritte?
2. **THE FALSE MIRROR:** 1928: 21 1/4"x31 7/8 " : *Oil on Canvas*. There is a saying that goes: "The eye is the mirror of the soul within". What do you think that means? Magritte is playing a reversal game here. He is asking us to think about what is outside of us, instead of deep inside. He shows the sky and clouds instead of an image of a person's soul. Why do you think he meant by giving it this title?
3. **The HUMAN CONDITION:** 1933: 39" X 32": *Oil on canvas*. Magritte often waited to give a title to a painting until after he had seen how people reacted to it. What do you notice about this painting?

4. **THE RED MODEL:** 1935: 22" X 19": Oil on Canvas. Magritte was called a "Surrealist Artist" because he painted images of things that were not real. Surrealist artists were also called Magical Realism artists. Even though we cannot see the feet inside the shoes, we can imagine them. Magritte wrote, "Everything visible hides something else visible." How does this picture illustrate that thought?
5. **Clairvoyance- Self-Portrait:** 1936: 54 cm x 65 cm: Oil on Canvas. Magritte once said that, "An object never performs the same function as its name or its image." That is because our experiences and the way we think goes into how we see something. One of Magritte's favorite techniques was putting something illogical, something that doesn't usually "go", in a scene. This startles us into looking closer at picture.
Here, one would think the artist would be painting the egg, instead, he seems to be painting the bird the egg will become, or is it the bird that laid the egg? It could be a picture of what the artist is thinking as opposed to what he is seeing. Magritte might be suggesting (especially with the title) that as an artist, he looks at the whole process to capture the essence of the egg.
6. **THE HOUSE OF GLASS:** 1939: 14" x 16": Gouache In this painting, Magritte takes a deep look within instead of looking out. Is this a way of showing what thinking is like? What do we see when we look inside or through ourselves? Magritte has achieved a three dimensional affect by painting in two dimensions. It is like we are walking around this person and can see his whole head or most of it at the same time. Does the title give you any meanings that help to interpret the picture? What else could you title it?
7. **TIME TRANSFIXED:** 1939: 57 1/2" X 38": Oil on Canvas. What do a steam train and a fireplace have in common? Everybody is familiar with a steam train. How could Magritte give it the magic of something out of the ordinary? The solution was to combine it with another equally well-known object, namely with a fireplace. That seemed much more unsettling and mysterious to him than if he had painted a Martian, an angel or a dragon next to the train. The real mystery can only be shown when using everyday things. (4) When Magritte was a baby, he has a memory of a box that sat next to his crib, it held toys and clothing, but when it was closed it felt it was much more interesting and mysterious.
8. **GOOD FORTUNE:** 1939: 13 1/4 " X 16" Magritte gets us to look closer at things by using the opposite of what we thought we would see. The moon and stars make up the house, while the sky still appears light. He shows us three different ways to look at light...the sky, the moon/stars, and the soft house lights. Where are the branches of the trees we see through the middle windows? Magritte wrote, "*This evocation of night and day seems to me to be endowed with the power to surprise and enchant us. This power I call poetry.*"

9. **NATURAL ENCOUNTERS:** 1945: 31 1/2" X 25 1/2": Oil on canvas This picture was painted right after the end of World War II when the first atomic bomb was exploded and the first jet and rocket engines were developed. Magritte saw doors and windows as portals to other mysterious worlds. What does the leaf suggest? How does the position of the windows affect what we see? Do doors, windows, and walls often define our reality? Can we imagine scenes beyond them?
10. **GOLCONDA:** 1953: 81 cm X 100 cm: Oil on Canvas Magritte said this painting was of a crowd of men, different men, all looking alike. The title of the painting, Golconda, was the name of a wealthy city in India, a place that many considered a wonder. Magritte said he thought it was a wonder that he could walk through the sky on the earth. Where does the sky begin and the ground end? Are you able to walk through the sky too? Magritte dressed very similarly to these men; he said he didn't like to stand out as different when he was out in public.
11. **THE SEDUCER.** 1953. Oil on canvas. 38.2 x 46.3 cm. Private collection. Where does the sea end and the sky begin? What are your thoughts about this ship? Does it look friendly? Why? Notice the clouds in Magritte's painting, many people think the clouds in our valley look like "Magritte Clouds". Notice them when you are outside next time.
12. **EMPIRE OF LIGHTS:** 1954. Oil on canvas. 146 x 113.7 cm. Musée Royaux des Beaux-Arts, Brussels, Belgium This painting is similar to the one we saw a little bit ago, it shows nighttime and daytime together, along with those Magritte clouds! If you had two photos of your school, one taken at night and another during the day, do you think you could cut them out and create an image like this? What would happen if you reversed this image and put the night sky with an image of the house in the daytime---how would it change your feeling about the image?
13. **THE CASTLE OF THE PYRENEES:** 1959: 70" X 55" Oil on canvas. Can we imagine technology that would allow something as massive as a rock with a castle on it to hover in the air? Here, Magritte has broken what we consider a natural law, of gravity, to make us consider the laws of physics, both real and imagined. This reality seems to hover just beyond our reach; it tests our understanding of what can be expected.
The famous author, Edgar Allen Poe was a friend of Magritte's. In his story, Poe tells of a castle suspended in the air, "looming up over everything." Magritte seems to have borrowed this image.
14. **THE DOMAIN OF ARNHEIM:** 1962: 57 1/2 " X 45": Oil in canvas: What do we think about when we view this composition? The title of this picture is the same as another story by Magritte's friend. Poe made up an imaginary landscape for his story. Magritte's love of magic can transport us to places we can only imagine.

15. **THE LARGE FAMILY**. 1963. Oil on canvas. 100 x 81 cm. Private collection. In this painting, the artist has brought several images together, a stormy sea, a bright cloudy sky and a bird. Magritte did not paint in a studio, but did his work in his living room. He was very careful and didn't spill paint on the floor saying, "Why would I spill? The paint belongs on the canvas!" Do you think you could create an image like this? What would you use to illustrate the words, "the large family"?

16. **SON OF MAN**: 1964. Museum of Modern Art. The man in this painting is dressed similar to the way Magritte liked to dress. During his lifetime, most men wore dark suits, ties, and a hat every day to work. Magritte said he wanted to fit in with everyone else. Why do you think he used an apple to hide his face?

17. **SIGNATURE IN BLANK**: 1965, 32" X 25½" Oil on canvas National Gallery of Art, Washington Have you ever watched something in motion through a grove of trees or buildings or fence posts? What did it do to your perception of it? Often, our minds work to fill in the blanks when something we expect to be there, isn't. Here, after we look a while, we realize that parts of the horse are missing. The missing pieces are not predictable.

Rene' Magritte was a painter whose mysterious pictures teach us to look at the world with new eyes. He led a completely normal life as an ordinary citizen, painting his pictures on an easel in the living room. He didn't like traveling, feeling most comfortable at home. Magritte died in 1967 at the age of 68. He liked to create paintings that made people think.

REFLECT AND CONNECT TO TRANSFER (VA Standard #4)

During the last 5 minutes with your students, perhaps as they are creating or cleaning up, take a moment to encourage the students to discuss and review their understanding of Rene Magritte:

ESSENTIAL QUESTIONS:

1. *What was one thing you learned about Magritte?*
2. *How did Magritte use images to create?*
3. *How will you (did you) use collage to create?*
4. *What do you wonder?*

FEATURED ART PROJECT

Invent and Discover to Create (VA Standard #3)

Surreal Art (using collage to juxtapose unexpected images.)



1. Collect magazines of all kinds, with images of scenery, food, people, clothing, household objects, cars, etc.
2. Either give students the magazines or tear out several pages to give them fewer options (which will make it easier to make choices). Have students look for images they like, with an eye to shape, color and theme. When they have collected a few images and cut them out, have students arrange two or three images (no more) on a piece of paper to see how they might look. The images should relate in a humorous, ironic or unexpected way. For example: A student might find a picture of a monster truck and then replace the wheels with cookies, donuts, cupcakes, flowers or other round things. Or a glamour photo of a woman might have hair replaced with spaghetti or the branches of a tree. Almost anything goes, but students should make their collages with purpose, not randomly.
3. When their composition is set, have students glue it to the backing paper.
4. Have students find two images of about the same size, and perhaps similar or related theme. Students then cut each image into strips and glue them alternately to create two pictures that are “woven” together.

Your school's supply box includes:

- ~ Paper
- ~ Glue sticks

STUDENTS WILL NEED:
**SCISSORS, MAGAZINE
OR CATALOG IMAGES
TO COLLAGE**

ADAPTING THE MAGRITTE UNIT FOR SPECIAL SITUATIONS (Very young students or students with disabilities)

- Die-cuts: Make die cuts in the Make It- Take It room at BTK. Use 2 or more die cuts, cut in half, and have the students create their own unusual picture.
- Provide a sample list of “visual puns” such as Firefly, Watchdog, etc. and encourage students to draw a picture that they think illustrates the word.
- Cut out similar images for the students (i.e. shoes or houses) and let them find interesting and unusual images to place with them to create humor or irony.

Other options:

Giant Tennis Shoe (*Discovering Great Artists, p. 77*)

Materials

- White drawing paper
- Pencil and eraser
- (Optional) Watercolor paints and brushes

Process

1. Take off a shoe and set it on the table next to a sheet of drawing paper. Carefully draw a detailed picture of the shoe. Make it as realistic as possible and big enough to fill the whole sheet of paper. Draw all the seams and stitches, the shoelaces, the texture of the plastic sole and heel.
2. When the shoe drawing is finished, add tiny people and animals to the scene. As suggestions, draw a family living in the shoe, like the nursery rhyme, with doors and windows, a flowerbed, a driveway and a new car. Or perhaps the shoe drawing will become a mountain for a team of climbers, or a boat for fishermen sailing on the sea. Use imagination!
3. If desired, paint in the people, animals and shoe with watercolor paints. Let dry.

Variations:

- Turn an old shoe or boot into a surrealist sculpture by painting it or adding small figures, paper cut outs, or other things to transform it into something new.
- Draw any object and then add smaller people or objects to make the main object look larger. Some suggestions are:
- Draw an apple to fill the paper, and then add little people climbing on the apple like it was a mountain
- Draw a leaf to fill the paper, and then add little spaceships and aliens exploring and investigating it.
- Draw a pizza to fill the paper and then add little ice skater characters twirling and performing through the cheese.

Create Your Own Magritte Masterpiece (adapted from www.artsmarts4kids.com)

In *The Dominion of Light*, Magritte painted night and day in the same painting. He thought that including both night and day in one scene would give the viewer a nice surprise.

Supplies Needed:

- Two photos of the same scene taken in different light (copy of each photo provided to students—color copies on plain white copy paper will work)
- Scissors
- Glue stick

Students look at the pictures and decide which pieces they want to use. Perhaps you know you want the walkway in your picture but it was buried under snow in the nighttime picture. When students have decided what to keep, cut out the pieces. ArtSmarts recommends keeping one photo complete and adding piece from the other photo on top of it. You do not have to cut straight lines. Let your imagination guide you.



We learned about René Magritte in Art Heritage. He was a Belgian artist who painted unusual pictures. His paintings make you think!

This painting is called "Clairvoyance."

How to spot a Magritte painting:



1. _____

2. _____

3. _____

My name: _____ Today is: _____