The Northern Monarchy as Seen by Dada Some Contributions of Dadaism to the Exploration of Alternative Histories

Ariane Mayer[1]
[1]| Paris 3 Sorbonne Nouvelle, France
[a]| Correspondence should be addressed to: ariane0mayer@gmail.com

Abstract. How can the Dada movement be a source of inspiration for the construction of alternative histories, and for the Winepunk project in particular? This article, by sketching a seemingly improbable parallel between Dadaism and the Northern Monarchy, attempts to draw lessons from this major but sometimes forgotten artistic avant-garde of the 20th century, for the creation of alternate histories in a contemporary approach of creation-research. To do this, we will begin by reviewing the history of Dadaism, highlighting the links it can forge with the Northern Monarchy: a coincidence in terms of dates, a multinational commonality, and a moment eclipsed from memories in both cases. In a second step, we will explore more generally the potential contributions of Dadaism to the construction of alternative histories, from both a heuristic and artistic point of view: the fanzine aesthetic and the creative tools it offers, the enigmas it leaves open for the invention of uchronies, as well as the inspiring functioning it offers to contemporary writing communities.

Keywords: Dadaism; Winepunk; Alternative history; Punk movement; Art

1. Introduction

What could possibly be the connection between the Northern Monarchy, that brief episode in Portuguese history that could have allowed Porto to become the country's capital, and Dadaism, that revolutionary and slightly crazy artistic movement that didn't last long? At first glance, none. The Northern Monarchy was an attempt at monarchical restoration that triggered a civil war between Porto and Lisbon for three weeks in 1919. And it is also the subject of the research-creation project "Winepunk," led by Invicta Imaginaria, a Portuguese collective, which proposes to revisit this event through the prism of alternative history, imagining what would have happened if it had lasted three years instead of three weeks, and if the North had held the technological advantage of a biofuel based on port wine[1] . As for Dadaism, it is remembered primarily as the ancestor of Surrealism, with its absurd, nihilistic, extravagant works, its pointless collages, and its urinals. So, what could possibly connect them? Why propose a reflection that unites them?

[1] See the website: https://hyp.up.pt/fr/page-daccueil/. Excerpt from the presentation that can be read there: Winepunk is a subgenre of science fiction in alternative history, developed by *Invicta Imaginaria*, a Portuguese creative collective. The foundations of the Winepunk subgenre, rooted in the traditions and regional culture of northern Portugal, come from the factual episode of civil war that pitted Porto against Lisbon, the Portuguese capital, in 1919, and which lasted only three weeks.

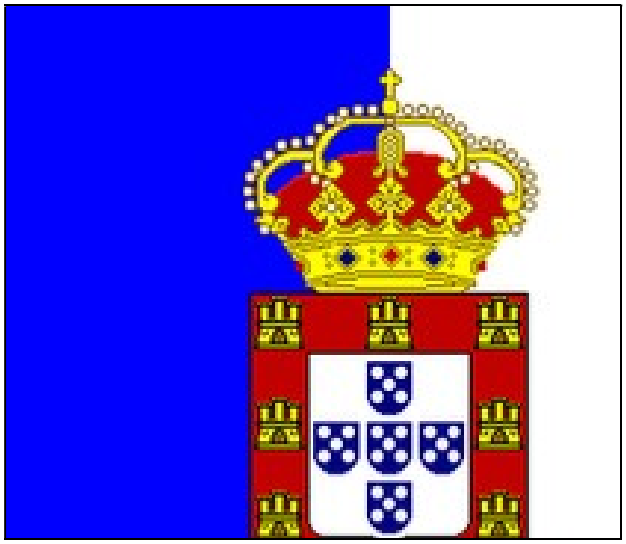

Figure 1. Flag of the Northern Monarchy (Portugal, 1919). Source: sylmpedia.fr.

Figure 2. “L.H.O.O.Q”, ready-made by Marcel Du-champ (1919). Source: Wikipedia.

Let's take a closer look at these two images. On the one hand (Figure 1), we can see the flag of the Monarchy of the North, the result of a counter-revolution from Porto that refused to recognize the first Portuguese republic established in 1910, led by Henrique Mitchell de Paiva Couceiro between January 19 and February 13, 1919. On the other hand (figure 2), we can see a ready-made (found object), one of the most famous types of Dadaism, created by Marcel Duchamp. This work, the size of a postcard, presents a reproduction of the Mona Lisa, maliciously diverted and desacralized by Duchamp thanks to the addition of a mustache on the mythical face of Mona Lisa and the letters "L.H.O.O.Q.", outlining in French a bawdy pun. A copy was first published in the magazine 391, edited by Francis Picabia, also in 1919. Could there be some secret link between these two strictly contemporary symbols? In this article, we will attempt, faithful to the spirit of alternative history and the "punk" revolt against an immutable vision of the past, to trace the contours of an improbable rapprochement between the Northern Monarchy, its Winepunk exploration and the Dada movement.

This unique investigation will be constructed in two stages. First, we will identify a number of common points that may allow us to bring together these two elements that a priori have nothing to do with each other – the Northern Monarchy and Dadaism – in terms of chronology, multinational deployment, and diminished place in collective memory. Second, we will try to highlight what Dada art can bring to the Winepunk project and, more generally, to the construction of an alternative history: its aesthetics, its dialogue between the arts, its potential uchronies, and its inspiring creative process that leaves room for women. In conclusion, we will draw from these explorations some theoretical issues on the links that can be established between speculative fiction and the construction of new academic hypotheses.

2. The Northern Monarchy and Dada: But What's the Connection?

2.1 A Coincidence in Dates

While the Northern Monarchy constituted a brief attempt at monarchical restoration in Portugal between January and February 1919, the Dada movement was also very short-lived, lasting mainly from 1915 to 1924. This does not prevent its influence, as we shall see, from spanning the entire 20th century and even the 21st! To truly assess the contemporaneity of the two episodes, let's take a look back at a brief chronology of Dadaism.

Dada's official birth certificate is often placed in February 1915, when Swiss poet Hugo Ball and German writer Richard Huelsenbeck published their Literary Manifesto in tract form, asserting a "negativist" perspective that opposed all forms of past aesthetics and morality. But the movement really began to take shape in February 1916, when Hugo Ball and his partner, poet and dancer Emmy Hennings, opened the Cabaret Voltaire in Zurich, with a grandiose, makeshift opening party, a venue that would become its epicenter. The artists who gathered there wanted to quickly create a magazine – simply called DADA, which would appear for three years from July 1917 under the aegis of Tristan Tzara – and a gallery – opened in January 1917 for a period of a few weeks – despite the fierce opposition of the founder Hugo Ball who, in his negativist gesture, refused to establish Dada as an artistic movement. However, it continued its development, growth and internationalization between 1917 and 1920 (we will return to this), before revealing its first sources of division in May 1921, during the Trial of Maurice Barrès, a fictional play performed in Paris which marked a break between the Tzara camp – purist, anti-art and nihilistic, faithful to the original line of Dadaism – and the André Breton camp which wished to lay the foundations for the creation of a new art. This fracture became more pronounced until a point of no return reached in July 1923, with the evening known as the Heart of the Beard, which saw clashes and physical violence between the two camps leading to their definitive break. A year later, in 1924, the publication of the first Surrealist Manifesto by André Breton was characterized by a strong reappropriation of Dada principles and thus led to the extinction of the movement.

Figure 3. Poster for the inauguration of the Cabaret Voltaire (Zurich, February 5, 1916), by Marcel Slodki. Source: Wikipedia.

As we can see, Dadaism, although a little more durable than the Monarchy of the North, is historically situated in the same period as the latter, and the date of 1919 plays a key role: death of Jacques Vaché, publication of the first issue of Littérature, first Dada exhibition in Berlin, Berlin extension of the movement with the publication of the magazine Der Dada by Raoul Hausmann, first experiment in automatic writing led by André Breton, first surrealist collages by Max Ernst... But, besides temporality, it is also the question of space that can unite Dadaism and the Winepunk project led around the Monarchy of the North.

2.2 A Multinational Deployment

Led by a Portuguese creative collective, the alternative history project proposed by Winepunk is nonetheless international and European. For example, the HYP (Hypothesis You Preserve) conference, held in Paris (Maison des Sciences de l'Homme) on June 5 and 6, 2025, brought together Portuguese, Spanish, and French participants through multilingual presentations, also addressing issues related to the Ukrainian situation[2]. The HYP project itself, funded by the European Union, is driven by a collaborative alternative history encyclopedia whose contributions are open to the public and can be submitted in five languages: Portuguese, English, French, Spanish, and Galician[3].

[2] The program for these HYP days can be found at this link: https://biocoast.blogspot.com/ .

[3] Also, as indicated on the website https://hyp.up.pt/fr/page-daccueil/ , "This alternative universe developed by *Invicta Imaginaria* in 2013 proposes two divergences, one historical and the other technological, and establishes

Just like it had been a century earlier, the Dada movement was international and, above all, European in scope. Its birth in 1915 in Zurich was not insignificant: in those times of war, the Swiss city was a refuge for intellectuals, artists and political opponents of various origins. But it soon found followers and spread to other centers: Berlin in 1918, where Richard Huelsenbeck went to revive Dadaism at the Café des Westerns, then other German cities (Hanover, Cologne), Paris at the initiative of Tristan Tzara who moved there in 1920, and New York after the war, where a significant Dada nucleus formed around Marcel Duchamp, Man Ray and Francis Picabia. The Iberian Peninsula is not to be outdone, notably by the presence in Spain of the poet Guillermo de Torre, who wrote to Tzara, in 1919 precisely, that "All of Madrid is becoming Dadaist"[4].


PAISAJE PLÁSTICO

Mediodía igniscente en el vórtice de la campiña estival

Dardeantes cohetes solares hienden
El paisaje se magnifica
en el meridio plenisolar
Se adivina a Dios que en su cabina)
ante su térmico cuadro distribuidor
acumula trillones de calorías)
La calina amustia los deseos dinámicos
El Sol maduro
exprime como una apoma henchida
cálidas gotas horadantes
sobre los toraos curvados
S
O
L
Quién ha borrado todas las sombras?
el vientre convexo de la gleba
ESTIO
Los cuerpos enervados
tendidos sobre el agro
crepitan en un orgasmo de ardentías
SIESTA
En la atmósfera embriagada gravita el solsticio
Olas de cierzo azul siegan los blondos trigales

Racimos agraces evocan las vendimias
Sobre la parva gualda de una era
que se entrecruza con una
LA SED
extrangula las gargantas
Los trillos resbalan con
BIELDOS HORCAS
BOTIJOS
Campesinos jadeantes en su fervor agreste
reciben en la hostia
Un intenso y áureo reflejo alucina los ojos
El
rio
Las rana
exi
modulan
Las espigadoras encorvadas sobre los rastrojos
de confunden con los sarmientos de las carrasc
HAY UNA CONSTELACIÓN DE GAVILLAS
Los barbechos dormitan. Bancales barcinos.

a network of connections between Portuguese history and culture and other European countries (such as Spain and France) and non-European regions (such as the American continent and North Africa)."

[4] Quoted in Eddie Breuil [1].

Figures 5 and 6. The visual poetry of Guillermo de Torre. Sources: vialibri.net and ersilias.com

It is also within the artistic productions themselves that different nationalities and languages intersect. The intrinsically European nature of the movement becomes a creative material that is embodied in polyglot works, where linguistic hybridization is established as an aesthetic bias, like "The Admiral is Looking for a House to Rent" (figure 7), a simultaneous poem in three languages, French, English and German, composed by Tristan Tzara (himself a French-speaking Romanian), Marcel Janco and Richard Huelsenbeck, which will be published in the only issue of Cabaret Voltaire in 1916. This play on the plurality of languages is sometimes pushed to the point of absurdity: at the inauguration of the Cabaret Voltaire on February 5, 1916, Hugo Ball played the piano while Emmy Hennings sang in French and Danish, and Tristan Tzara recited his poems in Romanian. The Cabaret Voltaire itself could also be considered a Tower of Babel where different languages and artistic languages meet, which, failing to understand each other, bring out a new meaning in the experience of nonsense: music, poetry, dance, masks and costumes (figure 8), within a setting which, Hugo Ball and Emmy Hennings being too poor to buy decorations, was adorned with paintings given to them by their friends, who happened to be none other than Léger, Matisse, Picasso, Klee or Kandinsky.

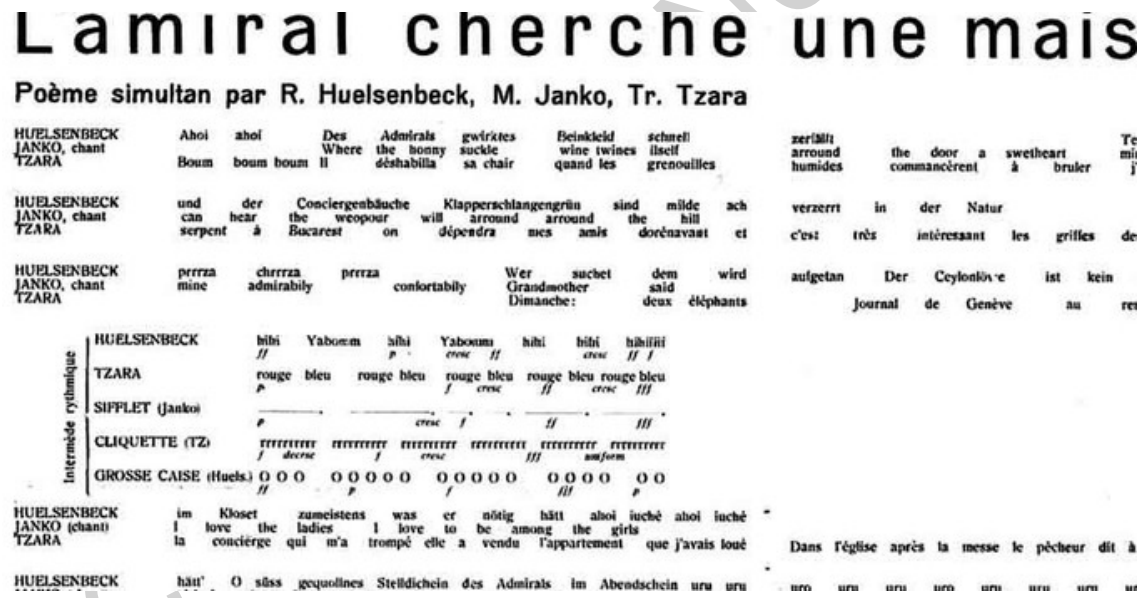

Figure 7. "The Admiral is Looking for a House to Rent" (Cabaret Voltaire, 1916), a trilingual simultaneous poem by R. Huelsenbek, M. Janco, and T. Tzara. Source: Researchgate (Tiago Hermano Breunig, 2017 [2])

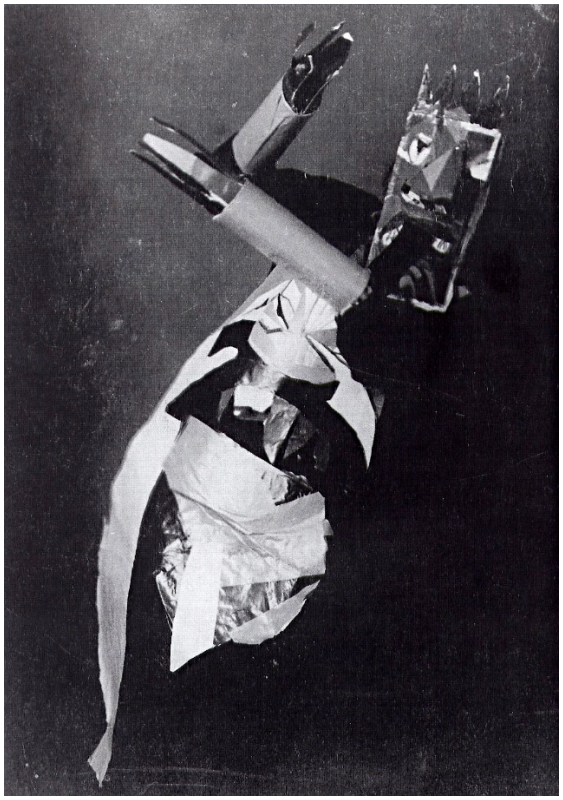

Figure 8. Three arts in one body: Sophie Taeuber-Arp dances in a Cubist costume and a mask created by Marcel Janco, at the Cabaret Voltaire (1916). Source: centrepompidou.fr

2.3 A Movement Eclipsed from Memory

A third commonality helps consolidate our parallel between Dadaism and the Northern Monarchy revisited by Winepunk: like Porto's brief monarchical hegemony, the Dada movement was also an episode quickly forgotten by history, erased, in part deliberately, by the success of Surrealism (even though the legendary Cabaret Voltaire reopened in 2004, see figure 9). This did not, however, prevent, as we will soon see, its immense, implicit influence on popular culture to the present day. In any case, while Breton's Manifesto in 1924 seemed to bury Dada, the key words and key gestures of Surrealism nonetheless stem from it: spontaneity, trust in blind chance, revolt against the established bourgeois order, subversion, the absurd, humor, diversion, and proclaimed total freedom. As Michel Sanouillet [3] indicates, Dadaism already carries within itself everything that will become surrealism, which is not

> … neither the revival of Dada, nor a movement parallel to Dada… It is simply one of its many incarnations, undoubtedly the most brilliant… Surrealism was the French form of Dada.

The fundamental difference in principle between the two movements could be understood, as Timo Kaitaro suggests [4], as the Surrealist aspiration to reintroduce into art the positivity that Dada had expelled, or even to integrate a certain responsibility into it (“This desire of the Surrealists to consistently explain their theoretical positions seems to oppose the attitude of the Dadaists, who often proclaimed to be against everything, including Dadaism, and who were unconcerned about the contradictions in their statements”), or, according to Jean-François Fourny [5], as “André Breton’s will to power, which sought to remove from Tristan Tzara the leading role he assumed.”

Figure 9. Contemporary traces of Dadaism: the Cabaret Voltaire, in 2008. It remained open for only six months (February–July 1916) before closing for Nighttime Noise and reopening… in 2004. Source: Wikiwand.

The fact remains that the short life of Dadaism, through the context of its time, its European character and its enigmatic erasure, maintains a certain number of historical similarities with that of the Northern Monarchy explored by the Winepunk project. It is this starting point that will allow us to reflect, from now on, on what Dada can bring to a process of research and creation in alternative history, and in particular to that which we are carrying out within the framework of the HYP project. What can we learn from Dada today? How can we revive it, by drawing from its gestures a heuristic function for our explorations of hypotheses and counterfactuals?

3. Dada's Contributions to the Construction of Alternative Histories

3.1 A Fanzine and Winepunk Aesthetic Ahead of Its Time

Dada is inspiring in that, among its various modes of dissemination and propagation of works and ideas, a prominent place is reserved for magazines, which emerged in prolific numbers in all the countries involved in the movement. However, a closer look at these magazines (see, for example, Figures 10, 11, 12, and 13) reveals that their aesthetic choices—the very free typographical occupation of space, radical spontaneity, simplicity of production, the intersection of the arts (graphic design, drawing, poetry, etc.), and the omnipresence of collage—are reminiscent of those of the fanzine, which emerged a few years later in the early 1930s[5]. Fanzines interest us here on two counts: as a very accessible medium for research and creation which can provide suitable material for the construction of alternative stories, and as a stakeholder in Winepunk, through its collaboration with the Acazine project which explores the fanzine in an academic context[6].

[5] "Fanzines are amateur journals self-published by fans or enthusiasts. Appearing in the 1930s in the United States, they experienced a real demographic explosion in the mid-1970s under the leadership of the punk movement and its *do-it-yourself* philosophy." Samuel Etienne [7].

[6] Acazine is a university project that focuses on the fanzine both as an object and as a research tool. It consists of the organization of seminars and fanzine-making workshops (the seminar sessions are rebroadcast via this link: https://www.youtube.com/channel/UCa-z3RTx1DVrGWZ58143plA) and is accompanied by an academic journal, *Acazine*. The Winepunk and Acazine projects have collaborated on several occasions, notably for the creation of issue 4 of the journal *Acazine* (edited by Samuel Etienne and Catherine Schwartz): https://hal.science/hal-05046293/document [8].

Let us therefore pause here for a moment on the relations of continuity between Dadaism and the fanzinat. As one of the first avant-gardes of the 20th century (after the Italian Futurism of 1909), Dada claims a very strong break with the past and all artistic conventions. As a result, it inspired Situationism, notably carried by Guy Debord between 1975 and 1962, then Punk, which share with it a certain number of characteristics: an anti-conformist rejection of any quest for beauty and morality in art; an ethic of subversion – Elisabeth Spettel [6] writes that the phrase "No one enters here unless they are subversive" could adorn the frontispiece of Cabaret Voltaire, and takes care to distinguish subversion from provocation, which would be a capitalist recovery by the art market –; spontaneity in production and distribution, through leaflets, posters and reviews; or even an aesthetic of recovery and diversion through the art of collage and photomontage.

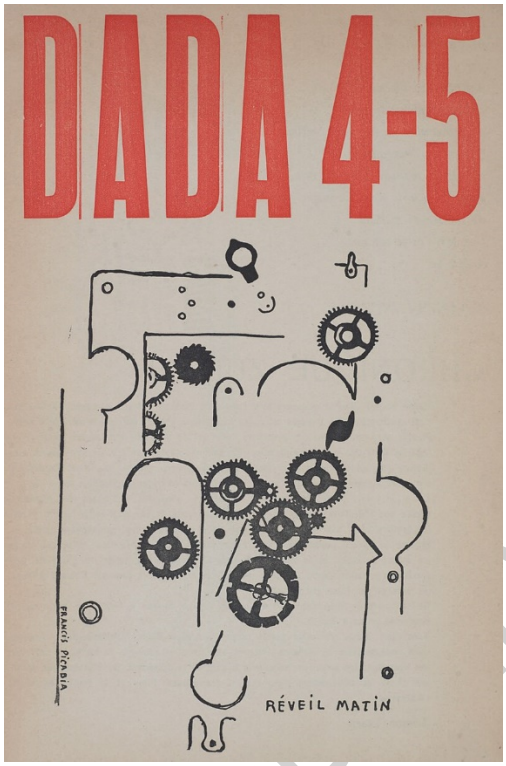

Figure 10. The Dada magazine, created by Tristan Tzara, took over from Cabaret Voltaire (drawing by Francis Picabia, no. 4-5, Zurich, 1919). Source: Wikipedia.

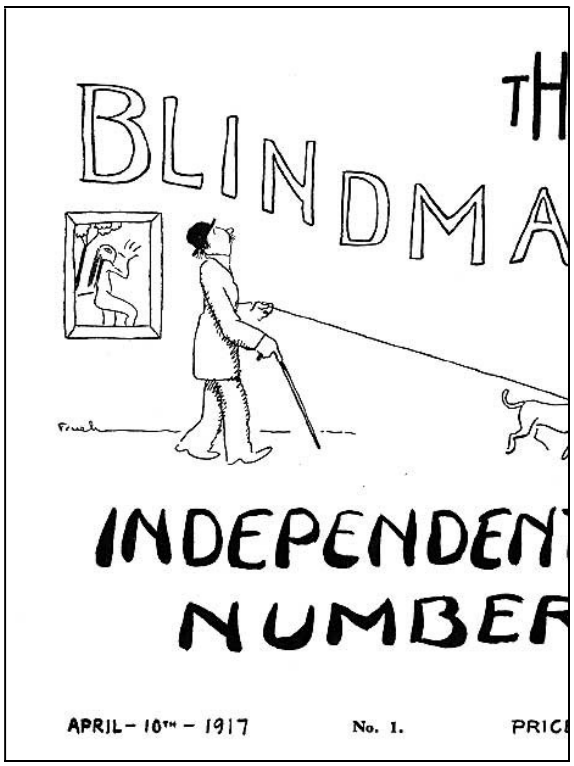

Figure 11. The magazine The Blind Man (No. 1, New York, 1917) published the first photograph of Marcel Duchamp's work "Fountain". Source: Wikipedia.

These same driving principles are found in barely changed forms of Dadaism in the golden age of fanzines in the 1970s and 1980s, as evidenced, for example, by the juxtaposition of the two images below. On the one hand (figure 11), we see the cover of the Dada magazine No. 3, created by Tristan Tzara and dated 1918, where the famous "Manifesto Dada 1918" was published. We can read across it this sentence, falsely written by Descartes, a resolutely modernist, asserting himself against the past: "I don't even want to know if there were men before me." On the other hand (figure 12), we observe the cover of the fanzine Un Regard Moderne (1978) led by the French artist collective Bazooka, this time adorned with a sentence which turns the pseudo-modernist quotation of Descartes – and of Dadaism – against itself: "My grandpa is called modern art, but I will do better than him".

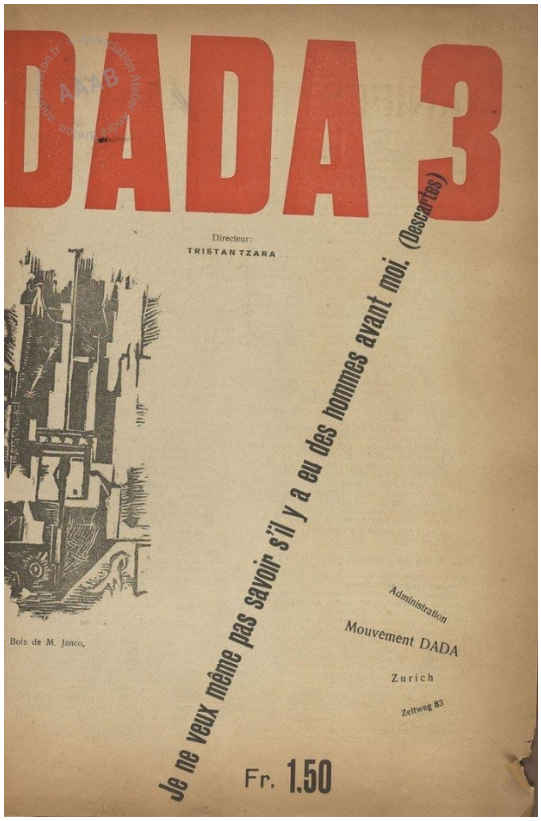

Figure 12. Dada Review (No. 3, Zurich, December 1918), with the quote falsely attributed to Descartes. Inside: Tristan Tzara's famous "Dada Manifesto 1918." Source: andre-breton.fr

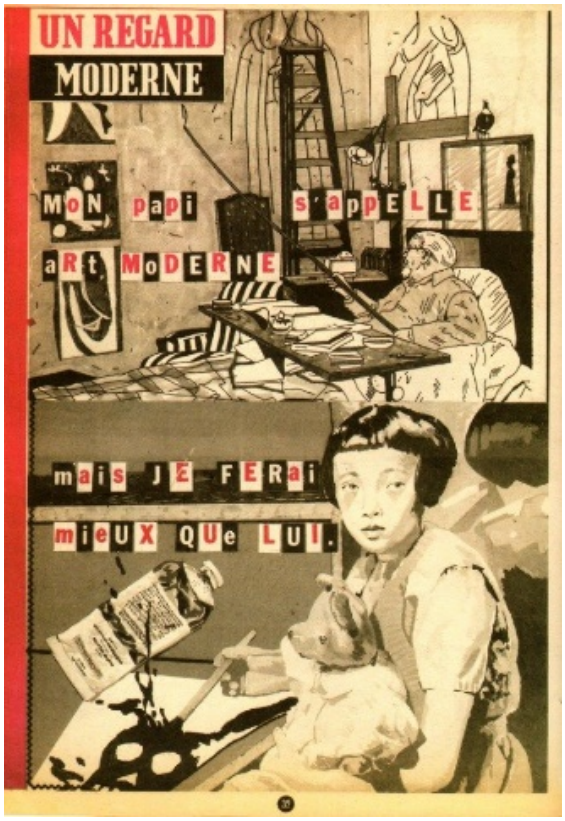

Figure 13. Fanzine Un Regard Moderne (No. 1, Paris, March 1978, back cover), by the group Bazooka (Kiki and Loulou Picasso, Olivia Clavel, Rouzaud, etc.). Source: pinterest.com

This game of reversals, diversions and winks is not by chance: one of Greil Marcus's theses [9] is to establish a lineage of counterculture between Dadaism, Surrealism, Lettrism, Situationism, then the Sex Pistols and the punk movement. This lineage has also been the subject of much more specific research, which documents the Situationist diversion of the Dadaist diversion (Marc-Olivier Padis [10]), the roots of punk through the avant-gardes (Caroline de Kergariou [11]), or even traces this punk genealogy back to Arthur Rimbaud (Sylvain David [12]). Many cultural reappropriations of Dadaism can be seen in rock iconography, as seen for example below with a David Bowie stage outfit (figures 14 and 15).

Figures 14 and 15. An example of the connection between Dadaism and popular and rock'n'roll culture of the second half of the 20th century: on the one hand, a costume made by Sonia Delaunay for the Dada parody play Le cœur à gaz, presented by Tristan Tzara in 1921, Paris. On the other hand, David Bowie, singing "The Man Who Sold the World" on SNL in 1979.

It therefore seems to us that the fanzine has a place in a process of exploring alternative histories inspired by Dadaism, due both to its fundamental kinship with the movement and to the free, accessible, and heuristic creativity that this medium allows. But Dada art and its imitators are not just a tool: they can also be an object of investigation for hypotheses and counterfactuals.

3.2 Enigmas and Potential Alternate Histories

If the Dada movement lends itself to alternative history, it is not only through its inspiring objects and media, but also thanks to the intimate enigmas of its history that it leaves open. In particular, that which crystallizes around the name "Dada", and the way in which it was supposedly found. What is certain is that it appeared for the first time in the one and only issue of the magazine Cabaret Voltaire, founded by Hugo Ball, in Zurich on May 15, 1916 (according to Marc Dachy [13]). But for the rest, everything is subject to controversy and is lost in uncertainty, especially since the Dadaists themselves take a malicious pleasure in maintaining the vagueness about the origins with the help of their own humor and metaphors. Thus, Tristan Tzara wrote in 1921 (quotation reported by Dachy [14]):

> I was with friends, looking in a dictionary for a word appropriate to the sounds of all languages. It was almost dark when a green hand deposited its ugliness on the page of the Larousse dictionary—specifically indicating Dada—my choice was made.

But according to Jean Arp, also in 1921 (a quote cited by Dachy [14] and Sanouillet [3]), the circumstances were somewhat different:

> Tzara coined the word Dada on February 8, 1916, at 6:00 p.m. I was present with my 12 children when Tzara first uttered this name, which unleashed a legitimate enthusiasm in us. It was happening at the Café de la Terrasse in Zurich, and I was carrying a brioche in my left nostril.

An even different version of the story described by Richard Huelsenbeck in 1920 (quoted by Dachy [14]):

> The word Dada was discovered by chance in a German-French dictionary by Hugo Ball and me, while we were looking for a stage name for Madame Le Roy, the cabaret singer.

So what? These alternatives and bifurcations raise a series of questions, themselves very Dadaist. Was it a Larousse dictionary or a Franco-German dictionary? Does chance indeed have a green thumb? Did Jean Arp have a brioche in his left nostril, and did he manage to get it out? What would have happened if the "ugliness" of chance's hand had landed, with the same chance, on a word other than Dada? With a slight change in the probabilities, would that have changed their titles, their aesthetics, their energy, their influence, the order of the world?

In this essential and poetically maintained enigma, everything can therefore only be hypotheses, whether they consist of clarifying the mystery of origins or exploring the consequences of other possibilities that would have resulted from the dictionary game. But another element pending in Dadaism lends itself to counterfactual investigation: among the numerous magazines published by the movement, one never saw the light of day. This is Dadaglobe (see figure 16). Its publication was planned for 1921, but was abandoned due in particular to financial difficulties, so the magazine never saw the light of day. Conceived by Tristan Tzara, it was intended to be a very ambitious project and to form an anthology of the Dada movement, in order to both document it at its peak and encourage vocations. So what would have happened if it had existed? What would it have looked like? Historians have slipped into the gap of the alternative to try to change history: Marc Sanouillet in 1966, then Adrian Sudhalter in 1916 for the centenary of the movement, through the publication of Dadaglobe Reconstructed (see figure 17), which aims to be a reconstruction of what the magazine would have been in order to finally bring it to life [15]. In general, Dadaism, precisely because of the poetic narrative it holds to its own subject, could be a gold mine for alternative exploration, whether of artistic or even heuristic value. But the contributions it can offer to the HYP project also rest, in addition to the objects and enigmas it provides, on the inspiring creative processes it established more than a century ago.

Figure 16. Call for contributions to the Dadaglobe, signed in particular by Francis Picabia and Tristan Tzara, Paris, 1920. Source: Wikipedia.

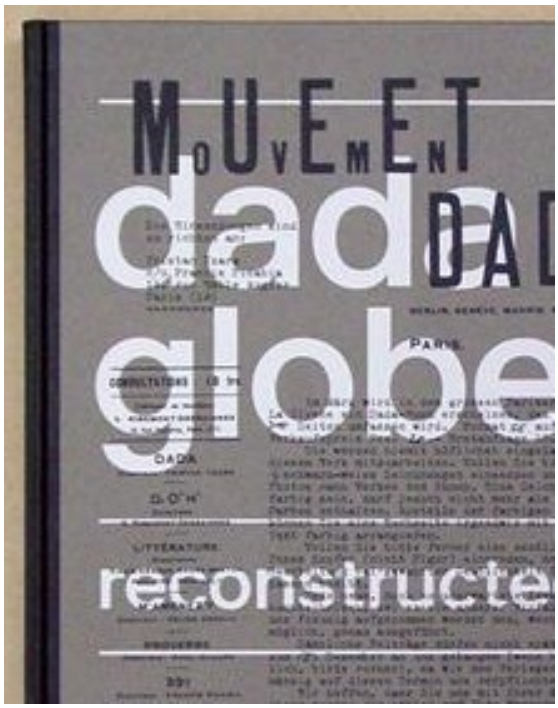

Figure 17. Dadaglobe Reconstructed, led by historian Adrian Sudhalter, published by Scheidegger und Spiess AG, Verlag, February 2016. Source: abebooks.fr.

4. Make Way for Women!

One of the highly stimulating originalities of the Dada movement, in its functioning as a constellation of artists of all genres, is the unique role played by women, well ahead of their time, and in a way that would rarely be repeated throughout the 20th century. Dada also opened a breach for us, a hypothesis soon closed by reality: that of an alternative art history in which women would have their rightful place. If the movement had existed longer, perhaps there would have been far more of them in anthologies, manuals, and museums? An inspiring hypothesis for the HYP and Winepunk projects, which are precisely led by women and where they are very present among the research and creative writing communities.

Figures 18, 19, and 20. Works by Sophie Taeuber-Arp. From left to right: “Dada Head” (1918-1919), “Dada Composition” (1920), “King Deramo doll” (1918). Source: MoMA.

Figures 21, 22 and 23. Works by Hannah Höch. From left to right: collage "Kitchen Knife Cut Through the Final Pot-bellied German Cultural Era of Weimar" (1920), photograph of the artist holding a doll of her own making (date unknown), oil painting "Roma" (1925). Sources: artsdocuments.blogspot.com (20), awarewomenartists.com (21 and 22).

Failing to paint an exhaustive picture of female Dadaism, we can mention the work of Sophie Taeuber-Arp (1889-1943, Swiss, figures 18, 19 and 20) who, in addition to her geometric paintings and compositions on fabric, was a dancer at the Cabaret Voltaire, a wood sculptor, an actress, and one of the main protagonists of abstract art through the Abstraction-Création movement which she joined in 1931. Among the essential figures of Dada, we should also mention Hannah Höch (1889-1978, German, figures 21, 22 and 23), creator of numerous collages and photomontages, sometimes alone, sometimes with her companion Raoul Hausmann, as well as decorative works in a political feminist orientation where she diverted arts traditionally reserved for ladies, such as lace, fabrics and puppets, in order to denounce the clichés associated with the macho condition of women under the Weimar Republic. Emmy Hennings (1885-1948, German, figure 24) was a dancer, poet, and novelist, but also the creator, with her partner Hugo Ball, of the Cabaret Voltaire, where she danced in white makeup or wearing Marcel Janco's African-inspired masks, shouting her poems and popular songs. Beatrice Wood (1893-1998, American), among other actresses of the movement, was nicknamed "Mama of Dada": a designer, painter, ceramist, and collage maker, she became known in particular for her relief painting “A Little Water in Soap” (1917, figure 25), showing female genitalia in the form of real soap. Deemed scandalous and indecent, it was nevertheless exhibited at the Society of Independent Artists in New York, during the same exhibition where Marcel Duchamp's “Fountain” was rejected.

Figure 24. Emmy Hennings with one of her Dada dolls (date unknown). Source: dada-data.net.

Figure 25. Beatrice Wood, “A Little Water in Soap”, 1917. Source: archives-dada.tumblr.com

This crucial place of female artists in the works and initiatives of the Dada movement, a fairly pioneering movement in art history, makes it particularly inspiring in terms of building creative communities. At the same time, the idea that Dadaism was feminist should be largely nuanced, as Naomi Sawelson-Grose [16] has shown, given the paradoxes internal to the latter. While it aims to be egalitarian, inclusive and avant-garde in its deconstruction of gender norms, the artistic importance of women has often been minimized or even eclipsed by historians of the movement. From this point of view, an alternative history should also be created to imagine what equal recognition of artists in their diversity could have been, even if it meant giving those who were marginalized a fair place in posterity.

5. Conclusion

The Northern Monarchy and Dadaism: No connection? By outlining an unusual connection driven by the similarity of their temporal, geographical, and memorial contexts, our investigation has highlighted certain contributions that the latter can offer to the exploration of alternative histories of the latter. Dadaism can indeed provide not only an accessible and creative medium for constructing lively hypotheses from historical gaps—through fanzines, DIY magazines, and collages repurposing popular images—but also a subject for alternative history—thanks to the enigmas it leaves unresolved, a prime terrain for constructing hypotheses and alternate histories—as well as an inspiring process through its innovative functioning as a creative community.

This reflection, on a very specific subject that is the link between Dada and the Winepunk project, can in turn open up broader questions on the way in which speculative fiction allows us to open up new academic hypotheses. It questions the way in which fictional creation, far from being purely gratuitous or decorative, is likely to exercise a profoundly heuristic role as a revealer of historical truths, like, for example and on a biographical scale, Aragon's mentirvrai [17], a process by which the fictionalization of a life would say more about a person than the accuracy of the story of their life itself.

Such a heuristic function of alternative history largely echoes that of the Acazine project, which considers the academic study of the fanzine not only as an artistic and expressive object, but also as a historical source carrying knowledge on the subjects it speaks about – knowledge often marginalized by “cultural legitimacy” (Bourdieu [18]) because it emanates from a disparity of popular knowledge.

Finally, it is also in the era of artificial intelligence and the triumph of artificial content, which claims the status of facts and finds the border between fiction and truth, that this heuristic role of creativity takes on its full meaning, by fully assuming this border, in order to bring fictional hypotheses to life in a role of illuminating and shaping the future that is in our hands.

References

[1] **Breuil**, Eddie, 2009. *Guillermo de Torre. Ultra-Dada entre deux avant-gardes*. Les Presses du réel.

[2] **Breunig**, Tiago Hermano, 2017. «Musicalidade na poesia moderna: uma zona de indiscernabilidade». Sao Paulo: *Via Atlântica*, n°32.

[3] **Sanouillet**, Michel, 2005 (1979). *Dada à Paris*. Paris: CNRS éditions.

[4] **Kaitaro**, Timo, 2011. «Irresponsabilité dadaïste et surréaliste». In *Dada and Beyond*, volume 1. *Avant-Garde Critical Studies* (édition Elza Adamowicz et Eric Robertson), vol. 26.

[5] **Fourny**, Jean-François, 1986. «"Un jour ou l'autre on saura": de Dada au surréalisme». *Revue d'histoire littéraire de la France*, n°85, p. 865-875.

[6] **Spettel**, Elisabeth, 2015. « Double jeu de la subversion : entre dadaïsme, surréalisme et art contemporain », doctoral thesis in Arts defended at the University of Bordeaux Montaigne, under the supervision of Pierre Sauvanet and Miguel Egaña. Published online at theses.fr.

[7] **Etienne**, Samuel, 2019 (2011). « Le fanzine DIY comme élément de structuration des réseaux punk », in Paul Edwards (dir.), Elodie Grossi (dir.) et Paul Schor (dir.), *Disorder. Histoire sociale des mouvements punk et post-punk*. Guichen: Editions Mélanie Seteun.

[8] **Collectif**, 2024. Journal Acazine, Volume 4, edited by Samuel Etienne and Catherine Schwartz, on the occasion of the first workshop of the HYP project – Hypothesis You Preserve, in Pontevedra, Galicia, Spain, September 17-18, 2024. *Acazine*, n° 279. Online: https://hal.science/hal-05046293/document

[9] **Marcus**, Greil, 2018 (1989). *Lipstick Traces. Une histoire secrète du XX° siècle* (translation Guillaume Godard). Editions Allia.

[10] **Padis**, Marc-Olivier, 2001. « Comment recycler Debord dans les magazines », *Esprit*, n° 279, pp 155-158.

[11] **De Kergariou**, Caroline, 2017. « Le punk a-t-il des précurseurs? ». In *No Future. Une histoire du punk*. Editions Perrin.

[12] **David**, Sylvain, 2018. « Son cœur ambre et punk », *Parade sauvage. Revue d'études rimbaldiennes*, n°29, pp 203 - 221.

[13] **Dachy**, Marc, 2005. *Dada : La révolte de l'art*. Découvertes Gallimard.

[14] **Dachy**, Marc, 2011 (1994). *Dada et les dadaïsmes. Rapport sur l'anéantissement de l'ancienne beauté*. Folio, Gallimard.

[15] **Sudhalter**, Adrian (dir.), 2016. *Dadaglobe Reconstructed*. Zurich: Sheidegger und Spiess AG, Verlag.

[16] **Sawelson-Gorse**, Naomi (dir.), 1998. *Women in Dada: Essays on Sex, Gender and Identity*. Cambridge, Massachussetts : The MIT Press.

[17] **Aragon**, Louis, 1981 (1969). *Je n'ai jamais appris à écrire ou Les Incipits*. Champs Flammarion.

[18] **Bourdieu**, Pierre, 1979. *La distinction. Critique sociale du jugement*. Les éditions de Minuit.