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This publication intends to analyze the process of Brussels surrealists Paul Nougé and René Magritte, which is essentially the creation of "The Startling Objects." This embodiment of the thoughts, writing, and actions of Paul Nougé finds itself also in the heart of Magritte's aesthetic that when it became surrealist.

It draws itself on the theoretical texts of Nougé, but also in a number of Magritte's texts and the rich correspondence they had maintained. This publication uses these texts in order to catch the way in which objects, most often the most mundane, are expected to provoke an emotion in the audience and therefore, jostle their everyday perceptions. Therefore, it focuses on many of Magritte's creations, but also analyzes in this perspective, a few of Paul Nougé poetic texts.

The work focuses finally on the question of the effectiveness of this endeavor and its long-term relevance. The subtle and unexpected differences with their preceding discourse that appear, are integrated in order to better turn them upside down.