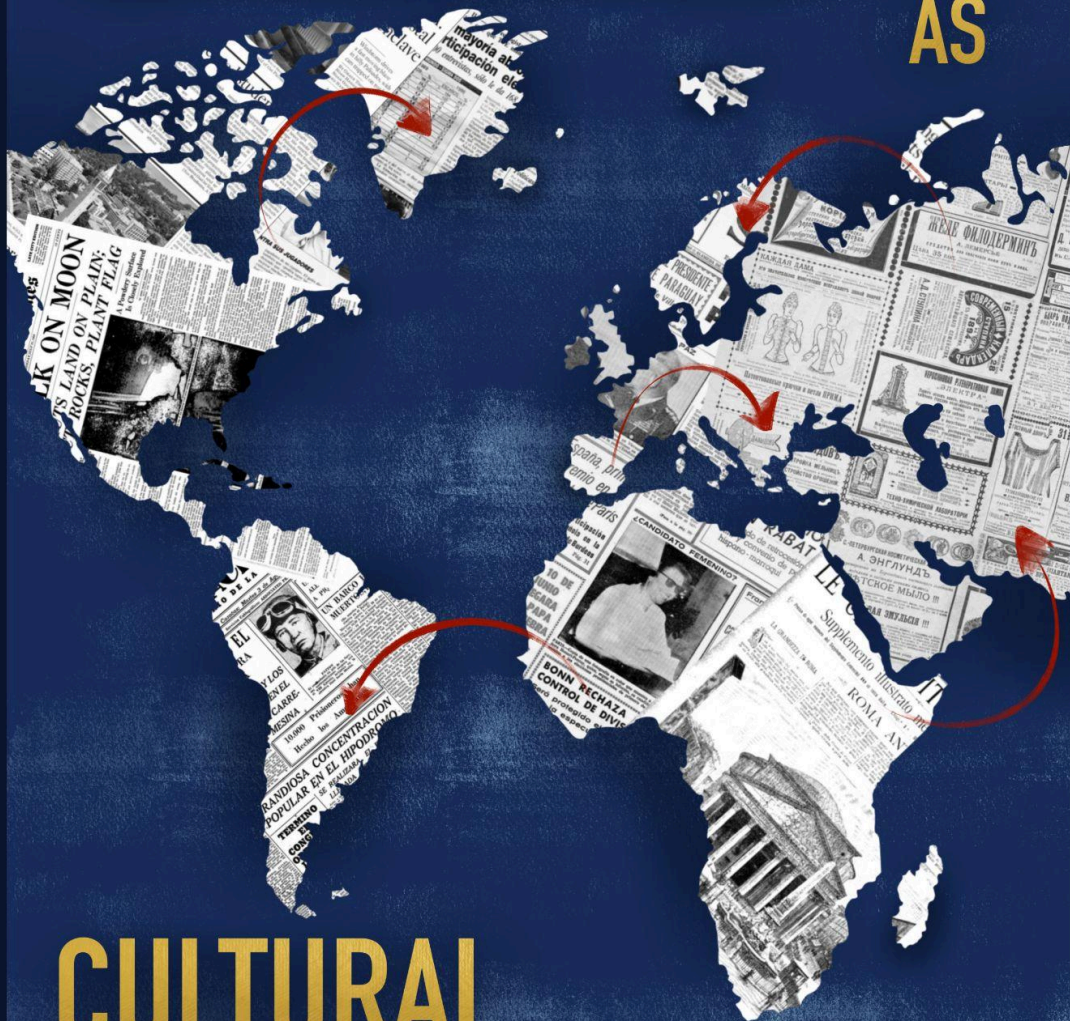


PERIODICALS

AS



CULTURAL ASSEMBLAGES

Dates: 3-5 September 2025

Location: Facultad de Filosofía y Letras, Universidad de Málaga

(Teatinos Campus)

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13th International
ESPRit Conference

Book of Abstracts

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PLENARY SESSIONS

Catherine Delyfer (University of Toulouse Jean Jaurès): "Testing the Generic Boundaries of the Periodical: Assembling *The Magazine* with Lucy Raeburn"

Edited by Lucy Raeburn from 1893 to 1896, *The Magazine* is an unusual periodical which rarely features in studies of fin-de-siècle journals. When mentioned at all, it tends to be dismissed and overlooked as a mere 'scrapbook' by an unknown female student from the Glasgow School of Art. Yet, *The Magazine* offers a fascinating case-study of the multiple ways in which a periodical may be considered to operate as a generic, material and cultural 'assemblage'. Neither a set of predetermined parts nor a random collection of things, an 'assemblage' is conceptualized by Deleuze and Guattari as a 'constellation of singularities and traits deducted from the flow—selected, organized, stratified—in such a way as to converge [...] artificially and naturally, [...] a veritable invention' (*A Thousand Plateaus*, p. 406). Hovering between the Victorian album and the late Victorian little magazine, between the homemade and the experimental, the four issues of Raeburn's *The Magazine* were handwritten, circulated among friends, and they included original art work by some of the most promising students of the GSA at a formative moment in their careers. Considering Raeburn's work as a Deleuzian assemblage allows us to reassess its value as a periodical and its role in the emergence of new, unstable and dynamic forms, identities, and territories at the turn of the twentieth century.

María Isabel Hernández Toribio (Universidad Complutense de Madrid): "Ciberpragmática y periodismo: las redes sociales de algunas publicaciones"

La comunicación en entornos digitales, que cuenta con una abundante bibliografía en distintos ámbitos interdisciplinarios, ha abierto un campo de investigación novedoso desde una perspectiva de análisis pragmático. Por ello, en esta ponencia revisaré las estrategias pragmalingüísticas más recurrentes en las cuentas de las redes sociales de varios periódicos y sus suplementos culturales. En concreto, analizaré los diferentes tipos de actos de habla, y sus manifestaciones lingüísticas, que concurren en los mensajes al servicio de diferentes funciones. En este contexto, la comunicación periodística se articula en torno a la difusión de contenidos informativos, pero también se pretende fomentar la interactividad para conseguir la implicación de los lectores. Las redes sociales disponen de los recursos que permiten e incentivan de forma constante el establecimiento de interacciones polilógicas (Bou-Franch, Lorenzo-Dus, Garcés Conejos Blitvich 2014) en las que es posible la retroalimentación entre los participantes, es decir, se establece un estado de conectividad constante (Parini 2020:236). Surgen textos que invitan a la interactividad (Yus 2020: 227) en los que concurren recursos multimodales de diferente naturaleza.

Para mostrar un panorama más amplio, revisaré no solo los mensajes que pueden constituir intervenciones iniciativas, sino también las intervenciones reactivas que pueden desencadenar, algo que posibilitan los mecanismos intrínsecos de los que disponen las redes sociales, pero a lo que van a contribuir determinadas estrategias pragmalingüísticas recurrentes. Ello permitirá reflexionar sobre los estilos comunicativos registrados en función de diferentes variables.

POSTGRADUATE WORKSHOP

General Coordinators: Gábor Dobó, Evanghelia Stead and Sophie van del Elzen

Lola Artacho-Martín (University of Málaga): “Beyond the Memoir: The Interconnecting Potential of Periodical Illness Writing”

This paper will attempt to explore the potentiality of incorporating assemblage thinking rooting from Deleuze and Guattari's pioneering ideas (1980) into the study of illness writing within periodicals, although a special focus will be placed on Suleika Jaouad's "Life, Interrupted" column for *The New York Times* and Sonya Huber's journal publications on their own experiences with disease. Both these writers have been navigating the consequences brought on by acute myeloid leukemia and rheumatoid arthritis respectively in the last decade through serial writing. It is our contention that periodical illness writing can recreate an interconnecting, dialogic relationship between the authorial figure and their potential readership. Presenting episodes through these media would approach the reader to an unfolding writing identity that would entwine with writers' ongoing coping with illness.

Multiple intersections occur concerning different dimensions of life; in fact, even if illness "interrupts" our prospects, borrowing the idea from Jaouad's column, it eventually coexists within our circumstances, in all respects. Despite their brevity, these texts are known for capturing a myriad of moments that range from diagnosis and treatment to recovery, from grief to hope, from engulfment to acceptance, also highlighting the non-linearity that characterises the progression of illness, both in physical and psychological terms. Unlike certain memoirs, columns published over time allow for real-time engagement with readers, who become part of the narrative through a more immediate type of interaction. As Ann Jurecic (2012) argues, illness narratives expand the space of suffering by transforming private pain into public expression, fostering empathy and dialogue. This fosters a sense of collective meaning-making, as the boundaries between the writer's private suffering and public discourse blur, as Arthur Frank (2013) has contended, too. It might be argued, then, that the text opens up a friendly space where the writer contributes to the external reader's experience and vice versa, enabling a mutual exchange or "entanglement" (Whitehead and Woods 3) based on sharing anecdotes and reflections that concern the unexpected occurrence of any severe or chronic illness.

Jaouad's and Huber's columns document their personal journeys with leukemia and arthritis, respectively, offering fragmented yet continuous narratives that resist the linearity often imposed by traditional memoirs. Each entry captures moments of struggle, hope, relapse, and recovery, mirroring the unpredictable nature of severe or chronic diseases. These works function as assemblages by integrating personal reflections, medical realities, reader responses, and broader cultural critiques—all of which contribute to an ongoing discourse on illness and identity—as well as by creating a communal space for dialogue. Moreover, Bruno Latour's (2005) notion of actor-network theory can further illuminate how these illness narratives connect human and non-human actors—writers, readers, medical contexts, and social media platforms—into dynamic, ever-evolving assemblages of meaning.

Ultimately, this paper contends that the seriality of illness writing within periodicals reflects both the fragmented reality of living with chronic disease and the evolving nature of public storytelling. By applying assemblage thinking to these narratives, we illuminate how the interconnected

elements—writers’ lived experiences, readers’ reactions, and cultural contexts—form a dynamic, participatory space. This approach challenges the notion of a fixed, closed illness narrative, instead proposing that such stories remain open-ended and fluid. As Jaouad and Huber’s works reveal, periodical illness writing transcends the personal to become a collaborative act of meaning-making, weaving together voices and experiences in a continuous, ever-shifting dialogue.

Giulia Coppi (Ghent University): “Mapping Emotions in Historical Periodical Studies: Bridging Distant and Close Reading Methods”

Periodical scholars can use distant reading methods to navigate huge bodies of text. Such approaches can be productively supplemented by close reading practices that restore layers of historically specific meaning and that capture the complexity of written expression. Sentiment analysis, which makes it possible to track emotional trends across time and space, is a particularly useful distant reading technique, which allows a researcher to “recognize the polarity of text (e.g., positive, negative, neutral, mixed).” Sentiment analysis thus also permits scholars to: 1) assess the overall emotional tone of a large body of periodicals; 2) examine an authorial voice’s stance on key issues (e.g., the Church, women, press freedom); and 3) compare sentiment trends across different publications. This approach is especially valuable in comparative research, whether diachronic (e.g., tracing shifts in tone and content within a single periodical or author) or synchronic (e.g., mapping differences across regions or national traditions).

My research focuses on the influence of eighteenth-century English moral weeklies on Italian moral weeklies published between the mid-eighteenth and mid-nineteenth centuries. Though this research takes up the connections between especially English and Italian periodicals during a given period, my methodological framework could be applied more broadly across periodical studies in different national contexts, languages, and periods.

Emotion recognition builds upon sentiment analysis by focusing on associated words, phrases, or sentences through predefined emotional categories, such as anger, joy, surprise, and fear. However, by imposing fixed categories, both emotion recognition and sentiment mapping can flatten the subtleties and complexities of emotional expression across different historical periods. Emotions are not “simply organic processes” happening inside an individual, but “products and constituents of social relations within a determinate historical context.” In relying on predefined categories, sentiment analysis sometimes fails to capture significant historical shifts in meaning and context.

This historical problem is exacerbated by satirical publications, where the linguistic and affective subtleties of irony and sarcasm resist straightforward classification. Computational techniques, such as irony detection algorithms, have mitigated these challenges, but they are typically trained on modern language datasets. Eighteenth- and nineteenth-century satire, in contrast, often relies on subtle references and classical allusions far removed from the everyday sarcasm of contemporary social media. In addition, for all of the rigid theorizing of verbal irony in the twentieth and twenty-first centuries, irony itself was at best a vague, ill-defined rhetorical technique before the eighteenth century.

A lack of labeled datasets for historical texts causes further difficulties. While machine learning models can be trained on historical corpora—incorporating period-specific linguistic and stylistic markers, such as rhetorical questions and exaggerated praise—these methods are not conclusive: even within a specific period, language is fluid and subject to stylistic variations while still following genre conventions. I argue that they cannot serve as standalone solutions, though they might function as tools to flag potentially ambiguous cases for closer examination.

To address the limitations of distant reading techniques, I propose a combined methodological approach that integrates sentiment mapping with close reading, using the history of emotions as an interpretive framework. This approach makes it possible to examine: 1) how authors express emotions broadly (across an entire publication or set of publications) and specifically (in relation to

certain themes or events); 2) how these emotional stances evolve over time; and 3) the degree of assertiveness or ambiguity in an author's emotional expression. Such an approach offers a nuanced understanding of sentiment in historical periodicals, permitting us to map broad trends while retaining the depth and complexity that large-scale analysis might overlook.

Franca Schaad (Bern): "Assemblage and Analyzing the Absent – Towards an Integrative Visual Discourse Analysis for Periodicals"

While periodical studies have long emphasized textual and historical analysis, the role of visual language within these publications remains underexamined. By adapting Foucauldian discourse analysis to images and visual sign systems, this presentation proposes an integrative methodology that combines semiotic analysis and contextual analysis with Deleuzian assemblage theory. Just as a single issue, a periodical title as a whole can also be considered an assemblage, composed of heterogeneous material and immaterial elements, evolving over time, while maintaining a recognizable visual and ideological identity. Within this framework, we can trace how specific visual sign systems emerge, stabilize, and transform across different issues and periods.

Building on Foucauldian discourse analysis, which has traditionally focused on textual formations and power structures, this approach extends the analysis to the visual realm. Here, I want to draw from semiotic analysis developed by Barthes and many after him, examining how meaning is constructed through images, symbols, and compositional structures as well as contextual analysis (informed by Ervin Panofsky, Erving Goffman, and Stuart Hall), which situates visual elements within their historical, cultural, and ideological contexts.

Integrating these methodological steps into Deleuzian assemblage theory allows us to move beyond a purely structuralist approach. Unlike static models of discourse, assemblages emphasize process, contingency, and transformation. This perspective is particularly fruitful for periodical studies because it accounts for the shifting, dynamic nature of periodicals as well as visual discourses within periodicals, evolving through ongoing interactions between editorial policies, readership expectations, market forces, and technological innovations. It thus highlights the periodical as both a carrier and developer of visual discourse and foregrounds the role of perception and habituation. Through repetition and variation, periodicals train their readers' visual and interpretative skills, conditioning their engagement with political imagery, advertising aesthetics, or avant-garde artistic movements.

The questions this approach promises to tackle involve how assemblage theory can help better understand the emergence and transformation of visual discourse within periodicals, and what role periodicals play in shaping collective perception and visual literacy within specific communities, thus bridging gaps between textual and image-based discourse analysis in periodical studies.

Another aim of the integrative methodology proposed in my presentation is to take into account not only the material 'present' parts of these manifolded and multilayered assemblages, but explicitly also the parts suppressed, covered up, overlaid. My presentation will focus on the combination of methods required to shed light on the parts of the assemblage less visible at first sight, thus uncovering the functioning and multimodality of ideology.

As the presentation argues, positioning periodicals as assemblages provides valuable insights into how visual discourse operates as a fluid, evolving system, actively shaping and being shaped by its historical and material conditions. Furthermore, this approach allows us to critically examine both the possibilities and challenges of applying assemblage theory to visual language and discourses in the present, where the predominance and suggestive power of the visual have become all the more obvious, as well as all the more precarious in the age of social media and artificially generated imagery.

Veronka Örsike Asztalos (University of Arts Târgu-Mures): “The Absence of Women’s Voices: Why Were Some Modern Plays Condemned?”

My proposal is to examine the relationship between Hungarian theatre criticism and the significance of periodicals in the 19th century. From that period, no audio or video recordings exist. It is a fortunate situation if researchers can find illustrations, photographs of performances, or directors’ notes in libraries and archives. Therefore, periodicals are crucial not only for preserving essential information about these plays but also for capturing public opinion and critical reception at the time.

This may seem self-evident, but recognizing that periodical studies can help us understand contemporary reactions to performances allows us to explore broader issues related to modern drama. For instance, we can analyse the responses to Ede Kabos’s play *Éva* (*Eve*), which premiered on October 25, 1889, and failed disastrously due to audience laughter. Similarly, Károly Méray-Horváth’s *Egy asszony története* (*The Story of a Woman*), which debuted on November 12, 1884, in the National Theatre of Budapest, received critical scrutiny. Both plays delve into the protagonists’ psyches—each featuring a female lead—and explore the possibilities available to women trapped in unhappy marriages. Can these women break free from social and moral constraints to find happiness? Can they rebuild their lives after divorce? What does love mean for women?

These questions should sound familiar, as 19th-century authors frequently sought to unravel the complexities of female behaviour and emotions—Flaubert’s *Madame Bovary* and Zola’s *Nana* being among the most well-known literary examples. Likewise, Henrik Ibsen’s *A Doll’s House* (1879) and Bjørnstjerne Bjørnson’s *Leonarda* (1879) experimented with new dramatic forms to present these themes on stage. The National Theatre in Budapest staged both Norwegian plays, exposing Hungarian audiences to these progressive ideas. Kabos and Méray-Horváth, young authors at the time, made their National Theatre debuts with these works. While their plays may not be literary masterpieces, they held significant potential.

A common reaction in Hungarian periodicals to these four dramas was that they featured “incomprehensible” and “inexplicable” female protagonists, which, according to critics, was a serious flaw. In my presentation, I argue that these critiques are linked to the absence of female theatre critics and literate women audiences who could have defended these characters’ moral decisions. Periodical studies support this thesis: by the late 19th century, a debate emerged in *Budapesti Hírlap* (1893) between Sarolta Geőcze and Bernát Alexander regarding Ibsen’s *Nora*. Geőcze contended that women understood the Norwegian playwright’s character, even though male critics morally condemned her actions.

Virginia Bernardini: “Walter Molino and *La Domenica del Corriere*: Visual Journalism and Cultural Transformation in Postwar Italy”

The present proposal examines the methodological approaches underpinning my ongoing doctoral research on Walter Molino, one of Italy’s most influential illustrators for *La Domenica del Corriere*. This research investigates the processes involved in the creation and commissioning of Molino’s works, with particular emphasis on the relationship between journalistic text and image in shaping the periodical’s content, and the ways in which these visual elements contributed to the cultural landscape of postwar Italy. My study integrates a range of research methodologies—archival research, visual analysis, and thematic categorization—to explore Molino’s role in the development of visual culture in mid-twentieth-century Italy.

A central methodological approach is archival research, which is crucial for understanding the broader context of Molino's work. I have consulted key archival resources, including those housed at *Corriere della Sera* and the Molino fund at the Fondazione Arnoldo e Alberto Mondadori. These archives contain essential documents such as personal correspondence, professional records, and original artworks, allowing me to trace Molino's professional relationship with the periodical and uncover his creative process. Archival materials also provide invaluable insights into the cultural and editorial milieu that influenced the content Molino produced for *La Domenica del Corriere*.

A second methodological approach involves visual analysis, with a focus on Molino's illustrations published between 1941 and 1966. By closely examining the interplay between his illustrations and the accompanying journalistic text, my research seeks to uncover how Molino's imagery both mirrored and actively shaped the themes presented in the periodical. This includes an in-depth study of his visual style, symbolism, and compositional techniques, revealing how Molino used these elements to communicate political, social, and cultural messages. Through this, his works contributed to the construction of the collective imagination in postwar Italian society.

A third key methodological approach involves the thematic categorization of Molino's illustrations. By organizing his works into thematic groups, I aim to explore how Molino's art engaged with significant social, political, and cultural issues of the era. This approach also highlights the role of *La Domenica del Corriere* as a vehicle for transmitting international cultural phenomena, particularly the influence of American culture, to the Italian public.

My research is framed within a multidisciplinary context, incorporating historical, political, and social dimensions to interpret Molino's work within the broader media landscape of postwar Italy. This framework considers how Molino's illustrations, while deeply embedded in the national context, also engaged with global cultural movements and shifts. Furthermore, by analyzing Molino's archival correspondence, I reconstruct his artistic methodology, providing insight into his creative evolution and how his style adapted in response to the changing political and social climate in Italy.

In sum, the combination of archival research, visual analysis, and thematic categorization provides a comprehensive framework for understanding the enduring impact of Walter Molino's work and its significant contribution to shaping Italian visual culture in the aftermath of World War II. The methodological approach also enriches the field of periodical studies by offering an interdisciplinary perspective on the complex interactions between visual art, journalism, and cultural transformation.

Ahmet Köken (University of Fribourg): "Periodicals in Media Landscapes and the Challenges of a Transmedial Approach to Periodical Studies"

This presentation proposes exploring the methodological challenges and opportunities of applying a transmedial lens to periodical studies. Theoretically, it draws on conceptions of public spheres and transmedial approaches in media history, as both allow for connections to the idea of the "assemblage" raised by Gilles Deleuze and Félix Guattari.

As Michael Warner states in *Publics and Counterpublics*: "No single text can create a public. Nor can a single voice, a single genre, even a single medium." In this conception, a public is seen as "an ongoing space of encounter for discourse. Not texts themselves create publics, but the concatenation of texts through time." For a text to address or constitute a public, it must be referenced and circulate. In this view, a public sphere becomes intertextual and intergeneric. The newly emerging pleas of a transmedial approach in media history take up this view when, for example, Marie Cronqvist and Christoph Hilgert call for "thinking about the role of one medium or several media in a wider communicative context."

These perspectives lend themselves to concepts and questions raised by Gilles Deleuze and Félix Guattari. Taking their idea of the assemblage and their argument on how assemblages create and make up "territories," one can ask how periodicals figure in different transmedial "territories" of the public sphere, how they are influenced by them, and how, in turn, they themselves influence

these territories. Taking up these questions, however, raises several methodological challenges, which this presentation aims to address.

In recent years, transmediality is also figuring in periodical studies, although this is often done in a descriptive or additive manner and with a focus on contemporary periodicals. Most papers usually stick to stating that references to other media and medialities can be found in periodicals or—that as in film magazines—other media are discussed in them and can function as transmedial “small” archives. However, the question remains open as to what extent periodicals and other media influence each other and under which (historical, technological, cultural) circumstances these influences occur. How are different media logics adapted into periodicals and how do these adaptations influence the form of the medium? What methodological tools can be used to identify and analyse these influences? How do the media landscapes, of which periodicals are part, change over time, and how can these landscapes be historically investigated?

By taking up these questions, this presentation wants to spur a discussion on how to analyse periodicals as assemblages in media landscapes that make up public spheres. What new insights and research questions can a transmedial approach to periodical studies generate—and what are its limits?

Tessa van Wijk (Radboud University, Netherlands): “Text Mining Nineteenth-Century Periodicals: Opportunities and Limitations”

Developments in recent decades within the humanities at large, as well as in periodical studies and digital archives, have made the study of periodicals more accessible. More and more periodicals have been or are being digitised, many of them available in open access via platforms such as the Royal Library of the Netherlands’ *Delpher* or the *Bibliothèque nationale de France’s Gallica*. Alongside the emergence of the field of Digital Humanities, this digitisation has opened up new possibilities for periodical studies. However, as is often the case with new methodologies in the humanities, the use of digital archives and Digital Humanities tools also introduces challenges and limitations that must be critically examined.

This paper reflects on the uses, potential, and limitations of employing digital archives and computer-assisted text analysis to study nineteenth-century periodicals. As Bob Nicholson argues, the periodicity of nineteenth-century periodicals makes them particularly well suited to quantitative research: “The periodicity of the nineteenth-century press makes it ideally suited to the quantitative mapping of cultural change. Each issue of a newspaper can be linked to a specific day in history and, in many cases, to a particular area or social group.”

I will explore how text-mining programmes such as AntConc can be used to analyse discourses—especially those related to power relations and subordination based on gender, class, and race—in nineteenth-century periodicals. Keyword searches and the identification of collocates can serve as an initial entry point into large bodies of text and help identify relevant articles or patterns for further analysis. However, the limitations of such tools must be acknowledged. As Adrian Bingham points out, “keyword searches should be used in conjunction with, rather than replacing, the careful study of the whole newspapers.” Text-mining facilitates the discovery of patterns but cannot replace human interpretation.

Therefore, I argue for a combined approach that integrates computational methods with qualitative and contextual analysis. Understanding the political, social, and cultural contexts in which these newspapers operated is essential. While digital tools like AntConc can offer powerful starting points for research, they should never replace the researcher’s interpretative and contextualising role.

This approach is especially relevant to my current research on discourses of subordination in French feminist periodicals from the 1830s, including *La Femme libre*, *Le Conseiller des femmes*, and *La Gazette des femmes*. I use AntConc to identify keywords such as *servitude*, *chaînes*, and *esclave*, and analyse their collocates to explore links between different forms of subordination (gender, class,

race). I then apply close reading and discourse analysis to examine how these links are constructed and what rhetorical or political purposes they serve.

Ultimately, this combined methodology enriches periodical studies by offering both scale and nuance, ensuring that computational tools enhance rather than eclipse the interpretative depth that defines humanities scholarship.

Anna Márton-Simon (University of Szeged): “Learning from Correspondence Columns: Editorial Practices and Periodical Ethos in 19th-Century Hungarian Press”

This proposal examines an often-overlooked segment of 19th-century periodicals: the correspondence column, frequently titled the “Editor’s Letterbox” or simply “Correspondence.” Though seemingly a purely functional section of the paper, this feature provides a forum for the editor to respond concisely, directly, and publicly to readers’ letters. I argue that, precisely because of their public nature, these texts engage a tripartite audience: they address the (often anonymous or pseudonymous) correspondent, the general readership of the periodical, and prospective contributors seeking publication in future issues. Due to this layered communicative function, the correspondence column serves multiple purposes: beyond facilitating direct exchanges concerning publication, finances, and logistics, it can also offer casual entertainment for readers and—most importantly—convey the paper’s ethos, identity, values, and expectations.

In literary periodicals, the editor’s rejection of submitted texts provides insight into the kinds of literature deemed desirable, valuable, and suitable for the publication’s profile or ideals. The frequency, rationale, and manner of these rejections can help us better understand the editor’s aesthetic preferences. While other sources, such as private correspondence between writers and editors, contribute to our understanding of editorial practice, the public dissemination of these ideals through the periodical itself offers readers a glimpse into the editorial decision-making process. Furthermore, publicly articulating a periodical’s aesthetic guidelines plays a crucial role in shaping its public image.

Drawing on examples from the late 19th-century Hungarian periodical press, I examine how variations in the implementation of correspondence columns reflect both editorial praxis and periodical ethos. My analysis spans a range of periodicals, from literary journals with clearly defined aesthetics and ideologies to humorous publications that subvert readers’ expectations of the column’s function, as well as literary weeklies that omit explicit editorial criteria and profess neutrality in literary selection. Ultimately, I aim to demonstrate how even the most seemingly inconsequential sections of a periodical, such as the correspondence column, serve as valuable resources for periodical studies.

Camilla Maffinelli (IULM University): “Nineteenth-Century British Periodicals: Visuality as Factuality in the Age of Photography”

The fertile interrelation between periodicals and visual culture is a topic often addressed by contemporary comparative critics, especially following the “pictorial turn” highlighted by W. J. T. Mitchell (1992). Considering the frequency and significance of iconographic apparatuses displayed by the modern press, this interconnectedness has unsurprisingly gained relevance in academic research, particularly in periodical studies, as demonstrated, for example, by the 8th ESPRit conference dedicated to Periodicals and Visual Culture. Although this interaction has been approached through material, thematic, or reception-based perspectives, the reciprocal rhetorical influence of periodicals and visuality has often been overlooked. Focusing on the notion of

immediacy and the function of photography may provide a compelling framework for analysing this relationship.

This proposal suggests a reflection on the potential of reconstructing the mutual ambitions of periodicals and visual culture toward factuality. The focus is on exploring the English readership's "appetite for seeing" (Armstrong 1999, 39) in the 19th century, as partly originating from the emergence of photography and the evolving structure of periodical discourse. Rather than analysing visual elements as supplementary features juxtaposed to verbal content, the illustrated press can be interpreted as a coherent multimodal narrative. Through this lens, the visual dimension becomes central to understanding how periodicals helped mediate and shape the modern experience (Schuh 2016, 72).

In his foundational work on journalism's role in the rise of the English novel, Lennard Davis (1983) traced the press's progression toward a rhetoric of truthfulness, achieved through thematic and linguistic strategies. Building on this perspective, the illustrated press may be viewed as a further step in this quest for factual immediacy—an attempt to convey unmediated truth through both verbal and visual means. This aligns with the broader positivist belief in a direct equivalence between seeing, knowing, and truth—a belief seemingly realized through photography (Berger 2013).

As photographic practices mirror the periodical rhetoric of immediacy, this paper will give particular attention to British photojournalism in the 19th century. It will examine how Victorian news discourse evolved to visually construct factuality, and how the illustrated periodical press became an influential player in the mediation of truth from both a visual and media studies perspective.

Katharina Isaac (University of Münster): "Networked Diaspora: Russian-Language Periodicals in the United States, 1917–1940"

The civil war following the Russian Revolution in 1917 led to the flight of over one million people from the former Russian Empire and the creation of a global Russian diaspora. The Russian-language press founded in exile played a crucial role in shaping and developing a Russian identity outside of Russia. While the primary centers of Russian exile were located in Europe and China, this project examines the Russian-language press published in the United States. Due to the multiethnic composition of its population and the presence of a pre–World War I Russian-speaking immigrant community, the United States differed significantly from other exile destinations. Additionally, the emerging ideological tension between the U.S. and Russia contributed to the unique circumstances surrounding the Russian-language press in the U.S.

The diverse political orientations of these periodicals—ranging from monarchist to socialist and anarchist—along with questions of assimilation into American press culture, resulted in a variety of content and forms that fostered competition and conflict among publications. Mergers, relocations, and renamings of periodicals further contributed to the entanglement and fluidity within the Russian American press. Simultaneously, the Russian-language press maintained connections to the global Russian diaspora and, in part, to the new Russian state—through publications, personal relationships, and organizational networks.

This project focuses on the Russian-language press in the United States during the interwar period through the lens of network analysis, examining the relationships between certain periodicals within the Russian American public sphere and their connections beyond it. Analyzing these relations facilitates a deeper understanding of the processes and conditions involved in publishing foreign-language periodicals in the U.S. during a time of heightened anti-immigrant sentiment—particularly toward Eastern European immigrants—and highlights how the Russian diaspora was interconnected globally.

In addition to newspapers and magazines, the project draws on the correspondence of editors, administrative records, and autobiographies of individuals involved in the Russian American press. It conceptualizes the Russian-language press both as a mediator for the Russian American

community between their former and new homelands and as a vital link in the broader transatlantic and transpacific networks of Russia Abroad.

This network analysis approach provides a valuable framework for examining how Russian-language periodicals operated across national borders. It also challenges the binary between foreign-language publications as either tools for assimilation or as reinforcers of ethnic distinctiveness. By bridging these definitions, the project offers a compelling perspective for studying foreign-language periodicals in a transnational context.

CONFERENCE CONTRIBUTIONS

Judit Acsády (HUN-REN Centre for Social Sciences): “Complexities of Social Movement Periodicals: Case Study of Hungarian First Wave Feminist Journals (1907–1927)”

Social movement theory (D. della Porta, M. Diani) devotes particular importance to journals of social organisations, defined as ‘social movement periodicals.’ The publishing activities of movements and social organisations constitute integral parts of their strategies to reach the public, and attract potential new members and supporters. These journals not only function as distributors of information but also as the foundations of alternative public spaces and discourses that at the same time challenge former values and institutional structures.

The feminist journals, called *The Woman and Society* (*A Nő és a Társadalom* 1907-1914) and *The Woman* (*A Nő* 1904-1927) served multiple functions that integrated the aims of the movement. These periodicals were the official gazettes of the organisation, called the Feminist Association (founded in 1904, Budapest). The journals devoted special sections for the columns of two further organisations, the National Federation of Female Clerks and later after 1911, the Men’s League for Women’s Suffrage.

In the proposed paper an argument will be made about the complexity of these journals. It can be assumed on the base of former studies that the movement of the Feminist Association was not only a political movement, but was also cultural one with an anti-patriarchal tone, and it also incorporated social work initiatives. To further aspects will be discussed: one is the pacifist voice of the journal during WW1 and the integrative potential of the feminist movement to bring women together across class barriers. The method includes the analytical study of the issues and also the research of the contemporary archive sources: e.g. readers’ letters to the editors of the periodicals (Hungarian National Archive). These reflect the mechanisms of the networking, the distribution strategies and the broad variety of contributors from progressive circles, including writers, journalists, artists, lawyers, social scientists just as well as housewives, students and employed women.

Alexia Altouva (University of Athens): “Theatre and Left-wing Ideology in two magazines of Metapolitefsis in Greece”

On the anniversary of 50 years since the fall of dictatorship and the restoration of democracy in Greece, the presentation will focus on two iconic magazines that were representative of the Left during the period of Metapolitefsis. One of these was *O Politis* (The Citizen), which was considered the quintessential scientific magazine of the Left and played a crucial role in shaping left-wing ideas in Greece. The other was *Anti*, a political and cultural magazine which was distinguished for its combative action.

O Politis was the life’s work of Angelos Elefantis, one of the most important contemporary left-wing intellectuals in Greece. The magazine was considered the product of a collective effort and hosted articles from various fields, and its editors included significant figures—representatives of left-wing intellectualism—who played a key role in shaping the political and cultural landscape of modern Greece.

Antí was a biweekly magazine, highly politically active throughout its entire run, from its inception until 2008. It made critical interventions through conferences, festivals, and other events, addressing significant issues in Greek political life and society. Many notable journalists, politicians, and thinkers of the post-dictatorship era contributed to *Antí*, and the magazine often published special issues dedicated to figures in the Arts and Letters, as well as to places and events.

Given the emphasis that both magazines placed on the field of culture and the role of the arts in contributing to the shaping of social realities, the presentation will explore the above context, focusing primarily on articles related to Theatre, the themes that were highlighted in the magazines, the focus of their publications, and the role of their editors in the evolution of both theatrical arts in the domestic scene and the academic approach to the subject through the emerging field of theatre studies at that time.

Rosario Arias & Manuel Hueso (University of Málaga): “The *British Colony Gazette* (Málaga 1926-1927): Intercultural Assemblages of Text and Image”

Following Deleuze and Guattari’s notion of the rhizome and Bill Brown’s conceptualization of graphic and textual assemblages, this paper aims to provide a close analysis of the *British Colony Gazette* (Málaga, 1926-1927) to position it as an intercultural multiplicity that reflects the assembled character of the city of Málaga in the early 20th Century.

The *Gazette* first appeared in Málaga in June 1926, ending its run exactly a year later. This periodical was edited and published by (and for) members of the British ‘colony’ that had been flourishing in Málaga since the mid-19th Century. Within its pages, the reader could find a miscellanea of information related to the town’s idiosyncrasies, its main social and cultural events, and even a succinct list of relevant British tourists. However, what ultimately makes of this periodical an assemblage that portrays Málaga’s complex multicultural nature is its combination of English and Spanish, its bringing together of British and local advertisement practices, and its attempt to cater to both an ‘expat’ audience and a domestic one.

Through this combination, the *British Colony Gazette* embodies many of the productive and revolutionary ideas behind the logic of assemblages: a “fragmentary whole” that prioritizes the relation between its conforming elements rather than its potential final result (Deleuze and Guattari 16; Deleuze and Parnet viii). Indeed, according to Bennett, assemblages are “not governed by any central head: no one materiality or type of material has sufficient competence to determine consistently the trajectory or impact of the group” (24). This can be seen in the way in which the *Gazette* displays drawings, advertisements, photographs and versions of the same text in both English and Spanish to create a cultural artifact that articulates the cultural multiplicity of Málaga at the time, without focusing on a single message but, rather, by assembling a series of elements that represent this multiplicity.

In other words, this paper takes a periodical publication and tries to situate it as the material representation of the ‘assembled-ness’ of Málaga during the 1920s.

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Stanislava Barać (Institute for Literature and Art, Belgrade): “The Spanish Civil War as an Interconnecting Topic of the Popular Front Feminist Magazines”

The paper aims to outline how a group of European Popular Front periodicals of the second half of the 1930s, which used the genre of the illustrated women’s magazine, created a unified

assemblage of shared topics, discourses, and pictures. In other words, the paper aims to show how, by doing so, their editors and contributors formed the international women's anti-fascist network and specific feminist ideology (left-feminism) conditioned by and framed by the global anti-fascism of the 1930s. Together with other key topics (such as world peace, suffrage, women's experiences, motherhood, and unpaid women's work), the topic of the ongoing Spanish Civil War – reported through texts, photographs, and photomontages – represented a means of interconnection and ideological unification of these magazines. Exactly thanks to the technique of the assemblage (content translating, photographs and photomontages lending and sharing, and all these elements combining), one can today reconstruct – from the periodical studies' methodological point of view – the whole network of these magazines and confirm their belonging to the same Popular Front and left-feminist frame. Taking for the comparative case study the two article examples from the two left-feminist magazines, this paper aims to outline the main characteristics of the Spanish Civil War topic and discourse in a much broader context of magazines. The two illustrative articles are: "Frauen im Bürgerkrieg" ("Women in the Civil War") from *Die Frau (Woman)* Magazine (1936, Paris), and the article "Reportaža iz Španije: svedočanstvo o borbi španskih žena za demokratiju i napredak" ("Reportage from Spain: testimony of the struggle of Spanish women for democracy and progress"), from *Žena danas (Woman Today)* Magazine (1937, Belgrade). This paper also represents a call for joint (periodical) history research and possible future academic research projects regarding elaborated phenomena.

Monika Bednarczuk (University of Białystok, Poland): "Esoteric Magazines in Late Socialist Poland as Multi-Dimensional Cultural Assemblages"

In late socialist Poland, esoteric magazines were a crucial channel for the dissemination of esoteric ideas and practices, as well as an important platform of networking. My presentation will argue that they were also cultural assemblages, and delineate key contexts for understanding these periodicals' specific form, the interrelations between them, and their cultural impact, as the multi-genre and cross-thematic esoteric press was of considerable significance in Poland during the period of the crumbling of the authoritarian order.

Focusing on two monthly magazines that appeared between 1984/85 and 1988, namely 'The Third Eye: A Psychotronic Bulletin' and 'The Newsletter of the Association of Radiesthetists in Bydgoszcz', I will examine, first, various genres used (incl. a feature, an interview, a scientific article, a popular science text, a letter to the editors, a manual, and graphic cut-out material) and their purpose. Second, I will discuss the network of actors involved in the production and circulation of esoteric magazines, for this network included scholars, journalists, writers, psychologists, and doctors, both on the part of the editors (and authors) and the readers. Third, I will then highlight some of the practices, cultural domains, and discourses to which esoteric magazines referred and which were also co-shaped by the latter. Following from these points, my talk will demonstrate that the esoteric press was an actor in a specific knowledge system, situated at the intersection of academic and non-academic values and power structures, and in which the issues of self-improvement, health and cultural change were given particular importance.

Louise Benson James (Ghent University): "Recipes and Remedies: Food and Domestic Medicine in the *Family Herald Magazine*"

This paper looks at the assemblage of culinary and medical content in The *Family Herald* magazine (*FH*) in the 1860s. As well as prose fiction, verses, jokes, facts, riddles and morals, the *FH* offered an assortment of recipes and home remedies. Family periodicals like the *FH* were important disseminators of popular medical knowledge and advice to readers, in the form of advertisements for patent pill or liquid cure-alls, and suggestions for everyday ways to stay healthy. These affordable weekly magazines are an underexamined source of information about the pursuit of healing and

care in the domestic sphere, denoting a tradition of class-transcending and essentially female expertise in household medicine.

I am interested first in the way in which the *FH*'s recipes suggest the privileging of domestic medicine, the linking of culinary skill with healing, and the significance of recipes to health. Food was key to preventive medicine, a fundamental defensive tool in warding off serious health problems. Second, the way that the *FH*'s recipes and remedies blur the distinction between the domestic and the scientific. Remedies and advice for keeping the home healthy can be found, seemingly interchangeably, underneath both “Family Matters” and “Scientific and Useful”. They jostle for space amongst snippets on petroleum firelighters, flying machines, and new discoveries of gold mines in Canada, implying a domestic space where intellectual curiosity is as expected a feature as minor injury and furniture upkeep.

Finally, this paper also points to evidence for how the *Family Herald* was read and used in relation to food and medicine from Sarah Grand's *The Beth Book* (1897), a rich source in terms of this family periodical was read, the uses it was put to, and the role it played in society and the home.

Dario Boemia (IULM University of Milan): “Mixing Visual Media to Report on Literature: Illustrated Documentaries in the Italian Magazine *Epoca* (1950–1955)”

The illustrated weekly *Epoca* was launched in October 1950 by Mondadori to fully exploit the potential of photojournalism and rotogravure printing in political and cultural reporting (*). The magazine was built upon the experience of *Tempo*, published by Mondadori between 1939 and 1943 and later sold to publisher Aldo Palazzi in 1946. *Epoca* grew from 200,000 copies in 1950 to 500,000 in 1955 (Murialdi 2006: 213), quickly establishing itself as one of the most innovative and compelling publishing ventures in postwar Italy. Crucial to this rise were its technical-journalistic model (inspired by *Life*) and its democratic, unconventional, and left-leaning editorial stance. Among the many subjects covered by the magazine, literature played a significant role.

This paper focuses on the pages dedicated by *Epoca* to literary reporting and examines the strategies through which visual media were used to narrate the world of literature, with particular attention to reports that juxtapose critical commentary with visual narrative. These “documentaries” (De Berti 2024, 226) generated iconotexts that relied on the combination of different visual media, such as unpublished and archival photographs, photoreportage, synthetic images of various kinds (such as paintings and drawings), handwritten pages from literary works, letters, commercial records, newspaper clippings. Beyond the integration of different visual media, these documentaries also blended multiple verbal media. Critical-informative texts and captions were often accompanied by poetry and excerpts from literary works. This paper investigates how *Epoca*'s intermedial storytelling practices negotiated the relationship between the real and imagined world, between authors and their works and characters, creating a dynamic (*metalectic*?) interplay of cross-references and superimpositions.

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Jørgen Burchardt: “Digitisation of Historical Typefaces: An Analysis of Accuracy and Opportunities”

Optical Character Recognition (OCR) is a crucial technology for the digitisation of historical publications, enabling text searchability and large-scale textual analysis. This has created new possibilities for research, allowing scholars to create structured datasets for linguistic, historical, and cultural studies. However, the accuracy of OCR is heavily influenced by the typefaces used in historical documents.

Initially, OCR systems were developed for commercial use—such as scanning cheques and business correspondence—but they have since been refined to process historical texts. Even with decades of progress, OCR recognition of historical typefaces remains imperfect. Studies indicate that the word error rate in body text in journals and newspapers often reaches 18 %. Advertisements from 19th- and early 20th-century newspapers present particular difficulties, as they frequently combine multiple typefaces, curved text, and graphic elements, all of which disrupt standard OCR processing.

This study evaluates the accuracy and robustness of various OCR systems, including widely used tools such as Tesseract, ABBYY FineReader, and proprietary models developed for historical archives. The study pays particular attention to the experiences of archives digitising newspapers, periodicals, and printed ephemera, where text recognition is complicated by diverse typographic styles. In addition to identifying challenges, this research explores opportunities to improve OCR accuracy. Advances in machine learning, particularly neural network-based OCR models, offer promising solutions by enabling systems to be trained on historical typefaces. Projects such as OCR4all and Transkribus have demonstrated that customised training on historical fonts can significantly reduce error rates.

By assessing the performance of modern OCR systems and highlighting emerging solutions, this study contributes to ongoing efforts to improve the access to historical texts. Improved OCR accuracy will not only benefit scholars and archivists but also expand public access to historical documents.

Maria Chiara D'Argenio (University College London): "Latin American Assemblages: Visuality and Modernity in the Peruvian Popular Illustrated Magazine *Variedades* (1908-1932)"

In her well-known 1992 essay "Intellectuals and magazines: a rationale for the practice", the Argentine critic Beatriz Sarlo highlights what she calls the aspiration of periodicals to be "an immediate witness of the present" and "their desire to intervene and modify it". Magazines, according to Sarlo, develop from a "necessity and a gap" in the present: "'Let's publish a magazine,'" writes the scholar, "means a magazine is necessary." The periodical is, for her, a "laboratory of ideas" which operates in the intellectual field. Although Sarlo's considerations can be applied to some types of publications, they do not account for the material, aesthetic and discursive complexity of many others, in particular popular magazines which functioned in a broader arena that relates to media and mass society, questions of consumption and desire, technology, and everyday life. My aim in this paper is twofold. First, I conceptualise the early twenty-century popular illustrated magazine as an multimedial and dialogical heterogenous artifact forming part of printed ecologies and visual cultures that are both regional and transnational. Second, I examine the Peruvian magazine *Variedades* (1908-32) and the interplay between visuality, politics and identity at a foundational moment for the formation of modern state, citizenry and sensibilities in Peru. I focus on the magazine's remediation of the 1921 centenary of Peruvian independence and suggest that *Variedades* acted as an interface for the centenary understood as a staged modernity as well as an immersive album allowing its voyeuristic readership to participate in the celebrations via its photographs and consume the nation via the printed page. I show how *Variedades* supported politicians' discourses but also produced its own montage (and narrative) of the centenary by means

of selecting, zooming in, expanding (on) the centenary's visual, material, symbolic and discursive content and through its caricatures.

Alessia Della Rocca (Università degli Studi di Verona): "Genres and formats of the French clandestine press in the transmission of cultural dissidence"

The clandestine periodicals of the French Resistance represent a type of traditional press and, at the same time, completely deviate from any kind of journalistic tradition in the French context. These periodicals present numerous characteristics of format and discourse genre through which they sought to foment not only political, but cultural and ideological dissidence.

In a reduced format, which for reasons of clandestinity and lack of means provided for no more than two or four pages, published at irregular intervals, a multitude of discourse genres found space, which completely saturated the meagre editorial space by conveying various forms of dissidence. Among these, a large portion is represented by the desire to convey the resistant ideal of non-submission to the German hegemony that, in the words of the French Resistance, wanted to impose its culture on the French population. Cultural dissidence passes through numerous discourse genres, such as the portrait, the reportage, the *billet d'humour*, the editorial, which, together with the cyclically repeated slogans and mottos, intersect with elements of counterpropaganda aimed at persuading the public and counter-attacking Nazi and Vichy propaganda.

The aim of this communication is to observe how the format of the periodical and its discourse genres allow for the conveyance of forms of cultural dissidence. In fact, these periodicals were created as an instrument of unification of the resistant population under the aegis of a common objective – the fight against Collaboration and Nazism ahead of the Liberation – and as a vector of truthful information opposed to German and French censorship. The communication will analyse the three examples of *Combat*, *Défense de la France* and *Libération-Sud* between 1941 and 1944, a corpus that demonstrates this trend and, in detail, we will look at the case of the comparison between French and German culture made by the periodical *Défense de la France* in 1942, in an attempt to discredit

German society as a whole by attacking its culture as inferior, with the aim of delegitimising Nazism and its ideals with it.

Sara Delmedico (University of Bologna): "Sustaining Stereotypes. Newspapers and Violence against Women in Early-Twentieth Century Italy and France"

This talk explores how early-twentieth-century Italian and French newspapers reinforced gender stereotypes when covering men's violence against women. By analysing their narratives, I contend that language played a crucial role in moulding public perception and in constructing and destroying the boundaries of the acceptable and the unacceptable and normalising violence as a facet of relationships. Journalism also contributed to structuring the images of victims and culprits, shifting blame on the women and their behaviours. Newspapers often portrayed murderers as tragic figures, emphasising their emotional suffering, while women victims were frequently depicted as having provoked male jealousy, thus rendering them complicit, if not even culpable, in their own deaths. In both Italy and France, violence against women was frequently framed as a "crime of passion" or as a "crime of honour": an understanding that justified the perpetrator's act and suspended his guilt. Rather than questioning the culprit's responsibility, the press emphasised the notion of justification,

portraying these crimes as carried out under heat to passion or to defend personal and familial honour, understandable reactions to betrayal, jealousy or wounded pride. This discourse aligned with broader cultural, social and legal principles that, at the time, granted lenient punishment to perpetrators. By intersecting the cultural, social and legal perspectives, this paper analyses case studies from both countries and explores the interplay between media representation, societal understanding and judicial responses, thus highlighting how a stereotyped understanding of manly and womanly roles shaped and sustained the normalisation of gendered violence in early twentieth-century Italy and France.

Clément Dessy (Université Libre de Bruxelles): “Table-of-Contents Effect: Contextualizing Literary Translations in Periodicals (1880-1914)”

Recent research on literary translations published in periodicals has emphasized the value of quantitative approaches, as illustrated by the volume edited by Stefania Caristia, Laura Fólica and Diana Roig Sanz, *Literary Translation in Periodicals: Methodological Challenges for a Transnational Approach* (John Benjamins, 2021). However, qualitative analysis, particularly close contextual reading of specific periodicals, is equally crucial.

This paper, part of an ongoing project on the publication of translations in literary journals between 1880 and 1914, explores how the polyphony of the periodical — its diversity of texts, voices, genres, and accompanying illustrations — shapes the reception and interpretation of translated texts. As a composite editorial object, the literary magazine frames and conditions the reading of its translations. We will focus on the phenomenon of aesthetic realignment created by the magazine’s layout and structure. For instance, in *La Revue blanche* and *L’Ermitage*, translations of Scandinavian authors (Knut Hamsun, Jens Peter Jacobsen, Gustaf af Geijerstam, Ola Hansson, Jonas Lie) move fluidly between symbolist and naturalist registers. Likewise, the publication of Rudyard Kipling’s work in the resolutely symbolist *Mercure de France* invites reflection on the repositioning of literary values. Visual elements such as illustrations can further contribute to this shift.

Another, subtler dynamic can occur when the presence of a translation reorients the reading of surrounding texts — as in the case of a short story by Georges Eekhoud dedicated to translator Georges Khnopff, following the publication of one of Khnopff’s translations in *La Société nouvelle*. These examples fall under what we provisionally term a table-of-contents effect, underscoring the need to study literary translations in periodicals within their immediate editorial and intertextual contexts.

Gábor Dobó (MNMKK-PIM-Kassák Museum): “Counter-Cultural Assemblages of the Past – A Transhistorical Approach to Avant-Garde Periodicals and Punk Fanzines”

Historical avant-garde periodicals have a notoriously recognizable visual aesthetic due to their extensive and widely analyzed use of assemblage, montage, and collage techniques. Similarly, punk fanzines of the 1980s and 1990s often directly referenced the radical aesthetic practices of the 1910s and 1920s. Beyond the evident visual similarities between avant-garde and punk publications, my presentation seeks to analyze how elements of the past were assembled—or used, interpreted, and cannibalized, meaning actively constructed—in 1920s avant-garde periodicals and 1980s–1990s punk fanzines.

The assemblage of cultural memory played a pivotal role in avant-garde periodicals. Notable examples include Carl Einstein’s research on Neolithic art and its influence on the avant-garde,

Georges Bataille's *Acéphale* magazine, which blended Surrealism with archaeology, and the German Expressionist periodicals' fascination with medieval art. This phenomenon can be understood through the lens of "retrotopia", a concept derived from Zygmunt Bauman's eponymous book. While historical avant-garde movements were often future-oriented and aligned with revolutionary leftist ideologies, they actively incorporated elements of the past to construct utopian visions. Punk fanzines of the 1980s and 1990s, with a focus on the Hungarian scene around the 1989/1990 political transition, similarly appropriated historical elements—often the same ones as the avant-garde. However, their approach was not utopian but rather a means of constructing a countercultural identity in the present. Instead of envisioning a radical future, punk fanzines established subcultural codes and communities in opposition to the current mainstream. The main question of my presentation is: How did avant-garde periodicals and punk fanzines use historical references to assembled their respective countercultural identities, and what does this reveal about their political and aesthetic strategies?

Inês Ferreira Fernandes (Universidade Católica Portuguesa): "*Revista dos Centenários*: how portuguese propaganda built a celebration based on an idealised past in 1940"

From 1933 until 1974, Portugal lived under the authoritarian regime Estado Novo, led by António de Oliveira Salazar, embedded in tradition and moral values. The regimes Secretariat of National Propaganda and Censorship Office worked together in determining what was newsworthy (Ribeiro, 2015), creating the narrative of an historical Portuguese empire and colonies, promoting the regime itself and celebrating Portuguese nationalism (Gori, 2018). During the first year of the Second World War, Portugal was not only celebrating the birth of the nation (1140), but also its independence from Spain (1640) through the Centennial Celebrations and Exhibition of the Portuguese World. Therefore, this year is recalled as a moment of strong presence of national propaganda, namely regarding the celebrations of the Portuguese empire and its greatness (Ribeiro, 2019).

Departing from this background, this investigation aims to understand how the Secretariat for National Propaganda, through the periodical *Revista dos Centenários* was able not only to *journalistically* inform the public on the ongoing preparations for the celebrations, but also reinforce the initial idea of Salazar on enhancing "the vitality of the Portuguese people and its creative ingenuity" (Salazar, 1967: 368). Divided in different sections, the 24 numbers of *Revista dos Centenários* was the official media from the Executive Committee of the National Centenary Commission. The periodical was comprised of three different axes: an archive of the architecture and projects of the celebrations; a reproduction of documents of any relevance in Portuguese and international museums, libraries or archives on the work done by the committee; and to be used as internal and external propaganda on the festivities.

Through image and content analysis, this research aims to understand how the combination of both visual and verbal components in *Revista dos Centenários* contributed to the assemblage of the propaganda message and the regimes overall purpose for the celebrations.

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Florian Gödel (Philipps University): "Diversity — a (Broken) Promise? The Feuilleton in Parisian Daily Newspapers between Declarations and Practices (1830s–1850s)"

According to Lise Dumasy-Queffélec, the Parisian newspaper feuilleton served as a significant site of “diversité”, reflecting the everyday cultural life throughout the 19th century. Many scholars support her interpretation, considering the evolution of the newspaper feuilleton — from the late 18th-century *gazette* to the advent of the *roman-feuilleton* (serial novel) — as an experimental laboratory for literary and journalistic fiction. Indeed, examining the feuilleton sections of major Parisian newspapers during the first half of the 19th century reveals that diversity was a key promise. Monotony was perceived as a serious flaw that needed to be avoided to maintain readers' interest and attention. The question of diversity became crucial in discussions about the serial novel between 1830 and 1850. Partly accused of inducing monotony, the serial novel was dismissed by some newspapers, which claimed that feuilletons without serial novels were more diverse.

Drawing on Ian Buchanan's concept of assemblage and James Mussell's notion of miscellaneity, this paper aims to demonstrate, firstly, the distinction between the declarations and practices regarding the diversity of feuilleton's subjects and sections. I will therefore analyse feuilletons such as those in *Le National*, *Le Constitutionnel*, *La Presse*, *Le Siècle*, and *Journal des Débats*. Although nearly all of them asserted their diversity, they varied significantly in the range of the material they presented. Notably, their approaches to long- running serial novels differed considerably. Through this distinction, this paper seeks to illustrate, secondly, how by 1850, the claim for diversity became a tool to combat the serial novel in favor of an elitist culture aligned with the program of highbrow literary reviews (*Revue littéraire*).

Alba González Sanz (Universidad de Oviedo): “The Freethinking Press as an ‘Assemblage’ Space for Political Propaganda: The Scriptural and Dissident Corporeality of Rosario de Acuña through her Contributions to *Las Dominicales del Libre Pensamiento*”

Las Dominicales del Libre Pensamiento fue la cabecera de referencia de la heterodoxia republicana española entre 1883 y 1909, además de una publicación fundamental para articular una vanguardia lectora y militante de españolas involucradas en la propaganda emancipatoria y anticlerical. En el semanario, se fragua una comunidad de mujeres que salta de la materialidad del texto a la realidad geográfica de una sociabilidad militante periférica. Así, la textualidad de las firmas femeninas se corresponde con la realidad de formas y prácticas de disidencia política en el contexto de la más dura Restauración española.

A través del concepto deleuziano de *agencement*, entendido como lo hace Paulo de Assis en su aplicación a las artes como un concepto central para “addressing problems of stability/instability, determination/indetermination, structure/change, and transformations regarding social, political, economic, philosophical, and aesthetic phenomena” (2021: 11); así como capaz de articular “a thought and a praxis outside fixed structures, laws and axiomatic principles, enabling the positive fabrication of new materialities” (2021: 22), en esta comunicación exploraré el papel de *Las Dominicales*... en la construcción de la figura de la propagandista política en el seno del primer feminismo de raigambre no burguesa en España.

Para ello, me centraré en la experiencia de vida y en los artículos —textualidad y existencia— de la escritora madrileña Rosario de Acuña (1850-1923), la autora más relevante en las páginas de la publicación. El suyo es ejemplo de vida público-política construida y “narrada”, en un proceso de desclasamiento, dentro de una comunidad cambiante y disidente en el doble sentido ideológico (librepensamiento) y de género (por ser mujeres y autoras involucradas en la propaganda política); afectando entonces a los conceptos, las emociones y la pura fisicidad de los cuerpos femeninos escriturarios en el espacio público-político de aquella España.

Adele Guyton: “Assemblages of Astronomy: The Periodical Form and the Messy History of Outer Space in *Das Neue Universum* (1918-1925)”

The German youth popular science periodical *Das Neue Universum* (1880-1920) is a rich source of historical popular science writing. Taken individually, each of its articles and stories can contribute to a chronological history of science. Read in context, though, the periodical's contents depict intensely contradictory scientific moments. Within individual issues and over the span of a few short years, ideas as different and mutually exclusive as Einsteinian relativity and the pseudoscientific "glacial cosmogony," which held that the moon was made of ice, are equally present in fiction and non-fiction. Focusing on astronomy specifically, I propose that the periodical's authority over astronomical knowledge rests on a diverse assemblage of competing astronomical theories, actors, and narratives held together by the periodical form.

In this presentation, I analyse the astronomical contents of two stories by German science fiction writer Hans Dominik, "Eine Expedition in den Weltraum" (1918) and "Zukunftsmusik" (1921). I compare them with those of glacial cosmogony popularizer Karl August von Laffert's story "Das Ende Unseres Mondes" (1925). I situate these texts amongst the non-fictional astronomy texts co-present in the periodical in these years. I argue that the periodical's multi-vocal approach to astronomy on the level of the issue implicitly contradicts the thrust forward embodied by the periodical form itself, and by the editors' and writers' understandings of a teleological future of scientific progress. As such, *Das Neue Universum* assembles a form of scientific authority for itself by, over time, imitating the forward trajectory of "progress" but committing itself to the miscellaneous and contradictory present in each issue. For instance, the periodical's ability to authorise itself in hindsight by referring back to past articles that have proved prophetic or of enduring value is predicated on the presence of heterodox voices in many issues.

Livia Horváth (Eötvös Loránd University): "The role of periodicals in the edition of translated literature: fragments, critics and reviews of Spanish-American Literature in Hungary"

In my presentation I would display how the literary periodicals anticipate, promote and, after publication, receive the Hungarian translations of Spanish-American literary works. To illustrate this topic, I will use as examples two literary magazines from different periods that played an important role in the reception of literature translated into Hungarian: *Nagyvilág* (1956–2016) and *1749* (2020–). *Nagyvilág* was the main periodical for contemporary world literature, published every month after the Hungarian Revolution of 1956 in paper format; since 1997, apart from periodicals, it functioned as a publishing house specialized in translated literature, anthologies of short stories and works of a political and philosophical nature. On the other hand, *1749* is an online literary magazine, founded in 2020, which, after the expiration of *Nagyvilág*, takes up the informative role of translated literature in Hungary; likewise, since 2021, in collaboration with Petőfi Irodalmi Ügynökség (Petőfi Literary Agency), it publishes a series of poetic anthologies of world literature translated into Hungarian, focusing on the linguistic diversity of the original texts; therefore, a continuity can be established between the two periodicals. As for the genre of the texts published in these magazines, we can see that they are mostly reviews, literary critiques, translation critiques and fragments of the translated works.

Based on these aspects, in my presentation I will examine how these periodicals present literature translated into Hungarian, which publishers' editions they anticipate, how they contribute to the dissemination of translated books, how the genres of the published texts change depending on whether they are in print or online format, and what kind of audience they are aimed at (taking into account their accessibility, their vocabulary, their general or specific nature and the prior knowledge they require of their potential readers).

Mary Ikoniadou, Stravos Alifragkis & Emilia Althanissou: "Assembling national identity: *Periigiti* magazine as a cultural assemblage in post-war Greece"

This paper examines *Periigitiiki* (*Touring*), a Greek-language magazine initiated by the Hellenic Touring Club (HTC). It draws on unpublished HTC archives and analysis of back issues of the magazine to argue that *Periigitiiki* operated as a complex assemblage that negotiated Greek national identity through a dual perspective: an internal gaze focused on reconstructing domestic tourism and an external image of modernisation crafted for international consumption.

The magazine's emphasis on natural landscapes, local traditions, and the spiritual and educational aspects of touring aligned with HTC's aims. This multifaceted representation attempted to heal the wounds inflicted by Greece's catastrophic Civil War (1946-1949) while endeavouring to position Greece as a competitive player within international tourism markets in the aftermath of WWII. By examining the magazine as a multimodal text where materiality, visuality and textuality converged, we explore how *Periigitiiki* presented a kaleidoscopic view of Greece and its people to its readership.

The analysis positions the magazine as a dynamic assemblage that both reflected and actively participated in the unstable process of post-war Greek identity formation through tourism.

This lens reveals how *Periigitiiki* functioned as an evolving cultural system that wanted to support the country's economic recovery during this critical historical period.

Lindsay Janssen (Radboud University): "Reading for Connections across Temporal and Geographical Settings. Serialized and Reprinted Novels in the Transatlantic Irish Periodical Market"

During the nineteenth century, two textual forms went through significant transformations: the periodical and the novel. The periodical became a veritable mass medium, able to connect people around the world in unprecedented ways. The development and success of the novel were closely tied to developments in periodical production and publication.

Especially during the latter half of the century, the American, Canadian, British and Irish periodical markets became so closely connected that we can speak of a transatlantic periodical market. My research explores the ways in which Irish and Irish North-American newspapers and magazines function as carriers and shapers of cultural identities; as such, I investigate how they facilitate the forging of connections across temporal and geographical settings.

Concentrating on the Irish transatlantic publication market, in this paper I focus on the reprinting and serial publication of rural novels in outlets such as the New York *Celtic Monthly* and the Montreal *True Witness*. Serialization and reprinting make the boundaries of the novel more porous. They open up the text to multiple 'co-textual' exchanges, as the placement of an instalment alongside other items in the pages of a periodical places the narrative in a network together with other periodical elements. Through serialization and reprinting, the political potential of rural novels expanded, in sometimes unforeseen ways, as the medium engaged with contemporary colonial and tensions and land issues, in Ireland and elsewhere. The paper adopts a multifaceted interpretation of 'assemblage', linking it to the periodical as a heterogenous form which provides room for different transhistorical connections, while also opening up its content to new transnational affiliations. In so doing, I take into account how the temporal affordances of the periodical format support such connections.

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Katarzyna Jarosz: "Kitschification of Archaeology in Polish Popular Science Magazines of the Second Half of the 20th Century: Mechanisms of Commercialization and Content Appeal Building"

This paper examines the mechanisms of commercialization and strategies of kitschification of archaeology in Polish popular science magazines from the second half of the 20th century, focusing on *Problemy*, *Wiedza i Życie*, *Wszechświat*, and *Świat Nauki*. By framing these findings within the concept of "assemblage," this paper explores how various elements—scientific content, editorial policies, market forces, and cultural narratives—interacted to shape the public perception of archaeology

This analysis draws on over 700 articles published in these magazines, highlighting a dual trend: on one hand, high-quality contributions from leading Polish archaeologists emphasized scientific achievements; on the other, editorial strategies prioritized content designed to maximize readership and market appeal.

Key techniques of kitschification identified include:

Sensationalism in headlines and content – Articles often carried titles such as “*Sensations of the New World: The Tomb in Sipan*” or “*Blood Sacrifices of the Mayans*”, designed to evoke intrigue and excitement rather than focus on the scientific rigor of the discoveries.

Use of evocative language – Terms like "mysterious," "ancient," and "extraordinary" were pervasive, creating an aura of mystery around archaeological findings

Focus on spectacle and material value – Discoveries were frequently described through their aesthetic or material worth, such as the golden masks of overshadowing their historical or cultural significance.

Archaeology as adventure – Archaeologists were portrayed as modern-day adventurers, akin to fictional heroes, working in exotic, dangerous locations, with narratives focusing on challenges like extreme weather or encounters with "untamed nature" rather than methodological details of excavation.

Simplification and distortion – Articles often omitted complex scientific details, replaced with generalizations or inaccuracies, such as vague datings ("tens of thousands of years ago") or conflated cultural references.

Wong Ka Ki (Hong Kong Shue Yan University): “Hispanic Poetry in Postwar Hong Kong Periodicals”

This paper examines the translation of Hispanic poetry in Hong Kong periodicals from the 1950s to the 1970s. The connection with Anglo-American and French poetry during the height of the modernist era of Hong Kong literature in the 1960s has attracted much scholarly attention. Many have noted the influence of the Cold War and U.S. cultural subsidies on Hong Kong's modernist literature, but almost no one has noticed the existence of Hispanic poetry in Hong Kong's literary history.

I will begin with a representative modernist magazine of the 1950s, *Literary Current* (1956-59), and trace how Hispanic poets such as Federico García Lorca and César Vallejo were introduced among a range of novels and plays from Spain and Latin America. In the 1970s, Latin American literature attracted Hong Kong writers, most of whom worked as editors and translators for periodicals. In addition to world-famous Latin American novelists, poets such as Pablo Neruda and Octavio Paz fascinated a group of Hong Kong modernist poets, while communist periodicals favored revolutionary poets such as Nicolás Guillén.

The issue of indirect translation will also be discussed, as it was a common practice in periodicals at that time to rely on indirect translation through English, and Spanish is still a minor language in Hong Kong. Some cases will be discussed to show that Hong Kong periodicals have always been a cultural assemblage, juxtaposing different languages and literary traditions and that Hong Kong was the pioneering city in bridging world literature with the Sinophone world in the post-war period.

Quentin Lefort (Université Bordeaux Montaigne): “Reconstructing Assemblages: Coding Magazine Heterogeneity through Databases”

Viewing magazines as cultural assemblages emphasizes the heterogeneity and flexibility of their components. Their seriality adds another layer of complexity, as each issue constitutes a provisional whole while contributing to an ongoing and evolving structure. Conceptualizing magazines as assemblages underlines the difficulties in finding methodologies that can account for the multimodal and fluid nature of magazines.

Computational methods provide a promising way to address this challenge by treating magazines as assemblages that can be systematically mapped through structured data. By breaking periodicals down into discrete variables – such as page count, author, genre, and visual style – relational databases make it possible to detect editorial patterns and reconstruct shifting configurations over time. This approach highlights how magazines continuously redefine themselves through the interplay of heterogeneous elements, in response to economic constraints, evolving contributor networks, and broader cultural shifts.

This paper explores the use of relational databases as a heuristic tool in periodical studies. After establishing the relevance of quantitative methods for analyzing the heterogeneity of assemblages, we propose a case study involving a database schema applied to children’s magazines. It focuses on the publication history of *Phosphore* – a French monthly magazine aimed at 15-18-year-olds and published by Bayard Presse – during the 1980s. Designed to guide high school students through their education, *Phosphore* blends well-documented extracurricular content with journalism while drawing on the visual and narrative traditions of French entertainment magazines. By analyzing the periodical’s evolving sections, we examine its shifting identity within the broader media ecosystem of the publishing group. Statistical analysis reveals a gradual transition from a strong focus on educational content to a format more closely aligned with Bayard’s visual and material identity.

Marie Léger-St-Jean: “Assembling Election Results: Data visualization and reader participation strategies in and around British newspapers, 1892–1910”

Until the First World War, British elections were held over multiple days in a multiweek period. Map and newspaper publishers innovated a variety of methods for readers to follow along and tally the results as they came out each day. This paper will examine five examples to highlight six forms of *assemblage* in and around newspapers in their data visualization of election results.

Since 1892, map publishers George Philip & Son had been releasing *Philips’ ‘Simplex’ Chart of Parliamentary Representation* in both coloured versions —to visualize the political leanings of the winners in each constituency represented as a square— and half-price uncoloured editions for buyers to fill out. At the next two elections, *The Times* reproduced it with permission. In 1906, the map publishers concluded an agreement with a different newspaper, the more visuals-based *Daily Mail*.¹ It introduced much needed elements of storytelling to the data visualization. While the *Times* was restricting the chart to black and white in 1895 (respectively “Separatists” and “Unionists”) or three shades in 1900, the *Daily Mail* split the parties into four categories.

Choosing not to represent the distribution of the vote geographically, the *Daily Chronicle* and *The Times* visualized the January 1910 election results strictly as a race between two sides. The former released a cardboard *Election Scoring Card* with three moveable vertical strips on either side forming two counters. The left-hand side was Liberal and the right-hand side was Unionist, with “Nationalist, Labour and Socialistic Members to be scored on the Liberal side.” Similarly, after the “Simplex” chart left *The Times*, it displayed the 670 squares at the top of a page arranged in 67 columns and 10 rows. To track the “Progress of the General Election” was added in that instance

an “M” starting in the top left corner for each “Supporte[r] of the Ministry of [...] Asquith, including Labour Representatives and Nationalists” and an “O” from the top right corner for members of the opposition, starkly representing the race to majority, but failing to distinguish between the parties supporting the prime minister.

First thus comes the literal assembling of election results in which the map and newspaper publishers are often inviting their customers to participate. Second follows the assembling of the members into the parliament, which different data visualizations present as either a bipartisan or a multiparty system. Third, for the designer, comes the careful assembling of various pieces of information onto a map or cartogram and sometimes also into tables placed in the blank spaces, all to form a single data visualization. Fourth has emerged the assembling of maps and newspaper publishers into commercial partnerships that will prove crucial during the First World War. Fifth follows the page layout through which the data visualizations can be assembled with the newspaper's other constituent parts. Sixth is the assembling for the researcher of materials held in different library departments to reconstitute the full picture of how newspapers invited their readers to interact with unfolding election results.

Stefano Locati (IULM University): “Photographs and Texts as Visual Storytelling: The Nexus of Illustrated Periodicals and Cinema in the Italian Context of the Interwar Period”

In the early decades of the twentieth century, and especially in the interwar period, illustrated periodicals began to reach a mass audience thanks to the rotogravure printing technique and photographic technological progresses. The spread of photographic images in cheaper illustrated magazines meant a significant increase in their circulation. The omnipresence of photographs in their layout also meant a direct confrontation with the blooming film industry: the two new visual mass media assumed converging visual storytelling modes (Fröhlich, 2021), despite the fixity of images in periodicals and the moving images of cinema (Parna, 2001). The interplay between texts, images, and page layout contributed in capturing a new aesthetics (Zervigón, 2015), with the sense of sight at the forefront. Thus, the magazines’ ‘reader/viewer’ (Gretton, 2010) began experiencing the act of ‘reading’ as a visual pleasure parallel to that of cinema. Building on the paper presented at the ESPRit 2024 conference in Urbino (‘Images to the Forefront: Illustrated Periodicals and Cinema as Strange Bedfellows in the Italian Context of the *entre-deux-guerres*’), the aim of the present paper is to expand the analysis on the use of photographs in relation to layouts and written texts in Italian illustrated magazines of the interwar period, considering examples from film and news magazines such as *La rivista illustrata del Popolo d'Italia* (1923-1943), *Tempo* (1939-1943), *Kines* (1919-1932), *Cinematografo* (1927-1931), and *Cinema* (1936-1943). With a multimodal approach, the general aim is to analyse illustrated periodicals as assemblages of verbal and visual components contributing a visual storytelling that is directly related to cinema.

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Céline Mansanti (University of Picardie-Jules Verne): "Transcultural assemblages : *French Frolics, La Vie Parisienne* (1925), from an American imitation of *La Vie parisienne* to a transcultural, political creation"

To contemporary eyes, *French Frolics, La Vie parisienne*, a short-lived magazine (5 issues, all in 1925), can appear as a poor imitation of the French magazine *La Vie parisienne* (1863-1970), then at the height of its success in the United States. A mix of uncredited jokes and illustrations badly copied from *La Vie parisienne*, there is apparently not much to recommend *French Frolics, La Vie parisienne*. However, a closer look, and a comparison with the original drawings in *La Vie parisienne*, reveal a richer discourse. While the magazine tries to escape censorship by covering some of the body parts uncovered in the original *Vie parisienne*, it also offers a subtle, comic denunciation of the "New Puritanism" (Mencken) it is confronting through a rewriting of some of the illustrations' original captions. Additional caption text is also used to create a dialogue with the French illustrators, suggesting agency and dealing with the anxiety of cultural domination. Although the cultural influence of the European illustrated satirical magazines of the time (*La Vie parisienne*, *Le Rire*, *Le Sourire*, and *Berliner Leben*) is acknowledged, *French Frolics La Vie parisienne* also claims an American identity and eventually creates a transcultural object with a new political meaning inscribed within the American context of the time. Following this presentation of the magazine, we will briefly show that *French Frolics La Vie parisienne* is not an isolated initiative in the 1920s US; it is actually one of a series of magazine rewritings of *La Vie parisienne* which signals both its integration within mainstream culture, after a more avant-gardist phase of its cultural transfer to the US between 1914 and 1922, and its reorientation towards an indigenous, political struggle. The talk will open up on a discussion of the significance of cultural assemblages in relationship with the study of magazines' cultural transfers.

Marcin Markowicz (Adam Mickiewicz University): "From print to digital: *Rungh* as a cultural assemblage across time and formats"

The editorial to the premiere double issue of *Rungh: A South Asian Quarterly of Culture, Comment and Criticism*, published in 1992 by the Vancouver-based Rungh Cultural Society, established the magazine as a platform for 'a discussion of cultural production arising from communities of colour'. Growing out of the South Asian diasporic experience, *Rungh* fostered dialogue, activism, community building, and the broadening of cultural, artistic and political discourses before going on hiatus in 1999. Almost twenty years later, *Rungh* was revived as a digital platform for IBPOC (Indigenous, Black, and People of Colour) artists, accompanied by an extensive online archive of its 1990s print issues. In this paper, I examine *Rungh* as a dynamic cultural assemblage that evolves across time, formats, and contexts of production— considering how the magazine's role as a cultural object and an assemblage is reconfigured as a result of the transition from a tactile, bound format to a digital database. Drawing on theories of assemblage, media materiality, and editing as cultural practice, I explore *Rungh's* cultural function in print and digital realms, reflecting on how digital remediation preserves and transforms *Rungh's* original function as a platform for underrepresented voices. By tracing *Rungh's* evolution, this paper contributes to broader discussions on the materiality of periodicals and the changing ways of producing and experiencing culture.

María Dolores Narbona Carrión (University of Málaga): “Elizabeth Stuart Phelps’s Periodical Publications as Part of the Assemblage that Affords Insight into Her Literary Works”

Assemblage theory—or “general logic” (Nail 21)—, besides its inherent complexity (Buchanan 2), represents a very useful methodological tool for the study of American literature. This, according to Giles Deleuze and Félix Guattari, especially manifests the rhizomatic direction, the alliance and movement among its different components, thus establishing a logic of the “and” (25).

In the particular case of the study of the extensive work of Elizabeth Stuart Phelps, analysing the large number of texts, subjects, ideas and genres that it conveys through the lens of assemblage contributes also to the discovery of new meanings in them. This extensive body of literary works can be understood as an assemblage where each of them coexists and interacts with other elements—traits of different natures, using Deleuze and Guattari’s terminology (21)—which I have always recognised as their inseparable constituents: Phelps’s own life and experiences, and her socio-cultural and historical context. This responds to the intrinsic multiplicity of assemblage, which erases the traditionally accepted tripartite division of the fields of reality (the world), of representation (the book), and of subjectivity (the author) (Deleuze and Guattari 23). This conceptual frame contributes to the understanding of how elements which are apparently so heterogenous coexist and interact in a constructive process (Nail 24) to give rise to the cultural products that we study.

On this occasion, the focus will be on Phelps’s contributions to periodicals, which, even representing more than one fifth of her complete and extensive oeuvre, appearing in some of the most prestigious periodicals of her time, and covering a wide range of topics, are the most underexplored works of the author. They are going to be analysed from the critical perspective mentioned above with the objective of demonstrating how they represent constituents of this rhizomatic structure in which they interact with other Phelps’s literary writings (field of representation), her experiences (field of subjectivity) and her context (field of reality). Concurrently, from a feminist perspective, this essay will illustrate how Phelps’s contributions to periodicals react against her very conservative surroundings and attempt to give life to new possibilities, especially for women.

Lauren Ottaviani (KU Leuven): “Delighted and surprised at “getting into print”: Reader Contributions and Community in the *Lady of the House* [1890-1923]”

This paper will explore the notion of ‘assemblage’ in the form of reader submissions to the monthly Dublin-based magazine *Lady of the House*. More specifically, it will explore the notion of ‘reader communities’ in one of the magazine’s longest-running columns, the Women’s Parliament, which posed a monthly discussion question and solicited two-hundred word responses from readers. This paper will take a two-pronged approach to its exploration of ‘community’ in the column: first, it will explore how the notion ‘community’ is constructed rhetorically, both by column editor Francel and by self-reflexive commentary from readers themselves. It will supplement this analysis with a quantitative approach to the column’s contributors: thanks to the magazine’s practice of printing the full names and addresses of contributors, I have been able to collect data for over 1,400 entries to the Women’s Parliament. Analysing this data for repeat contributors as well as relationships between contributors – several contributors were sisters, for example – I aim to paint a fuller picture of the reader community of the *Lady of the House*.

Loredana Palma (Università di Napoli “Federico II”): “Il giornale come ‘assemblaggio’ di generi e forme di scrittura. La progressiva definizione degli spazi e delle rubriche nel lungo Ottocento: il caso dell’ *Omnibus*”

Gli anni Trenta dell’Ottocento segnarono in Italia la definitiva affermazione del giornalismo come strumento di informazione ma anche di divulgazione del sapere e di diffusione delle idee. Ad avvantaggiarsi della maggiore accessibilità delle conoscenze furono soprattutto l’emergente classe borghese e le donne che divennero presto destinatarie privilegiate di pubblicazioni specifiche come riviste di moda, giornali illustrati, strenne (e, poco più tardi, romanzi di appendice).

Già in alcuni periodici preunitari cominciarono a profilarsi quelli che sarebbero diventati i caratteri peculiari del giornalismo di fine secolo, espressione dell’ormai sviluppata industria culturale.

Un testimone di tutto rilievo nel seguire l’evoluzione della stampa periodica e della progressiva definizione degli spazi del giornale è sicuramente il napoletano «*Omnibus*» (che qui propongo come oggetto della mia indagine), non solo per la sua straordinaria longevità (1833-1884) ma anche per la sua capacità di sopravvivenza alla frattura culturale rappresentata dal 1860.

Sin dai primi numeri, «*L’Omnibus*» tenne d’occhio la varietà d’interessi dei suoi associati, sempre pronto a ‘capture’, grazie alla lungimiranza del suo direttore, Vincenzo Torelli, nuove linee di tendenza e cambiamenti di gusto. Così, accanto alle notizie politiche, offrì al pubblico dei suoi lettori una vasta gamma di articoli che venivano incontro alle esigenze di aggiornamento su argomenti tanto di carattere letterario e artistico quanto scientifico e tecnologico. *Viaggi, Bibliografia, Critica, Letteratura, Bizzarrie, Corrispondenza, Varietà, Morale, Polemica, Amenità, Invenzioni e Scoperte, Costumi, Belle Arti, Aneddoti*, oltre alle puntuali *Notizie teatrali*, sono soltanto alcuni dei titoli delle rubriche che vennero via via introdotte dal periodico e che rendono bene la valenza del giornale come ‘assemblaggio’ di forme e generi diversi (pensiamo, ad esempio, al ‘romanzo d’appendice’), legati, tuttavia, da una rete di profonde interconnessioni.

Fedora Parkmann (Czech Academy of Sciences): “Assembling the Nude: František Drtikol’s Photographs and Art Magazines in Interwar Europe”

This paper focuses on one of the most marketable genres of artistic photography – the female nude – and examines the network of actors involved in publishing these images in interwar art magazines. Scholarship on the artistic nude has traditionally centered on the creative input of the photographer. Only recently has it expanded to include other contributors, from the models themselves to publishers and consumers. Following advancements in halftone and photogravure reproduction at the turn of the 20th century, nude photographs began to be featured in periodicals, with art and photography magazines being particularly prized by photographers seeking artistic recognition. Among them was the Czech photographer František Drtikol. To date, he has been studied mainly as an individual artist and celebrated as a creative genius for his dynamic, dramatically lit nudes posed in the studio. When scholars have addressed the distribution of his images at all, they have emphasized his success in exhibitions at home and abroad, paying less attention to the widespread dissemination of his images in magazines throughout Europe – including Czechoslovakia, Germany, France, and Great Britain. Unpublished documents from Drtikol’s archive indicate, however, that this aspect of his career was crucial and resulted from a collective production process in which the boundaries between his contribution and that of his collaborators were often blurred. Drtikol worked closely with a press agent and liaised with publishers, art critics, printers, photogravurers, and customs officers to facilitate the dissemination of his work. This suggests that

photomechanically-printed nude photographs are complex entities, assembled from the contribution of multiple actors to achieve their final form and meaning. The politics of visibility that shaped the presence of nude photography on the magazine page should, therefore, be understood as the product of a “decisive network” of actors, whose collaboration was essential in determining the printed nude’s aesthetic value, its position in the hierarchy of artistic genres, and its acceptability within societal norms.

Henriette Partzsch (University of Glasgow): “The Flows and Counterflows of Money: Exploring Material Dimensions of the Circulation of Fashion Magazines in Nineteenth-century Spain”

Periodical studies seem to have taken a “messy turn”, illustrated for instance by the programmatic volume *Periodical Studies Today: Multidisciplinary Analyses*. Its introduction invites researchers to go beyond the understanding of periodicals as autonomous objects or containers of information and to consider them instead ‘as entangled assemblages, embedding human and nonhuman entities’ (Ernst & Scheiding 2022: 13). This paper follows this invitation. Using nineteenth-century fashion magazines in Spain as example, it focuses on flows of money in an attempt to a) broaden the understanding of the material dimension of periodicals beyond ink, paper and typography and b) capture flows and counterflows that remain often hidden but are deeply entangled in the assemblage that constitutes a periodical.

After a brief reflection on money as object(s) in nineteenth-century Spain, I will explore how money changing hands is woven into the relational fabric of fashion periodicals, from the affective connections with readers, contributors and editors to decisions about content, the circulation of materials and the distribution of issues of periodicals. Arguably, this perspective multiplies and complicates the flows that constitute a periodical and its connections to other actors and assemblages. Investments linked to the expanding press contributed to changing Spain’s built and natural environment in the course of industrialisation, whilst the preference for the silver rather than the more usual gold standard harked back to the extractive economy practised by the Spanish Empire in the Americas, centring on silver mining in such emblematic sites as Potosí. Thus, this paper also aims at contributing to the study of material media infrastructures from a relational perspective.

Roxana Patras & Antonio Patras (Alexandru Ioan Cuza University of Iasi): “The Emergence of Feuilleton Novels in the Romanian Periodicals of the Long Nineteenth Century”

Our paper draws from the results of the Pop-Lite Project, which aimed at building a corpus of Romanian popular novels in order to sample various aesthetic and social phenomena such as the rising of literary forms (e. g. the feuilleton novel) and the change of mentalities in the hasty process of modernization. The Pop-Lite corpus includes 68 feuilleton novels published between 1850 and 1920, among which 28 have been republished as books. The rest of 40 items remained as ephemeral pieces in periodicals, a status of literary perishability that should be investigated in depth not only in the light of chances for canonical survivals (reprints, restitutions, revalorizations) or not, but also as a symptom of cultural hyperactivity that is specific to emerging literatures. In the light of Marie-Ève Thérenty’s view on the newspaper as “the media matrix” of the long nineteenth century (2007), all aesthetic forms seem to be treated as something as disposable as any other type of press news.

Diversity in terms of theme and narrative style proves a vivid interest for a speedy literary delivery and for experimenting various “factuality” types, either through self-evident “signposts” (Marie-Laure Ryan 2020) or, indirectly, through a vivid publication rhythm, which is the very marrow of feuilleton novels. Keeping in mind that Sue’s *The Mysteries of Paris* was issued around 1840, the very quick imitation of this novel recipe in the two Romanian principalities (1848) should be regarded as one of the first moments when Romanian literature synchronizes with European movements.

**Marta Pizzagalli (Istituto di studi italiani at the Università della Svizzera):
“Poems and Proses in Illustrated Periodicals. The Case of Guido Gozzano’s
Early 20th-Century Iconotexts”**

Although it is true that periodicals are characterised as multimodal texts, it is equally true that the works they contain are rarely studied for the multimodal meaning they acquire in that context.

This is the case of the works by Guido Gozzano (1883-1916) that are accompanied by images created *ad hoc* by illustrators of the time (or by the writer himself, in one case) and/or by photographs. The works, published in illustrated periodicals between 1905 and 1916, lose their multimodal configuration when they are published in volume without images. For this reason, the study conducted here attempts to initiate the recovery of the iconotextual meaning of the works published, through the selection and analysis of certain texts as they appeared in periodicals: the two illustrated versions of the poem *Dante* (published in «La Donna» on 5 October 1912 and in «La Liguria Illustrata» in July 1913), the poem *Visitatrice* (published in «La Lettura» in June 1910), the poem *L'amico delle crisalidi* (published in «La Lettura» in March 1912), the poem *Le farfalle. Epistole entomologiche* (published in «La Grande Illustrazione» in February 1914) and the prose *Novella romantica* (published in «La Nuova Lettura» on 1 July 1905). The analysis will highlight the meaning of the works resulting from the juxtaposition of texts and images, as well as how it is constructed, and with what visual and textual expedients and tools.

The work thus intends to suggest and encourage the study of major and minor literary works of the early 20th century and beyond starting from their first publications in periodicals; an operation of interest both from a hermeneutic-historical point of view – to trace the cultural context in which the works were inserted, in terms of the readers of the periodicals and the rhythms, demands and editorial networks – and from a philological point of view, to re-integrate forms and languages that are now lost, but still significant for understanding the compositional and semantic system of the works.

**Karel Pletinck (Kulturwissenschaftliches Institut Essen): “Transnational
Networks of Literary Engagement: *Arguments*, *Ragionamenti*, and *Das
Argument* (1955–1962)”**

This talk presents a fragment of an ongoing research project examining how intellectuals, critics, and writers renegotiated literary engagement and political responsibility between 1945 and 1975. Focusing on a largely overlooked network of left-wing literary-political journals, the study situates their interventions within a broader crisis of political commitment. Disillusionment with communism—exacerbated by the violent suppression of popular uprisings—combined with the complicity of Western liberal democracies in colonialism, posed a challenge to sustaining political engagement while navigating ideological and artistic tensions.

While scholarship on literary engagement often prioritises French intellectual traditions or focuses on canonical figures, this project foregrounds the multilingual and transnational history of post-war literary politics. For this presentation, I will examine the interrelations between the French journal *Arguments*, the Italian *Ragionamenti*, and the German *Das Argument*. Through an analysis of editorial correspondence (letters, meetings) and textual exchanges (translations of literary, political, and philosophical works), I will explore how these journals functioned as a complex assemblage of political struggles, mixed genres, and diverse contributors. By tracing their transnational dialogues, my talk sheds new light on the dynamics of periodical exchange in the post-war intellectual landscape.

Antonija Primorac (University of Rijeka): "Sherlock vs. Scherlock: Detective Fiction in Translation in Late 19th Century Periodical Press"

If a popular, illustrated, nineteenth century periodical can, as this call for papers suggests, best be described in terms of assemblage, can the same perhaps be said about the translated fiction published inside its covers? Based on a combination of archival research and an examination of digitised periodicals, this paper will discuss the translation and publication practices at the turn of the 19th century that made it possible for the translations of Conan Doyle's own stories to be read alongside – and often confused with – pastiches of Sherlock Holmes published in popular penny dreadfuls in Europe and beyond. While its starting point may be in the underexamined Croatian popular illustrated periodicals, it will show that the story of Sherlock Holmes translations, as well as that of other popular Anglophone crime fiction of the time, is far from straightforward. The focus will be on the transformations that the character of Sherlock Holmes went through in the process of translation, which involved cross-cultural adaptation and considerable rewriting. The analysis will throw a light on their connections to the vibrant transnational market of crime fiction, which has now become possible thanks to the numerous digitisation projects led by various national and public libraries across the globe. In addition, the paper will trace the dynamic global transmedia exchange at the turn of the century and point to its enduring cultural reverberations. In the process, the paper will reveal a complex web of cross-border cultural exchange that relied on intermedial translation, extensive adaptation of content to suit the new markets, and, more often than not, manoeuvres around copyright.

Eleanor Reed (Brunel, University of London): "Knitting in *Woman's Weekly*, 1919-1939: a constellation of commercial interests"

This paper considers the popular domestic magazine as an assemblage of commercial discourses, which seek to further the interests of the producers whose goods it promotes and boost its own profits. Its focus is British domestic magazine *Woman's Weekly*; it interrogates how, throughout the 1920s and 1930s, the publication sought to exploit the commercial potential of knitting, by presenting itself as a marketplace for the handicraft.

That knitting soared in popularity during the 1920s and 1930s is due largely to popular domestic magazines like *Woman's Weekly*, which positioned knitwear at the forefront of fashion and made the handicraft a cornerstone of femininity. Evidence of the advertising contracts that kept cover prices low, weekly patterns recommend specific yarns and needles, and adverts promote tools, materials, stockists, and a range of publications – pattern leaflets, pattern books, technical manuals, and magazines, the latter produced by *Woman's Weekly's* own publisher, the Amalgamated Press. These commercial discourses are supported by editorial content that, sharing the latest knitwear trends and knitting practices, incentivises the purchase of the commodities they promote. Together, they

court readers who are skilled and enthusiastic knitters: by 1939, knitting had become the principal selling point of *Woman's Weekly*, with virtually all front covers dominated by eye-catching photographs selling the patterns within. Further incentives to (repeat) purchase include serialised patterns, straplines anticipating future patterns, and free pattern supplements.

Exploring knitting in a range of *Woman's Weekly* discourses, this paper offers a case study for a thematic reading of a single title. Sampling *Woman's Weekly* at three-year intervals between 1919 and 1939, it will highlight the emergence and development of commercial relationships within an expanding and diversifying marketplace; how the magazine represented the interests of its commercial partners to its readers; and how it exploited knitting to increase its own profits. Knitting, it argues, highlights the domestic magazine's status as a constellation of interdependent commercial interests.

David Manolo Sailer: "The Materiality of Dissent: Typography, Paper, and the Embodied Experience of Political Periodicals"

The proposed talk explores the critical role of materiality – specifically typography and paper quality – in shaping the reading experience and disseminating political ideas within (historical) periodicals. By focusing on these tangible elements, we aim to demonstrate how the physical form of these publications directly influenced their capacity to foster political dissent and shape public discourse.

Periodicals, as *cultural assemblages*, are not merely vehicles for textual content; they are embodied experiences. The choice of typography, for instance, can convey a range of meanings, from authority and formality to radicalism and urgency. A bold typeface or unconventional font might signal a challenge to established norms, visually reinforcing the dissident message. Similarly, the quality of paper – from cheap, ephemeral newsprint to more durable, luxurious stock – can influence the perceived value and longevity of the ideas presented. This analysis will examine how these material choices impacted the reading experience, influencing how readers engaged with and internalized political messages. We will analyze how the tactile qualities of paper and the visual impact of typography contributed to the emotional and intellectual resonance of dissenting ideas. Did coarse paper and stark typography evoke a sense of urgency or activism? Did finer paper and elegant fonts lend an air of intellectual legitimacy to "radical" arguments? Furthermore, we will investigate how the materiality of periodicals affected the dissemination of ideas across different social strata: Cheaper, more accessible publications could reach a wider audience, facilitating the spread of popular dissent. Conversely, more refined, expensive periodicals might have targeted elite readers, influencing those in positions of power.

By analyzing historical case studies, we will demonstrate how the material elements of periodicals were strategically deployed to amplify political messages and mobilize public opinion. This approach highlights the importance of considering the embodied experience of reading, emphasizing that the dissemination of ideas is not solely a *cognitive process* but also a *sensory one*. By focusing on typography and paper quality, we seek to illuminate how the materiality of periodicals contributed to the formation of political consciousness and the mobilization of dissent, offering a nuanced understanding of the interplay between *form and content* in shaping historical political discourse.

Oliver Scheiding (Johannes Gutenberg University): "Indigenous Periodicals as Assembled Texts"

This paper explores Indigenous periodicals as a topic that is still understudied and suggests a model for investigating them as relational media objects in the context of settler-colonial and Indigenous

printscapes. Drawing on a Deleuzian terminology, it reads Indigenous periodicals as assemblages and argues for analyzing periodicals as distinctive material-semiotic artifacts based on their properties, periodicity, mediality, and miscellaneity. The paper considers how Indigenous periodicals translate meaning (content) into dynamic systems or periodical assemblages, arguing that Indigenous periodicals serve as a distinct medium for “Indigenuity” (Daniel Wildcat, 2009) despite colonial displacement and “symbolic diminishment” (Daniel Heath Justice 2017). In doing so, I propose to study the connections of bodies, objects, and expressions embedded within the materiality of a given space or assemblage—in our case, the Indigenous periodical’s graphic-visual matter. Key terms like “assemblage,” “territory,” and “smooth and striated space” highlight the Indigenous periodical’s role as a multifaceted and layered publishing model. To exemplify the relational agency between periodical assemblages and the participants involved in them, I discuss selected aspects of two Indigenous “periodicalists” (Manushag Powell 2012), the Yankton Dakota Sioux editor Zitkala-Ša (Gertrud Bonnin) and the Akimel O’odham editor and zine maker Se’māna Thompson. Focusing on their print-based collage work I will demonstrate how both use the periodical as assembled texts that serve as experiments in translation, combination, and recirculation of words and images for recognizing Indigenous knowledge and perspectives.

Vivienne Schommer (Berlin Graduate School Muslim of Cultures and Societies): “From Singular to Assembled: How Syrian Women’s Periodicals Created Community”

This presentation will investigate the social history of early periodicals “by, for, and about women,”¹ in Syria and Lebanon (1909–1939). As novel and unique spaces for debate and theorising from editors, contributors and readers, these sources provide invaluable access to a community of writers and activists. I wish to investigate networks outside and inside of the periodical, and ask: Who was involved in the creation of these periodicals? (How) did they produce (women) communities?

To this end, the presentation will focus on two main features: First, the (often community-based) editing processes of these periodicals, and second, the interaction between the specific material conditions of the serial form that is the periodical and the textual strategies used by editors, writers, and readers, such as letters to the editor, cross-referencing, and *taqrīz*² (literature recommendations). It will explore how editors, as *personae*, set “singularities”³ (i.e. elements of the periodical) in relation to one another in an assemblage, making periodicals meaningful locations of the “we.”⁴

Of particular interest will be hierarchies and the blurring of lines between editors, writers, and readers, as well as identity, especially at this moment of increasingly entangled global women’s movements.

Pappal Suneja (Bauhaus-Universität Weimar): “Historicizing Indian Modernism: *Design Magazine* (1957-1988) as a Cultural and Architectural Assemblage”

In post-independence India, the negotiation between modernity and tradition was central to architectural and design discourses. *Design* magazine (1957–1988), edited by Patwant Singh, functioned as a key intellectual forum where these ideas were articulated, debated, and disseminated. More than just a periodical, *Design* served as a transnational assemblage, connecting Indian practitioners with global modernist movements while fostering a uniquely Indian design identity. Unlike conventional architectural magazines, *Design* incorporated discussions on interior and industrial design, fine arts, and urban planning, positioning itself as an intellectual bridge between Indian and global modernism.

This study critically examines *Design* as a vehicle of Indian modernism, analyzing its role in shaping architectural discourse through editorials, essays, and debates. Through its engagement with international figures such as Walter Gropius, Marcel Breuer, Gio Ponti, Richard Neutra, Peter Blake, and Charles Fabri, as well as Indian architects and critics, the magazine became a pivotal space for negotiating colonial legacies and postcolonial aspirations. *Design* not only chronicled evolving architectural practices but also contributed to larger discussions on urbanization, industrial design, and national identity. Its editorial stance critiqued state policies, corruption in urban planning, and the rise of uncritical Western imitation in Indian architecture while advocating for affordable housing, sustainable construction, and cultural continuity.

By historicizing *Design* within the framework of Indian modernism, this research explores its impact on architectural pedagogy, cross-cultural exchanges, and the evolving identity of modern Indian architecture. It argues that *Design* was not merely a documentation of trends but an active catalyst for intellectual and ideological shifts. Situating the magazine within the broader context of postcolonial discourse and architectural historiography, this study foregrounds *Design* as both a historical document and a cultural assemblage that continues to influence contemporary design in India.

Žarka Svirčev (Institute for Literature and Arts, Belgrade): "Assemblage Magazines: Yugoslav Neo-Avantgarde Periodicals"

The paper explores assemblage magazines (*Adresa*, *Neuroart*, *Kontaktor*, *Pesmos*, *Total*, *WOW*, *L.H.O.O.Q.*, *Second Manifesto*), the specific corpus of periodicals created by artists or artistic collectives during the seventies and eighties of the 20th century in Yugoslavia. These magazines are self-publishing magazines made on the principles of assemblage: one issue represents the material folded into envelopes, or the material is stapled and glued; they contain various textual and visual materials (collages, photographs, visual poetry, etc.), and objects of mixed origins (records, notebooks, fabric, magazines, etc.). Based on program statements printed or attached to individual issues, I will reconstruct the poetics and politics of assemblage magazines (in a regional and international context). Moreover, I will pay particular attention to reworking and recreating periodical micro-institutions and formulas (editorship, serialization, miscellanies, issues, supplements, public) and reflecting the periodical culture in which the magazines radical intervened. The magazine's design is the materialization of formative ideas of new artistic practices that appeared in Yugoslavia at the end of the 1960s. The collaborators launched the magazines to produce an alternative space (counter-public) of aesthetically engaged art of diverse minority groups. Assemblage magazines established the connections and exchange with that period's complex political, social, cultural, and artistic constellation. I will shed light on the formative discursive fields in which the authors gathered around the magazine tried to act, that is, the assemblage magazines both as artistic artifacts and as a form of socio-political action.

Levente T. Szabó (Babeş-Bolyai University): "Diversity as Radicality: The First International Journal of Comparative Literature as a Cultural Assemblage"

This paper examines *Acta Comparationis Litterarum Universarum* (ACLU), the world's first journal of comparative literature (1877–1888), as an early radical little periodical that subverted the logic of mass publishing and literary capitalism. Edited by Hugo von Meltzl and Sámuel Brassai in Kolozsvár/Cluj/Klausenburg, ACLU not only played a foundational role in shaping comparative literature as an emerging discipline but also functioned as a cultural assemblage, integrating diverse intellectual, linguistic, and material practices. Rather than prioritizing commercial viability or a broad

readership, the journal cultivated an exclusive, multilingual scholarly network, privileging slow print, experimental scholarship, and the radical equality of world literatures—from Icelandic sagas to Romani poetry.

As a little periodical, ACLU rejected the mass press's emphasis on circulation, standardization, and periodicity. Its editors embraced irregular publication schedules, unconventional formats, and typographical experimentation, anticipating the avant-garde journals that would later define literary modernism. The journal also championed marginalized voices, engaging female scholars, regional literatures, and linguistic minorities, thereby challenging the hierarchical structures of world literature and national canons. Through its intellectual provocations—whether in its opposition to the Paris Literary Congress of 1878 or its advocacy for Sicilian, Provençal, and Romani translations—ACLU positioned itself as an anti-establishment forum, both aesthetically and politically.

By reassessing ACLU through the lens of cultural assemblage, this paper highlights the journal's radicality and groundbreaking significance, demonstrating how its intellectual, linguistic, and material diversity redefined the parameters of emerging modern comparative literary scholarship and resulted in one of the first international little periodicals.

Zsuzsa Török (HUN-REN Research Centre for the Humanities): "Veiled Communities, Hidden Networks: Manuscript Periodical Assemblages in the Habsburg Monarchy, 1830-1918"

Árpád Gerster (1848–1923), a distinguished American physician of Hungarian origin, published his *Recollections of a New York Surgeon* in 1917. In this work, he nostalgically recalled his student days in Vienna, spent with his cheerful fellows in the Bécsi Magyar Társaskör (Die Ungarisch-Akademische Landsmannschaft "Társaskör"), the student organisation to which they belonged, and its flagship weekly, *Izé* (Whatever). Fortunately, the 1867/1868 volume of this manuscript periodical, together with a few issues of another journal titled *Társaskör* (Circle of Friends), were carefully preserved by one of Gerster's colleagues, a doctor working in Tövis (Teiuș, Transylvania), and donated by his descendants to the library of the Bethlen Gábor College in Aiud (Romania). This paper draws on these sources, corroborated by a large corpus of additional manuscript periodicals, to provide a comprehensive account of a latent manuscript periodical culture that permeated the Habsburg Monarchy in the nineteenth century. The paper demonstrates the importance and extent of manuscript periodical production in a period when printed periodicals dominated the publishing market. Methodologically, it emphasises the importance of reading periodicals within networks of mediation and remediation, and of considering the complex interdependencies and entanglements between the media of script and print in the nineteenth century. Finally, the paper proposes a new model for the future study of press history, one characterised by media interaction and exchange, and it argues that manuscript periodicals not only reveal the diversity of periodical culture, but also help us reconstruct those cultural practices that co-evolved between manuscript and a rapidly expanding print market in the nineteenth century.

Tamara Tóth (Eötvös Loránd University): "Liminal Voices: Poetic Language and Economic Displacement in the Literature of Gastarbeiter in Új Symposion Periodical"

The figure of the Gastarbeiter is a crucial socio-economic and literary construct within the Yugoslav context, particularly in the aftermath of the radical economic reforms of the 1960s. As a liminal subject caught between the ideological aspirations of Yugoslav socialism and the economic pragmatism of Western labor markets, the Gastarbeiter epitomizes the contradictions of mobility

and displacement. Although most scholarly discussions approach this phenomenon through economic, sociological, or historical lenses, its literary dimensions remain relatively underexplored. This paper investigates how the poetic language of Gastarbeiter's literature addresses linguistic hybridity, marginalization, and cultural estrangement, focusing on the Új Symposium periodical as a key site for literary experimentation.

Published in Novi Sad between 1965 and 1992, Új Symposium was a radically progressive, multilingual literary and visual arts journal that significantly influenced the development of experimental poetics across linguistic and national boundaries. As a Hungarian-Serbo-Croatian publication, it operated as a patchwork of languages, artistic forms, and ideological positions, mirroring both the avant-garde traditions of Yugoslav modernism and the transgressive impulses of contemporary visual culture. The periodical's strong emphasis on visibility—evident in its typography, experimental layouts, and integration of fine arts—directly impacted its literary output, fostering an understanding of poetry as both visual and textual. The Gastarbeiter poems published in Új Symposium exemplify this approach, often utilizing fractured syntax, multilingual code-switching, and typographical play to convey the experience of economic migration.

This study posits that Új Symposium created a vital space for linguistic experimentation within Yugoslav Hungarian literature. It played an essential role in shaping broader literary transformations that extended beyond Yugoslav borders and influenced developments in Hungarian literature in Hungary itself. By analyzing the poetic and visual strategies employed in Gastarbeiter's literature in Új Symposium, this paper aims to explore how economic exile was translated into literary form and how this periodical acted as a critical catalyst in rethinking both the aesthetics and politics of Hungarian-language poetry.

Marianne Van Remoortel (Ghent University): “Assemblage as Radical Aesthetic Labour: Poetry in the British Suffrage Press”

Poetry was a staple of the British suffrage press. Newspapers such as *Votes for Women* (1907–18), the *Suffragette* (1912–15), and the *Vote* (1909–33) regularly published original poems that directly engaged with ongoing suffrage events discussed elsewhere in their pages. In addition, articles and editorials frequently quoted poetry from earlier social movements—such as abolitionist and socialist verse—as well as works by canonical British poets like Percy Bysshe Shelley, Alfred Tennyson, Elizabeth Barrett Browning, and George Eliot. Through this interweaving of poetry and journalism, of past and present, and of original and borrowed verse, the suffrage press harnessed poetry's intertextual affordances to legitimise, amplify, and advance the cause of women's suffrage.

Building on the work of Isobel Armstrong, Linda K. Hughes, George Bornstein, Fionnuala Dillane, and others, my talk will explore these periodical assemblages through the lens of what I term “radical aesthetic labour”. I introduce this concept to foreground the human agency and creative work involved in the production, adaptation, and circulation of periodical poetry as a tool of political activism and mobilisation. This includes the creative labour of writing suffrage poetry for the press; the editorial labour of selecting and framing poetry quotations for articles, leaders, and headlines; the material labour of designing and typesetting periodical pages; and the mnemonic and interpretive labour of readers engaging with suffrage poetry in its periodical context. Beyond these forms of human labour, I will also consider the ways poetry itself functioned as a radical force within periodical assemblages—shaping activist discourse, fostering affective ties, and inscribing suffrage activism into broader literary and historical traditions of protest.

Sofie Vandepitte (KU Leuven and Universiteit Gent): “By Children, for Children: The Belgian *Vakantiekolonies* and Their Magazines”

Up until the 1980s, the *vakantiekolonies* (‘vacation colonies’) were a widespread phenomenon in Belgium, similar to the holiday or summer camps in Britain, *colonies de vacances* in France, and *Ferienkolonien* in Germany. The vacation colonies allowed children, generally from poorer urban families, to spend time in nature, often at the coast or in the Ardennes. Organised by particulars or organisations, they strove to improve children’s physical and moral health. Although the vacation colonies were considerably successful in Belgium, scholarship remains sparse. Even more obscure are the magazines published by some of these colonies, such as *L’Éveil/Volle Leven* (1932-1939) and *Le Phare/De Vuurtoren* (1939-1940) of the colonies of De Panne and Oostduinkerke. Despite their unique formal qualities, as well as the exclusive insight that they provide into life at the colony, these periodicals remain virtually unknown.

I will first discuss how these two magazines were produced by a unique network of mainly children actors. Whereas many early-twentieth-century children’s magazines claimed to have been made *by* children *for* children while being predominantly adult creations, *L’Éveil/Volle Leven* and *Le Phare/De Vuurtoren* mostly consisted of children’s testimonials and art pieces, which is reflected in, for example, their rather artisanal look. Secondly, I will consider how the idiosyncratic production of these two periodicals impacted their distribution and consumption, focusing on concepts of reader interaction and loyalisation. Finally, I will elaborate on the role that *L’Éveil/Volle Leven* and *Le Phare/De Vuurtoren* played in the legitimization of, as well as the community building within, the colony, which would explain why organisers would stimulate and support such, seemingly niche, publishing initiatives.

Cedric Van Dijck (Vrije Universiteit Brussel): “*Voorslag* Days: South African Literature in the *London Magazine*”

In February 1957, the *London Magazine* published an issue dedicated to “South African Writing Today,” spotlighting the work of writers such as Nadine Gordimer, Jack Cope and Doris Lessing. The idea had come from the novelist William Plomer (1903–73)—in the wake of his first visit to South Africa in thirty years—and was part of his wider project to promote African writing in postwar England and Europe (e.g. book reviews, translations). Plomer’s intentions were not only to promote, but also to remember and archive for the future: for a later issue of the *London Magazine*, he wrote a reminiscence of his early days as magazine editor in South Africa, entitled “*Voorslag* Days.” In this paper, I seek to test the generic boundaries between magazine and anthology as well as to explore the uses of the periodical in *assembling* literary histories. My paper takes its cue from the fields of periodical studies and world literature, and draws on archival research conducted in Durham (UK) and Grahamstown (South Africa). By considering how modern South African literature was received, promoted and canonised in Europe, I am especially interested in exploring what it means for the periodical to negotiate the tension between the local and the global.

Everton Vieira Barbosa (Sorbonne Paris Nord University): “The formation of a network of Parisian fashion presses in the 19th century and its international circulation”

This paper aims to examine the formation of a network of Parisian fashion magazines and their international circulation in the 19th century through the activities of Camille Adolphe Goubaud (1808-1879), owner of *Le Moniteur de la Mode* (1843-1913) and other periodicals of the same genre. Since the founding of his company, the editor-entrepreneur implemented a series of actions, such as creating, purchasing and annexing other specialized fashion magazines, in a effort to monopolize the sector. To surpass the competition with other publishers, Goubaud employed the strategy of internationalizing *Le Moniteur de la Mode*, establishing correspondents across Europe and other continents. By leveraging the symbolic power (Bourdieu, 1977) that French culture held in the Western world at the time, the French editor spared no effort in disseminating content on Parisian fashion, thereby fostering a taste for and consumption of French products.

In this sense, the present study aligns with the notion of “assemblage”, as adopted by Gilles Deleuze and Félix Guattari (1980), insofar as it seeks to identify the significance of this network of periodicals as a complex system of knowledge about Parisian fashion and the culture of appearance in the 19th century. To this end, we adopt the theoretical and methodological framework proposed by Tania Regina de Luca (2008), which suggests both a micro- and macro-analysis of the press, taking into account its material aspects, content, the individuals involved in its production and circulation, costs, and the cultural *assemblage* in which it was embedded, within both synchronic and diachronic dynamic. Thus, by identifying and analyzing Camille Adolphe Goubaud's efforts to legitimize his enterprise, we will gain insight into the social and cultural dimensions of his publications and their significance within the world in which they circulated.

Scott T. Zukowski (University of Graz): “Boarding, Lodging, and Leghorn Bonnets: Mapping Early Black New York Through Advertisements”

Freedom's Journal (1827–29) was the first African American-owned and -operated newspaper, published in a period of slavery, legalized discrimination, and ever-present dangers to life and liberty—even for free African Americans. Scholars interested in the newspaper have typically focused on the *Journal's* bold pronouncements of racial solidarity, of self-representation, and of self-expression found in the essayistic texts populating its columns. And many have obligatorily nodded to the *Journal's* function as a builder of community. But scholarship has yet to devote serious critical attention to its advertisements—advertisements for small businesses, schools, and other organizations owned and run by Black men *and* women in that very community so many have gestured toward but rarely considered as an actual assemblage of actual people living in relational networks with one another, existing alongside and occasionally up against one another, block to block and street to street in lower Manhattan.

This presentation changes that by devoting its attention exclusively to *Freedom's Journal's* advertisements—a genre of periodical text that is still too often overlooked in periodical studies. The presentation tracks advertisements over the course of the *Journal's* two-year run, analyzing not just changes in its number of advertisements and of their fonts and visual ornamentation, but also of advertiser locations, gender, services, and interpersonal relationship with one another. A central feature of the presentation will be a digital map charting the actual locations of each advertiser, showing growth and diversification over time and visualizing the shape and scope of Black New York in the 1820s, reminding us that, like the newspaper itself, Black New York was by no means a monolithic entity but instead was an assemblage of people, materials, economies, and ideas.

THEMATIC PANELS

Panel Coordinator: Cosmin-Ștefan Dogaru (University of Bucharest)

Speakers: Irina Nastasă-Matei (University of Bucharest), Domnica Gorovei (University of Bucharest), Alexandra Oprea (University of Bucharest)

Panel Title: “Claiming the Spotlight: Women in Science, Politics, and Sports in the 20th Century Romanian Press”

Since the nineteenth century, determined women across Europe have advocated for various rights and reforms concerning their societal status, roles in public life, and relationships with men. Their actions and ongoing efforts across different segments of society—from politics to academia and sports—led to significant social, cultural, political, and economic changes by the late nineteenth and early twentieth centuries.

However, their contributions remained largely unacknowledged in patriarchal societies of the time and have—with a few important exceptions—been overlooked by historiography. Official documents often remain silent about women’s significant contributions to social, political, and economic change. The situation is different in the media: women’s roles and contributions are more visible in newspapers and magazines than in official records and historical accounts.

Examining the press as a communication channel that portrays and discusses women helps us understand their roles and contributions across various professions and activities. Moreover, it provides valuable examples of their participation, mobilization, and struggles throughout twentieth-century Romanian society and periods of regime change. Individual case studies of women in Romania during the 20th century—as scientists, activists, athletes, or politically engaged figures—are crucial in demonstrating how female figures shaped cultural and social norms, driving significant societal and state transformations across different periods, from before the First World War to the interwar years, during the communist regime, and after its collapse in 1989.

This panel explores the gendered history throughout the 20th century in Romania by examining case studies of women’s achievements and challenges in science, politics, and sports as portrayed in Romanian newspapers and magazines. To stimulate a thorough discussion, we suggest the following research questions:

- How did the press analyze the successes and challenges faced by various female figures in science, politics, and sports? In what ways did women steer professional and ideological barriers, as portrayed in the press?
- How did women identify opportunities to develop networks within scientific and sports organizations, regardless of the political regime—both democratic and non-democratic?
- How did women navigate various political regimes (both democratic and non-democratic) and use the press to advance social and political objectives? How did these regimes respond to women’s aspirations across different historical contexts in Romania?

Panel Coordinator: Stefan Rindlisbacher (University of Fribourg)

Speakers: Baldassare Scolari (Bern Academy of the Arts HKB), Ahmet Köken (University of Fribourg), Franca Schaad (Bern Academy of the Arts HKB)

Panel Title: "Periodicals of the New Left and New Right as Counter-Media (1960s to 1980s)"

The 1960s not only saw the emergence of a New Left that distanced itself from the traditional labour movement and Soviet communism. In the wake of the 1968 youth protests, a New Right also emerged that sought to distance itself from the old conservative elite and the crimes of fascist regimes. As the New Left strove to bring marginalised voices to the fore, the New Right also sought to position itself as a marginalised group whose voices were excluded from bourgeois public discourse. In response, both the New Left and the New Right aimed to create their own counter-public spheres, to disseminate their disruptive ideas, to form new communities and strengthen their collective identity as revolutionary groups. The most important medium for establishing these counter-publics were periodicals.

This panel examines the role of New Left and New Right periodicals as counter-media. In contrast to the often-used term 'alternative media', the concept of counter-media emphasises the politically dissident nature of these publications. The periodicals analysed were part of a wider strategy of protest – from both the left and the right – against the dominant structures, the established media and ways of thinking and living in bourgeois society from the 1960s to the 1980s.

Using multimodal discourse analysis, this panel will discuss how the interplay of text, image and design not only articulated and visualised critiques of political, economic and social conditions, but also allowed both the New Left and the New Right to develop practical counter-models and utopian as well as reactionary visions for the future. It explores which elements of established society and politics they adopted, where they demarcated themselves from the mainstream, and where there was exchange and selective appropriation of communicative strategies of the New Left by the New Right. The aim is to uncover previously overlooked links, interactions and circulation dynamics between these political rivals.