

Sabina Fazli

Mainz

Mobility in/of *The Face*

In 1980, three magazines based in London, *The Face*, *i-D*, and *Blitz*, emerged as pioneers of what became known as the “style press.” Blending music, fashion, and culture journalism into a distinctive editorial mixture, they elevated “style” as both visual language and social practice. This paper focuses on *The Face* (1980–2004; revived 2019–), widely regarded as the most influential of the trio, and proposes a reading of the magazine through the concept of mobility. I examine three interrelated dimensions of mobility that shape *The Face*’s magazine identity: 1) The magazine’s representation of travel and youth scenes abroad constructed a cartography of cultural relevance, mapping cities and subcultures for readers as vicarious travelers; 2) The magazine’s logo and visual identity circulated across merchandise and media, creating a transmedial phenomenon; and 3) Irony and ambiguity functioned as core communicative strategies in *The Face*, enabling meanings to move, shift, and reconfigure between text, image, and layout, a form of discursive mobility that destabilized fixed interpretations. Together, these perspectives reveal *The Face* as a mobile cultural project, and highlight the ways that mobility may be used to read magazines as multifaceted objects.

Mary Ikoniadou

Leeds

The Politics of the Page: Design, Mobility, and Foreign-Language Periodicals in the GDR

This presentation examines the transnational mobility of illustrated periodicals produced in the German Democratic Republic (GDR) targeted at foreign distribution. Taking the Greek-language magazine *Pyrsos* as a case study, it situates its publication within the GDR's highly organised foreign-language publishing infrastructure, where magazines functioned simultaneously as instruments of propaganda, vehicles for promoting socialist products, and platforms for international exchange.

Produced by the state-affiliated Verlag Zeit im Bild in Dresden, *Pyrsos* formed part of a broader ecosystem of foreign-language magazines aimed at Western, Non-Aligned, African, Arab, and socialist states. While it shared production resources and visual materials with other titles, *Pyrsos* was distinctive in being edited and art-directed by Greek political refugees and in its absence of advertising.

The paper argues that the double-page spread operated as a deliberately designed compositional unit through which editorial strategy, ideological negotiation, and reader participation were staged. Ultimately, the double-page spread in *Pyrsos* functioned as an active site where historical pasts were reclaimed, lived experiences in socialist states articulated, and imaginaries of future repatriation rendered visible.

Alison E. Martin

Mainz/Germersheim

Translating, Time, and Movement in *Neue Auslese*

At the end of the Second World War, a limited number of journals appeared in the British occupied zone in Germany. Key among them was *Neue Auslese* [New Selection] (1945-50), a joint Anglo-American effort issued by the US Information Services Division and the British Central Office of Information that was part of the Allied re-education offensive. Ostensibly aimed at acquainting its readers with the “international writing of the time and restoring the exchange of ideas between Germany and other countries”, it presented articles from the British and American press in German translation and initially boasted a readership of half a million. But by the late 1940s it was suffering serious competition from its sister publication *Blick in die Welt* [View of the World], a monthly Anglo-German illustrated news-pictorial magazine “keeping the German reader in touch, by both text and pictures, with British, German and world problems”. As the editors of *Neue Auslese* struggled to reposition the journal, they were compelled to rethink its content, recognising that “for every ounce of propaganda there must be a pound of general interest”. This paper investigates how *Neue Auslese* initially used selected texts in translation to steer the “educated German” towards what was considered a “democratic” way of thought, before the preferences of the German readership began to determine what the magazine would include. Thus, for both the journal’s editors and its readers, translation was used to mobilise certain texts, authors and ideas, but also to define emerging tastes.

Igor Tyšš

Bratislava

Translation as a Generational Act of Defiance: *Mladá tvorba*, Beatniks, and the Lone Runners

Running from 1956 to 1970, the Slovak literary periodical *Mladá tvorba* [Youth creation] occupied a unique space in the cultural landscape of socialist Slovakia. Founded as a concession to a young generation of writers, the journal was intended to serve as a tool for ideological ‘upbringing’ under state supervision. However, due to its programmatic polyfunctionality and dispersed target audiences, it instead became a breeding ground for four generations of young literati, serving as the only publication venue open to them before they had proven themselves to the literary and political establishment. For these aspiring authors, translation was an imperative component of their literary activity, a means of appropriating the foreign poets who inspired them. This drive prompted the journal to launch a translation competition and publish theoretical reflections on the practice, eventually crystallizing into a unique discourse on translation as a generational act—a phenomenon that can be viewed as proto-translation studies.

Structurally, the journal was a heterogeneous assemblage of often incongruous text types, juxtaposing manifestos with their rebukes, and groundbreaking translations with original avant-garde writing. While designed as a gatekeeper, *Mladá tvorba* effectively opened the gates to ‘barbarians’ from across the arts. It was the quintessence of compromise during a period when de-Stalinization was more rhetoric than action and the professional capacity for specialized ventures was critically low. *Mladá tvorba* could not have existed anywhere but in socialist Slovakia, nor at any other time.

This presentation examines specific historical cases within the journal to demonstrate their interconnectedness: the translation of American literature, the reception of the Beat Generation, and programmatic attempts at a new translation poetics. By tracing these threads, I argue for the necessity of a periodical studies approach. Only by analyzing the medium itself can we fully account for the various strands of discourse, agency, and fragmented historicities that define this era of translation and cultural history.

Short Biographies

Sabina Fazli is a researcher in the collaborative research centre Studies in Human Categorization at Mainz University, Germany, where she is working in a project on popular and independent magazines at the Obama Institute of Transnational American Studies. Her research interests are in magazine studies focusing on the style press, magazine affect, and materiality. She is coeditor of a German-language handbook on magazine studies (2022) and a forthcoming special issue of *DIY, Alternative Culture, and Society on Zine Media* (2026).

Mary Ikonidou is a Senior Lecturer at Leeds School of Arts, UK, and a visual culture scholar working across graphic design and periodical studies. Her research examines publishing practices as sites where national and cultural identities are negotiated, with a particular emphasis on émigré publishing and tourism mobilities during the Cold War. She has held research fellowships at the British School at Athens, the State Library in Berlin, and the Jan van Eyck Academie. Her work has been published in the *Journal of Periodical Studies*, the *Journal of Design History, Humanities*, as well as by Bloomsbury, Manchester University Press, and Routledge. She co-directs the PARTICIPATE research cluster at Leeds Beckett and serves on the editorial board of *JEPS*.

Alison E. Martin is Professor of British Studies at the Johannes Gutenberg-Universität Mainz/Germersheim. She was Co-PI on the DFG-/AHRC-funded project *Spaces of Translation, European Magazine Culture 1945-1965* (2021 – 2024) and has worked extensively on translation and Anglo-German cultural exchange from the Enlightenment to the 21st century. She co-curated with Jutta Ernst, Oliver Scheiding and Sabina Fazli the 2022 exhibition *Paperworlds – Blätterwelten* on independent zines as imaginative spaces and sites of exhibition in today’s society, and with Andrew Thacker the 2023 exhibition *Spaces of Translation – European Magazines, 1945-65* in the Bonington Gallery in Nottingham. She has also contributed the section on “Periodicals and Translation Studies” to the *Handbuch Zeitschriftenforschung* (eds. Scheiding and Fazli, transcript 2023).

Igor Tyšš is a researcher at the Institute of World Literature, Slovak Academy of Sciences in Bratislava, Slovakia. As a scholar of American and translation studies, he specializes in socialist translation history. He is also a poet and literary translator, and a member of the History and Translation Network. He was one of the co-founders of the Slovak literary translation magazine *Verzia*. In his research on periodicals, he has mainly focused on literary journals from the 1950s through the 1970s—most prominently *Mladá tvorba*, *Romboid*, *Slovenské pohľady*, and *Revue svetovej literatúry*—but on a case-by-case basis, he has also examined the cultural-political newspaper *Kultúrny život* and the academic journal *Slavica Slovaca*.