

**Rene Magritte** (1898 - 1967)

*L'accord Parfait*, 1947 - 1948

Oil on canvas

23 3/4 by 19 7/8 inches (60.3 x 50.5 cm)



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Signed "MAGRITTE 1948 'L'ACCORD PARFAIT'" on verso

Provenance: Galerie Dietrich, Brussels  
Lou Cosyn, Brussels  
Marcel-Louis Baugniet, Brussels  
Private collection, Belgium  
Sotheby's London, *Surrealist Art*, February 3, 2004, lot. 85  
Private collection, Belgium

Exhibition: Brussels, Galerie Dietrich, *Exposition Magritte*, 1948  
New York, Hugo Gallery, *René Magritte*, May, 1948, no. 11  
Beverly Hills, Copley Galleries, *Magritte*, 1948, no. 7  
Zurich, Gimpel and Hanover Galerie, *Surrealism*, no. 157  
Lausanne, Fondation de l'Hermitage, *Magritte*, June 19 - November 1,  
1987

**EDWARD TYLER NAHEM**

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Munich, Kunsthalle der Hypo-Kulturstiftung, *René Magritte*, November 13, 1987 - February 14, 1988, no. 67, illustrated

Verona, Galleria d'Arte Moderna di Palazzo Forti, *Da Magritte a Magritte*, 1991, no. 68, illustrated

Montreal, Museum of Fine Arts, *Magritte*, June 20 - October 27, 1996, no. 123, illustrated

Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *René Magritte*, November 23, 1996 - March 2, 1997, no. 26

Tokyo, The National Art Centre, *René Magritte: The Search for the Absolute*, March 25-June 29, 2015; traveled to Kyoto, Kyoto Municipal Museum of Art, July 11-October 12, 2015

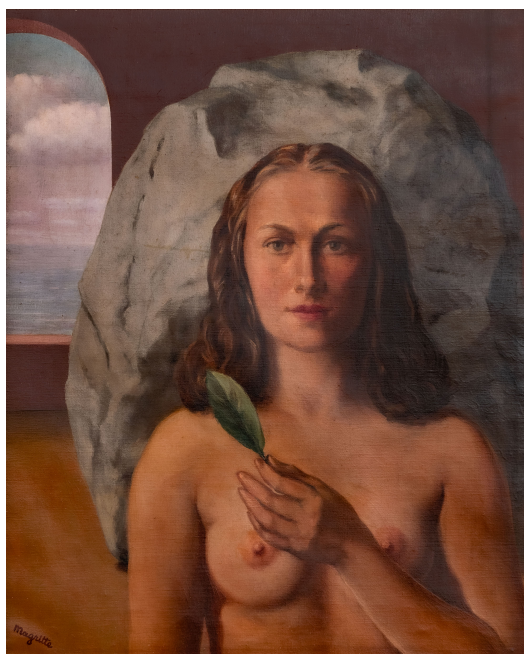
- Literature:
- Letter from R. Magritte to P. Nougé, January 17, 1948, in Magritte, *Nougé*, no. 33, illustrated.
  - Note from Nougé to R. Magritte, January 1948, in Magritte, *Nougé*, footnote to no. 33.
  - Letter from R. Magritte to P. Andrieu, February 6, 1948.
  - Marcel Mariën, *Le Jumeau d'Amérique*, Brussels, 1984.
  - L'OEIL, Lausanne, June 1987, p. 31 illustrated, illustrated on the cover.
  - Sylvester, David, *René Magritte Catalogue Raisonné*, Philip Wilson, Belgium, 1993, vol. II, no. 637, p. 394 illustrated.
  - Canonne, Xavier, *René Magritte - The Revealing Image*, Ludion, Belgium, 2017, no. 177, p. 113 illustrated.



René Magritte (b. 1898-1967)

*L'Accord Parfait*, 1947-1948

“...only the image counts, the inexplicable and mysterious image, because all is mystery in our life.” –René Magritte, interview with Maurice Bots (1951)



*L'Accord Parfait* (*Perfect Harmony*), 1947-1948, is an exquisite example of René Magritte's singular oeuvre. Enigmatic and compelling, the painting is a provocation of incongruously strong visual poetry; a room, a window, - a young woman, a stone, and a leaf. The individual elements of the painting are familiar motifs of Magritte's art, imbued with totemic power and symbolic resonance.

The citation for *L'Accord Parfait*, 1947-1948, in the *René Magritte Catalogue Raisonné: Volume II Oil paintings and Objects, 1931-1948* references a letter Magritte wrote to the Belgian poet Paul Nogué describing the multiplicity of associations within the painting. “One idea is the stone is bound by an ‘attachment’ to the earth, it does not lift itself up on its own, its kind of fidelity to terrestrial attachment can be counted on. One may think the same true of the woman. From another point of view, the hard, well-defined existence of the stone – ‘a hard feeling’ and the physical and mental system of a human being are not unconnected.”

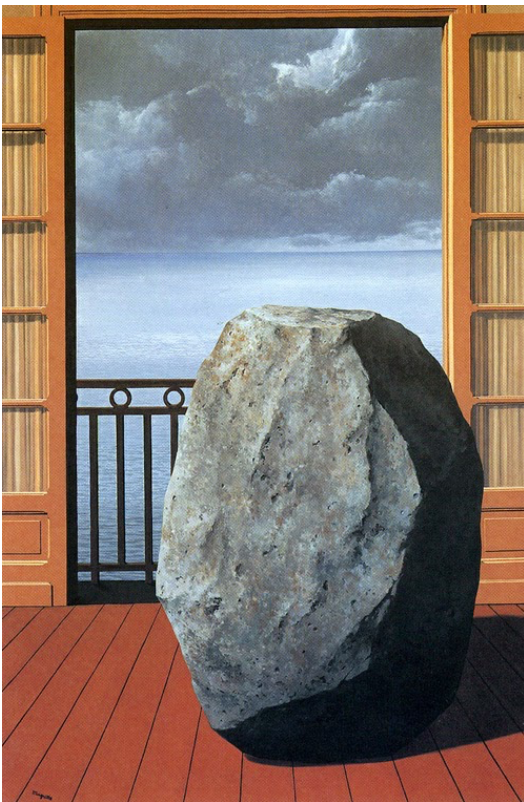
Dating from the threshold of Magritte's mature period, *L'Accord Parfait* was conceived in a decisive moment in Magritte's development. A time when Magritte intellectually distanced himself from the influence of Parisian Surrealism, from the chance operations, automatism, and intuitive strategies for liberating the unconscious championed by André Breton in favor of refining his own

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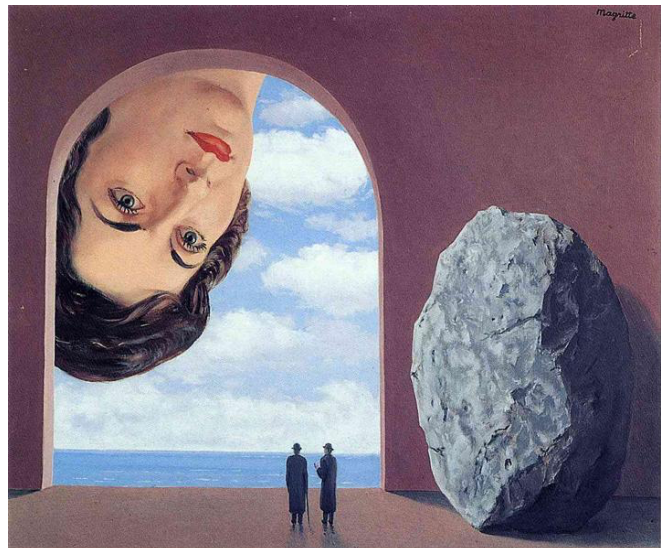
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cooly rational, analytic course. A path famously set in motion decades earlier by a 1923 encounter with Giorgio De Chirico's disquieting painting *Le Chant D'amour (The Song of Love)*, 1914. An uncanny composition featuring discordant elements; a marble bust, a ball, and a surgeon's plastic glove theatrically staged in a moody, dream-like cityscape. Magritte wrote of the strange alchemy of this painting: "This triumphant poetry replaced the stereotyped effects of traditional painting. It represented a complete break with the mental habits peculiar to artists who are prisoners of talent, virtuosity and all the little aesthetic specialties. It was a new vision through which the spectator might recognize his own isolation and hear the silence of the world" (Sylvester, David, *Magritte*, Brussels, 2009, p. 71).

Similar artworks to *L'Accord Parfait* can be found in numerous public collections across the globe, including *The Invisible World*, 1954, at the Menil Collection, Houston and *Portrait of Stephy Langui*, 1961, in a Private collection.



René Magritte, *The Invisible World*, 1954,  
The Menil Collection, Houston



René Magritte, *Portrait of Stephy Langui*, 1961  
Private collection