General Editor's Note

With this special number on Tristan Tzara and "Approximate Humanism," *Dada/Surrealism* reaches its twenty-fifth issue. For nearly fifty-five years, *Dada/Surrealism* has presented a venue for cutting-edge scholarship in the field (with, granted, a rather lengthy hiatus between its final print edition in 1990 and its rebirth as an open-access online journal in 2013). The theme of humanism, migration, and exile that runs through *Dada/Surrealism* number 25 could not be more timely to our situation today, as guest editors Erica O'Neill and Stephen Forcer convincingly demonstrate in their preface to the centerpiece of this issue, O'Neill's translation of Tzara's final play, *La fuite.* It was some years ago that O'Neill and Forcer proposed submitting the translation and critical introduction for publication in our journal. My response was enthusiastically affirmative, and was accompanied by the suggestion that they might build an entire issue of the journal around Tzara's poem. I shall be forever grateful that they quickly agreed to this proposal, assembling over the past several years a collection of essays and creative works that speak powerfully to these troubled times. The collaboration has been one of the most satisfying experiences of my professional career.

In addition to the thematic section, this issue of *Dada/Surrealism* offers one non-theme article, Abigail Susik's exploration of Louis Aragon's work in light of the concept of *détournement* as understood by the surrealists and the Situationist International.

My deepest thanks, as always, are due to my editorial assistant Emily Wieder; to Mark Anderson, our Digital Scholarship and Collections Librarian, for his diligent work on the technological aspects of the journal; and to all my colleagues in Special Collections and Archives for their continual support.

Copyright © 2025 Timothy Shipe
University of Iowa