

General Editor's Note

With this twenty-fourth issue of *Dada/Surrealism* we mark a significant milestone: our journal has passed its fiftieth birthday. From its 1971 inaugural number edited by Edith Kern, through eight issues edited by Mary Ann Caws and another eight under the joint editorship of Rudolf E. Kuenzli and Caws, the print version of the journal published hundreds of seminal articles in avant-garde studies. A number of these articles have been reprinted in various essay collections, and one issue, in its monographic form, was adopted as a textbook in film studies classes in the United States and abroad. We now present our fifth issue since *Dada/Surrealism's* reincarnation as an open-access electronic publication.

Given this issue's theme, "Prismatic Fringes: Periodicals and the Borders of Surrealism," you have before you a sort of metajournal — a journal about journals. Guest editors Andrea Gremels and Erin McClenathan have provided a cogent and detailed overview, so no further elaboration is needed here. I should, however, point out the remarkable geographical diversity of the collection of essays they have assembled: I believe this is the first issue of this journal to touch on surrealist activities on every inhabited continent. My sincere thanks are due to Gremels and McClenathan for their diligent efforts in bringing this important work to the public.

By pure happenstance, the first of the three non-theme articles in this issue could be said invert the topic of the theme section. Vicent Santamaria de Mingo and Simon Weir's "What Dalí Owes *La nature*" deals not with a surrealist periodical, but rather with a surrealist's use of a non-surrealist periodical. Will Atkin's "Demonic Surrealism in Bucharest" offers a new perspective on the work of Gherasim Luca, the subject of several articles in our earlier issue (no. 20) on Dada, surrealism, and Romania. Finally, Jerome Carroll's "Constituted Reality or Derealization" examines the relation of the surrealists' theoretical writings to the philosophical work of Hans Blumenberg.

Readers may notice our redesigned journal website. *Dada/Surrealism* now uses Janeway, an open-source publishing platform developed by the Centre for Publishing and Technology at Birkbeck, University of London. In line with its commitment to open access in scholarly communication, the University of Iowa Libraries moved all their hosted online journals to Janeway from the proprietary platform previously in use. This change is consistent with *Dada/Surrealism's* mission to provide free and open access to peer-reviewed scholarship in the field.

In addition to the guest editors and our dedicated peer reviewers, I would like to express my gratitude to my colleagues at the University of Iowa Libraries for their support, and especially to Mark Anderson of the Digital Scholarship and Publishing Studio for his technical expertise in adapting *Dada/Surrealism* to its new

platform and for bringing this issue to digital reality. Finally, I wish to thank my two graduate student assistants, Marie Culpepper and Emily Wieder, for their rigorous review of citations and of translations from the French, as well as for the book and database reviews they contributed to this issue.

Dada/Surrealism no. 24 is dedicated to the memory of Jacqueline Chénieux-Gendron.

Copyright © 2023 Timothy Shipe