

# PPC DIGEST

## PERIODICALS & PRINT CULTURE MONTHLY NEWSLETTER



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

### The Art of the Periodical (CFP)



You are invited to submit proposals for the panel, 'The Art of the Periodical', at the 2023 College Art Association of America's Annual Conference, February 15-18, 2023, at the New York Midtown Hilton. The deadline for submission is **August 31, 2022**.

The recent effervescence of periodical studies has led to a renewed interest in the role of periodicals in the history of art, not only as platforms for the dissemination of text and image but as objects with artistic qualities in and of themselves. This panel seeks to address this ontological duality of periodicals by soliciting papers dealing with the material nature of periodicals, their design, their production, and the circumstances of their reception, as they relate to the periodicals' dimension as artworks.

As a quintessentially modern medium, periodicals occupy a liminal position in many humanities disciplines but are at the same time only graspable in their totality with the application of a multi-perspectival methodology that takes into account their multimodal nature as a medium combining text with image in potentially endless variations.

This panel, however, wants to approach periodicals with an art historical eye, a hitherto neglected angle from which to describe and analyze this form of printed matter. A particular focus is the "facture" of periodicals, specifically the sources and origins of their materials, not least paper, and their relative expense or cheapness, as well as the economy of reproductive technologies used to print and illustrate periodicals.

The panel welcomes contributions that address any kind of periodical or group of periodicals from the late eighteenth century onwards. The panel particularly welcomes proposals on periodicals produced and distributed in the global South, as well as those produced by marginalized groups, including, but not limited to women, BIPOC, and LGBTQIA.

Send your proposal to [max.koss@leuphana.de](mailto:max.koss@leuphana.de) and include a short CV (2 pages), your presentation title, and abstract (max. 250 words). You are also welcome to include images, though be mindful to submit them in an easily accessible format. Early submissions are highly encouraged. Proposals received after **Wednesday, August 31, 2022** cannot be considered. Should your proposal be selected, CAA requires that you become an active CAA member upon acceptance.

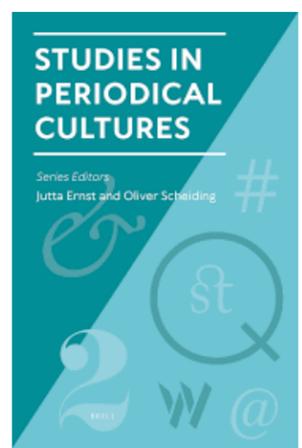
Full details:

<https://caa.confex.com/caa/2023/webprogrampreliminary/meeting.html>

### *Studies in Periodical Cultures*

Series Editors: Jutta Ernst and Oliver Scheiding

*Studies in Periodical Cultures (SPC)* contributes to the burgeoning field of periodical studies, exploring magazines, newspapers, and other forms of serialized media in (trans)national contexts. Research into periodicals is of high interest to many because of the medium's pervasiveness and its enmeshment with the formation of cultural identities. This book series considers periodicals as important artifacts, seeking to assess their role for processes of cultural transfer and translation. *SPC* looks at how periodicals evolve in and through networks of people, material infrastructures, media markets, and changing technologies. Likewise, the community-building potential of periodicals will be considered. *SPC* wants to determine what function periodicals have as sites of affection, but also as aesthetic and material sources for the arts and literature. The book series produces a much-needed bridge between historical/archival approaches and present work in the field of media studies by highlighting the legacies and trajectories of the periodical business from 18th-century print to the digital age.



*SPC* invites contributions from a range of disciplines including approaches developed in the humanities and social sciences. Transnational approaches to periodical studies, which provide, among others, fresh insights into foreign language publications, the role of international editions, the ethnic press, and related issues like race, gender, and sexuality are all welcome. *SPC* also promotes the 'business turn' in periodical studies and highlights material and legal frameworks, design, translation, marketing and consumption. It solicits studies about editorial procedures, the distribution, and the reception of periodicals. This book series encourages work about regional, national, and transnational communication networks, investigating, for instance, how rival publications and their interrelated dynamics shape the periodicals' formal, material, and visual attributes. In practice, *SPC* proposes to study periodicals less as autonomous objects, but rather as agents embedded in changing historical contexts. *SPC* thus offers theoretical and methodological approaches to an interdisciplinary, transnational conception of periodical studies, and publishes peer-reviewed volumes in different languages.

Authors are cordially invited to submit proposals and/or full manuscripts to the publisher at BRILL, [Christa Stevens](mailto:Christa.Stevens@brill.com).

Please advise our [Guidelines for a Book Proposal](#).

We strongly recommend the use of the *Chicago Manual of Style* in this series.

#### Subject areas for exploration:

- Periodicals and Transculturality
- Literary Magazines as Transnational Periodicals
- Transnational Periodicals and the Ethnic Press
- Transnational Periodicals, Typography, and Graphic Communication
- Transnational Periodicals and the Production of Knowledge
- Periodical Studies and the Impact of the Archive
- Regionalism and Transnational Periodicals

## Censorship & Visual Culture (ONLINE WORKSHOP CFP)

### Censorship & Visual Culture: Ruling Images, Shaping Societies 12-13 December 2022, De Montfort University

*Censorship & Visual Culture* seeks to explore the impact that censorship, in its multiple forms, has exerted on the development and manifestation of visual culture worldwide. Throughout history, pictures and images have played an essential role in the creation, organisation and perpetuation of social and political orders. Together with other non-textual products, they shape the sphere of visual culture, through which ideas are often introduced and conveyed. For this reason, political powers have commonly sought to legitimise themselves and to strengthen their standings through visual culture. Yet, visual culture has often also challenged political powers through the introduction and circulation of other, contradictory, images, foregrounding certain conditions or realities that states, governments and political groups may prefer to conceal.

Often understood as the centralised assessment of material and the enforcement of restrictions vis-à-vis the circulation of those deemed inappropriate for one reason or another, censorship is commonly perceived as a well-organised mechanism geared towards suppressing the communication of certain types of information. However, the way it operates may be much more complex and indirect for two key reasons. Firstly, because censorship relies on the interpretation and judgement of specific institutions and individual censors. Secondly, because censorship tends to trigger informal layers of suppressive systems and assessment mechanisms, such as cultural conventions, grassroots censorship, and self-censorship.

In seeking to explore how censorship has affected the development and manifestation of visual culture worldwide, *Censorship & Visual Culture* invites scholars from a wide range of academic fields to experiment with an underused research paradigm. Traditionally, the study of visual censorship has revolved around the questions of what, why and how visual materials have been excluded from a given visible sphere, and what practices have developed to share them within restricted social circles. As well as improving our understanding of these issues, this workshop is eager to consider two additional questions: what representational conventions and image-production practices have emerged precisely due to censorship restrictions? And how have these conventions and practices shaped the historical and more recent visual cultures familiar to us today?

*Censorship & Visual Culture* wishes to investigate these and related issues in connection with examples and case studies from any historical period. We are particularly keen to expand the knowledge base about the conception, implementation and operation of visual censorship against the background of the explosion of image-production and communications technologies that occurred between the mid-18<sup>th</sup> and the early-21<sup>st</sup> century. We invite paper proposals for presentations of 15 mins from scholars working in research areas such as visual culture, media & communications studies, cultural history, cultural studies, visual sociology & anthropology, and art/photographic history. Specific topics of interest may include, but are not limited to:

- the politics of visual censorship in democratic states;
- visual censorship in dictatorships;
- censorship in digital visual culture;
- liberal and/vs libertarian uses of visual censorship;
- censorship and the image of climate change/global warming;
- cultural hegemony and visual censorship;
- grassroots visual censorship;
- self-censorship and the development of visual culture.

Proposals should be no longer than 300 words, submitted as Word or PDF documents to [visualcensorship@gmail.com](mailto:visualcensorship@gmail.com), by **30 September 2022**. In addition to your paper proposal, please embed the following into the document itself:

- Your full name;
- Email address;
- Paper title;
- Institutional affiliation (where applicable);
- Biographical note of 80-120 words;
- List of up to 5 keywords that capture the essence of your paper.

The organisers would also like to invite participants to contribute extended versions of their papers (c. 8500 words) to a special issue volume/journal on the same theme. We would therefore like to ask that all applicants consider their proposals as expressions of interest to contribute to our edited publication, and that all submissions pertain to research not yet published elsewhere.

Full details: <https://sites.google.com/view/c-vc-workshop/home>

## Journal of European Periodical Studies (JEPS): New Issue

The latest issue of the *Journal of European Periodical Studies*, Volume 7, Issue 1 (2022), is now available at <https://openjournals.ugent.be/jeps/issue/25235/info/>

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#### ARTICLES:

- Alexis Lévrier, The Ambiguities of Contempt for the *Folliculaires* in Eighteenth-Century France.
- Heli Rantala and Heidi Hakkarainen, The Travelling of News in 1848: The February Revolution, European News Flows, and the Finnish Press.

#### FIELD NOTES:

- Paul Fyfe and Fionnuala Dillane, Multilingualism and Periodical Studies: A Report from an RSVP & ESPRit Workshop.
- Lucia Campanella, Multilingualism in Anarchist Periodicals: Language Politics within Anarchist Multilingual Communities in *El perseguido* (Buenos Aires, 1890-97).
- Jana Sina Keck, The Denglish Press? Reprinting and Code-Switching in Nineteenth Century German-American Newspapers.
- Sara Hernandez Angulo, Bridging the Language Divide: St. Louise Bilingual Periodicals and the Late Nineteenth Century.
- Lindsay Wilhelm, The Nineteenth-Century Hawaiian Newspaper Archive.
- Eloïse Forestier, 'Reclaiming the F Word': A Multilingual Approach to Nineteenth-Century Swedish Feminist Periodicals.
- Sukeshi Kamra, Reflections on Translation and Multilingualism and the Indian Periodical Press of the 1870s-1910.
- Klaudia Lee, Multilingualism as a Mode of Reading.
- Marianne Van Remoortel, How to Avoid Making False Friends: Taking the Multilingual Turn in Periodical Studies.
- Michelle Prain Brice, The Valparaíso (Chile) Anglophone Periodical Press: Voices from the Borders of Empire.
- Aled Gruffydd Jones, Multilingualism in Periodical Studies – A Social History Perspective.
- Meghan Forbes, The Tendentiousness of Multilingualism in the Central European Interwar Avant-Garde.

#### REVIEWS:

- Marcela Scibiorka, Review of Tim Satterthwaite, *Modernist Magazines and the Social Ideal* (2020).
- Thomas Jacobs, Review of Giuliana Elena Garzone, Mara Logaldo and Francesca Santulli, eds, *Investigating Conflict Discourses in the Periodical Press* (2020).
- Catherine Clay, Review of Birgit Van Puymbroeck, *Modernist Literature and European Identity* (2020).

## The Matter of Bookshops: Histories, Communities, Practices

The Bookselling Research Network (BRN) will hold its first conference at the Welsh booktown of Hay-on-Wye on the **7th & 8th of September 2022**.

Registration is now open at [https://bit.ly/brn\\_2022](https://bit.ly/brn_2022).

The BRN is a collaborative network of researchers, booksellers, publishers, and people and associations from around the world who share a common interest in the history, practice, and culture of bookselling.