

## General Editor's Note

This special number of *Dada/Surrealism* is published in observance of the centennial of the November 1918 Armistice.

The origin of the Dada movement is inextricably linked to the history of World War I and to the reaction of artists and writers to the unprecedented carnage of that war. The participants in the Cabaret Voltaire were almost all citizens of countries that were engaged or soon would be engaged in the conflict. Some had direct experience of combat, others felt the war's effects less directly; but for all of the foreigners, neutral Switzerland served as a refuge from the Great War. The radical strategies of Zurich Dada were a protest against militarism, nationalism, and all of the features of European civilization that had contributed to the war. Later, in Berlin, anti-war activities were a crucial element in the rise of Dada in the German capital, and the military was a target of Berlin Dada activities in the years following the war. Studies of Dada in relation to the war have, for the most part, focused on these two centers, but as the movement spread to other countries, both before and after the Armistice, the dadaists' engagement with issues of war and peace varied in relation to a number of historical and personal factors. A number of dadaists were involved in the revolutions that erupted in Germany and elsewhere in the immediate wake of the conflict. During the interwar period, many of the former dadaists were engaged with opposition to French colonial wars and to the rise of Nazism in Germany. Between 1939 and 1945, ex-dadaists in exile and those still living within Germany and the occupied countries coped with a second European war in ways ranging from resistance to "inner emigration" to, in a few cases, support for fascist regimes. Coinciding with the period of the classic Dada memoirs, the Cold War era held new perils for the largely left-leaning dadaists, and had a profound effect on the way some of them reassessed the movement as it approached its fiftieth anniversary.

The articles in this issue focus on just a few aspects of the vast topic of Dada, war, and peace. The first two deal with Berlin during and immediately after the First World War. Sherwin Simmons examines George Grosz's art in the context of the mostly pro-war stance of German war graphics. Barbara L. Miller discusses Berlin Dada photomontage in relation to one of the war's most characteristic aftereffects, bodily injury and, especially, facial disfigurement; her treatment of works by Raoul Hausmann and Otto Dix (the latter as modified for its display in the 1920 Dada-Messe) draws on Paul Virilio's theories of technology and the accident. From Germany we move to French Dada, whose relationship with the war has received much less critical attention than Zurich or Berlin. Dalia Judovitz treats two of Duchamp's works whose creation precisely encompasses the dates of World War I; she relates the 1914 *Box* and the 1918 painting/construction *Tu'm*

to their creator's reaction to the war and his related disaffection with art. Simon Marginson presents an unusual hypothesis about the identity of Francis Picabia's iconic *Virgin Saint*, placing the work in the context of the postwar "Return to Order" and French right-wing nationalist discourse. Finally, Zachary Ludington turns our attention to the understudied area of Dada in Spain, contrasting the response of Madrid's Ultra movement to war with that of Swiss and French Dada; his analysis brings us up to the period of the Spanish Civil War and the brink of World War II. Perhaps a future special number could extend the discourse to the afterlife of Dada in the period of the latter conflict and the succeeding Cold War.

In addition to the thematic section, we present here one independent article by Marylaura Papalas, offering a feminist approach to surrealist *flânerie* from the perspective of Léona Delcourt and Suzanne Muzard, the two women central to Breton's *Nadja*.

Armistice Day was established as a holiday to celebrate and promote peace. While the holiday has retained this significance in most countries, in the United States it was later renamed Veterans Day and eventually became an occasion to glorify militarism. As we mark the hundredth anniversary of the end of the conflict that ushered in the "short twentieth century," a number of veterans' groups are seeking to restore the original name and peaceful mission of the holiday. Not unlike those German dadaists who were veterans of the Great War, their stance comes as a response to their direct experience of the horrors of violent conflict.

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This issue is dedicated to the memory of my father, Robert A. Shipe, whose life was profoundly affected by his experience at Iwo Jima, and my mother, Virginia (Burns) Shipe, who was born on the original Armistice Day, 11 November 1918.

Timothy Shipe