


# **SUBVERSIVE PAGES**

100 SURREALIST PUBLICATIONS



Opening exhibition **Subversive Pages/  
Subversive Surrealism?**  
**Thursday, 17.10.2024**

**19:00**

free entrance

Lecture **Object, Dream, Thought:  
Marcel Broodthaers, Pense-Bête  
and Surrealism** by John C. Welchman  
in collaboration with S.M.A.K.

Panel discussion **Subversive Surrealism?**  
with John C. Welchman, Vincent Van Meenen,  
Liesbeth Decan, Kurt De Boodt, Quinten Ingelaere,  
Johan Pas

**Wednesday, 23.10.2024**

**19:00**

free entrance

**Lange Zaal**  
**Royal Academy of Fine Arts Antwerp**  
Mutsaardstraat 31  
2000 Antwerpen

organised by research group **ArchiVolt**  
part of the **Articulate Research Days**  
17-27 October 2024



Join us for a panel discussion on the contemporary relevance of Surrealism, 100 years after the *First Surrealist Manifesto* (1924). Artists and theorists explore and discuss the topicality of Surrealist concepts and methods. Do they still make sense, and if so, how to deal with them?

Our times are as troubled as those of the interbellum, when Surrealism emerged from the rubble of earlier avant-garde movements and the traumas of the First World War. It was a movement that witnessed the rise of Fascism and Communism, and the crisis of modernism.

Notwithstanding its entanglement with its cultural and historical contexts, Surrealism managed to survive these and became the most lasting avant-garde movement. Only at the end of the 1960s, with its spokesman André Breton passing away and postmodern art movements gaining prominence, did Surrealism really become a phenomenon to look back on in history.

Today, its imagery and vocabulary are still being appropriated and quoted. Names like Salvador Dalí and René Magritte attract public attention, while some of their images have become part of our collective memory. Surrealism has been reduced to its most canonical artists and motifs and seems to have lost its sense of danger and provocation.



Commemorating a centenary of Surrealism, Mark Polizzotti, biographer of André Breton, recently released *Why Surrealism Matters*. Exploring Surrealist themes, such as transformation, appropriation, subversion, transgression, disruption and revolution, the author concludes that Surrealist topics and strategies still make sense and deserve to be reinterpreted, even after a hundred years.

The Surrealists believed in a revolution of the mind and the liberation of humankind. Is this purely utopian or are there things to be learned from their radical position? In an informal conversation with theorists, artists and the audience, we will try to explore if, how and why Surrealism still makes sense today.

With

**Kurt De Boodt** poet and critic

**Liesbeth Decan** art historian and lecturer

**Quinten Ingelaere** painter and visual artist

**Vincent Van Meenen** writer and researcher

**John Welchman** art historian and critic

Moderated by **Johan Pas**

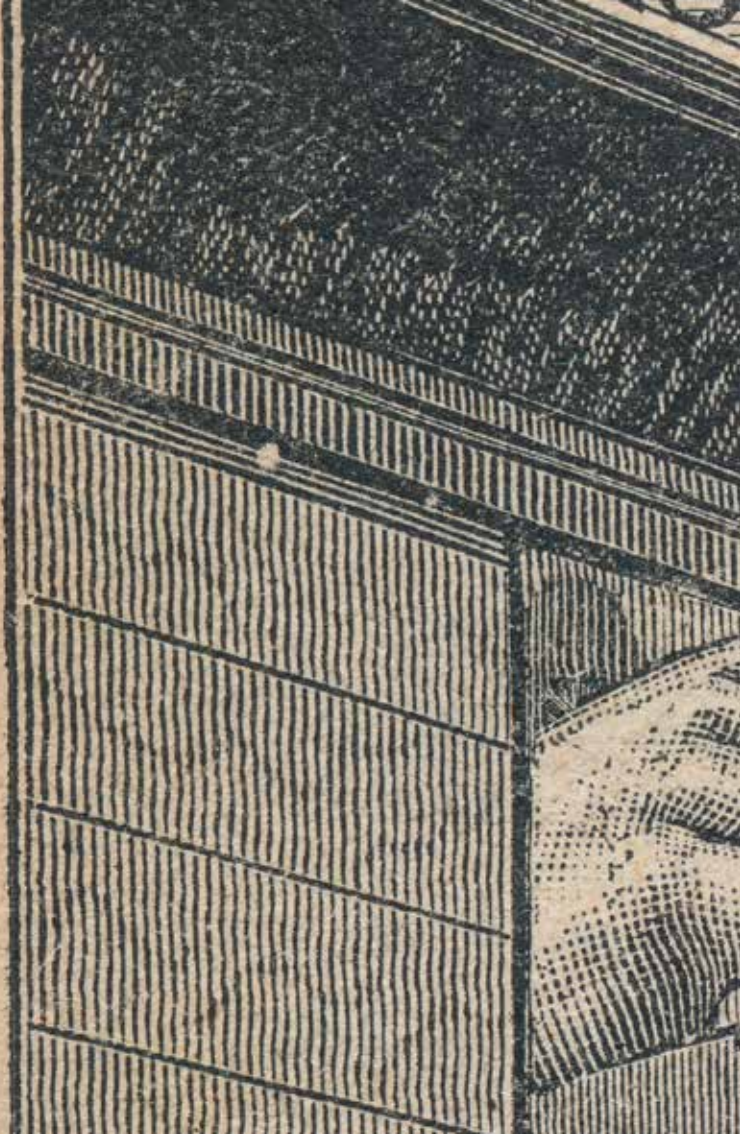


## DREAMS, DISCOURSE & DOCUMENTATION

With a selection of one hundred Surrealist documents from the Collection for Research on Artists' Publications, 'Subversive Pages' commemorates a centenary of Surrealism. Ever since October 1924, when the French poet André Breton fired his first *Manifesto of Surrealism*, Surrealist ideas have been launched through books, pamphlets and magazines. This was a well-established avant-garde strategy. But whereas, earlier on, the Futurists and Dadaists radically transformed the look and feel of their publications, the Surrealists treated them in a more subtle and even perverse way.

Not just another ism, Surrealism was conceived as 'a revolution of the mind' aiming at overthrowing Western rationalism and liberating mankind. As such, the movement not only tapped into dreams but also produced a lot of poetic and polemical discourse, resulting in printed documentation. Breton and his fellow poets Paul Éluard, Louis Aragon, Georges Hugnet and Philippe Soupault considered straightforward publications most adequate to disseminate disruptive content. As a result, the publication strategies of the Surrealists, as installed by the Bureau Central de Recherches Surréalistes, reveal a wolf in sheep's clothing.

Breton's *Manifesto* could not look more no-nonsense, while *La Révolution Surréaliste*, the movement's magazine from 1924 to 1929, was given the look and feel of the scientific periodical *Nature*. Its successor publication, *Le Surréalisme au Service de la Révolution* (1930–1933) got an even more severe, almost military layout.



Looking unartistic and deadly serious, their pages held radical and provocative ideas: from the use of automatic writing, chance, black humour and poetical activism to the creation of modern mythology and dream archives with a view to erotic subversiveness and pure artistic revolt. They also provided platforms for poems, illustrations, artists' pages, reproductions, polemical texts, questionnaires on topics like suicide or striptease, and advertisements by galleries and publishers.

Focusing on the movement's first three decades, and on its hotspots of France, Belgium and England, 'Subversive Pages' unravels the expanding international network of Surrealist poets, painters and publishers. The five sections or 'chapters' reflect the major ideological shifts within the movement as they appeared in print, most of these echoing the positions of its spokesman Breton: from his pioneering research during the 1920s into the realms of the human subconscious and imagination, to his outspoken anti-fascist and communist positions of the 1930s, the latter of which Breton would abandon in 1935 with his public denouncement of the Communist party line.

These and other ideological struggles coincided with the international expansion of Surrealism, especially in London and, from 1940, New York. There the focus was more on the visual than on the intellectual aspects of the movement. This explains the more experimental look of the American publications, some of them designed by Marcel Duchamp. Surrealist activity in New York would pave the way for new post-war tendencies in American painting.



The final chapter of the presentation deals with Breton's post-war comeback and its opposition by Belgian poets and artists, clearing the ground for European neo-avant-garde movements like Cobra, Lettrism and Situationism.

Books, magazines and pamphlets are not passive carriers of meaning but interactive objects. So, whereas most of the works and words of the Surrealists can easily be found online, it makes sense to show them as they were originally published. The exhibition aims at representativity in showing a wide variety of printed output. Manifestos, magazines, collaborative and monographic artists' books, artists' pages, exhibition catalogues, anthologies, pamphlets and postcards all demonstrate how the Surrealists explored and exploited ink and paper in their utopian quest for total ethical and aesthetic freedom.

But there was more. Complementary to ephemeral actions and exhibitions, the permanency of print established Surrealism's self-representation and (pre-)autobiography, an archival drive of which Breton and his fellows were quite aware, resulting in anthologies and historical surveys as early as in the mid-1930s. There were blind spots as well. Whereas the Surrealists loved to reflect on the 'wonderful and disturbing' feminine, women artists in the group, like Leonora Carrington, Meret Oppenheim, Eileen Agar and Dorothea Tanning, were usually only allowed a place in the shade, with their work not coming to the foreground until the 1950s and 1960s. In the 1960s, Surrealism became something of the past, the baton being handed over to Fluxus, Pop Art and happenings. Although Breton's death in 1966 marked the official end of Surrealism, the student riots of May 1968 brought some of its concepts into practice in the Paris streets.



Spanning the first and the second half of the twentieth century and several generations of artists, Surrealism was the most lasting and influential avant-garde movement, and its impact is still felt in contemporary intellectual and popular culture. As testimonies of the ambitions, experiments, exchanges, conflicts and collaborations of poets and painters, Surrealist publications reflect an imaginative, investigative and discursive attitude that makes sense especially in today's turbulent times. They also allowed visual artists like Max Ernst, Salvador Dalí and René Magritte to manifest themselves as authors and researchers. Their subversive pages usually slumber in the silent shadows of archives and libraries. Occasionally they pop up to inform, inspire and –why not– irritate us. After all, every revolution causes some collateral damage.

Johan Pas

Note: 'Subversive Pages: 100 Surrealist Publications' is hosted by the research group ArchiVolt and can be seen as a response to 'Imagine! 100 Years of International Surrealism' at the Royal Museum of Fine Arts in Brussels (21.02–21.07.2024), where, apart from the magazine *Minotaure*, *La Carte Surréaliste* and two (!) books by Breton, no printed matter was displayed. With its narrow focus on mainly painting, the exhibition undervalued the intellectual, poetical and political aspects of Surrealism and reduced it to its well-known visual vocabulary. Some curators seem to fear that art lovers find printed matter unappealing. We feel the opposite. Art history is more than a history of images; it is a history of ideas. Concerning the ideology and contemporary relevance of Surrealism, one can refer to Mark Polizzotti, *Why Surrealism Matters* (Yale University Press, New Haven and London, 2024). On the topic of the beauty and power of the movement's original documents, see *Archive of Dreams. A Surrealist Impulse* (Staatliche Kunstsammlungen – Archiv der Avantgarden, Dresden, 2024). Both these recent books were released to commemorate the centenary of Surrealism.






## CATALOGUE

### I. First Manifesto and early Manifestations (1924-1929)

- 001 André Breton, *Manifeste du Surréalisme*.  
Poisson soluble, Editions du Sagittaire, Paris, 1924
- 002 *La Révolution surréaliste*, nr.1, Paris, 1924  
(editors: Pierre Naville and Benjamin Péret) +  
*La Révolution surréaliste*, Paris, 1924 (subscription bulletin)
- 003 André Breton, *Les pas perdus*, Gallimard NRF,  
Paris, 1924
- 004 André Breton, *Légitime défense*, Éditions Surréalistes,  
Paris, 1926
- 005 Marie. *Journal bimensuel pour la belle jeunesse*,  
nr.1, Bruxelles, 1926 (editor: E.L.T. Mesens)
- 006 Marie. *Journal bimensuel pour la belle jeunesse*,  
nr.2-3, Bruxelles, 1926 (editor: E.L.T. Mesens)
- 007 Roger Vitrac, *Georges de Chirico*, Librairie  
Gallimard, Paris, 1927
- 008 Waldemar George, *Giorgio de Chirico. Avec des  
fragments littéraires de l'artiste*, Editions des Chroniques  
du Jour, Paris, 1928
- 009 Giorgio de Chirico, *Sélection Cahier 8*, Anvers, 1929
- 010 *Revue Orbes*, nr.1, Paris, 1928 (announcement flyer)
- 011 Max Ernst, *La femme 100 fêtes*, Gerhardt Verlag,  
Berlin, 1962 (German reprint of the original by Editions  
du Carrefour, Paris, 1929)



012 André Breton, *Manifeste du Surréalisme. Poisson soluble. Nouvelle édition augmentée d'une Préface et de la Lettre aux voyantes*, Editions Kra, Paris, 1929 (frontispiece by Max Ernst)

013 *La Révolution surréaliste*, nr.12, Paris, 1929 (editor: André Breton)

014 André Breton, Philippe Soupault (eds.), *Le Surréalisme en 1929*, Éditions Variétés, Bruxelles, 1929

015 *Variétés. Revue mensuelle illustrée de l'esprit contemporain*, nr.11/8, Bruxelles, 1929 (editor: Paul-Gustave Van Hecke) (cover image by Max Ernst)

016 *Variétés. Revue mensuelle illustrée de l'esprit contemporain*, nr.11/9, Bruxelles, 1930 (editor: Paul-Gustave Van Hecke) (cover image by Fernand Léger)

## II. Second Manifesto; the Poetical and the Political (1930-1935)

017 André Breton, *Second Manifeste du Surréalisme*, Éditions Kra, Paris, 1930 + André Breton, *Second Manifeste du Surréalisme*, Éditions Kra, Paris, 1930 (announcement flyer)

018 André Breton, Paul Éluard, *L'Immaculée Conception*, Éditions Surréalistes, Paris, 1930 (cover image by Salvador Dalí) + André Breton, Paul Éluard, *L'Immaculée Conception*, Éditions Surréalistes, Paris, 1930 (announcement flyer)

019 Max Ernst, *Rêve d'une petite fille qui voulut entrer au carmel*, Éditions du Carrefour, Paris, 1930

020 *Le Groupe Surréaliste. Catalogue des livres en vente à la Librairie José Corti*, Librairie José Corti Paris, 1929 or 1930 (cover image attributed to René Magritte)



021 *Les livres surréalistes ainsi que les publications surréalistes*, Librairie José Corti, Paris, 1931 (cover image by Max Ernst)

022 André Breton, *Les Vases Communicants*, Éditions des Cahiers Libres, Paris, 1932 (cover image by Max Ernst)

023 *Pailleasse! (Fin de «l'Affaire Aragon»)*, Éditions Surréalistes, Paris, 1932 (signed by André Thirion, René Char, René Crevel, Salvador Dali, Paul Éluard, Max Ernst, Benjamin Péret, Yves Tanguy, Tristan Tzara)

024 *Le Surréalisme au service de la révolution*, nr.4, Paris, 1932 (editor: André Breton)

025 *Le Surréalisme au service de la révolution*, nr.6 (5 mentioned on cover), Paris, 1933 (editor: André Breton)

026 E.L.T. Mesens, *Alphabet sourd aveugle*, Éditions Nicolas Flamel, Bruxelles, 1933

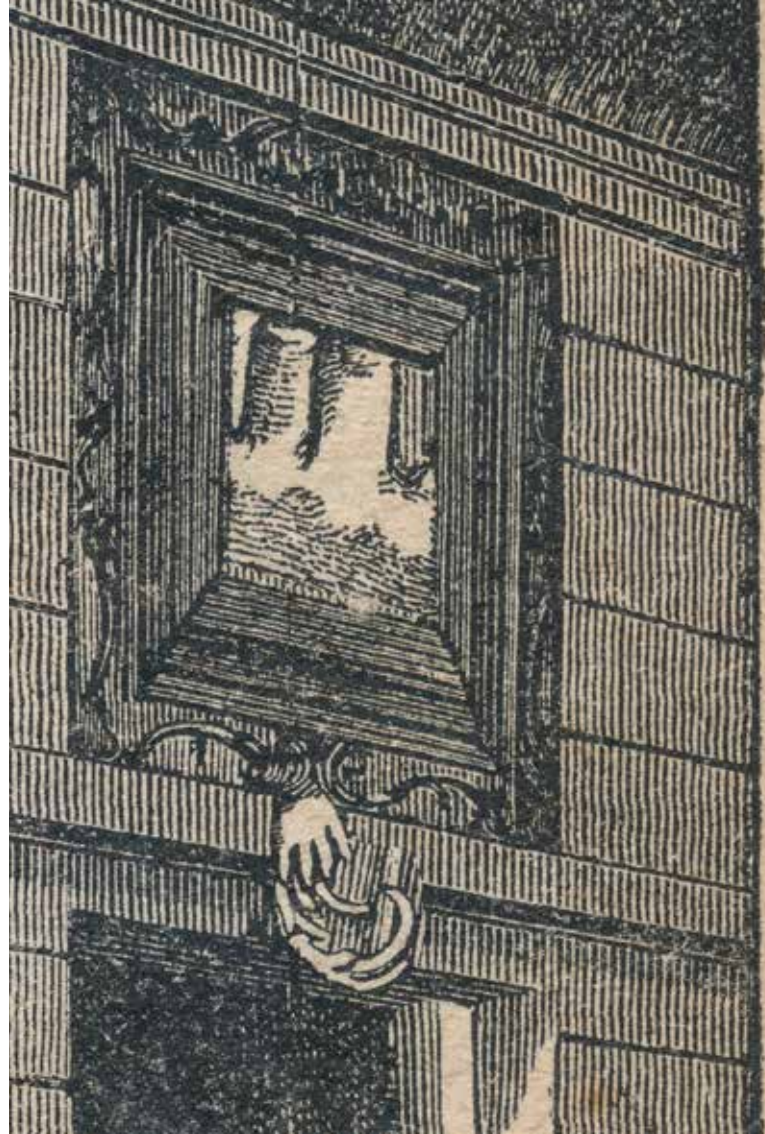
027 André Breton, E.L.T. Mesens (eds.), *Violette Nozières*, Éditions Nicolas Flamel, Bruxelles, 1933 (cover image by Man Ray)

028 *Minotaure. Revue artistique et littéraire*, nr.1, Paris, 1933 (editors: Albert Skira and Tériade) (cover image by Pablo Picasso)

029 Georges Hugnet (ed.), *Petite Anthologie poétique du Surréalisme*, Jeanne Bucher, Paris, 1934

030 Georges Hugnet, *Onan*, Éditions Surréalistes, Paris, 1934 (announcement flyer)

031 André Breton, *Point du Jour*, Éditions Gallimard, Paris, 1934



032 André Breton, *Qu'est-ce que le Surréalisme?*, René Henrquez, Bruxelles, 1934 (cover image by René Magritte) (collection Walter Simons)

033 *Intervention Surréaliste, Documents 34*, Bruxelles, 1934 (editor: E.L.T. Mesens)

034 Max Ernst, *Une semaine de bonté, ou les sept éléments capitaux. Roman*, J.-J. Pauvert éditeur, Paris, 1963 (reprint of the original by Jeanne Bucher, Paris, 1934)

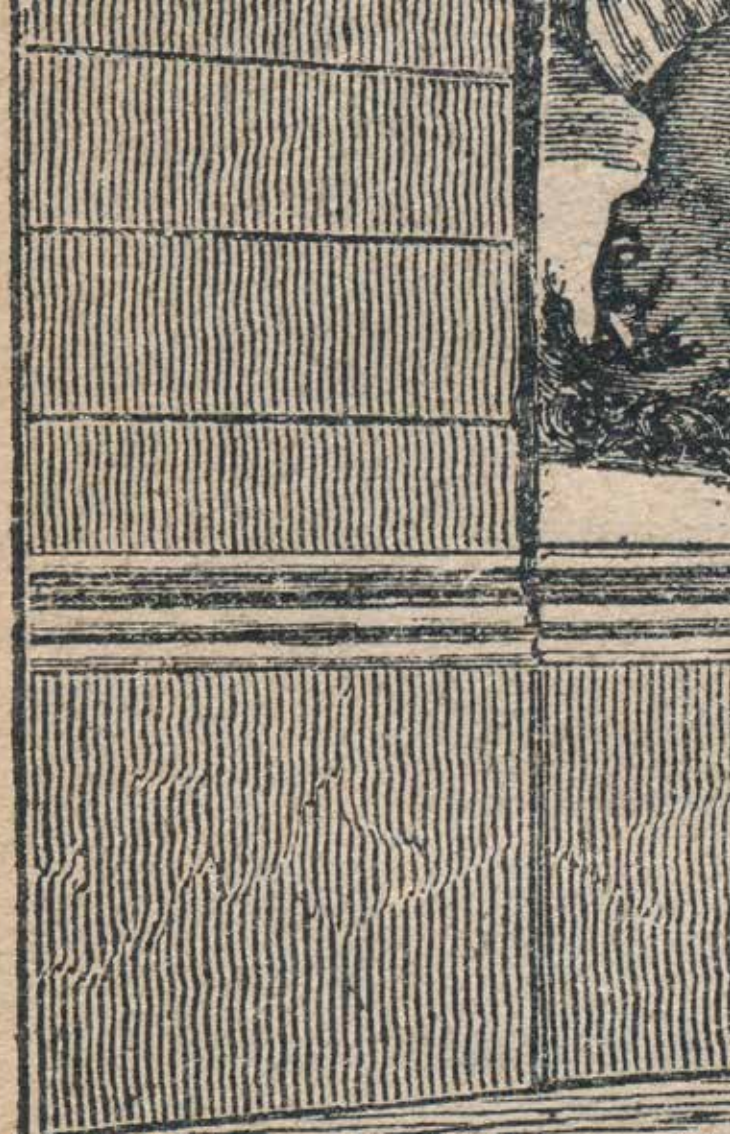
035 André Breton, *Du temps que les Surréalistes avaient raison*, Éditions Surréalistes, Paris, 1935 (signed by Salvador Dalí, Oscar Domínguez, Paul Éluard, Max Ernst, Marcel Fourrier, Maurice Heine, Maurice Henry, Georges Hugnet, Sylvain Itkine, Marcel Jean, Dora Maar, René Magritte, Léo Malet, Marie-Louise Mayoux, Jean Mayoux, E.L.T. Mesens, Paul Nougé, Meret Oppenheim, Henri Parisot, Benjamin Peret, Man Ray, Maurice Signer, André Souris, Yves Tanguy, Robert Valançay)

036 André Breton, *Position politique du Surréalisme*, Éditions du Sagittaire, Paris, 1935 + André Breton, *Position politique du Surréalisme*, Éditions du Sagittaire, Paris, 1935 (announcement flyer)

037 *Cycle systématique de conférences sur les plus récentes positions du Surrealisme*, Paris, 1935 (programme flyer with drawings by Salvador Dalí, Oscar Domínguez, Man Ray, Hans Arp, Max Ernst, Alberto Giacometti, Yves Tanguy, Marcel Jean, Valentine Hugo, Marcel Duchamp)

038 Salvador Dalí, *La Conquête de l'Irrationnel*, Éditions Surréalistes, Paris, 1935

039 André Breton, Paul Éluard, *Notes sur la Poésie. Avec un dessin de Salvador Dalí*, G.L.M., Paris, 1936



### III. Surrealism goes Public and Abroad (1935-1940)

040 *Mauvais Temps. Cahier annuel du Groupe Rupture*,  
La Louvière, 1935

041 *Bulletin International du Surréalisme*, nr.3, Bruxelles,  
1935 (editor: E.L.T. Mesens) (cover image by  
René Magritte)

042 *International Surrealist Bulletin - Bulletin  
Internationale du Surréalisme*, nr.4, London, 1936  
(cover image by Salvador Dali and Sheila Legge)

043 *The International Surrealist Exhibition*,  
New Burlington Galleries, London, 1936 (cover image  
by Max Ernst) + *In connection with the International  
Surrealist Exhibition a series of Lectures will be given at  
the New Burlington Galleries*, New Burlington Galleries,  
London, 1936 (programme flyer)

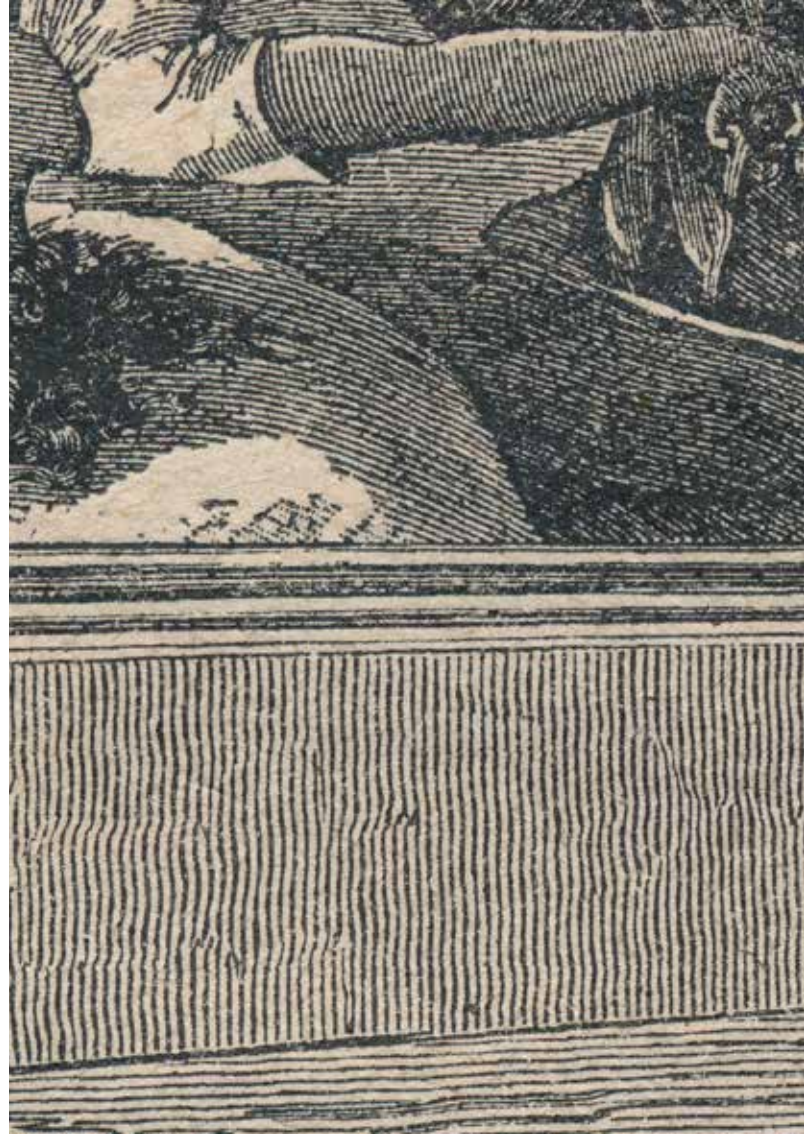
044 André Breton, *What is Surrealism?*, Faber and Faber  
Limited, London, 1936 (cover image by Hans Arp)

045 David Gascoyne, *A Short Survey of Surrealism*,  
Cobden-Sanderson, London, 1935 (cover image by  
Max Ernst)

046 Alfred Barr (ed.), *Fantastic Art, Dada, Surrealism*,  
The Museum of Modern Art, New York, 1936

047 *Transition. A quarterly review*, nr.25, Paris, 1936  
(editors: Maria McDonald and Eugene Jolas)  
(cover image by Juan Miro)

048 *Transition. A quarterly review*, nr.26, Paris, 1937  
(editors: Maria McDonald and Eugene Jolas)  
(cover image by Marcel Duchamp)



049 *Trois peintres surréalistes: René Magritte, Man Ray, Yves Tanguy*, Palais des Beaux-Arts, Bruxelles, 1937

050 Pablo Picasso, *Songe et Mensonge de Franco*.  
14 *Eaux-fortes de Picasso*, in *Cahiers d'Art*, nrs.1-3, Paris, 1937 (suite of the etchings, accompanied by *La Victoire de Guernica* de Paul Eluard)

051 Man Ray, *La photographie n'est pas l'art*.  
12 *photographies*. *Avant-propos de André Breton*, G.L.M., Paris, 1937

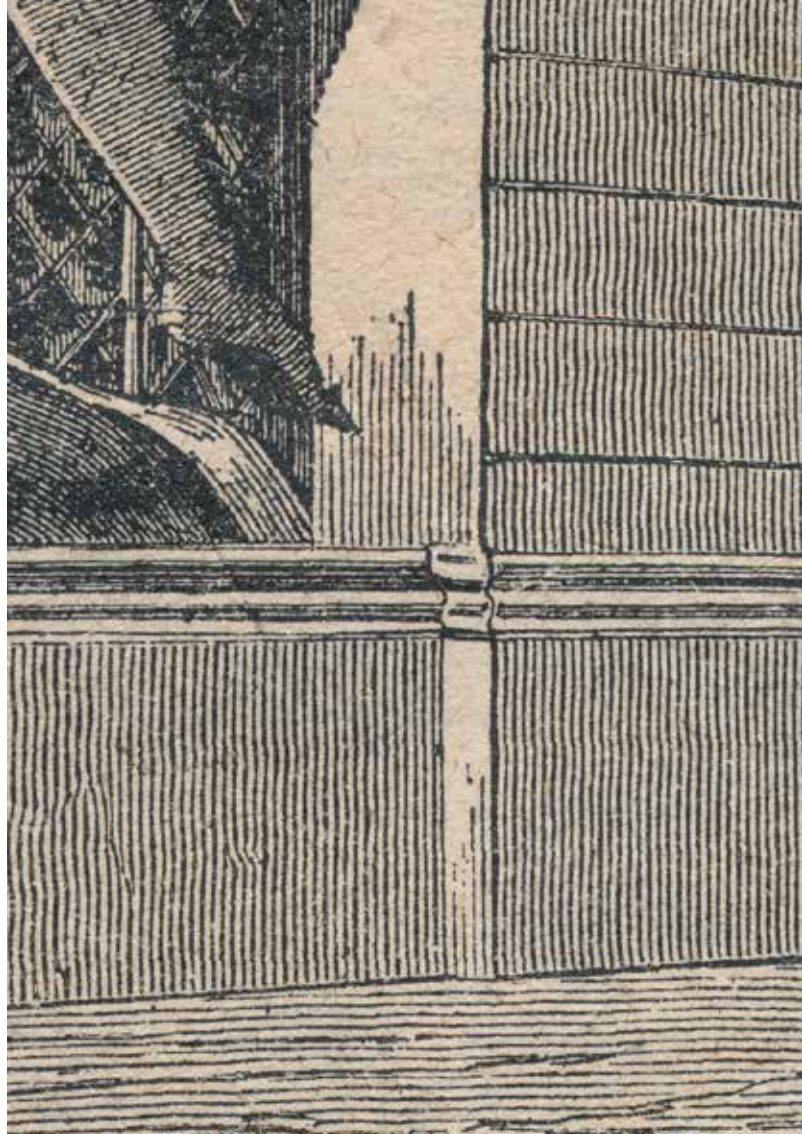
052 *La Carte Surréaliste, Première Série*,  
Georges Hugnet, Paris, 1937: Max Ernst, *Le triomphe de l'amour* (nr.3); Juan Miro, *Horaire* (nr.6); Salvador Dali, *La mélancolie gâteuse des chiens*, (nr.7); Man Ray, *Ce qui nous manque à tous* (nr.9); Oscar Dominguez, *Ouverture* (nr.11); René Magritte, *La solution du rébus* (nr.15) (6 cards of a series of 21, on four different paper stocks)

053 *Minotaure. Revue artistique et littéraire*, nr.11, Paris, 1938 (editors: Albert Skira and Tériade) (cover image by Max Ernst)

054 *Exposition Internationale du Surréalisme*,  
Galerie Beaux-Arts, Paris, 1938 (invitation card)

055 Paul Éluard, André Breton, Yves Tanguy (eds.),  
*Dictionnaire Abrégé du Surréalisme*, Galerie des Beaux-Arts, Paris, 1938 (cover image by Yves Tanguy, with inserted exhibition list of *Exposition Internationale du Surréalisme*, shown here separately through a facsimile reprint)

056 *London Bulletin*, nr.6, The London Gallery, London, 1938 (editor: E.L.T. Mesens)



057 Marcel Duchamp, *Rose Sélavy. Oculisme de précision. Poils et coups de pied en tous genres*, G.L.M., Paris, 1939

058 *L'invention collective* nr.1, Bruxelles, 1940 (editors: René Magritte and Raoul Ubac) (cover image by René Magritte)

#### IV. Interlude: Surrealism in Exile (1940-1945)

059 André Breton, Marcel Duchamp (eds.), *First Papers of Surrealism*, Coordinating Council of French Relief Societies Inc., New York, 1942 (cover image by Marcel Duchamp)

060 André Masson, *Mythology of Being. A Poem, eight pen and ink drawings and a frontispiece*, Curt Valentin, Wittenborn and Company, New York, 1942 (signed by the artist)

061 André Masson, *Anatomy of my Universe*, Curt Valentin, New York, 1943

062 André Masson, *Nocturnal Notebook*, Curt Valentin, New York, 1944

063 Sidney Janis, *Abstract & Surrealist Art in America*, Reynal & Hitchcock, New York, 1944

064 VVV. *Poetry, Plastic Arts, Antropology, Sociology, Psychology*, nr.4, New York, 1944 (editors: David Hare, André Breton, Marcel Duchamp, Max Ernst) (cover image by Roberto Matta)

065 *View. The modern magazine*, Series 5 nr.1, *Marcel Duchamp Number*, New York, 1945 (editors: Charles-Henri Ford, James A. Decker) (cover image by Marcel Duchamp)





066 André Breton, *Le Surréalisme et la peinture, suivi de Genèse et perspective artistiques du Surréalisme et de Fragments inédits*, Brentano's, New York, 1945 (cover image by René Magritte)

067 André Breton, *Situation du Surréalisme entre les deux Guerres. Discours au étudiants Français de l'Université de Yale, 10 décembre 1942*, Éditions de la Revue Fontaine, Paris, 1945

068 Charles Henri Ford, *Poems for Painters. Duchamp Fini Francés Tanguy Tchelitchew*, View Editions, New York, 1945 (cover image by Yves Tanguy)

069 André Breton, *Arcane 17*, Brentano's Inc., New York, 1945 + André Breton, *Arcane 17. Enté d'AJours*, Éditions du Sagittaire, Paris, 1947

070 André Breton, *Young cherry trees secured against hares*, View Editions, New York, 1946 (cover image by Marcel Duchamp)

071 View. *The modern magazine, Series 6 nr.6, Surrealism in Belgium*, New York, 1946 (editors: Charles-Henri Ford, James A. Decker) (cover image by René Magritte)

## V. Postwar Surrealism and Beyond (1945-1955)

072 Paul Éluard, Max Ernst, *Les Malheurs des Immortels*, Éditions de la Revue Fontaine, Paris, 1945 (reprint of the original by Librairie Six, Paris, 1922)

073 Tristan Tzara, André Masson, *Terre sur Terre*, Éditions des Trois Collines, Paris, 1946

074 André Breton, *Nadja*, Gallimard, Paris, 1945 (second edition, first published in 1928) (cover image by Mario Prassinos)



075 André Breton, *Les Manifestes du Surréalisme suivis de Prolégomènes à un troisième Manifeste du Surréalisme ou non*, Éditions du Sagittaire, Paris, 1947 (cover image by Roberto Matta)

076 André Breton, Marcel Duchamp, *Le Surréalisme en 1947*, Maeght Éditeur, Paris, 1947 (cover image by Marcel Duchamp)

077 *Surréalisme. Exposition de tableaux, dessins, objets, photos et textes*, Galerie des éditions de la Boétie, Bruxelles, 1945 (invitation card)

078 René Gaffé, *Giorgio De Chirico. Le voyant*, Éditions La Boétie, Bruxelles, 1946

079 René Magritte, Paul Nougé, *Dix Tableaux de Magritte précédés de descriptions*, Le Miroir Infidèle, Bruxelles, 1946

080 *Les Deux Soeurs*, nr.3, n.p., 1947 (editor: Christian Dotremont)

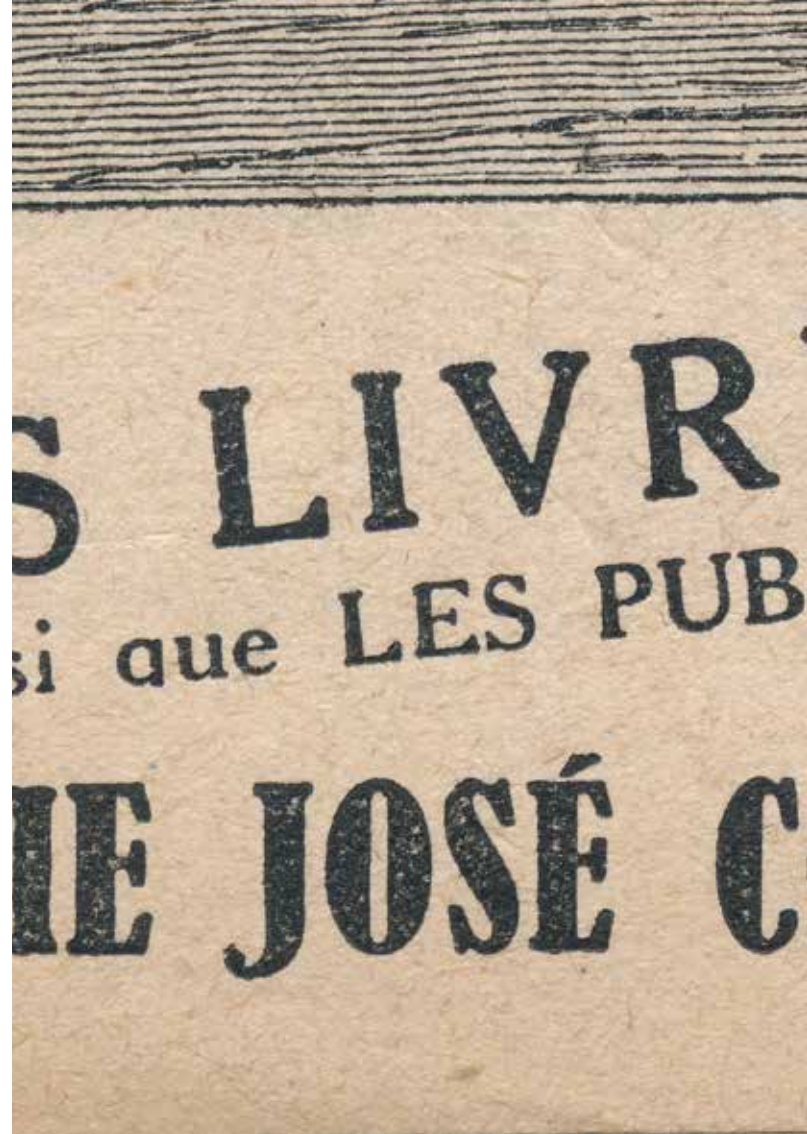
081 *Festival mondial du Film et des Beaux-Arts*, Bruxelles, 1947 (cover image by René Magritte)

082 Louis Scutenaire, *Magritte*, De Sikkel, Antwerpen, 1948

083 *Le surréalisme révolutionnaire. Revue bimestrielle par le Bureau International du Surréalisme Révolutionnaire*, nr.1, Paris, 1948 (editors: Christian Dotremont, Noël Arnaud, Zdenek Lorenc, Asger Jorn)

084 Comte de Lautréamont, *Les Chants de Maldoror*, La Boétie, Bruxelles, 1948 (cover image and illustrations by René Magritte)

085 Salvador Dali, *Hidden Faces*, Nicholson & Watson, London - Brussels, 1947 (cover image and illustrations by Salvador Dali)



086 Salvador Dali, *50 Secrets of Magic Craftsmanship*,  
Dial Press, New York, 1948

087 Maurice Sandoz, *Das Haus ohne Fenster*, Morgarten  
Verlag, Zürich, 1948 (illustrations by Salvador Dali)

088 Leonora Carrington, *Une chemise de nuit de Flanelle*,  
Librairie des Pas Perdus, Paris, 1951 (cover image by  
Max Ernst)

089 *Medium. Communication Surréaliste*, Nouvelle série,  
nr.1, Paris, 1953 (cover image by Simon Hantaï)  
(editor: Jean Schuster)

090 *Medium. Communication Surréaliste*, Nouvelle série,  
nr.2, Paris, 1954 (cover image by Wolfgang Paalen)  
(editor: Jean Schuster)

091 *Medium. Communication Surréaliste*, Nouvelle série,  
nr.3, Paris, 1954 (cover image by Max Walter Svanberg)  
(editor: Jean Schuster)

092 *Medium. Communication Surréaliste*, Nouvelle série,  
nr.4, Paris, 1955 (cover image by Wifredo Lam)  
(editor: Jean Schuster)

093 *La Feuille Chargée*, Bruxelles, 1950 (cover image  
by René Magritte) (editors: René Magritte and  
Marcel Mariën)

094 *La Carte d'après nature*, numéro spéciale, Bruxelles,  
1954 (editor: René Magritte) (cover image by  
René Magritte)

095 *La Carte d'après nature*, nr.7, Bruxelles, 1954  
(editor: René Magritte) (cover image by René Magritte)

096 *La Carte d'après nature*, nr.8, Bruxelles, 1955  
(editor: René Magritte) (cover image by René Magritte)



097 *Les Lèvres nues*, nr.2, Bruxelles, 1954  
(editors: Marcel Mariën, Jane Graverol)  
(cover image by Paul Nougé)

098 *Les Lèvres nues*, nr.3, Bruxelles, 1954  
(editors: Marcel Mariën, Jane Graverol)  
(cover image by Paul Nougé)

099 Maurice Nadeau, *Histoire du Surréalisme*, Éditions du Seuil, Paris, 1945 + Maurice Nadeau, *Documents Surréalistes*, Editions du Seuil, Paris 1948

100 André Breton, *Entretiens 1913-1952*, Gallimard NRF, Paris, 1952

design  
**Nico Dockx & Jean-Michel Meyers**

print  
**Zwartopwit**

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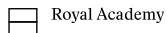
Since 1665



Art & Research



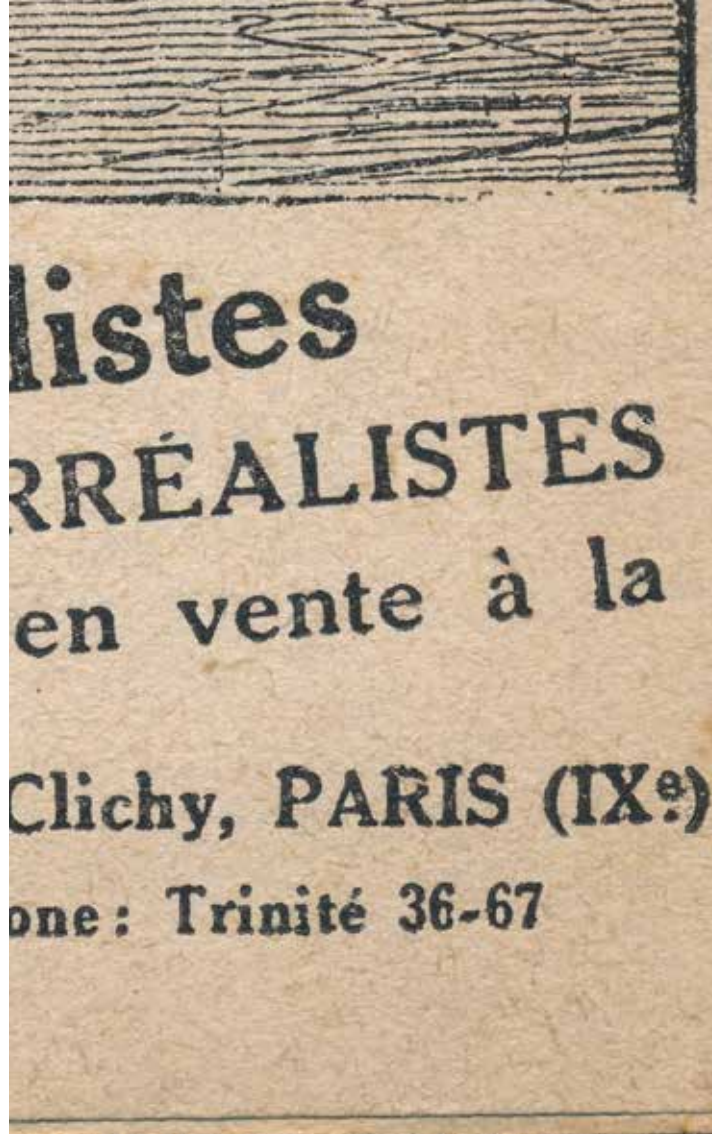
ArchiVolt



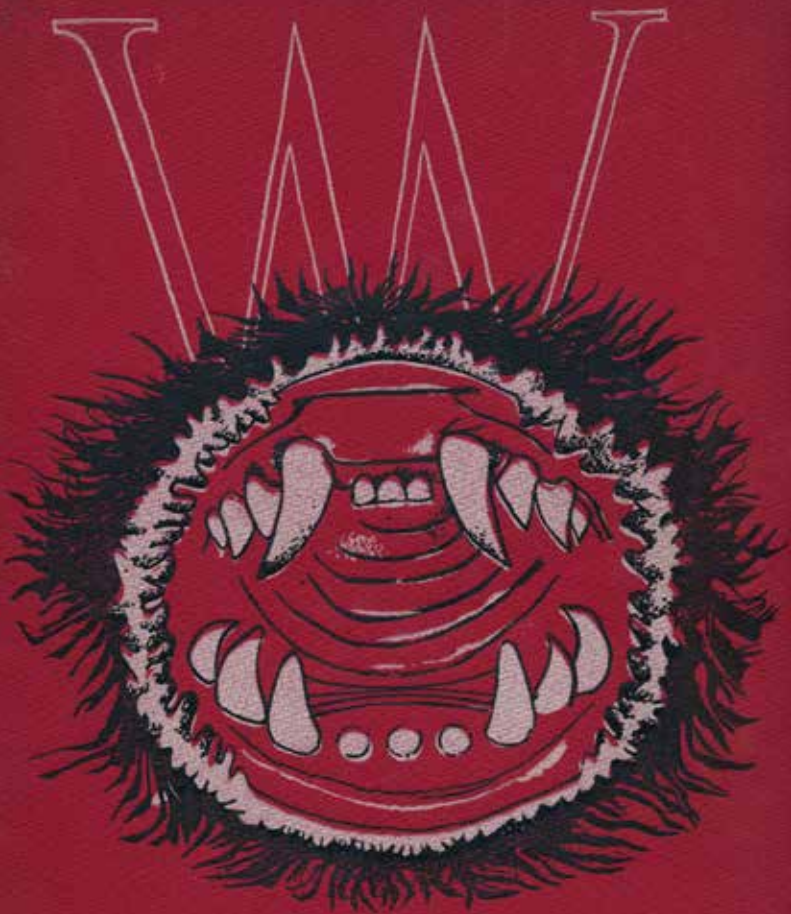
Royal Academy



*Les livres surréalistes ainsi que les publications surréalistes*,  
Librairie José Corti, Paris, 1931 (cover image by Max Ernst)



VVV. Poetry, Plastic Arts, Antropology, Sociology, Psychology, nr.4, New York, 1944 (cover image by Roberto Matta)



1944

No. 4