



General Editor's Note

Timothy Shipe
University of Iowa

accessible

Copyright © 2017 Timothy Shipe

Recommended Citation

Shipe, Timothy. "General Editor's Note." *Dada/Surrealism* 21 (2017): n. pag. Web.
Available at: <https://doi.org/10.17077/0084-9537.1326>

Hosted by [Iowa Research Online](#)

This General Editor's Note is brought to you for free and open access by Iowa Research Online. It has been accepted for inclusion in *Dada/Surrealism* by an authorized administrator of Iowa Research Online. For more information, please contact lib-ir@uiowa.edu.

General Editor's Note

As this twenty-first number of *Dada/Surrealism* goes to (virtual) press, the Dada movement has passed its hundredth birthday, and celebrations continue around the world. This Spring saw the centennial of the Galerie Dada in Zurich, so this issue's focus on Dada and surrealist exhibitions is highly appropriate. Our guest editor, Kathryn Floyd, has a longstanding connection with the International Dada Archive, and we are especially pleased that she was willing to undertake this timely project.

Aside from the essays in the thematic section, we offer three independent articles: Paul Ingram's survey of music and Dada, Hervé Picherit's analysis of the 1929 film *La Perle*, and Hazel Donkin's treatment of the place of photography in André Breton's journal *Le Surréalisme au service de la révolution*.

Finally, in our journal's first venture into multimedia, we present the video of Andrei Codrescu's recent lecture/performance at the University of Iowa.

As always, I would like to offer my thanks to the editorial board of *Dada/Surrealism*, to all those who provided peer reviewing of the articles in this issue, and to my colleagues in the Department of Special Collections and University Archives and the Digital Scholarship and Publishing Studio at the University of Iowa Libraries. In particular I would like to thank Wendy Robertson and Mark Anderson for their extensive technical support, Greg Prickman, Head of Special Collections and Archives, and my student assistant Emmalyn Brown.

Timothy Shipe