

PPC DIGEST

PERIODICALS & PRINT CULTURE MONTHLY NEWSLETTER



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

Interwar Culture: Adam Matthew Digital resource launched this month

CATHERINE CLAY

This month sees the launch of a major new resource for periodicals research in the interwar years. Showcasing c. 50 periodicals, predominantly from the United Kingdom and the United States, the resource represents the most diverse digital collection available for the study of periodicals that defined the two decades between the two world wars. The resource is released in two parts, with Module 2 (1930-39) scheduled for delivery next year following the publication of Module 1 (1920-1929) this month.

Highlights include:

- Twenty years of *Time and Tide*, the only British weekly review of the interwar period produced and edited entirely by women.
- Beautifully preserved fashion illustrations from titles such as *Femina*, *Newest Styles for Men*, *Weldon's Ladies' Journal* and *Art, Goût, Beauté*.
- High-profile literary works from *The Strand Magazine*, the publication that launched Sherlock Holmes.
- A rich history of interwar arts and entertainment: treading the boards with *Theatre Magazine* and the glamour of early cinema from *Cinema Quarterly*.
- A wide range of popular story papers for every audience, from *Chums* and *Peg's Paper* to *The Schoolgirls' Weekly* and *Mystery – the Illustrated Detective Magazine*.
- Rare insight into the physical culture of the interwar years from *The Superman*, including body-building tips and reader competitions.
- A selection of home interest magazines, including *Homes & Gardens*, the UK's first ever home interest magazine launched in 1919.
- A view across the wide and varied spectrum of interwar politics and current affairs, including *The Labour Woman*, *Le Crapouillot* and *The United American*.

PPCRG Co-Director Catherine Clay is particularly excited by the inclusion of the feminist weekly *Time and Tide* in the resource

1970s Britain and the 'native art-historical journal' (INVITED TALK)

PPCRG New Directions Series 2022

SAMUEL BIBBY

The PPCRG is delighted to welcome Samuel Bibby as the first speaker in the 2022 New Directions series. The series focuses on exchanging and developing methodologies across disciplines in periodicals and print culture research. Hosted online, this occasional series of talks is free and open to all.

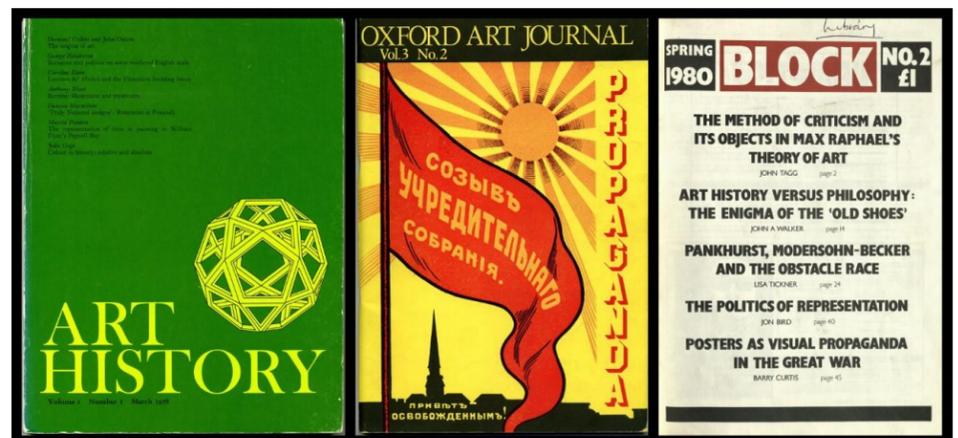
Date: Weds, 9 March 2022

Time: 16.00 (GMT)

Venue: Microsoft Teams

How to Join: [Click here to join the meeting](#)

'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

and contributes a video-interview on this magazine to the supporting critical apparatus that is a hallmark of Adam Matthew Digital products. The resource also features PPCRG members Ellie Reed, who contributes three exhibition pieces on Fashion, Culture, and Home, and Alice Wood, who contributes an essay on Advertising and magazines.

For more information or a free trial visit www.amdigital.co.uk

CFP: The Politics of the Page: Visuality and Materiality in Illustrated Periodicals across Cold War Borders (ONLINE SEMINAR)

Deadline: 15 March 2022 / Workshop: 13 May 2022



Illustrated periodicals have played a critical role in disseminating and performing Cold War cultural politics across national and ideological borders. In their entanglement with state or institutional actors, artistic or sports organisations, revolutionary groups and liberation movements, amongst others, periodicals have shaped notions of belonging for diverse readers, expressed in a host of visual and material formats.

The workshop will focus on the design and materiality of illustrated periodicals produced and read against the backdrop of the Cold War. We invite contributions that explore aesthetic, historical, theoretical or methodological approaches to the 'politics of the page'. We are interested in periodicals' visual and material strategies as these manifest in the layout, typography, uses of photography, choices of format, ways of production, reproduction or circulation, during the Cold War.

We particularly welcome studies that:

- Traverse geographical, aesthetic or ideological borders.
- Trace continuities or discontinuities of visual or material motifs across different periodicals.
- Reflect on the role of photomechanical and photographic reproduction techniques in the context of the Cold War.
- Identify particular Cold War aesthetics, or challenge bipolar narratives and offer alternative mappings.
- Explore local, national, regional or international characteristics in Cold War periodical design and production.
- Examine the role of Cold War politics in the traditionally non-political press, such as special interest periodicals on film, fashion or sports.
- Express, comply or challenge political power in the relationship of form to content.
- Reflect on theoretical or methodological approaches to studying visual and material forms and ideological communication.

The workshop aim is twofold: to contribute towards a cross- and trans-disciplinary international network of researchers on Cold War illustrated periodicals and, to produce a scholarly volume on the subject.

Proposals for 15 minutes short presentations should include a short abstract (approx. 300 words), name, institutional affiliation, email address and a short bio sent to workshop organisers Vincent Fröhlich (vincent.froehlich@staff.uni-marburg.de) and Mary Ikoniadou (mikoniadou@uclan.ac.uk) by **15th March 2022**.

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.

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*).

Conference CFP: Irish Literature and Periodical Culture (1-3 December 2022)

LEUVEN CENTRE FOR IRISH STUDIES, UNIVERSITY OF LEUVEN, BELGIUM

Since the emergence of periodical studies as a distinct discipline some decades ago, the importance of literary magazines in shaping and influencing literary culture has often been demonstrated. Magazines have come to be recognised as test-tubes, taste-makers and nurseries for new, burgeoning talent. They have allowed scholars to map networks of influence and literary coteries, to trace forgotten writers and to question and broaden existing canons. The role of literary magazines in fostering innovation, mediating new literary trends or defending the status quo makes them very valuable for studying developments in literary traditions as well as charting a writer's career.

Periodicals also played an important role in the production, mediation, dissemination and reception of Irish literature. Think of the way mid-nineteenth-century magazines like *The Dublin Magazine* and *The Nation* fostered the work of William Carleton and Jane Wilde; how American periodicals such as *The Pilot* or the *American Ecclesiastical Review* reprinted Irish local colour fiction for an Irish-North American readership in the 1880s and 1890s; or how the literature of the Gaelic Revival was disseminated through the *Irish Review* and *The Irish Monthly*. Popular story papers, too, have been shown to play a role in the creation of a successful strand of popular Irish fiction in the early twentieth century, while the more serious mid-century periodicals like *The Bell* and *The Irish Statesman* sought to create an Irish national literature in the decades after independence. Meanwhile, periodicals such as *Lagan* and *Rann* carved out a space for writing from the North. In the 1970s, a new generation of poets gathered under the Irish-language magazine *Innti* and in our own time, magazines such as *The Stinging Fly*, *Gorse* and *Winter Papers* have been instrumental in the current flourishing of Irish short fiction.

By exploring the intersections between Irish writers and the (transnational) periodical press, this conference aims to further scrutinise the ways in which periodical culture in Ireland has impacted writers' careers, codified the development of literary genres and conventions, and influenced the course of Irish literary history and the canon more generally. We invite papers and panel proposals on subjects related to the connections between Irish literature and the periodical market in the broadest sense: from early miscellanies and nineteenth-century reviews to popular story papers and modernist little magazines, across all genres.

Topics may include but are not limited to:

- The periodical presence of Irish writers, both within and outside of Ireland
- The functions, forms and characteristics of literary periodicals
- The relation between periodicals and specific literary genres
- Periodicals and book reviewing
- The periodical and its readers
- Periodicals and canon formation
- Gendered periodical spaces • Periodicals and marginalised voices
- The relation between (illustrated) periodicals and other media forms
- Materiality and literary hermeneutics within magazine contexts
- Periodicals and networks of literary alliances, coteries and enmities
- The role of literary editors
- Periodicals and genre hybridity
- Tensions between culture and commerce; literary and popular forms of literature; or regionalism and cosmopolitanism in Irish literary magazines
- Periodicals and literary collaboration
- Periodicals and the digital

Confirmed plenary speakers: Prof Frank Shovlin (University of Liverpool), Prof Fionnuala Dillane (University College Dublin), and Prof Stephanie Rains (Maynooth University).

Conference CFP: Cultural Representations of the Region in Transnational Contexts, c. 1840-1940 (11-13 January 2023)

RADBOD UNIVERSITY, NIJMEGEN, THE NETHERLANDS

The nineteenth century witnessed an upsurge of representations of the region across Europe and North America, in media ranging from literary fiction to the illustrated periodical and from visual arts to architecture. The rise of regionalism has often been linked to nationalism and nation-building. As such, the transnational dimensions of regionalism—in its themes as well as publication and circulation—are frequently overlooked. These transnational aspects are the focus of the Dutch Research Council-funded project *Redefining the Region* at Radboud University, which considers representations of the region in literature and illustrated periodicals during the long nineteenth century. Media representing the region circulated across borders: literary depictions were translated, illustrations of regions were reprinted in different national contexts, and regional culture received attention at several World Exhibitions between 1851 and 1913. This conference therefore seeks to address cultural representations of the region in transnational contexts, which reflected and shaped the way regions were perceived and understood.

We invite contributors to engage with this topic from a variety of disciplines, and across all expressive media. The focus of this conference is specifically on the way regions were represented in cultural media in transnational contexts: the emphasis is therefore not on political or geographic dimensions or definitions of regionalism, but rather on its cultural imagination and conceptualisations. The period between 1840 and 1940 includes the peaks of regionalist cultural production in various European countries and the United States. It witnessed the rise of new media such as the illustrated press and photography, and improved technologies of print and circulation. It therefore allows for a wide range of perspectives from different historical contexts and disciplines.

Themes that could be explored include, but are not limited to:

- representations of the region in different media
- circulation of regional representations
- cross-border cultural or natural regions
- regionalism in tourism and travel writing
- translating the region (across languages or media)
- archive and memory
- representing (foreign) language and dialect
- environmentalism across borders
- regionalism and anthropology
- theorising the region
- regionalism and religion
- urban and rural regions
- identity and community
- provincial exoticism
- regionalism and minorities

Proposals for papers (max. 300 words) and panels (max. 3 papers) should be submitted to region@ru.nl by **6 May 2022**. Please include a 100-word biographical note. Notification of acceptance or rejection will be sent by mid-July. A selection of contributions from the conference will be published in an open access peer-reviewed collection (Radboud University Press) in 2024.

Confirmed keynote speakers include PPCRG member Dr Stephanie Palmer (NTU), Prof June Howard (University of Michigan), Prof Noel Salazar (KU Leuven), and Dr Eric Storm (Leiden University).

Please send a 250-word abstract along with a short biographical note to phyllis.boumans@kuleuven.be and elke.dhoker@kuleuven.be by **1 May 2022**. Papers should not exceed 20 minutes. Please submit your proposal in Word-format only. Contingent on the current health and international travel situation, the conference will be held in the Irish College in Leuven, where accommodation is also available. Further information about the conference will be announced on the website of the Leuven Centre for Irish Studies (<https://ghum.kuleuven.be/lcis/irish-literature-and-periodical-culture/>)

Radical Print Culture Today: Roundtable Discussion & Creative Workshop (PPCRG EVENT: 23 March 2022)



The PPCRG are delighted to announce that the postponed roundtable and workshop event, 'Radical Print Culture Today' is now scheduled to take place at Nottingham's [National Justice Museum](#) on **Wednesday, 23 March 2022 (5.30pm-8.30pm)**. This event accompanies the 2021 [Revolutions in Print](#) exhibition held at Nottingham Castle in October and November last year.

Roundtable participants will include representatives from:

- [Bromley House Library](#)
- [The Sparrows' Nest Library and Archive](#)
- [Nottingham Women's History Group](#)
- [LeftLion](#)
- [Raw Print Archive](#)
- [Five Leaves Bookshop](#)

The roundtable aims to showcase the work these participants do in the preservation of Nottingham's print cultural inheritance as well as their views on the continued relevance of print culture (or its preservation) for promoting radical/oppositional ideas in an increasingly digital world.

As well as attending the roundtable, audience members will have the opportunity to participate in a creative print workshop run by [Dizzy Ink](#) and to view a sample of last year's exhibition. The exhibition foregrounded Nottingham's rich history of radical print, from magazines devoted to social movements such as anarchism, feminism and the peace movement, to magazines serving local communities and campaigns or giving expression to countercultural movements. It also aimed to show how the city's voices are part of a world-wide alternative network of radical print culture.

This event is free and open to all. Simply register your attendance on Eventbrite (link will be circulated shortly).

A reminder that our special issue zine is still available to purchase at Five Leaves Bookshop and the Nottingham Castle Shop. A number of copies will also be made available for purchase at the 'Radical Print Culture Today' event (described above).

"A wonderful publication."

"Very pleased to be asked to contribute to this fantastic zine."

"The group did a fantastic job... The research is pretty beefy!"

