

COMMENT L'ESPRIT VIENT-IL AUX TITRES DE PEINTURE ? L'EXPERIENCE MAGRITTIENNE

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Abstract:

When titles say what paintings are about, they are seriously and properly related to what is being watched: words and images fit together. Magritte made other choices. He does not duplicate images with their definition (A Mountain as a title for a mountain) nor illustrate a legend by a proper image adequately related to the title; Prisonnier does not name a prisoner. His titles can even deny what is actually seen on the painting (Ceci n'est pas une pipe) so that the names of the paintings and the images they contain never match. Humour is the colour and the style of these paintings. In an apparent way of following the classical titling tradition, Magritte handles images and words so that they convey altogether new images and make the spontaneous way of seeing and naming images uncertain and puzzling.

Keywords: *Humour; Magritte; Paintings; Semantics; Titling; Semantics.*