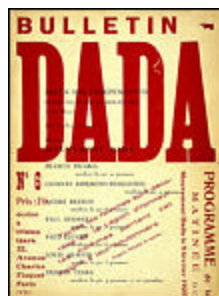


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Dada 6 (Bulletin Dada),
ed. Tristan Tzara
(Paris, February
1920), cover.

Documents of Dada and Surrealism: Dada and Surrealist Journals in the Mary Reynolds Collection

IRENE E. HOFMANN

Ryerson and Burnham Libraries, The Art Institute of Chicago

The Mary Reynolds Collection, which entered The Art Institute of Chicago in 1951, contains, in addition to a rich array of books, art, and her own extraordinary bindings, a remarkable group of periodicals and journals. As a member of so many of the artistic and literary circles publishing periodicals, Reynolds was in a position to receive many journals during her life in Paris. The collection in the Art Institute includes over four hundred issues, with many complete runs of journals represented. From architectural journals to radical literary reviews, this selection of periodicals constitutes a revealing document of European artistic and literary life in the years spanning the two world wars.

In the early part of the twentieth century, literary and artistic reviews were the primary means by which the creative community exchanged ideas and remained in communication. The journal was a vehicle for promoting emerging styles, establishing new theories, and creating a context for understanding new visual forms. These reviews played a pivotal role in forming the spirit and identity of movements such as Dada and Surrealism and served to spread their messages throughout Europe and the United States.

For the Dadaists, publications served to distinguish and define Dada in the many cities it infiltrated and allowed its major figures to assert their power and position. As Dada took hold in cities throughout Europe, each manifestation was unique, reflecting the city's own artistic and social climates. Every incarnation of Dada spurred a proliferation of new journals and reviews that announced Dada activities, attracted new members, and further established a Dada program.

Similarly, for the leaders of Surrealism, the journal was a powerful means by which they could impose their agenda and assert their politics. The journal was an ideal vehicle for Surrealists to disseminate their manifestos and establish their presence across Europe.

Publications introduced the group's poetry and imagery and provided a forum for interpretations of dreams and experiments with automatic writing and imagery, and offered a medium for exploring relationships between text and image. In the later, less stable years of Surrealism, the journal also served as a stage for bitter conflicts between the group's members.



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Since so many of the initial manifestations of Dada and Surrealism were public gatherings, demonstrations, and other similar activities, the journals, through their announcements and coverage of these events, provide invaluable documentation of the evolution of Dada and Surrealism. Their passionate coverage of art, politics, and culture captures the climate that fueled the Dada and Surrealist revolts and contributes greatly to our understanding of the often enigmatic imagery of these movements.

The journals discussed here are not the only periodicals published under the aegis of Dada and Surrealism, nor are the cities discussed the only ones affected by them.^[1] They are, however, some of the most prominent and influential and represent the highlights of the journals in the Mary Reynolds Collection.

Zurich: The Birth of Dada

In February 1916, as World War I raged on, Dada came into being in Zurich in a small tavern on Spieglestrasse that became known as the Cabaret Voltaire. Founded by the German poet Hugo Ball and his companion, singer Emmy Hennings, Cabaret Voltaire soon attracted artists and writers from across Europe who fled their countries and went to neutral Zurich to escape the war.^[2] Ball's cabaret provided ideal conditions for artistic freedom and experimentation and an atmosphere that supported the fomenting of revolt. A press announcement for the cabaret declared:

Cabaret Voltaire. Under this name a group of young artists has formed with the object of becoming a center for artistic entertainment. The Cabaret Voltaire will be run on the principle of daily meetings where visiting artists will perform their music and poetry. The young artists of Zurich are invited to bring along their ideas and contributions.^[3]

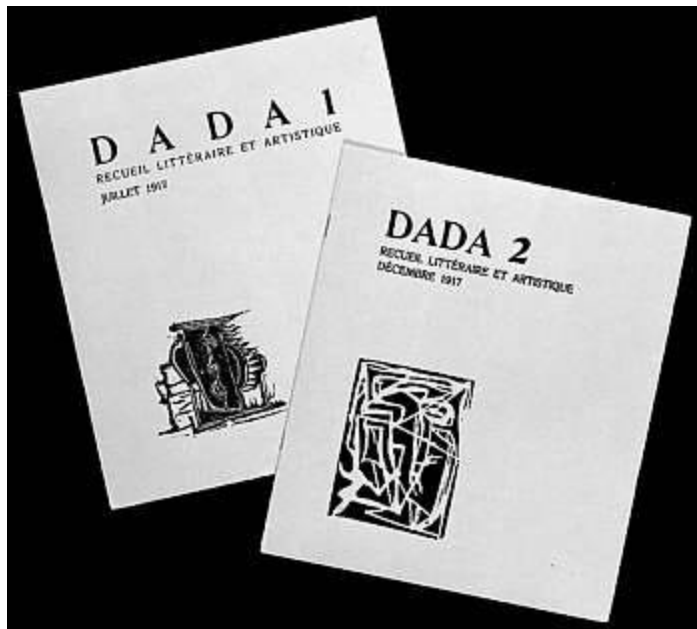
Jean Arp, Richard Huelsenbeck, Marcel Janco, Sophie Taeuber, and Tristan Tzara were among the artists and poets who responded and began gathering in Ball's Zurich tavern. From this diverse and passionate group, the Dada revolution was conceived and fueled. As German artist Hans Richter recalled, there was a highly charged atmosphere at the cabaret that united this diverse group in a common goal: "It seemed that the very incompatibility of character, origins and attitudes which existed among the Dadaists created the tension which gave, to this fortuitous conjunction of people from all points of the compass, its unified dynamic force."^[4]

United in their frustration and disillusionment with the war and their disgust with the culture that allowed it, the Dadaists felt that only

insurrection and protest could fully express their rage. "The beginnings of Dada," Tristan Tzara remarked, "were not the beginnings of art, but of disgust." [5] As Marcel Janco recalled: "We had lost confidence in our culture. Everything had to be demolished. We would begin again after the *tabula rasa*. At the Cabaret Voltaire we began by shocking the bourgeois, demolishing his idea of art, attacking common sense, public opinion, education, institutions, museums, good taste, in short, the whole prevailing order." [6] Through uproarious evenings filled with noise-music, abstract-poetry readings, and other performances, Dada began to voice its aggressive message. While Dada evenings soon became notorious for insurrection and powerful assaults on art and bourgeois culture, it was through Dada journals that the news of this developing movement reached all corners of Europe and even the United States.

Hugo Ball was also responsible for the first journal directly associated with Dada. Launched in 1916 and named after his Zurich tavern, *Cabaret Voltaire* featured a conservative format with many illustrations and carried contributions by the Dadaists, as well as writings by Futurists and Cubists. [7] Literary works appear in either French or German, and in the case of a Huelsenbeck's and Tzara's poem "DADA," the two languages are interwoven. Through this review, published by the anarchist printer Julius Heuberger, Ball sought to define the activities at the cabaret and to give Dada an identity. In what turned out to be the first and only issue of *Cabaret Voltaire*, he wrote: "It is necessary to clarify the intentions of this cabaret. It is its aim to remind the world that there are people of independent minds—beyond war and nationalism—who live for different ideals." [8]

In 1917, after a year of Dada evenings and Dada mayhem, Cabaret Voltaire was forced to close down, and the Dada group moved their activities to a new gallery on Zurich's Bahnhofstrasse. Shortly after the closing of the cabaret, Ball left Zurich and the Romanian poet Tzara took over Dada's direction. An ambitious and skilled promoter, Tzara began a relentless campaign to spread the ideas of Dada. As Huelsenbeck recalled, as Dada gained momentum, Tzara took on the role of a prophet by bombarding French and Italian artists and writers with letters about Dada activities. "In Tzara's hands," he declared, "Dadaism achieved great triumphs." [9] Irreverent and wildly imaginative, Tzara was to emerge as Dada's potent leader and master strategist.



Dada 1, ed. Tristan Tzara (Zurich, July 1917), cover, and *Dada 2*, ed. Tristan Tzara (Zurich, December 1917), cover.

Attempting to promulgate Dada ideas throughout Europe, Tzara launched the art and literature review *Dada*. Although, at the outset, it was planned that Dada members would take turns editing the review and that an editorial board would be created to make important decisions, Tzara quickly assumed control of the journal. But, as Richter said, in the end no one but Tzara had the talent for the job, and, "everyone was happy to watch such a brilliant editor at work." [\[10\]](#) Appearing in July 1917, the first issue of *Dada*, subtitled *Miscellany of Art and Literature*, featured contributions from members of avant-garde groups throughout Europe, including Giorgio de Chirico, Robert Delaunay, and Wassily Kandinsky. Marking the magazine's debut, Tzara wrote in the *Zurich Chronicle*, "Mysterious creation! Magic Revolver! The Dada Movement is Launched." [\[11\]](#) Word of *Dada* quickly spread: Tzara's new review was purchased widely and found its way into every country in Europe, and its international status was established.



Dada 3, ed. Tristan Tzara (Zurich, December 1918), cover.

While the first two issues of *Dada* (the second appeared in December 1917) followed the structured format of *Cabaret Voltaire*, the third issue of *Dada* (December 1918) was decidedly different and marked significant changes within the Dada movement itself. Issue number 3 violated all the rules and conventions in typography and layout and undermined established notions of order and logic. Printed in newspaper format in both French and German editions, it embodies Dada's celebration of nonsense and chaos with an explosive mixture of manifestos, poetry, and advertisements—all typeset in randomly ordered lettering.



Dada 3, ed. Tristan Tzara (Zurich, December 1918).

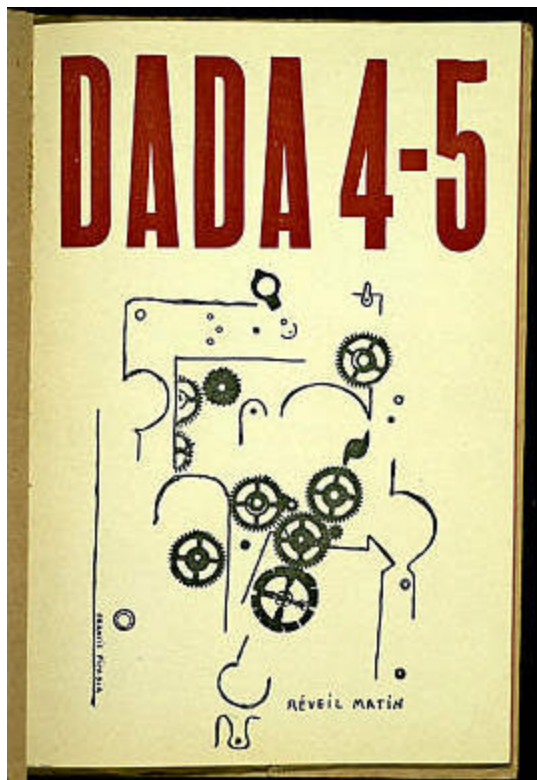
The unconventional and experimental design was matched only by the

radical declarations contained within the third issue of *Dada*. Included is Tzara's "Dada Manifesto of 1918," which was read at Meise Hall in Zurich on July 23, 1918, and is perhaps the most important of the Dadaist manifestos. In it Tzara proclaimed:

Dada: the abolition of logic, the dance of the impotents of creation; Dada: abolition of all the social hierarchies and equations set up by our valets to preserve values; Dada: every object, all objects, sentiments and obscurities, phantoms and the precise shock of parallel lines, are weapons in the fight; Dada: abolition of memory; Dada: abolition of archaeology; Dada: abolition of the prophets; Dada: abolition of the future; Dada: absolute and unquestionable faith in every god that is the product of spontaneity. [[12](#)]

With the third issue of *Dada*, Tzara caught the attention of the European avant-garde and signaled the growth and impact of the movement. Francis Picabia, who was in New York at the time, and Hans Richter were among the figures who, by signing their names to this issue, now aligned themselves with Dada. Picabia praised the issue:

Dada 3 has just arrived. Bravo! This issue is wonderful. It has done me a great deal of good to read in Switzerland, at last, something that is not absolutely stupid. The whole thing is really excellent. The manifesto is the expression of all philosophies that seek truth; when there is no truth there are only conventions. [[13](#)]



Dada 4–5 (Anthologie Dada), ed. Tristan Tzara (Zurich, May 1919), cover.

Dada 4–5, printed in May 1919 and also known as *Anthologie Dada*, features a cover designed by Arp, a frontispiece by Picabia, and published work by André Breton, Jean Cocteau, and Raymond Radiguet. This issue also includes Tzara's third Dada manifesto and four Dada poems Tzara called "lampisteries." Design experiments continue in this issue with distorted typography, lettering of various sizes and fonts, slanted print, and multicolored paper.

Issue 4–5 of *Dada* was the final one Tzara published in Zurich. With travel possible again at the end of the war, many of the Zurich group returned to their respective countries and Dada activities in Zurich came to an end. With the Dadaists spreading throughout Europe, the impact of the movement had only just begun. Huelsenbeck, Picabia and Tzara played principle roles in introducing Dada in other cities.

Berlin

Richard Huelsenbeck left Zurich in 1917 for Germany to initiate Dada activities and reconnect with the German avant-garde community that the war had scattered. In Berlin, the devastating years following the war were marked by unrest, rampant political criticism, and social upheavals. The stage was set for the emergence of a highly aggressive and politically involved Dada group. Dada in Berlin took the form of corrosive manifestos and propaganda, biting satire, large public demonstrations, and overt political activities.

In Berlin, Huelsenbeck met up with artists Johannes Baader, George Grosz, and Raoul Hausmann. While Huelsenbeck contributed greatly to the diffusion of Dadaist ideas through speeches and manifestos, it was Hausmann who ultimately emerged as one of Germany's most significant Dadaists. A painter, theorist, photographer, and poet, he became an aggressive promoter of Dada in Berlin. To establish his position, in June 1919 he began *Der Dada*, a short-lived yet powerful review that reflects the revolutionary tone of Berlin Dada. Contributions in the first issue by Baader, Hausmann, and Huelsenbeck declare the left-wing political agenda of Berlin Dada, while writings by Tzara and Picabia indicate the alliance between the Berlin group and other Dada centers.

The cover of the first issue of *Der Dada*, which was characteristic of Dada's intentional disorder and unconventional design tactics, features varied type styles and sizes, mathematical abstractions, Hebrew characters, and several nonsense words, all randomly ordered. Among this issue's phonetic poems and several abstract woodcuts is an outrageous—and bogus—announcement that those interested in learning more about Dada could visit the Office of the President of the

Republic, where they would be shown Dada artifacts and documents. Such fabrications highlight the Berlin group's interest in satire, and their delight in infiltrating official government activities. The cover of the second issue of *Der Dada* further proclaimed the authority of Dada with the declarations that translate as: "Dada conquers!" and "Join up with Dada." This issue contains articles by Baader and artist John Heartfield as well as several collages by Hausmann, absurd faked photographs, and satirical cartoons by Grosz.



Der Dada 3, ed. Raoul Hausmann (Berlin, April 1920), cover.

Issue number 3 of *Der Dada* is one of the most visually exciting publications generated by the Berlin group. Edited jointly by Grosz, Heartfield and Hausmann (who signed their names "Groszfield," "Hearthaus," and "Georgemann"), the third issue of *Der Dada* was the most diverse issue yet, with several references to Dada in Cologne, Paris, and Zurich. The cover features a chaotic collage by Heartfield of words, letters, and illustrations. The issue includes a drawing by George Grosz, two montages by Heartfield, and photographs of the Dadaists, as well as cartoons, poetry, and illustrations.

Known for their rebellious and political tenor, it was not long before the Berlin Dada group members soon directed their aggressions at one another. With the eruption of many ideological clashes, by 1920 Dada began to decline in Berlin. Although sporadic publications appeared for a few years, by 1923 publishing had ceased, and the Berlin Dadaists began turning their attentions to other activities.

New York

The same year Tzara introduced his review *Dada* in Zurich, related activities took place in New York. Not unlike Zurich, New York had become a refuge for European artists seeking to escape the war. For artists such as Marcel Duchamp and Francis Picabia, the American city presented great potential and artistic opportunity. Soon after arriving there in 1915, Duchamp and Picabia met the American artist Man Ray. By 1916, the three men had become the center of radical anti-art activities in New York. While they never officially labeled themselves Dada, never wrote manifestos, and never organized riotous events like their counterparts in Europe, they issued similar challenges to art and culture. As Richter recalled, the origins of Dadaist activities in New York "were different, but its participants were playing essentially the same anti-art tune as we were. The notes may have sounded strange, at first, but the music was the same." [14]

The anti-art undercurrents brewing in New York provided an ideal climate for Picabia's provocative journal *391*. Published over a period of seven years, *391* is the longest running journal in the Mary Reynolds Collection. The magazine first appeared in Barcelona in 1917, and was modeled after the pioneering journal *291*, which was published under the auspices of the photographer and dealer Alfred Stieglitz. [15] Picabia was able to put out four issues of *391* in Barcelona with the support of some like-minded expatriates and pacifists.



391 2, ed. Francis Picabia (Barcelona, February 10, 1917), cover.

Although *391*'s corrosive spirit was only just emerging in these early issues, the anarchic attitude that would later define the magazine and its editor is already apparent. These first issues introduce, for example, a section devoted to a series of bogus news reports. As Gabrielle Buffet-Picabia recalled, this feature began as a mere joke and "quickly degenerated in subsequent issues into a highly aggressive system of assault, defining the militant attitude which became characteristic of *391*." [16] These early issues include literary works by poet Max Jacob, painter Marie Laurencin, and Georges Ribemont-Dessaignes, as well as by Picabia, and feature cover illustrations of absurd machines designed by Picabia.

By the time Picabia took *391* to New York at the end of 1917, the magazine had assumed a decidedly assertive and irreverent tone. The New York editions of *391*, issues five through seven, celebrate Picabia's nihilistic side and his love of provocation and nonsense. Buffet-Picabia had this to say about *391*:

It remains a striking testimonial to the revolt of the spirit in defense of its rights, against and in spite of all the world's commonplaces...Without other aim than to have no aim, it imposed itself by the force of its word, of its poetic and plastic inventions, and without premeditated intention it let loose, from one shore of the Atlantic to the other, a wave of negation and revolt which for several years would throw disorder into the minds, acts, works, of men. [17]

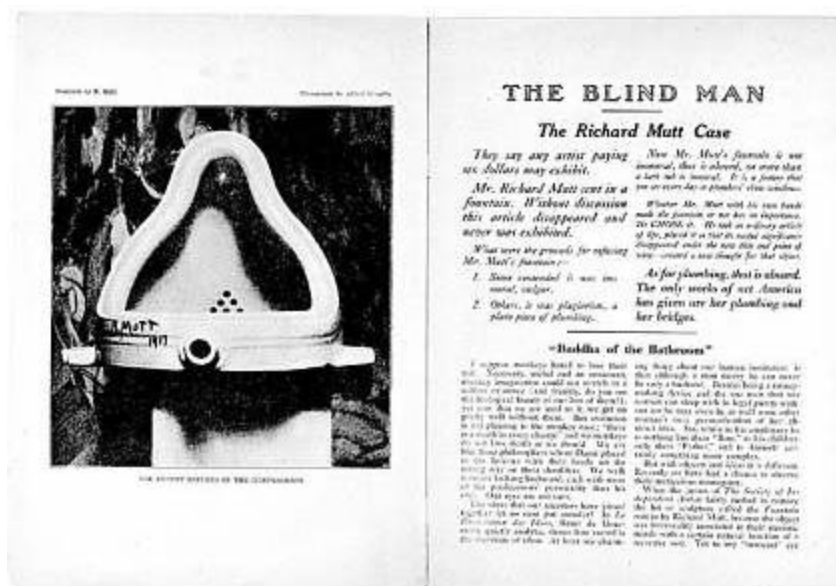
Picabia's three New York issues feature contributions by collector Walter Arensberg, painters Albert Gleizes and Max Jacob, and composer Edgar Varèse.

While Picabia was involved primarily with the group of artists surrounding Alfred Stieglitz and with the publication of *391*, Duchamp made connections with Arensberg, through whom he became involved in the Society of Independent Artists. It was this organization, interested in sponsoring jury-free exhibitions, that gave Duchamp the idea for *The Blind Man*—a publication that would invite any writer to print whatever he or she wanted. The inaugural issue, published on April 10, 1917 by Duchamp and writer Henri-Pierre Roché, has submissions by poet Mina Loy, Roché, and artist Beatrice Wood. Emphasizing the informal editorial policies and uncertain future of *The Blind Man*, the front cover proclaims, "The second number of *The Blind Man* will appear as soon as YOU have sent sufficient material for it." When this hastily published first issue came out, the editors realized that they had forgotten to print the address of the magazine on the cover. To remedy this, a rubber stamp was created and used to imprint this information on the front cover of each issue. [18]



The Blind Man 1, eds. Marcel Duchamp, Beatrice Wood, and Henri-Pierre Roché (New York, April 10, 1917), cover.

Since Duchamp and Roché were not American citizens, and therefore faced possible conflicts with authorities, Beatrice Wood stepped forward to assume responsibility for *The Blind Man*. Because her father subsequently protested her involvement (due to the periodical's content), it was decided that rather than making it available to mainstream audiences through newsstands, *The Blind Man* would be distributed by hand at galleries. [19]



The Blind Man 2, eds. Marcel Duchamp, Beatrice Wood, and Henri-Pierre Roché (New

York, May 1917), pp. 2–3.

The second issue of *The Blind Man* came out two months after the first, [20] following the opening of the Society of Independent Artists' 1917 exhibition and the rejection of Duchamp's infamous entry *Fountain*, a urinal that the artist signed with a fictitious name and anonymously submitted as sculpture. This issue features Stieglitz's photograph of *Fountain* and the editorial "The Richard Mutt Case," which discusses the rejection of Duchamp's entry. Also included in this issue were contributions by Arensberg, Buffet, Loy, and Picabia, among others.

While *The Blind Man* had caught the attention of the New York art community, a wager brought an early end to the magazine. In a very Dada gesture, Picabia and Roché had set up a chess game to decide who would be able to continue publishing his respective magazine. Picabia, playing to defend 391, was triumphant: Roché and Duchamp were forced to discontinue *The Blind Man*. [21]

Following the early demise of *The Blind Man*, Duchamp launched another short-lived magazine. Edited by Duchamp, Roché, and Wood, *Rongwrong* (May 1917) carries contributions by Duchamp and others within Arensberg's circle, as well as documentation of the moves from Picabia's and Roché's infamous chess game. Duchamp intended the title of the magazine to be *Wrongwrong*, but a printing error transformed it into *Rongwrong*. Since this mistake appealed to Duchamp's interest in chance happenings, he accepted the title.

The appearance of the journal *New York Dada* (April 1921) ironically marked the beginning of the end of Dada in New York. Created by Duchamp and Man Ray, this magazine would be the only New York journal that would claim itself to be Dada. Wishing to incorporate "dada" in the title of this new magazine, Man Ray and Duchamp sought authorization from Tzara for use of the word. In response to their tongue-in-cheek request Tzara replied, "You ask for authorization to name your periodical Dada. But Dada belongs to everybody." [22] In addition to printing Tzara's response in its entirety, this first and only issue also carried a cover designed by Duchamp, photography by Man Ray, poetry by artist Marsden Hartley, as well as several illustrations. As with so many self-published artistic journals, this first issue was neither distributed nor sold, but circulated among friends with the hope that it would generate a following. *New York Dada*, however, was unable to ignite any further interest in Dada. By the end of 1921, Dada came to an end in New York and its original nucleus departed for Paris, where Dada was enjoying its final incarnation.

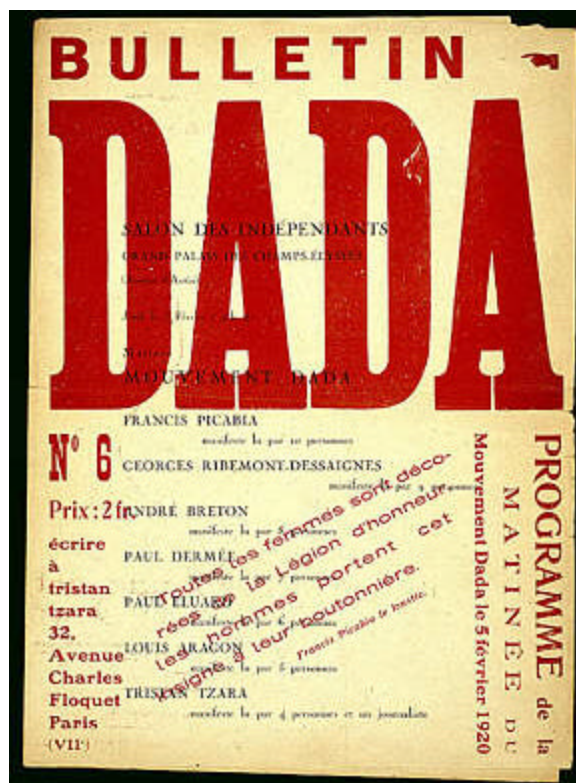
Paris

Although Dada did not reach Paris until 1920, figures in the Parisian

literary and artistic world had followed Dada activities either through Tristan Tzara's journal *Dada* or through direct communication with Tzara. Stifled by the restrictions of the war, they were drawn to Dada's revolutionary spirit and nihilistic antics. Writers Louis Aragon, Breton, and Ribemont-Dessaignes had in fact occasionally contributed to *Dada* since 1918, and were eagerly awaiting Tzara's arrival in Paris. The voice of Dada would soon be celebrated in Paris.

By 1920 most of the initiators of Dada had arrived in Paris for what was to be the finale of Dada group activities. Arp and Tzara came from Zurich, Man Ray and Picabia from New York, and Max Ernst arrived from Cologne. They were enthusiastically received in Paris by a circle of writers associated with Breton's and Aragon's literary journal *Littérature*. A special Dada issue of *Littérature*, with "Twenty-Three Manifestos of the Dada Movement," soon appeared to celebrate their arrival. [23] Stimulated by Tzara, this newly formed Paris group soon began issuing Dada manifestos, organizing demonstrations, staging performances, and producing a number of journals.

At the height of Dada activity in Paris, Tzara published two more issues of *Dada*. The first, issue number 6 (February 1920), also known as *Bulletin Dada*, appeared in large format and contained programs for Dada events, in addition to a series of bewildering poems and outrageous declarations, all presented in the fragmentary typographical style that Tzara had begun experimenting with in Zurich.



Dada 6 (Bulletin Dada), ed. Tristan Tzara (Paris, February 1920), cover.

The many event announcements in this issue reflect the emphasis the Paris group placed on public performance. Contributors to the sixth issue of *Dada* indicate the range of artists who now aligned themselves with the Dadaists: Breton, Duchamp, Éluard, and Picabia are all featured in this issue. The last number of *Dada* (*Dadaphone*) came out in March 1920. This issue features photographs of the Paris Dada members and includes advertisements for other Dada journals and announcements for Dada events, such as exhibitions and a Dadaist ball. [\[24\]](#)



Dada 7 (Dadaphone), ed. Tristan Tzara (Paris, March 1920), cover.

When Picabia joined the Dadaists in Paris in 1919, he too brought his journal with him. In Paris, between the years of 1919 and 1924, he published issues number nine through eighteen of *391* with contributions by such figures as writer Robert Desnos, Duchamp, Ernst, artist René Magritte, and composer Erik Satie. After producing four issues, Picabia temporarily suspended *391* in order to publish a new magazine he called *Le Cannibale*. Although more conservative in format than its predecessors, *Le Cannibale* has a provocative spirit and represents the height of Picabia's involvement in the Paris Dada group. After only two issues, (April 1920 and May 1920), however, Picabia abandoned *Le Cannibale* and resumed publication of *391*. For issue number fourteen, Picabia created one of *391*'s most radical design layouts, using a striking combination of font sizes, type styles, and positioning of texts.



391 14, ed. Francis Picabia (Paris, November 1920), cover.

On the cover, he issued an iconoclastic attack on traditional art. Manipulating the autograph of the classicist artist Jean-Auguste-Dominique Ingres, Picabia inserted his first name in front of Ingres's. As "Francis Ingres," Picabia not only sought to undermine the position of canonical figures such as Ingres, but he also challenged the value placed on an artist's signature.

The next five issues of Picabia's journal reveal turmoil growing among the Dadaists and suggestions of a shift in Picabia's allegiance from Tzara to Breton. By issue number 16, it was clear that Picabia had left the Dada movement and was focusing on the activities of a newly forming group under the guidance of Breton. In the nineteenth and final issue of 391 (October 1924), he signed off as "Francis Picabia, Stage Manager for André Breton's Surrealism." [25]

The dissension evident in these final issues of 391 reflects the *Littérature* group's growing disillusionment with Tzara and his program. Despite his initial enchantment with Tzara, [26] by 1922 Breton had begun to have misgivings about the Romanian's directives for Dada. His nihilistic antics and anti-art proclamations, exhilarating at first, quickly became tiresome for Paris group members who essentially sought more meaningful and productive responses to their discontent. As he started to assert himself and his own program, Breton began to collide with Tzara. Unable to accommodate Dada to their enterprises, it was not long before Breton and the *Littérature* group denounced Dada and broke away from Tzara. In one issue of *Littérature*

Breton wrote:

Leave everything.
 Leave Dada.
 Leave your wife, leave your mistress.
 Leave your hopes and fears.
 Sow your children in the corner of a wood.
 Leave the substance for the shadow....
 Set out on the road.[\[27\]](#)

On another occasion, he declared, "We are subject to a sort of mental mimicry that forbids us to go deeply into anything and makes us consider with hostility what has been dearest to us. To give one's life for an idea, whether it be Dada or the one I am developing at present, would only tend to prove a great intellectual poverty."[\[28\]](#) Soon the world would learn of Breton's developing ideas, and the flag of Surrealism would be raised.

Paris: The Heart of Surrealism

André Breton marked his definitive break with Dada with the release of his *Manifeste du surrealisme; Poisson soluble* in 1924. This treatise established Breton's position as the leader of Surrealism[\[29\]](#) and earned him the support of many who had previously participated in the Paris Dada group. Aragon, Éluard, and the writers René Crevel and Philippe Soupault were among those who aligned themselves with Breton's new movement. In his *Manifeste du surrealisme*, Breton officially renounced Dada and gave a formal definition for Surrealism:

SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.

ENCYCLOPEDIA. *Philosophy*. Surrealism is based in the belief in the superior reality of certain forms of previously neglected association, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.[\[30\]](#)

With the release of Breton's *Manifeste du surrealisme*, Surrealism had a name, a leader, and a direction.

Like Dada, the Surrealist program was marked by pessimism, defiance, and a desire for revolution. Under Breton's leadership, however, Surrealism sought productive, rather than anarchic, responses to the group's convictions. Exploring the subconscious, dream interpretation, and automatic writing were just some of the the Surrealists' interests.

Not only did such experiments appeal to their revolutionary spirit, but they proved to be remarkable sources of artistic inspiration. Much like Dada, the history of the Surrealist movement can be traced through its many journals and reviews. On December 1, 1924, shortly after he published the first Surrealist manifesto, Breton released the inaugural issue of *La Révolution surréaliste* (*Surrealist Revolution*).^[31] The cover announces the revolutionary agenda of the journal: "It is necessary to start work on a new declaration of the rights of man." With writers Pierre Naville and Benjamin Péret as its first directors, *La Révolution surréaliste* set out to explore a range of subversive issues related to the darker sides of man's psyche with features focused on suicide, death, and violence. Modeled after the static format of the conservative scientific review *La Nature*, the surrealist periodical took a pseudo-scientific approach to such themes: it published an impartial survey on suicide and detached descriptions of violent crime data taken from police reports. The sober and uninspired format was deceiving, and much to the delight of the Surrealist group, *La Révolution surréaliste* was consistently and incessantly scandalous and revolutionary. Although the focus was on writing, with most pages filled by tightly packed columns of text, the review occasionally made room for a few mediocre reproductions of art, among them works by de Chirico, Ernst, André Masson and Man Ray.

The third issue of *La Révolution surréaliste* (April 1925), bearing the words "End of the Christian Era" on the cover, strikes a decidedly blasphemous and anticlerical tone with an open letter written to the pope by the writer and actor Antonin Artaud. His "Address to the Pope" expresses the Surrealists' revolt against what they viewed as constraining religious values: "The world is the soul's abyss, warped Pope, Pope foreign to the soul. Let us swim in our own bodies, leave our souls within our souls; we have no need of your knife-blade of enlightenment."^[32] Anticlerical remarks such as this are found throughout *La Révolution surréaliste* and speak of the Surrealists' relentless campaign against oppression and bourgeois morality.

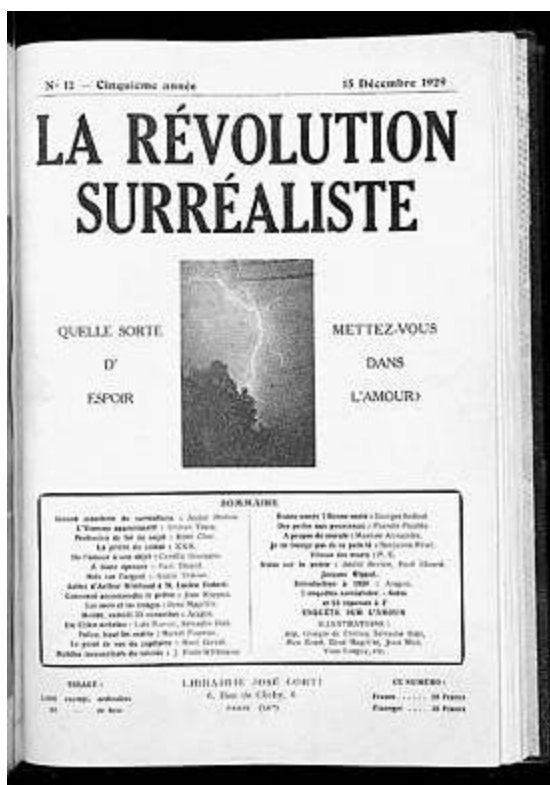
In the fourth issue, André Breton announced that he was taking over *La Révolution surréaliste*. Concerned by some disruptive factions that had developed within the Surrealist group, Breton used this issue to assert his power and restate the principles of Surrealism as he saw them. With each succeeding issue, *La Révolution surréaliste* became political, with articles and declarations that have a pro-Communist slant.

In the eighth issue (December 1926), Éluard revealed the Surrealists' growing fascination with sexual perversion in a piece celebrating the writings of the Marquis de Sade, a man who spent much of his life in prison for his deviant writings about sexual cruelty. According to Éluard, the Marquis "wished to give back to civilized man the strength

of his primitive instincts." Breton, Man Ray, and Salvador Dalí as well were among those whose writing and imagery exhibited the influence of Sade.

While Surrealist-inspired writings often were the focus of the journal, issue 9–10 of *La Révolution surréaliste* (October 1927) introduces a significant development in Surrealist imagery, with the first publication of the Exquisite Corpse (*Le Cadavre exquis*)—a game greatly enjoyed by the Surrealists that involved folding a sheet of paper so that several people could contribute to the drawing of a figure without seeing the preceding portions. Some of the best results of this game were published in this issue.

The eleventh issue further explores the Surrealists' interest in sex with the publication of the group's "Research into Sexuality," an account of a debate that had taken place during two evenings in January 1928. In this rather frank discussion, the Surrealists had very openly expressed their opinions on several matters related to sex, including a wide range of perversions. The comments of the more than a dozen Surrealist artists and writers who participated were printed in this issue.



La Révolution surréaliste 12, ed. André Breton (Paris, December 15, 1929), cover.



La Révolution surréaliste 12, ed. André Breton (Paris, December 15, 1929), p. 1.

In the twelfth and final issue of *La Révolution surréaliste* (December 15, 1929), Breton published the "Second Surrealist Manifesto." This declaration marks the end of the most cohesive and focused years of Surrealism and signals the beginning of disagreement among its many members. Breton celebrated his faithful supporters and spitefully denounced those members who had defected from his circle and betrayed his doctrine.

The views of this dissident group of Surrealists found a voice in the periodical *Documents*. The inaugural issue, published in April 1929, includes writings by ethnographers, archaeologists, and art historians, with poets Georges Bataille and Michel Leiris emerging as the principal contributors. Employing much of the conventional graphic design and thematic focus of *La Révolution surréaliste*, *Documents*, with an editorial board made up of university professors and other scholars with academic pedigrees, presents a more academic stance. Through *Documents* these dissidents attempted to define their directives for the future of the movement and sought to undermine Breton's claim on Surrealism. As with so many journals of the time, however, by the end of 1930, after fifteen issues had been published, the editors turned their attentions to other projects and *Documents* ceased to appear.

Breton's successor to *La Révolution surréaliste* was the more politically engaged journal *Le Surréalisme au service de la Révolution*. Although this journal appeared only sporadically between 1930 and 1933, it made a lasting mark on Surrealist imagery. Like its predecessor, it sought to

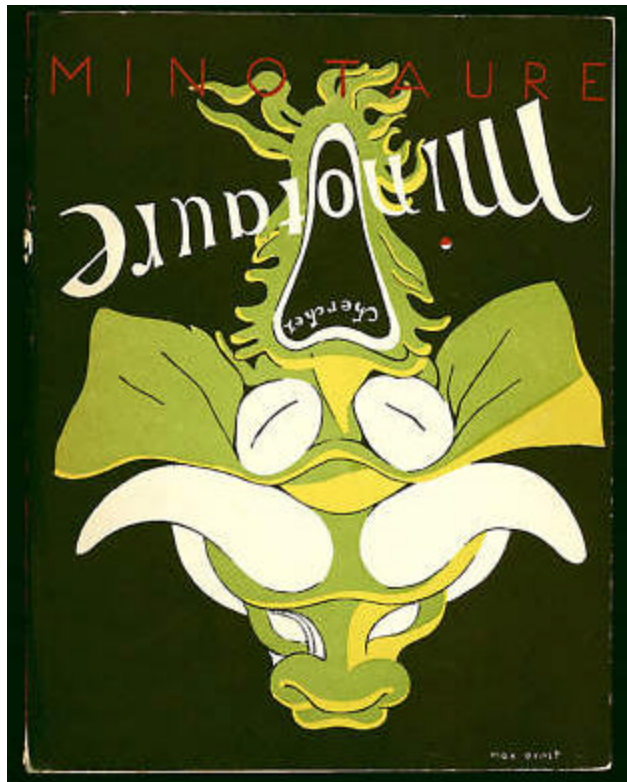
counter oppression of individual liberties with writing and imagery that celebrate blasphemy, sadism, and sexual expression. In this first issue, Dalí, who had just moved to Paris and joined the Surrealists in 1929, declared, "It must be stated once and for all to art critics, artists, etc., that they can expect from the new Surrealist images only deception, a bad impression and repulsion." [33] In subsequent issues, the Surrealists would make good on this promise with increasingly blasphemous and deviant writings. Horrific texts on suicide and murder, bizarre accounts of the macabre, and a series of explorations of the work of Sade are just some of the features that run alongside the journal's aggressive political assertions.

Perhaps due to the outrageous and militant tone of this journal, after only six issues sales of the journal dropped drastically and lack of financial backing forced Breton to cease publication in 1933. At this same time, the publisher Albert Skira had contacted Breton about a new journal, which he promised would be the most luxurious art and literary review the Surrealists had seen, featuring a slick format with many color illustrations. He promised that this magazine would cover all Breton's interests—poetry, philosophy, archaeology, psychoanalysis, and cinema. Skira's only restriction was that Breton would not be allowed to use the magazine to express his social and political views. Although the extravagance of *Minotaure* would be unlike any of the raw revolutionary periodicals conceived by the Surrealists, with *Le Surréalisme* faltering and his personal finances in a desperate state, Breton eventually lent his support to Skira. In the sixth and final issue of *Le Surréalisme* (May 1933), Breton published a full-page advertisement announcing the inaugural issue of *Minotaure*. [34]

In February 1933, four months before the first issue appeared, Skira had ambitious hopes for his new journal of contemporary art:

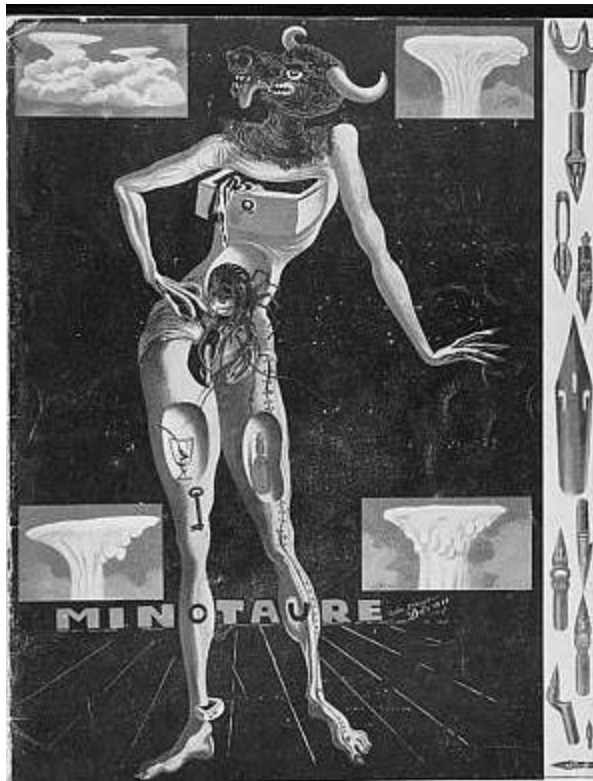
Minotaure will endeavor, of set purpose, to single out, bring together and sum up the elements which have constituted the spirit of the modern movement, in order to extend its sway and impact; and it will endeavor, by way of an attempted refocusing of an encyclopedic character, to disencumber the artistic terrain in order to restore to art in movement its universal scope. [35]

With eight hundred subscribers already in hand, in June 1933 the first two numbers of *Minotaure* appeared. With cover designs by Pablo Picasso and Gaston Louis Roux, respectively, these inaugural issues, expertly printed and designed, assert *Minotaure*'s claim as the authority on the "spirit of the modern movement." A sumptuous review, *Minotaure* is indeed the most lavish journal in the Mary Reynolds Collection and was the most effective vehicle for promoting Surrealist imagery.



Minotaure 11, ed. Albert Skira (Paris, 1938), cover, design by Max Ernst.

Over the next six years, twelve additional vibrant numbers were released with rich coverage not only of the Surrealists, but of many other emerging artists as well. Through *Minotaure*, many little-known figures such as Hans Bellmer, Victor Brauner, Paul Delvaux, Alberto Giacometti, and Roberto Matta came to the attention of the art world. With sensational covers, high-quality photography, and the frequent use of color, *Minotaure* brought such artists' work to life like no other magazine had. It was *Minotaure* that first reproduced the sculpture of Picasso, as well as some of the most provocative of Dalí's images. For Dalí, in particular, *Minotaure* provided a remarkable forum: his writing appears in eight issues.



Minotaure 8, ed. Albert Skira (Paris, June 1936), cover.



Minotaure 10, ed. Albert Skira (Paris, Winter 1937), cover.

Breton, Éluard, and writer Maurice Heine were among Skira's other most valued contributors. Not only did this group offer editorial and at times fundraising assistance, they also regularly contributed features to *Minotaure*. Breton's theoretical writings, Éluard's poetry, and Heine's

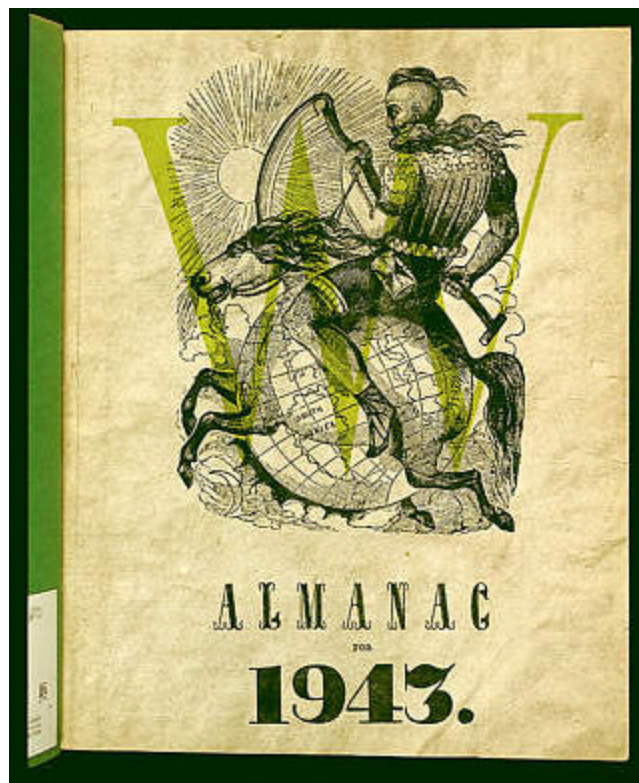
articles about book illustration and the works of Sade all added to its eclectic and animated contents.

In addition to broad coverage of visual art, poetry, and cinema, *Minotaure* reported on new technologies and advances in the human sciences. As Skira had so ambitiously intended, for a brief time, *Minotaure* was indeed a remarkable barometer of contemporary developments in all cultural activities. Although not exclusively Surrealist in orientation, it was faithful to the Surrealist spirit, and, with its appeal to the mainstream art public, gained wider recognition for the movement. By 1939, however, with Europe in a deep economic slump and on the verge of World War II, Skira was no longer able to afford to continue his deluxe magazine. In February 1939, the final issue appeared.

Surrealism in New York

The outbreak of World War II brought many of the Surrealists to New York: Dalí, Man Ray, Matta, and Yves Tanguy had all arrived by 1940. With several European reviews suspended or increasingly inaccessible due to the war, the Surrealists in New York immediately attempted new publications. In September 1940, the first issue of *View* magazine, edited by Charles Henri Ford, was published. Thirty-one subsequent issues appeared between 1940 and 1947. *View* offered coverage of art, literature, music, and cinema—anything that was new and modern. As one of its slogans read: "You can't be modern and not read *View*." While the scope of this journal was broad, at times *View* gave particular attention to the activities of the Surrealists: Duchamp was on the advisory board, Mary Reynolds was listed as the journal's Paris Representative, and issue number 7–8 of *View* (October–November 1941) was dedicated to Surrealism, featuring the art of Artaud, Victor Brauner, Leonora Carrington, Duchamp, and Masson.

Another New York journal that represented Surrealism was *VVV*, published by the young American sculptor David Hare. With Breton, Ernst, and Duchamp as editorial advisors, *VVV* gave exiled Surrealist writers and artists great exposure in the United States. Modeled on *Minotaure* and more substantial than *View*, *VVV*'s three issues feature "Poetry, plastic arts, anthropology, sociology, psychology." The first issue (October 1942) has a cover design by Ernst and includes writing by Breton. Reflecting new connections within the New York art community, this issue also featured contributions by artist Robert Motherwell and critic Harold Rosenberg. The next issue, a double number (March 1943), has front and back covers by Duchamp.



VVV 2-3, ed. David Hare (New York, March 1943), cover.

The front cover is an anonymous etching representing an allegory of death that Duchamp appropriated. The back cover features the shape of a woman's profile cut out of the cover with a piece of chicken wire inserted in the opening. The final issue of VVV (February 1944) is similarly creative and dynamic. With a bold cover designed by Matta, this issue features many fold-out pages of varying sizes, a combination of different papers, and many color images.

In addition to extending the life of the Surrealist movement, American reviews such as *View* and VVV provided a forum for communication between the Surrealists and a growing number of emerging American artists. For artists who later would make up the Abstract Expressionist group, the Surrealists were a significant and liberating influence. While Surrealism's potency was in decline by this time, artists of the next generation would continue to explore its tenets.

Although neither Dada nor Surrealism revolutionized society as profoundly as their proponents had hoped, they left an indelible mark on art and writing. These iconoclastic impulses of these movements remain rich sources of artistic inspiration. The remarkable journals they generated have preserved a detailed record of the revolutionary atmosphere in which they were conceived and generated. Through their journals, the Dadaists and Surrealists defined and broadcast their views of the world, and expressed their hopes to transform and liberate art and culture. For admirers of the rich and revolutionary ideas of these movements, these journals offer unique insights into the minds of their

creators.

NOTES

Original editions of journals discussed in this essay, with the exception of *Rongwrong*, *New York Dada*, *Littérature*, *Le Cannibale*, and *Documents* can be found in the Mary Reynolds Collection at The Art Institute of Chicago.

1. For further information on Dada and Surrealist journals, see Dawn Ades, *Dada and Surrealism Reviewed*, exh. cat. (London 1978); and for more on Dada publications, see *Dada Artifacts*, exh. cat. (Iowa City, Iowa, 1978).
2. In founding the Cabaret Voltaire, Ball made an arrangement with Herr Ephraim, the owner of what was then known as Meierei Bar. Ball promised the bar's owner that if he were allowed to use the space as a cabaret, he would be able to increase the establishment's sales of beer and food. See Hans Richter, *Dada: Art and Anti-Art* (London, 1966), p. 13.
3. *Ibid.*, p. 16.
4. *Ibid.*, p. 12.
5. See Tristan Tzara, "Lecture on Dada," repr. and trans. in *The Dada Painters and Poets: An Anthology*, ed. Robert Motherwell (Cambridge, MA, 1989), p. 250.
6. Marcel Janco, "Dada at Two Speeds," trans. in Lucy R. Lippard, *Dadas on Art* (Englewood Cliffs, N.J., 1971), p. 36.
7. This publication included the first appearance of the term "dada" in print.
8. Hugo Ball "Lorsque je fondis le Cabaret Voltaire" ("When I founded the Cabaret Voltaire"), *Cabaret Voltaire* (1916), unpag.; repr. and trans. in Motherwell (note 5), p. xxv.
9. Richard Huelsenbeck, *En Avant Dada: Eine Geschichte des Dadaismus*, repr. and trans. by Ralph Manheim in Motherwell (note 5), p. 29.
10. Richter (note 2), p. 33.
11. *Ibid.*, p. 226.
12. Repr. and trans. in Motherwell (note 5), pp. 107-108.
13. Maria Lluïsa Borràs, *Picabia* (New York, 1985), p. 199.
14. Richter (note 2), p. 81.
15. 291, named after Alfred Steiglitz's progressive New York gallery that made its mark as one of the U.S. centers for the avant-garde, was the city's first journal devoted to the work of modern artists. Published from March 1915 to February 1916, the nine issues of 291 were known for presenting the most experimental works in art and design. Some artists featured in 291 include Francis Picabia, Georges Braque, Pablo Picasso and John Marin.
16. Motherwell (note 5), p. 263.
17. *Ibid.*
18. Arturo Schwartz, *The Complete Works of Marcel Duchamp* (New York, 1969), p. 584.
19. See the entry on *The Blind Man 2* in *Dada Artifacts* (note 1), p. 72.
20. In addition to the regular run of this issue, fifty special-edition copies were printed on imitation Japan paper. These copies were numbered and signed by Beatrice Wood.
21. *Dada Artifacts* (note 1), p. 72.
22. *New York Dada* April 1921, p. 2.
23. *Littérature* was founded by Aragon, Breton, and Philippe Soupault. The twelve issues of *Littérature* were published in Paris between March 1919 and April 1921. A rather eclectic journal, *Littérature* features writing by figures such as poets Guillaume Apollinaire and Paul Valéry along with Arensberg, Arp, and Éluard.
24. Some of the other Dada-related journals published in Paris during this time include *Proverbe*, edited by Éluard; *Sic*, edited by Pierre Albert-Birot; and *Nord-Sud*, edited by Pierre Reverdy.
25. Lucy R. Lippard, ed., *Surrealists on Art* (Englewood Cliffs, N.J., 1970), p. 184.

26. At one point, Breton had even contemplated merging his Littérature with Dada.
27. André Breton, "Lâchey tout," in Littérature n.s., no. 2 (April 1922), unpag; repr. and trans. in Ades (note 1), p. 166.
28. Quoted in Motherwell (note 5), pp. 188-90.
29. The name "Surrealism" was given to the movement by André Breton and Philippe Soupault in homage to the French writer Guillaume Apollinaire, who first used the word in 1917 to describe his play Les Mamelles de Tirésias.
30. André Breton, Manifestoes of Surrealism, trans. Richard Seaver and Helen R. Lane (Ann Arbor, 1969), p. 26.
31. Circulation of La Révolution surréaliste was approximately one thousand.
32. Antonin Artaud, "Adresse au Pape," in La Révolution surréaliste 3 (April 1925), p.16; repr. and trans. in Patrick Walberg, Surrealism (New York, 1965) p. 59.
33. Ted Gott, "Lips of Coral: Sex and Violence in Surrealism," in Surrealism: Revolution by Night, exh. cat. (Canberra, 1993), pp. 136-37.
34. The title Minotaure was suggested by Bataille and Masson and reflects the Surrealists' interest in myths and their interpretations.
35. For a more in -depth study of Minotaure, see Geneva, Musée d'art et d'histoire, Focus on Minotaure, exh. cat. (1987).

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