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Acknowledgments

It has been an honor to put together this scholarly reconsideration of the two movements that have been at the center of my research and teaching career in art history. My warmest thanks go to all of the authors who have contributed essays and helped shape the project with me over the last 4 years. A special word of thanks is due to Elizabeth Legge for taking on an additional last-minute burden of writing.

At Wiley-Blackwell, I gratefully acknowledge the foresight of my commissioning editor Jayne Fargnoli and the hard work of Julia Kirk, who was instrumental in guiding the project through a difficult phase. Thanks are due to Jan East for her work on the copyediting. Sakthivel Kandaswamy has been a wonderfully efficient production editor. I am also deeply grateful to the original anonymous reviewers of the project proposal, and to the numerous colleagues who have helped in various ways during the book’s progress, notably Neil Cox, Debbie Lewer, Tom Nichols, and Michael White. I owe a particular debt to my wife, Claudia, who has been a constant source of intellectual and emotional support.

I am particularly proud to have been able to include Dawn Ades as one of the contributors to this volume. Dawn has had a decisive role in shaping Dada and Surrealism studies over the last 40 years, and many of my fellow authors will have benefited from her scholarship. Looking towards the future, I place this book at the service of an upcoming generation of students and researchers. To borrow a phrase from André Breton, “It is the expectation which is magnificent.”

David Hopkins
Edinburgh, November 2015
Introduction
David Hopkins

This book makes a timely appearance. 2016 is Dada’s centenary year. Born in Zurich in 1916, Dada has, in its first 100 years, moved from being confined within the four walls of a small cabaret mounted by a group of disaffected, intinerant poets, performers, and artists, to becoming one of the most lionized and influential movements in modern art. Surrealism, which followed on from it in certain respects, having been launched officially in 1924, has arguably become even better known. Such has been its impact that the word “surreal” is a commonly used epithet across the globe, although rarely used with the precision of those who initially coined the term. Aside from having an enormous popular appeal, Dada and Surrealism have become possibly the most intensively studied of all movements in twentieth-century art, with courses featuring widely on university and college curricula. Registering the fascination Dada has generated since the 1960s, the French dada scholar Michel Sanouillet wrote in the mid-1990s: “It will be the incarnation of Dada’s paradox that a short-lived minor movement, whose avowed goal was to be nothing, will have generated more deep-rooted interest in the minds of four generations than most literary or artistic schools in recent centuries.” Sanouillet may be overstating the case, but he conveys a sense of how urgently Dada has answered the sensibilities of late-twentieth-century intellectuals. The same could easily be said of Surrealism. Given this state of affairs, it is striking that, as things currently stand, there is no serviceable one-volume compilation of essays that delineates the entire research field for a contemporary academic audience. This volume seeks to remedy this situation.

This book has been designed to function in two ways. First, it provides a comprehensive overview of Dada and Surrealism by a group of the best scholars currently working in the field. The opening section of the book offers an extensive chronological and geographical account of both movements, drawing on recent research findings, which will more than meet the needs of students at both graduate and postgraduate levels. Second, this book decisively builds on existing scholarship, offering a number of summative accounts of the current state of thinking on central topics and providing, especially in the second and third parts of the book, a selection of thematically keyed essays which make new contributions to the study of Dada and Surrealism, significantly expanding and enriching our knowledge of them.

This is an ideas-led study. Attention is given to important poets, writers, artists, filmmakers, and theorists along the way, with certain key figures (such as Marcel Duchamp, Kurt Schwitters, or André Breton) being accorded considerable space in certain essays, but the overall intention has been to examine the intellectual foundations and cultural contexts of Dada and Surrealism. While a number of essays deal with both movements, Surrealism dominates this collection, reflecting the current intensity of research in this
area but also indicating the longer time span and theoretical complexity of the
movement (while Dada was contained within the period 1916–1923, Surrealism lasted
from 1924 to 1939 and continues up until the present according to some accounts; see
Chapters 7 and 23). I will return in due course to a more detailed account of this book’s
aims and contents, but it seems appropriate first of all to reflect briefly on past historiog-
raphy in the field. I should emphasize from the start that my bias is inevitably towards
the scholarship in English, as befits a book that is largely oriented to an English-language
readership, but I have attempted to give a sense of the breadth of scholarship in its inter-
national dimensions. Internationalism, after all, was one of the defining features of both
Dada and Surrealism.

Historiography

From a historiographic point of view, both Dada and Surrealism can be characterized, like
several other key avant-garde formations of the early twentieth century, by their self-
historicization, both in terms of written chronologies and in terms of an enormous body
of documentation, whether in the form of manifestoes and statements or of articles in the
magazines produced by both movements. Dada in particular was memorialized in a series
of chronologies, embarked on even before it was over, by the leading lights of the move-
ment, notably Tristan Tzara, Hugo Ball, Richard Huelsenbeck, and Hans Richter. In the case of Surrealism, memoirs of this kind are less in evidence – although André Breton’s Entretiens are of particular significance – but the movement produced a volumi-
nous literature recording its own evolution, not least in its flagship journals: La Révolution
Surréaliste (1924–1929) and Le Surréalisme au Service de la Révolution (1930–1933).

It cannot be overstressed that one of the best ways of understanding both movements is
via their journals; a perception that underpinned one of the seminal exhibitions (and
catalogues) on the topic thus far in English, Dada and Surrealism Reviewed.

Dada and Surrealism attracted scholarly attention as early as 1923 when the first
academic study on dada appeared. Dada was subsequently to be considered as a move-
ment in a number of studies by French and German artists and scholars such as Georges
Hugnet, Michel Sanouillet, Willi Verkauf, and Marc Dachy to mention just a few
notable examples. Specialist literature on the various centers of dada activity has been a
feature of more recent years. Beginning with Sanouillet’s Dada à Paris of 1965, these
include significant studies focused on Zurich, Berlin, Holland, Cologne, Hanover, and
New York. Arguably the most useful recent studies on Dada in general are the two
large catalogues that accompanied exhibitions of Dada in Paris and Washington in 2006
edited by Laurent Le Bon and Leah Dickerman, respectively. However, it is in pub-
lished collections of essays, often deriving from conferences, that some of the best
Anglo-American writings on the topic are to be found: these include collections edited by
Stephen Foster and Rudolf Kuenzli, Leah Dickerman and Matthew S. Witkovsky,
David Hopkins and Michael White, Elza Adamowicz and Eric Robertson, and Richard
Sheppard, with Sheppard’s collection of his own essays of 2000 being a model of detailed
scholarship. In addition, a multi-volume study of the entire Dada movement was
produced between 1996 and 2005 under the general editorship of Stephen Foster, its
scale (10 volumes) attesting to the scope of the scholarship as it stood at the end of the
twentieth century.

In the case of Surrealism, the literature is enormous. Key early studies include those of
Maurice Nadeau, David Gascoyne, Anna Balakian, Herbert S. Gershman, and Jacqueline
Chénieux-Gendron,19 but numerous monographic studies have been devoted to the subject, with Gérard Durozoi’s History of the Surrealist Movement20 being possibly the most ambitious recent overview. Some of the most important studies have paid particular attention to André Breton’s thought in the formation of surrealist theory; these include the seminal studies by Michel Carrouges, Marguerite Bonnet, and, more recently, Mark Polizzotti.21 In line with broader developments in art history, scholarship on Surrealism has gradually taken account of its global expansion, first in Europe, then elsewhere in the world. A significant number of studies are dedicated to its various national contexts, in-depth studies existing for Belgium, Britain, Czechoslovakia, the United States, and Latin America.22 Much of the literature concentrates on the importance of painting within Surrealism, but given Surrealism’s wide compass in terms of literature and the arts in general, a number of studies have been devoted to specific areas of disciplinary activity, in which Dada and Surrealism are often brought together: literature,23 film,24 performance/theater,25 and photography.26 The political affiliations of Surrealism have also generated some significant studies.27 It should be noted too that numerous exhibitions on visual Surrealism have been mounted over the years: large shows over the last couple of decades include ones at the Australian National Gallery of Art, Canberra (1993), Pompidou Center Paris (2002), Tate, London (2002), Hayward Gallery, London (2006), and Vancouver Art Gallery, Canada (2011).28 These give some indication of the current global interest in the topic.

My short historiographic overview has so far looked at Dada and Surrealism as separate entities but, from 1936, with the Museum of Modern Art New York’s seminal exhibition Fantastic Art, Dada, Surrealism (curated by Alfred Barr), the movements were brought together for an Anglo-American audience in the way that they are in the current collection of essays.29 Exhibitions and their related publications have been especially significant in terms of cementing the links between them: William Rubin’s Dada, Surrealism and their Heritage (1968) along with his huge monograph Dada and Surrealist Art (1968)30 were followed up a decade later by the Hayward Gallery, London’s Dada and Surrealism Reviewed (1978). A number of monographic studies also brought the movements into alliance, particularly in the 1960s and 1970s. In some of these, Dada was seen in a limited sense as a kind of precursor to Surrealism (as indeed it was in the context of Paris) but an even-handed attempt was made in several studies to give them an equal weighting.31

Given that historians and curators have so frequently linked Dada and Surrealism in the past, combining them in this volume might appear to be a self-evident move. However, the tendency in recent years has been for academics to uncouple them. As I stated in my own brief overview of Dada and Surrealism of 2004, the fact that Dada only evolved into Surrealism in the French context means that joined-up studies run the risk of implying a degree of continuity that does not apply to the German context.32 Also, there has been such a marked increase in research on both movements since the 1980s that to shunt them together could be seen as an overly totalizing tendency in the light of growing concern among scholars with specific and local differences of meaning and inflection. In the case of Surrealism, my short historiographic summary above only hints at the developing literature on the international offshoots of Surrealism. The acceleration of interest in the last decade or so in global variants, however, puts pressure on the idea that it is now possible to encompass Surrealism as a homogeneous topic, let alone give an equal emphasis to Dada.

This said, there are still compelling arguments to bring the two movements together under the same roof, so to speak. In the French context, Dada and Surrealism flowed into
one another, and there would be a danger of allowing Dada to simply become conflated with Surrealism if one failed to see it precisely as separate-but-linked, with its own distinct set of international connections (the Rumanian Tristan Tzara, formerly one of the impresarios of Zurich Dada, could, after all, be seen as equally important to the formation of French Dada as was André Breton, who effectively turned it into Surrealism). The German forms of Dada, although they developed quite independently from those in France in the case of Berlin Dada or Kurt Schwitters, actually had close links to Paris in the case of the Cologne dadaist Max Ernst, who eventually moved to Paris and became central to the development of visual surrealism. A similar process occurred with the Alsation-born Hans Arp who moved from Zurich to Paris. These crossovers alone, with dadaists effectively metamorphosing into surrealists, justify, or even demand, the preservation of the Dada–Surrealism conjugation.

Another reason for reviving the Dada-and-Surrealism formulation, however herculean the task might be, is that pinpointing commonalities between the movements continues to make sense for the cultural historian of the avant-garde as much as the historian of European modernist art. A common way of establishing this link is via recourse to the notion of the “irrational,” whereby both movements are seen as equally committed to the irrational in human nature. The looseness of the term does not help us greatly (after all, Expressionism and Futurism could be seen as equally concerned with irrational) but, moving on from it, if one narrows Dada and Surrealism’s commitment down to an emphasis on the workings of the human psyche – with a particular stress on the unconscious – in the wake of World War I, then a real and important affinity does exist, and opens onto a shared, and historically specific, understanding of human nature.33 Surrealism undoubtedly saw itself as building on Dada’s attack on the rhetoric of reason. As the essays in this collection show, it also possessed a similar position on large number of other key issues: the primacy of poetry, the centrality of chance, the questioning of received attitudes towards morality (especially in terms of sexuality), the importance of humor, as well as a number of aesthetic and thematic preoccupations.

Possibly the main point of commonality consists in the way both Dada and Surrealism operated as avant-garde formations; movements, complete with manifestoes, which were in some sense at the forefront of culture, producing new models for social/cultural production and action. Dada frequently revelled in negating such aspirations, but, in negating them, arguably affirmed them. Surrealism presented itself as nothing less than a revolutionary movement, intent on transforming consciousness. In line with this, both movements possessed complex models of group membership, however conflictual these may have been, particularly in the case of Paris Dada. They also saw themselves as fundamentally internationalist in orientation, with Surrealism consolidating and developing a number of Dada’s networks and energetically forging its own. The methodological implications of viewing these movements as diffuse networks rather than as distinct centers of activity have been explored in recent years, and the structure of Laurent Le Bon’s 2006 Dada exhibition in Paris was particularly innovatory in suggesting that, rather than being seen in terms of a number of centers (Zurich, New York, Paris, Berlin, Cologne), Dada should be seen as a network, held together by the travel and correspondence of its adherents, and underpinned by an ethos of dissemination.34 At the same time, it has become increasingly appropriate to look at Surrealism as a global phenomenon rather than a movement with a “center” in Paris (Chapter 7). More than anything then, Dada and Surrealism can be defined in terms of their internationalism as avant-garde movements.35 It is worth pausing for a moment, then, to consider what avant-gardism involved.
Avant-Garde/Subculture

Dada and Surrealism have regularly been seen as part of what Peter Bürger described as the “historical avant-garde.” Bürger famously defined the central aspiration of this group of early twentieth century art movements as the sublation of art into the praxis of life.\textsuperscript{36} This is sometimes reduced to a cliché; the idea that Dada and Surrealism were as much concerned with “life” as with “art.”\textsuperscript{37} This notion of the precedence of lived over aesthetic experience nevertheless finds expression in many dada and surrealist texts. In “Clairement,” a short essay written by André Breton in 1922 reflecting on the literary contribution of Paris Dada, we find the following assertion which many dadaists and surrealists would have subscribed to:

I think that poetry ... emanates more from the lives of human beings – whether writers or not – than from what they have written ... life, as I see it, is not the sum total of actions that can ultimately be ascribed to an individual ... but rather the way in which he seems to have accepted the unacceptable human condition.\textsuperscript{38}

Bürger, however, is more concerned with seeing movements such as Dada and Surrealism as engaged with an attack on the autonomy of art as a bourgeois institution, which can be directly related to their political commitments. In this respect Berlin Dada and Surrealism can be seen as paradigmatic avant-garde formations due to their communist affiliations (however partial or unsatisfactory these may have been). Arguably, only Russian Constructivism shows an equivalent degree of political engagement to Surrealism among the classic avant-gardes. Surprisingly, what often seems to be left out is a sense of their internal structural dynamics. These issues crop up in several of the essays at the start of this volume dealing with various dada networks (Chapters 1–4) or with Surrealism’s internal politics (Chapters 5, 6, and 10) but there is further theoretical work to be done on the inner structural mechanisms of avant-garde groups. A particularly interesting methodological approach is suggested by the art historian Thomas Crow who, drawing on the research of the sociologist Stuart Hall, sets up parallels between avant-garde formations and subcultural groups. Crow quotes Hall on subcultures as follows:

They cluster around particular locations. They develop specific rhythms of interchange, structured relations between members ... They explore “focal concerns” central to the inner life of the group: things always “done” or never “done”, a set of social rituals which underpin their collective identity and define them as a “group” instead of a mere collection of individuals. They adopt and adapt material objects ... and reorganize them into distinctive “styles” which express the collectivity of their being-as-a-group. ... Sometimes the world is marked out, linguistically by names or an \textit{argot} which classifies the social world exterior to them in terms only meaningful within their group perspective and maintains its boundaries.\textsuperscript{39}

It would not be difficult to apply some of these observations to aspects of Dada. Anecdotally, it is worth mentioning a “readymade” produced by Marcel Duchamp. In 1923, at the end of the New York Dada, he sent his friend Man Ray a pamphlet from a religious seminary with the face of a smiling “too-good-to-be-true” pupil on the cover. Underneath it, Duchamp wryly appended the words “The Non-Dada.”\textsuperscript{40}

Like subcultures, then, Dada and Surrealism could be seen as having their concepts of “membership,” their schisms, their pecking order, their collective styles, their argot, and
so on. Of course, the problem here is that, whereas Crow, in his essay on the avant-garde in relation to notions of high/low culture, sees subcultures as recalcitrant lower class social formations, which manage to carve out some space for themselves within an administered culture and whose forms are quickly assimilated by “high culture” in order to re-vitalize itself, the constituency of both Dada and Surrealism was fundamentally middle class. Their assimilation did not therefore involve any significant problems or shifts of class identification, and the artists and poets of the movements were effortlessly transported from being (ostensible) social outsiders and critics into purveyors of “high” culture, as shown for instance by the dizzying speed at which Salvador Dali was transformed from an avant-garde provocateur into a fashion designer for Elsa Schiaparelli (Chapters 25 and 26). For many critics and scholars of Dada and Surrealism, this phenomenon continues to complicate the question of Dada and Surrealism’s “radicality.”

Another point worth raising in respect to Dada and Surrealism and the idea of avant-gardes/subcultures is the relative “youthfulness” of the image projected by both movements. With this in mind, it is peculiarly appropriate to look at them from the vantage point of the 1950s onwards, when generational difference became increasingly bound up with definitions of culture. At the same time, Dada and Surrealism, and the artists and writers linked to them were seen as peculiarly appropriate jumping-off points for developments in postwar art, especially in the Western world. An important feature of the current book is therefore its last part which serves to focus the historical and thematic issues from the first two parts of the book in relation to both the continuation and reception of the Dada and Surrealist avant-gardes in the postwar period (Chapters 23 and 24) and their relevance in the context of mass/global culture (Chapters 25–27). A question that might arise here is to what extent can we untangle our own cultural investments (in so far as many of us have been brought up in the era of a commercialized “youth culture”) from our construal of the historical significance of the dada and surrealist avant-gardes? This question, incidentally, seems to hover in the background of the more recent literature on Surrealism in particular, which has focused on its French postwar continuation in relation to countercultural discourses and genres of popular culture such as science fiction.

Recent Research Trends

I have mentioned the emphasis on questions of legacy in recent Dada and Surrealist scholarship, but it is time now to focus more squarely on recent theoretical and methodological trends in relation to the “classical” phases of the movements. One of the striking features of the Anglo-American scholarship of the last 30 or so years has been the wholesale methodological importation of critical strategies identified with the Frankfurt School and French Post-structuralism, which caused a virtual sea change in styles of writing and interpretation in the 1980s. In respect to the former, citations of Walter Benjamin’s Marxist interpretations of both movements have been ubiquitous. Benjamin, himself deeply affected by Surrealism, wrote one of the earliest theoretical summations of the significance of the movement in his brilliant essay “Surrealism – the last snapshot of the European intelligentsia,” formulating key concepts such as the idea of the outmoded, which can still be seen at work in the chapters in this Companion (Chapters 16 and 26). He also, of course, developed his much-cited notion of the changed conditions of art in the age of technological reproducibility, which few scholars of dada photo-montage can afford to ignore.
In terms of the impact of Post-structuralism, a key feature of the literature of the 1980s and 1990s was the development of a distinctive style of writing in the United States largely focusing on Surrealism and identified with the journal *October*. The writings of critics such as Rosalind Krauss and Hal Foster utilized a range of critical approaches identified with French thinkers such as Jacques Derrida, Jacques Lacan, and Michel Foucault. Krauss’s influential book *The Optical Unconscious* (making use of one of Benjamin’s formulations in its title) and Foster’s *Compulsive Beauty* were particularly significant for their utilization of psychoanalytic approaches, whether Freudian, Lacanian, or Kleinian. Krauss also wrote powerfully on semiotics and photography, especially in relation to Duchamp. At its best, this kind of writing manages to illuminate the surrealists’ own extensive involvement with systems of signification and with psychoanalysis, and participates in a rich seam of writing in Anglo-American scholarship on the theoretical and psychological concerns of Surrealism. But *October*-style writing was also dazzling in its methodological virtuosity, and questions of historical import were often elided with issues relating to the wider critical agendas of these critics, such as the relation of Dada and Surrealism to postwar American art or to the Bürger-inaugurated debate on the avant-garde/neo-avant-garde. The complexity of approach made, in the end, for a hybrid mode of writing, sitting ambiguously between historical commentary and contemporary art criticism.

“Octoberist” writing often incorporated Marxist commitments, but greater political urgency, in terms of revisionist approaches to Dada and Surrealism in the 1980s and 1990s, came from historians and critics concerned with developing feminist and gender-related strategies of interpretation. The task of writing female artists, who had previously been ignored, into the histories of Dada and Surrealism has been at the heart of several key publications and is considered in Chapter 22. A related literature concerned with female identity and sexuality has also developed, while the social construction of gender and its fundamentally performative nature, in line with the theoretical work of Judith Butler, has been a methodological underpinning of dada studies. Gender-based analyses initially tended to concentrate on women, but the rise of queer studies has seen more attention given to homosexual artists such as Claude Cahun, while the assumptions underpinning heterosexual masculinity have themselves been placed under the spotlight in studies of the last decade.

The political (identitarian) developments in Dada and Surrealist scholarship of the 1980s and 1990s have led to a more diffuse field of enquiry in the last decade or so. Previously under-researched areas such as exhibitions have produced important studies, particularly those of Kachur and Jolles (Chapter 12). Surrealist interest in the popular culture and social milieu of their times, along with the theorization of the everyday, have also led to fascinating specialized volumes (Chapter 15). One particularly fertile area in surrealist scholarship has been the ongoing examination of the “dissident surrealism” associated with Georges Bataille. Discussion of Bataille entered relatively late into mainstream accounts but Bataille’s criticisms of Breton’s dominant “idealist” surrealism has resulted in an increased attention to questions of sexuality and embodiment in much recent writing, with figures such as the Marquis de Sade being accorded special attention (Chapter 20). The ethnographic concerns of Bataille and ex-surrealists such as Michel Leiris have also led to a focus on “ethnographic surrealism,” which in turn has generated a major revision of the notion of the “primitive” as it was widely employed in earlier publications of the 1960s, 1970s, and 1980s, culminating in William Rubin’s enormous and much-criticized Primitivism in Twentieth Century Art exhibition of 1984 (Chapter 19).

The renewed attention to Surrealism’s fascination with non-Western cultures has gone hand-in-hand in the last couple of decades with an emphasis on the global expansion of both Dada and Surrealism. In a sense, this relates to the broader postcolonial discussion...
that entered art history in the 1980s, as well as a continuing concern with issues of “difference” that was central to many feminist and gender-based interpretations of the last 30 or so years, but the potential for a complete reorganization of the historical field is greater here since, as already mentioned, the question is raised as to our positioning of Dada and Surrealism as historical/geographic sites with originary “centers” (Chapters 7–10). It is for that reason that the first part of this book is titled “Histories/Geographies.” Chapters on the more traditional locations are placed alongside ones that will be less familiar to readers schooled in eurocentric conceptions of Dada and Surrealism in order to help stimulate debate on the overall configuration of the field.

A further observation might be made about the overall mood of recent Dada and Surrealist research. In many ways, a historicist approach seems to have returned, partly perhaps as a reaction to the “Octoberist” style of writing that I discussed earlier. To a certain extent that changed mood is reflected in this volume as a whole. While the essays are frequently underpinned by a high degree of theoretical and methodological sophistication, the authors generally seem to have adopted a more empirical approach, acknowledging that, in spite of the substantial literature on Dada and Surrealism that exists, there is still plenty of nuanced work of historical interpretation to be done.

This Book, its Aims and Structure

This book can be seen pre-eminently as an outgrowth of the research trends and developing historiography of Dada and Surrealism outlined above. All of the essays build in various ways on new scholarship, examining questions germane to the histories and geographies of the movements (the first 10 chapters), but also responding to questions of feminist methodology (Chapter 22), sexuality (Chapter 20), gender (Chapter 21), ethology (Chapter 19), collecting (Chapter 18), counterculture (Chapter 25), dissemination (Chapter 11), promotion via exhibitions (Chapter 12), the cultural assimilation of Dada and Surrealism (Chapter 26), and the postwar legacies and contemporary artistic legacies of the movements (Chapters 24 and 27). Several chapters open up new areas of enquiry: the postwar history of the Surrealist movements (Chapter 23), the surrealist’s engagement with childhood (Chapter 16), and the fascination of the surrealists with natural history (Chapter 17). Chapter 14 offers new reading of a theme central to dada and surrealist aesthetics: chance/automatism. Chapters 17–19, which are grouped together, add up to a fascinating account of the surrealist approach to knowledge and taxonomic organization. Finally, two major scholars in the field have produced summaries of their research in specific areas: Dawn Ades on surrealism in Latin America (Chapter 10) and Jonathan Eburne on the discourse around criminality in Paris Dada and Surrealism (Chapter 15).

The essays are interconnected in a variety of ways, and do not have to be read sequentially, but the book has been organized according to a distinct logic. This now requires some explanation. The first section, consisting of 10 essays, represents a self-contained chronological overview of Dada and Surrealism. Obviously, this can only be partial; for instance, it would have proved impossible and unwieldy to give equal attention to all the locations in which surrealism, for instance, sprang up, and Chapter 7 bears the burden of outlining the overall global reach of the movement. As far as possible, though, this part aims to provide a working account of the movements appropriate to the needs of both students and researchers.

Debbie Lewer’s essay on Zurich Dada, characterized by a revisionist attention to the historical details of the movement’s overly-mythologized origins, appropriately opens the
book. The next essay, by Sherwin Simmons, offers a change of emphasis, concentrating on a key under-researched journal, *Neue Jugend*, and shows how dada, brought to Berlin from Zurich by Richard Huelsenbeck, responded to the political turmoil in that location. Michael White’s essay, dealing with the separate development of Dada in Hanover, but showing how the figure who is synonymous with that location, Kurt Schwitters, actually calls for the development of a more dispersed model of the movement, serves to complicate the city-by-city reading of Dada at this point (Chapter 3). Hopkins returns to the cities model with his chapter on New York Dada, but argues that, despite the fact that this dada formation is often seen as a precursor to the movement – a form of proto-Dada – it was in fact largely a creation of Marcel Duchamp in the final stages of the movement (Chapter 4). Finally, Elizabeth Legge provides a richly detailed account of what is traditionally seen as Dada’s final location, Paris, showing how the literary and philosophical concerns of the movement, notably Freudian psychoanalysis, in the early 1920s, evolved in the direction of Surrealism (Chapter 5).

At the end of Chapter 5, Elizabeth Legge provides a very helpful short account of the emergence of surrealist painting and the debates that surrounded it, but, given the extensive literature that already exists on this topic, the next essay on French surrealism in this collection, written with admirable attention to detail by Raymond Spiteri, concentrates on this formation’s engagement with politics rather than aesthetics (Chapter 6). This is followed by Michael Richardson’s essay, as already mentioned above, which, in analogous fashion to Michael White’s earlier essay on Dada questions whether Surrealism should actually be seen as synonymous with Paris, its first home, and produces an account of its diffusion and international expansion (Chapter 7). In the light of this, the first part is rounded off by three case studies of Dada and Surrealism as they developed in very different locations. Majella Munro, Krzysztof Fijalkowski, and Dawn Ades produce innovatory accounts of central and eastern European, Japanese, and Latin American responses to Dada and Surrealism (Munro and Fijalkowski) and Surrealism (Ades), establishing continuities and divergences from western European conceptions of the movements in the light of the specific social and political circumstances at work in these locations (Chapters 8–10). As stated earlier, these important chapters raise questions regarding the traditional biases and emphases of scholarship in the field, implying a critique of orthodox assumptions of avant-garde geography. They might be seen as part of a tendency to depart from a “vertical” historical model (with Paris at the top and other places below) to a “horizontal” one.60

The second part of the book has an entirely different rationale, presenting some 12 chapters responding to key thematic areas in the history of Dada and Surrealism. These chapters can be productively cross-related to ones in the earlier historical section and vice versa. Once again, there is no attempt here to be exhaustive, but rather to focus on areas that are currently of interest or which have generated particularly lively scholarly debate. Although the authors were asked to provide broad overviews of their topics, they were also encouraged to develop their own arguments and exemplify general principles through specific examples. At the same time, depending on their topic, they were not required to deal equally, and possibly artificially, with both Dada and Surrealism (the weighting towards the latter has already been discussed).

The first two chapters in this part deal with issues of dissemination and promotion, as befits the nature of Dada and Surrealism as avant-garde formations intent on communicating their principles. In two extremely useful surveys of complex topics, Emily Hage provides a fresh interpretation of the dada and surrealist journals (Chapter 11), weighted slightly towards the dada side, while Adam Jolles navigates a detailed history of exhibitions and curatorial initiatives in both movements (Chapter 12), taking us up to the late
surrealist shows of the 1950s and 1960s. The emphasis next moves to broad aesthetic principles, first of all in terms of Eric Robertson’s lucid essay on dada and surrealist poetics (Chapter 13), in which he offers illuminating textual analyses of representative texts and, second, Abigail Susik’s chapter on chance/automatism (Chapter 14) which links these important concerns of Paris Dada and Surrealism to themes of disassociation and spiritualism. The next two chapters, by Eburne and Hopkins deal with two rich and complex themes: the dada/surrealist discourse around crime, which fed off a passionate involvement with the mass media of the period and popular opinion; and the surrealist commitment to the notion of re-enchantment, which involved developing a visual poetics of childhood and the hermetic (Chapters 15 and 16).

The next three chapters in Part II function very effectively as a group. First of all, Roberts provides an account of the way attitudes to “natural history” were embodied in surrealist aesthetics (for instance André Breton’s notion of “the marvelous”), paying close attention to Breton and to Roger Caillois, a post-surrealist theorist linked to the Collège de Sociologie (Chapter 17). Katharine Conley follows this up with a fascinating account of Breton as a collector, drawing attention to his penchant for found objects and masks in relation to notions of “ghostliness” and the creation of alternative world-systems (Chapter 18). The third chapter, by Julia Kelly, discusses the ethnographic turn in surrealism, providing a comprehensive account of the way dadaist and surrealist notions of the primitive gave way to a scholarly understanding of ethnography, as exemplified in the journal *Documents* and the writings of Georges Bataille and Michel Leiris (Chapter 19).

Part II finishes with three chapters on the body, sexuality and gender which can also be read side by side. Neil Cox’s essay explores sado-masochistic imagery in Surrealism, providing a thorough account of the movement’s obsession with the Marquis de Sade, and offering a fascinating discussion of images of the bound body by both male and female surrealists (Chapter 20). Tirza Latimer’s chapter focuses on what she describes as the “theater of gender”, exploring social discourses around equivocal gender positionalities from the 1920s to the 1940s and looking at photographic self-portraits by Duchamp and Claude Cahun in the light of these (Chapter 21). Patricia Allmer’s chapter, by contrast, focuses on the historiography of art historical approaches to Dada and Surrealism, to establish that women have, historically, been written-out of accounts of these movements. However much Dada and Surrealism may have destabilized essential notions of gender, and preached the liberation of desire, Allmer’s chapter demonstrates that the movements projected an overwhelmingly male point of view (Chapter 22).

I have spoken already about the importance of the final part of the book as providing a series of contexts in which Dada and Surrealism can be understood in retrospect. In a sense, Steven Harris’s opening chapter argues against this premise, since it demonstrates, in a richly detailed discussion of postwar surrealist movements, that Surrealism has continued to thrive up to the present day (Chapter 23). (Richardson’s and Fijalkowski’s chapters similarly see Surrealism as ongoing rather than as a movement that ended with World War II.) The question of retrospection is also raised in James Boaden’s discussion of William Rubin’s key exhibition on Dada and Surrealism of 1968, but he shows that, far from being “over,” Surrealism in particular had a rich reception in postwar American art (Chapter 24). The sense of the continuation of Dada and Surrealism’s project is reinforced by Elliott King’s fascinating chapter on their legacies in American and European countercultures of the 1960s, in which he concentrates on CoBrA, the Lettrist International, and the Situationist International (Chapter 25). The situationists were often critical of what they saw as Surrealism’s “armchair politics,” and further doubts about upholding notions of Dada and Surrealism as models for revolutionary action are developed in Ulrich Lehmann’s