



Marie.

Journal bimensuel pour la belle jeunesse.

Nos.1,2-3, 4 (all published). Bruxelles, June 1926 - early 1927. 32,5 x 25 cm, 4pp;8 pp;.8pp. Three physical issues, including the rare last issue, Adieu à Marie, 'dernier numéro', published in 1927.

Directed by E.L.T. Mesens; last issue Mesens as administrator.

Dada-inspired magazine with texts by Arp, Van Ostaijen, Mesens, Magritte, Tzara, Nougé, Goemans ...; and illustrations by Klee, Magritte, Man Ray, Picabia.

In October 1924 Paul Nougé successfully employs his method of rewriting texts in order to subvert them.

Goemans, Lecomte, Mesens and Magritte publish an announcement of an avant-garde magazine Période, but after Nougé's answer by way of a parody of the announcement, Goemans and Lecomte take leave of the project and join forces with Nougé, in order to launch from November 1924 to June 1925 the famous series of Correspondance pamphlets. Mesens and Magritte publish in March 1925 the first and only issue of Oesophage (subtitled Période) and in June-July 1926 issues No.1 and No.2-3 of Marie, in a dada, almost post-dada style. In the meantime Paul Nougé turns out to be most radical figure, with the charm of a gangleader making certain writers and artists into accomplices of an activity he wants to be true danger for the established order, its morals as well as its fine arts. The final issue of the review Adieu à Marie confirms Nougé's 'leadership' of the surrealist group in Belgium. No more eclectic contributions by the so-called avant-garde writers and artists, but only texts and images from the Brussels group: Nougé, Goemans, Souris, Magritte, Mesens. Content and lay-out are in no way 'decorative'; they want to be efficient, they disturb. Shortly after Magritte would have his famous first one-man exhibition, Nougé and Magritte would publish Clarisse Juranville, marking a second start of the often dramatic adventure of surrealist activity in Belgium.