

PPC DIGEST

PERIODICALS & PRINT CULTURE MONTHLY NEWSLETTER



Periodicals and Print Culture Research Group (PPCRG), Nottingham Trent University.

ESPRit Online Seminar Series (CFP)

Deadline (proposals): 15 February 2022

The [ESPRit Online Seminar Series](#) organisers are pleased to announce that the series, initially launched in March 2020, will shortly enter its third cycle. The first two series focused on ‘Crossover influences and local identities in the popular illustrated periodicals of the 19th and twentieth centuries’, and consisted of a combination of stimulating keynote addresses and fascinating 20-minute papers across a range of subjects.

The third series takes as its general theme ‘sources beyond the periodical text’. Research into the history, content, production and consumption of periodicals often requires access to a wide range of other printed and manuscript archival sources, which include other periodicals, but which may also entail scrutiny *inter alia* of the diaries and correspondence of editors, journalists and publishers (where such material exists), or the records of court cases where publications were legally challenged by censorship or libel laws.

It is envisaged at this stage that the first seminar will feature a keynote address by a leading expert in library and archival collections, while the second will consist of two papers on archival sources in general, and the third will comprise a further two papers on the significance of specific types of sources, such as those pertaining to the law or the professionalisation of journalism.

Brief synopses of 20-minute papers that critically evaluate, and provide empirical evidence of, such interplay between the periodical text and its broader archival environment will be warmly welcomed.

The series will start in **March 2022**, and will broadly follow the same model as the Spring and Autumn 2021 series, with an opening keynote plenary followed by two monthly seminars consisting of two, or possibly three, 15–20-minute papers.

Colleagues are invited to submit proposals for individual papers, or for a combined panel, with a chair, on research areas that preferably include transnational or multilingual dimensions.

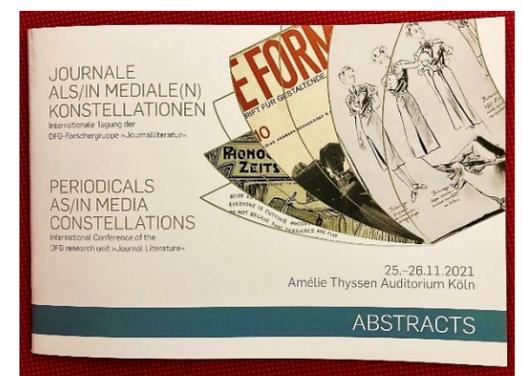
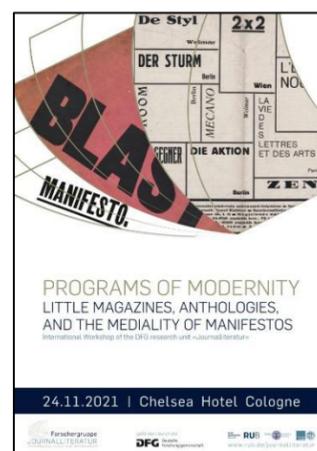
You may recall that the purpose of the ESPRit seminar series is to continue, through the pandemic, to build the ESPRit community, and to provide for its members a forum in which to share ideas, discuss methods and sources, and present research currently in progress.

Please email your proposals to: info@espr-it.eu

Cologne University Workshop & Conference, November 2021 (REPORT)

ANDREW THACKER

In November 2021 Andrew Thacker visited Cologne University in Germany and delivered two invited talks. This was the first visit of his Mercator Fellowship, awarded in 2019 to enable him to work with the Journal Literature research unit, funded by the DFG, the German research council (see <https://journalliteratur.blogs.ruhr-uni-bochum.de/gb/>). At an international workshop on Programs of Modernity: Little Magazines, Anthologies, and the Mediality of Manifestos he gave a talk entitled, “‘We spit on everything they love and venerate’: Fusions of Form and Content in the Modernist Magazine’, outlining the concept of a ‘manifesto magazine’. Other speakers at the workshop were Daniela Gretz (Köln), Ruth Mayer (Hannover), Evangelhelia Stead (Paris), and Kirsten MacLeod (Newcastle).



The second event was a two-day international conference on Periodicals as/in Media Constellations (for details see [https://journalliteratur.blogs.ruhr-uni-bochum.de/gb/journale-als-in-mediale\(n\)-konstellationen/](https://journalliteratur.blogs.ruhr-uni-bochum.de/gb/journale-als-in-mediale(n)-konstellationen/)). Andrew gave a paper on ‘Translating Mediality in Der Monat, Encounter, and Preuves’, part of a panel on Spaces of Translation in European Magazines, organised in association with the SpaTrEM project (<https://spacesoftranslation.org/>) he co-directs with Alison Martin (Mainz). The conference included contributors from Germany, France, Switzerland, and the United States and drew upon a variety of disciplinary backgrounds, including art history, book history, and media and communication studies. A publication of selected papers from the conference is planned.

Andrew is due to return to Cologne for the next part of his fellowship later in 2022.

periodICON: Vol. 1, No. 1 (2021)

The Journal Literature research unit has recently launched *periodICON*, a bilingual (English and German) open access journal focusing on the visual culture of magazines.

The opening issue is available here: <https://ojs.ub.rub.de/index.php/PerIc/issue/view/265>

CFP: Four Nations & Beyond

RESEARCH SOCIETY FOR VICTORIAN PERIODICALS (RSVP)

Deadline (proposals): 25 February 2022

The Research Society for Victorian Periodicals (RSVP) and the Scottish Centre for Victorian and Neo-Victorian Studies (SCVS) present Four Nations and Beyond: Periodical Studies and National Identities in the British Isles and Ireland (Trades Hall, Glasgow, 20 May 2022).

This one-day workshop will explore how Victorian periodical and newspaper cultures operated in the different nations of the British Isles and Ireland, and in their diaspora cultures that emerged through emigration and imperialism. We hope to interrogate how periodicals constructed Irish, Scottish and Welsh identities, in relation to or in opposition to a range of 'English' identities, as well as examining how such English identities were unmade and remade in coeval relation with the neighbouring countries it governed. We welcome papers that investigate whether and how distinctive periodical cultures emerged in Ireland, Scotland and Wales, or in relation to English sites outside London and its environs. Were there distinct English regional identities centred on, for instance, Cornwall, Yorkshire, or the England-Wales or England-Scotland border areas?

Our inclusion of 'beyond' in the title speaks to ongoing interest in periodicals and newspapers in settler cultures and diasporic communities: how were these identities constructed outside Britain and Ireland in relation to indigenous cultures and other immigrant cultures? We ask too how transimperial dynamics put pressure on the ways in which globally circulating English, Irish, Scottish and Welsh periodicals articulate conceptions of the nation that 'seem to cohere along a continuum that fuses a geoethnically bound sense of place with time' (Sukanya Banerjee).

We are especially interested in exploring the still underexamined aspects of linguistic distinctiveness and papers centred on Welsh, Irish, Scots, Gaelic, Ulster-Scots, Manx or English regional dialects are encouraged. Proposals that focus on an individual publication, or that reflect on periodical or newspaper culture more broadly—including reflecting on the usefulness or otherwise of the 'four nations' as a concept and frame within Victorian periodical studies as we continue to widen our understanding of what we mean by 'Victorian'—are also welcome.

We anticipate that this workshop will take place in person in the Trades Hall in Glasgow city centre, conforming to guidelines and best practice in relation to social distancing and other regulations. We will provide opportunities to participate remotely and will make linked content available online. **Please signal in your submission if you would not be able to attend in person.**

Registration for the workshop is funded by the SCVS at the University of Strathclyde and will be free up to a maximum of 30 participants. RSVP will award five travel bursaries of £200 for PG/ECR/Independent Scholar participants who do not have other access to institutional funding. If you would like to apply for these bursaries, please state so in your submission.

Proposals should be emailed to 4nationsandbeyond@gmail.com and should consist of a **250-word abstract** and a **5-line biography**. The deadline for proposals is **Friday 25 February 2022**. Participants will be notified by **11 March 2022**.

We encourage advance submission of your presentation as a recorded presentation (max. 15 minutes) or draft paper (max. 2,500 words) so it can be shared with registered participants who are not attending in person (should there be any issues on the day with online streaming). Pre-submissions should be received by **6 May 2022**.

'It was, like any other period, a time of transition': 1970s Britain and the 'native art-historical journal' (INVITED TALK)

PPCRG New Directions Series 2022

SAMUEL BIBBY

The PPCRG's New Directions series of invited guest speakers, which focuses on exchanging and developing methodologies across disciplines in periodicals and print culture research, will recommence in March 2022. The PPCRG is delighted to welcome Samuel Bibby as the first speaker in the 2022 New Directions series.

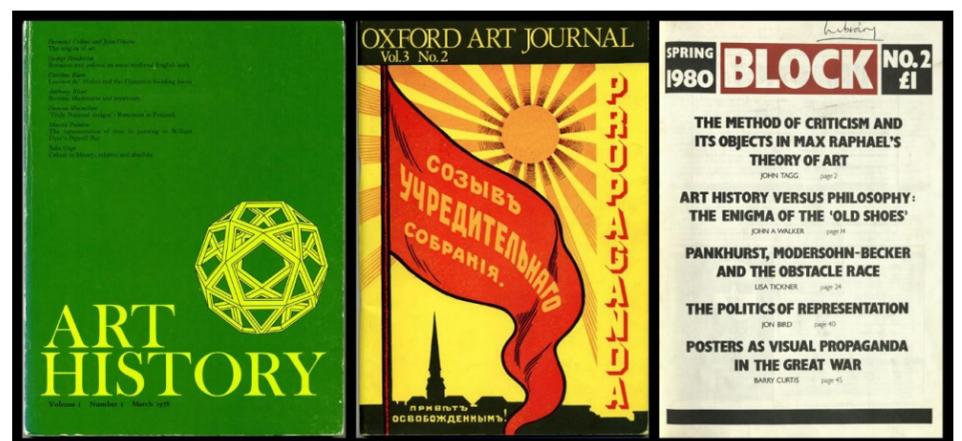
Further details and a meeting invitation will be circulated closer to the time via Microsoft Teams.

Date: **Weds, 9 March 2022**

Time: **16.00 (GMT)**

Venue: **Microsoft Teams**

'It was, like any other period, a time of transition': 1970s Britain and the 'native art-historical journal'



Abstract:

Beyond their own intrinsic visual and material qualities, how do periodicals convey the nature of print? What might such subject matter tell us about the objects in which they are replicated, the broader discipline from which such journals hail, as well as the ways in which its histories have subsequently been produced?

This paper addresses the prominence of the social history of art in Britain by considering the contexts in which it was published. Focusing in particular on the 1970s, I contend that such disciplinary developments went hand in hand with the emergence of – and thus opportunity to disseminate one's work in – various art-historical periodicals in Britain. The remarkable spate of titles to have appeared at the end of the decade, including *Art History*, *BLOCK*, and the *Oxford Art Journal*, is a phenomenon that itself begs historical analysis alongside, or rather as part of, any historiographical treatment of the radical intellectual space that they facilitated. By examining such journals and their content in terms of the visual and material politics of periodical publishing, I argue that the strength of the distinctive mode of social history of art in 1970s Britain can be accounted for by a collective reaction to the parameters of scholarship and economic mechanisms manifested in the pages of established magazines such as *Apollo*, the *Burlington*, and *The Connoisseur*.

The dissatisfaction with, and critique of, prevailing structures of publishing implicit in so much of the so-called 'new art history' directly mirrors, I propose, the various challenges to such institutional frameworks made, for example, by conceptual art from the late 1960s onwards, not least through its re-evaluation of the medium of the magazine. My approach shows the specific cultural field constituted by periodicals to be integral to narratives of art-historical practice in Britain, both past and present.

Journal of European Periodical Studies (JEPS): Special Issue

The special issue of the *Journal of European Periodical Studies* 6.2 (2021): Modernity and National Identity in Popular Magazines is now available at: <https://openjournals.ugent.be/jeps/>.

The journal contains a selection of five papers from *Future States* (March-April 2020), a pioneering nearly carbon-neutral conference (NCNC) on the culture of popular magazines in the first half of the twentieth century. The online event, co-directed by Andrew Thacker and Tim Satterthwaite, and hosted by the University of Brighton, brought together a worldwide community of scholars in a secure and environmentally conscious way during the first wave of COVID-19.

CONTENTS, SPECIAL ISSUE:

- Tim Satterthwaite, Online Conferences: A New Paradigm for Periodical Studies?
- Carey Snyder, The Global Dialogics of the *New Age*.
- Phaedra Claeys, Individual Responsibility for the Common Cause? Everyday Preservationism in the Interwar Russian Émigré Newsmagazine *Illyustrirovannaya Rossiya*.
- Elena Ogliari, The Past Contains a Promise of Regeneration: Narratives of Ireland's Future in Early-Twentieth-Century Juvenile Periodicals.
- Chara Kolokytha, Le Génie du Nord: *Sélection* and the Advocacy of a Cosmopolitan Northern Culture
- Anne Reynes-Delobel, An Impossible Task? Reconciling Europeanism and National Popular Culture in *Caliban* (1947–51)

ARTICLES:

- Tijn Nuyts, Veerle Fraeters, Mediating Medieval Mystical Literature in Interwar Belgium: The Histoire Croisée of Hadewijch's 'First Vision' in the Periodical *Hermès* (1933–39)
- Christian A. Bachmann, Nora Ramtke, Planning Virtual Conferences in the Humanities: A Detailed Look at the 9th International ESPRit Conference

REVIEWS:

- Sofia Prado Huggins, Review of David Finkelstein, ed., *The Edinburgh History of the British and Irish Press: Expansion and Evolution, 1800–1900* (2020)
- Sze Wah Sarah Lee, Review of Faith Binckes and Carey Snyder, eds, *Women, Periodicals, and Print Culture in Britain, 1890s–1920s: The Modernist Period* (2019)
- Alison E. Martin, Review of Andreas Beck, Nicola Kaminski, Volker Mergenthaler, and Jens Ruchatz, eds, *Visuelles Design: Die Journalseite als gestaltete Fläche / Visual Design: The Periodical Page as a Designed Surface* (2019)
- John Morton, Review of Joanne Shattock, ed., *Journalism and the Periodical Press in Nineteenth-Century Britain* (2017/2019)
- Maaïke Koffeman, Review of Evangelhia Stead, *Sisyphes heureux. Les revues artistiques et littéraires, Approches et figures* (2020)

About the Speaker:

Samuel Bibby is Managing Editor of *Art History*, the journal of the Association for Art History. His current book project, provisionally entitled *Art History Works in Print: Producing Periodicals in 1970s Britain*, looks at art magazines and art-historical journals including: *Studio International* and *The Connoisseur*; *Art-Language* and *Artscribe*; the *Oxford Art Journal* and *Apollo*; *Art Monthly*; *Black Phoenix*; *Camerawork*; *Art History* and *The Burlington Magazine*; and *BLOCK*. Parts of it have already appeared in both print (*Art History*) and digital journals (*British Art Studies*).

Researcher in Residence: National Justice Museum

PANYA BANJOKO

Meet Researcher in Residence Panya Banjoko



Saturday 5 February 11am-3pm

Drop into the [National Justice Museum's](#) free, friendly project lab to meet our brilliant Researcher in Residence, Panya Banjoko.

Panya will be happy to answer your questions about her research into the building, architecture and material quality of the museum. She will be sharing some of the fascinating stories that she has discovered and how the research will be used.

If you have stories about the people linked to the making of this historic building, please bring them along too.

<https://www.nationaljusticemuseum.org.uk/museum/events/making-research-visible-meet-researcher-in-residence-panya-banjoko>

Recent Member Publications

RORY WATERMAN

Since July 2021, PPCRG member Rory Waterman has published interviews in *PN Review* with André Naffis-Sahely and Rachael Allen, respectively the editor of *Poetry London* and the poetry editor of *Granta*, for his ongoing project of interviews with leading British poetry editors. He has also published articles (links included where possible) in *Poetry London*, *The Friday Poem* (see also: thefridaypoem.com/the-european-eel/), *Wild Court*, *PN Review*, and the *TLS*, and poems in the *TLS*, *Poetry Birmingham*, *Poetry London*, *The Friday Poem*, and the *Spectator*.