



Periodicals beyond Hierarchies: Challenging Geopolitical and Social “Centres” and “Peripheries” through the Press
 10th International ESPRit Conference
 Budapest, 7–9 September 2022

Periodicals beyond Hierarchies: Challenging Geopolitical and Social “Centres” and “Peripheries” through the Press

For the first time in East-Central Europe, the European Society for Periodical Research (ESPRit) convenes its 2022 (10th) international conference in Budapest, Hungary, to focus on the following theme: Periodicals beyond Hierarchies: Challenging Geopolitical and Social “Centres” and “Peripheries” through the Press. The conference will reflect on how periodicals challenge, transform or interpret the notion of “centres” and “peripheries” in a context of permanently shifting and historically unstable situations. Papers will investigate these questions through essential forums of the public sphere, namely periodicals, from the mid-18th century to the present day. The generation of knowledge, social dialogue, and transnational communication (both textual and visual) hosted by periodicals gave visibility and platforms to politically and economically “peripheral” areas, as well as socially marginalized groups. At the same time, other journals provided means to maintain cultural and political hegemony of “central” social classes or global powers.

**10th International ESPRit
Conference and Postgraduate
Workshop**

Date: 7-9 September 2022

Venue: Museum of Fine Arts - Central European Research Institute for Art History (KEMKI) - Artpool Art Research Center, Budapest and online (Zoom)

The event is co-organized by the Museum of Fine Arts – Central European Research Institute for Art History (KEMKI) – Artpool Art Research Center, Budapest, the European Society for Periodical Research (ESPRit), and Petőfi Literary Museum (PIM) – Kassák Museum.

Scientific committee:

Gábor Dobó, PIM–Kassák Museum

Dávid Fehér, KEMKI

Emese Kürti, KEMKI – Artpool Art Research Center

Eszter Óze, KEMKI

Evangelhia Stead, UVSQ Paris–Saclay

Merse Pál Szeredi, PIM – Kassák Museum

Conference assistants:

Vanda Pál, KEMKI

Zsófia Kókai, KEMKI – Artpool Art Research Center

Speakers of this conference have the option to present their papers either on site or online through Zoom. An up-to-date list of on site and online speakers is available on the conference website. All presentations will be accessible in real time to attendants of the conference on site as well as online.

Wednesday,
7 September 2022

**Postgraduate Workshop
and Conference Day 1.**

10.00-14.40 Postgraduate Workshop

10.00-10.15 Gábor Dobó and Evanghelia Stead
Welcoming

10:15-10:40 Presentation 1.
Chair: Laurel Brake

Kriszta Kiss A.
How to emphasize the significance of Jókai Mór's
first humour magazine, *Nagy Tükör* in the history of
Hungarian humour magazines?

10:40-11:05 Presentation 2.
Chair: Laurel Brake

Bruna Oliveira Santiago
Production and circulation of illustrated periodicals
in Portugal and Brazil during the second half of the
nineteenth century: Agents and spaces

11:05-11:30 Coffee break

11:30-11:55 Presentation 3.
Chair: Kristóf Nagy

Sára Bagdi
Storm above Shanghai: The representation of Chinese
coolies on the pages of the periodical *100%* and its

Postgraduate Workshop and Conference Day 1.

relevance to Hungarian workers' culture, 1927–1929

11:55-12:20

Presentation 4.
Chair: Evangelhia Stead

Ana Sekso Milković
Meetings on the periphery. Cooperation between the editorial boards of the *Zenit* and *MA* magazines and their impact on the South Slavic countries

12:20-13:20

Lunch

13:20-13:45

Presentation 5.
Chair: Fabio Guidali

Jan Lampaert
Mapping the neo-avant-garde: A dynamic network visualization of Flemish literary periodicals (1949–1970)

13:45-14:10

Presentation 6.
Chair: Evangelhia Stead

Annemarie Iker
Open secrets: Santiago Rusiñol (1861–1931) and the Catalan press

14:10-14:40

Final Q&A

14:40-15:30

Coffee break

15:30-16:00

Welcome addresses and round table: presentation of host institutions (plenary)

16:00-17:30

Plenary presentations of the 2022 ESPRit prize winners

Postgraduate Workshop and Conference Day 1.

16:00-16:45

Marianne Van Remoortel
Teaming Up in Periodical Studies: The Story of
WeChangEd

16:45-17:30

Clare Pettitt
Beginning Again to Begin: Thinking About Serial Forms

Thursday, 8 September 2022

8.30-9.00

Registration

9.00-10.00

Keynote Session 1.

Aleksandar Bošković

“Moscow vs. Paris”: Interwar avant-garde periodicals as discursive sites

Venue: Room A

10.00-10.30

Coffee break

10.30-12.00

Parallel Session 1.

Creating a counter-public for women and by women

Chair: Nora Ramtke

Venue: Room A

Parallel Session 2.

The international scope of Yugoslav periodicals: Radical intelligentsia between the attainment of legitimacy and contestation (1913-1964)

Chair: Jelena Lalatović

Venue: Room B

Artemis Alexiou

Fenwick Miller's *The Woman's Signal* (3 October

Jelena Milinković

and Žarka Svirčev
Beginnings of Feminist

Conference Day 2.

1895 – 23 March 1899):
Targeting the bourgeois
reader from the periphery

press and the Yugoslav
avant-garde context

Eloïse Forestier
Challenging “centres”
and “peripheries” through
19th century Swedish
women’s press

Stanislava Barač
and Zorana Simić
The Woman Today and
its editors (1936–1940,
1943/4; 1946–1981):
Centre/periphery
dialectics

Šárka Malošková,
Klára Brůhová and
Petra Hlaváčková
Where are the women?
Architectural canon and
the periodicals

Jelena Lalatović
From margin to center,
and back again:
A history of thick journals
as a history of Marxist
heresy in the Yugoslav
context from 1952 to 1964

12.00-13.00

Lunch

13.00-14.30

Parallel Session 3.

Parallel Session 4.

**How periodical time
challenges centres and
peripheries**

East of Paris

Chair: Andrew Hobbs
Venue: Room A

Chair: Merse Pál Szeredi
Venue: Room B

Annemarie McAllister
“To make new things
familiar, and familiar things
new”: The strategy of

Eszter Balázs
The fall (and eventual
reconstruction) of Paris
as a main cultural centre

internal reprinting over time, 1900–1919

in Hungarian periodicals during First World War and its aftermath

Andrew Hobbs
When is the county in Cheshire *Life* magazine, 1934–1963?

Agnieszka Rejniak-Majewska
Between the Latin world and the East: *L'Esprit nouveau* and its Eastern readers

Maria Ikoniadou
The material collapsing of temporalities from the margins in *Pysos* magazine, 1961–1968

Magdolna Gucsa
Die Zone: Double resistance of a German community in Paris

14.30–15.00

Coffee break

15.00–16.30

Parallel Session 5.

Parallel Session 6.

Geopolitical hierarchies of centre and periphery in Europe and beyond

Promoting local self-understanding in the shadow of global powers in Cold War era

Chair: Evangelhelia Stead
Venue: Room A

Chair: Eszter Óze
Venue: Room B

Elisa Grilli
When peripheral magazines dream of becoming centres: *The Evergreen* (Edinburgh) and *Poesia* (Milan)

Pierluigi Allotti
The *Rivista Italiana di Scienza Politica* and the Americanization of Italian political science (1971–1991)

Conference Day 2.

Hoda El Shakry
Re-worlding through
Maghrebi cultural
journals

Halyna Hleba
The influence of
the foreign banned
professional
photographic periodicals
on late Soviet Ukrainian
photography

Elizabeth Holt
Africa has now become
an island

Ekaterina Vasileva
Press as a bridge between
"Orientals": The role of
Islam in Soviet diplomacy

16.30-17.00

Break

17.00-18.30

Parallel Session 7.

Parallel Session 8.

**Challenging
established genres in
periodicals: A women's
history perspective**

**Rethinking global
print culture on the
eve of the 21st century**

Chair: Marianne Van
Remoortel
Venue: Room A

Chair: Emese Kürti
Venue: Room B

Dario Boemia
Challenging the territories
of literariness: The
reviews of Neera's novels
in *Corriere della Sera*
(1883-1900)

Flóra Barkóczi
Promises of a global
network: The utopistic
expectations towards
the Internet in digital
periodicals of the 1990s
in Hungary

Conference Day 2.

Annalisa Federici
“A little article on Queen Elizabeth’s nose for Eve”: Virginia Woolf’s *The Waxworks* at the Abbey between tradition and modernity

Zsuzsa Török
Hungarian girls’ culture in the mid-19th century: Flóra Majthényi’s periodical *Virágcsokor*

Camilla Salvaneschi
Global art magazines and Kassel's Documenta: Rethinking the *documenta 12* magazine project

18.30-20.30

Conference reception

Friday,
9 September 2022

Conference Day 3.

9.00-10.00

Keynote Session 2.

Béatrice Joyeux-Prunel

**Plotting the geopolitics of 20th century
illustrated periodicals: Heuristic distant
viewing and the issue of centres and peripheries**

Venue: Room A

10.00-11.30

Parallel Session 9.

**Beyond centres and
peripheries**

Chair: Zsuzsa Török

Venue: Room A

Levente T. Szabó
*The first International
Journal of Comparative
Literature* as little
periodical: Early radical
Eastern European
Modernism and
the emergence of
comparative Literary
Studies

Parallel Session 10.

**Multi-media periodicals
of East Central
European modernisms**

Chair: Gábor Dobó

Venue: Room B

Judit Galácz
Theatre on paper: *MA,
Musik- und Theaternummer*,
1924

Conference Day 3.

Marianne Van Remoortel,
Lise Foket and
Christophe Verbruggen
Periodical Studies
beyond hierarchies:
Teaching periodical
poetry with *Madoc*

Hubert van den Berg
Centres & peripheries:
On the problematic of
a popular distinction in
Avant-Garde Studies

Maria Anna Rogucka
BLOK, Praesens, and a.r.
group circle: Constructing
graphic layouts for Polish
and international works of
art, manifestos, and poetry
in avant-garde journals

Ágnes Anna Sebestyén
Centring around modern
architecture: The notions
of centre and periphery
in relation to the
Hungarian architectural
magazine *Tér és Forma*

11.30-12.00

Coffee break

12.00-13.30

Parallel Session 11.

**Decentring mass
media**

Chair: Merse Pál Szeredi
Venue: Room A

Éva Fisli
Press prints on the table

Parallel Session 12.

**Italian periodicals at
the crossroads of the
avant-garde
(1916-1921)**

Chair: Carlotta Castellani
Venue: Room B

Giuseppe Di Natale
Le Pagine (1916-1917)
by Nicola Moscardelli,
Giovanni Titta Rosa and
Maria D'Arezzo

Conference Day 3.

Fabio Guidali
How to survive a media epidemic: The Italian press coping with HIV/AIDS

Carlotta Castellani
Enrico Prampolini and the first series of *Noi* (1917–1920)

Stefano Locati
Mediating between Hollywood, Europe, and Autarky: Ideas on cinema in the Italian illustrated magazine *Tempo* during the Fascist regime (1939–1943)

Caterina Caputo
The European avant-garde through the pages of the magazines *Procellaria* (1917–1920) and *Bleu* (1920–1921)

13.30–14.30

Lunch

14.30–15.30

Guided tour in the collection of the Museum of Fine Arts, Central European Research Institute for Art History (KEMKI) - Artpool Art Research Center

Annual ESPRit Business Meeting (for members)

Venue: Room B

Venue: Artpool Art Research Center
(meeting in front of the Conference building)

Parallel Session 13.

Materiality and transfers

Chair: Gábor Dobó
Venue: Room A

Parallel Session 14.

Polarizing the public sphere

Chair: Dávid Fehér
Venue: Room B

Conference Day 3.

15.30-17.00

Meghan Forbes
Printing on the “periphery”:
The intersection of art and
technology in the interwar
Czech avant-garde

Tibor Kosztolánczy
Freedom fight or guerrilla
marketing? Polarizing
discursive strategies in
the early years of *Nyugat*,
a Hungarian periodical
(1908–1910)

Nora Ramtke
Recirculation, index,
supplements: Material
aspects of the periodical
making of *Europe*
(1835–1844)

Maria Nikolopoulou
“To bring a ‘Happening’”:
American counterculture
in little magazines of the
1960s in Greece

Zoltán Szénási
Materiality and making
meaning: The publication
history of Mihály Babits’s
Fortissimo

Matrona Paleou
Cultural mediations and
publication culture in
Greece: The case of the
periodical (*The*) *Tram*

17.00-17.30

Coffee break

17.30-19.00

Parallel Session 15.

**Creating and
maintaining centres**

Chair: Dario Boemia
Venue: Room A

Piroska Balogh
Anachronism or local
cultural transfer? The

Parallel Session 16.

**Building an audience:
a transhistorical
perspective**

Chair: Eszter Balázs
Venue: Room B

Marie Boivent
Periphery as central
perspective: Strategies of

Conference Day 3.

role of Latin journalism
in the publicity of the
Hungarian Kingdom
between 1750 and 1850

Giorgio Di Domenico
La Città di Riga, an Italian
peripheral magazine from
the 1970s

Imre Zsolt Lengyel
Attracting attention for
autonomous art with the
help of nationalism and
scare tactics: Publicity
strategies of two literary
journals in early 20th
century Hungary

displacement in artists'
periodicals

Júlia Fazekas
Changes in the cultural
sphere: How the events
of 1848/1849 affected
Austrian and Hungarian
magazines

Barbara Winckler
What defines 'centre'
vs 'periphery'? Syrian-
Lebanese women's
journals of the 1920s
between dominant and
marginal positions in
society

19.00-19.30

Closing plenary

Saturday, 10 September 2022

10.00-12.00

**Guided tour in the collection of the Petőfi
Literary Museum - Kassák Museum**

Venue: Kassák Museum, 1 Fő tér,
H-1033 Budapest
(meeting in front of the Kassák Museum)

This conference was organized as a part of the research project of the Petőfi Literary Museum – Kassák Museum FK-139325 entitled “Digital Critical Edition of the Correspondence of Lajos Kassák and Jolán Simon between 1909 and 1928, and New Perspectives for Modernism Studies,” supported by the Hungarian National Research, Development and Innovation Office.

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KEMKI



MUSEUM OF
FINE ARTS, BUDAPEST

KASSÁK
MÚZEUM



PETŐFI
LITERARY
MUSEUM

Parallel Session 2.

The international scope of Yugoslav periodicals: Radical intelligentsia between the attainment of legitimacy and contestation (1913–1964)

Chair: Jelena Lalatović

The panel entitled “The International Scope of Yugoslav Periodicals: Radical Intelligentsia between the Attainment of Legitimacy and Contestation (1913–1964)” deals with the emergence of various counter-publics in the Yugoslav context, showing how crucial those counter-publics, often neglected as peripheral, were to the formation of the avant-garde, revolutionary antifascism, and radical philosophy of the twentieth century. The paper “Beginnings of Feminist Press and Yugoslav Avant-garde Context” by Jelena Milinković and Žarka Svirčev explores the links between micro-sociology of feminist press and anti-imperialist revolutionary agenda as constitutive for the avant-garde political and poetic project. The next presentation, “The Woman Today and its Editors (1936–1940, 1943/4; 1946–1981): Center/Periphery Dialectics”, also investigates the connections between left leaning feminist periodicals and revolutionary practices, but this time in the interwar and post-WWII era. Zorana Simić and Stanislava Barać analyze and accentuate editorial policies and figures of The Women Today journal before and after WWII as markers of the center/periphery dialectics. Coupled with that, the presentation “From Margin to Center, and Back Again: A History of Thick Journals as a History of Marxist Heresy in the Yugoslav Context from 1952 to 1964” by Jelena Lalatović focuses on the bi-directional nature of the shifts of social marginalization and validation using the genre of the thick journals and Marxists criticism of a so-called existing socialism as an example. The panel encompasses several perspectives in periodical research: micro-sociology, editorial policies, the role of periodicals as genres and as platforms of radical thought. As a consequence, diversity of topics, methodologies, and perspectives contribute to the articulation of the significant phenomena: the fact that periodicals enabled the rise of the radical intelligentsia as counter-publics, while also serving as the space for legitimization and challenging of subversive ideas. Furthermore, the panel focuses on these phenomena in the history of the periodical

press as paradigms and epitomes which transcend the local context of the Yugoslav cultures and societies, trying to depict how the center/margin dialectics in the case of Yugoslav radical intelligentsia could be more broadly relevant.

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Jelena Milinković and Žarka Svirčev

Beginnings of feminist press and the Yugoslav avant-garde context

In this paper, we will present the heuristic potentials of almanac *Srpkinja: njezin život i rad, njezin kulturni razvitak i njezina narodna umjetnost do danas* (Serbian Woman: Her life and work, her cultural development and her folklore art up to date, Sarajevo, 1913). The almanac is one of the first projects of the feminist counter-public in Serbian/Yugoslav culture. *Srpkinja* aimed to present the versatile work of women and their activities (especially women artists) in the public space. It is an international and interdisciplinary feminist periodical project, that was the result of the networking of women cultural workers from different socio-political backgrounds. However, the almanac is not just a valuable source for research on the formation and strategies of feminist counter-public at the beginning of the 20th century. It is a significant source for understanding the interaction of women's authorship and diverse social and artistic movements as well. We will depict the position and contribution of the female authors to the avant-garde movement. Our focus is the micro-sociology of the collective action of feminists gathered around *Srpkinja* and the revolutionary movement (Young Bosnia), which was the bearer of the avant-garde political-ethical and poetic agenda: political (anti-imperialist) activism, collective publishing and exhibition projects, collaborative authorship, international networking. We will point out the collaborative, textual, and logistical exchanges. Also, we will single out elements of *Srpkinja* comparable to the poetics of avant-garde publications (genre hybridity, typographic collage, manifest discourse). Finally, our research will show that feminist counter-public played a constitutive role in the formation, discursive shaping, and activist practice of the Yugoslav avant-garde before the First World War.

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Stanislava Barać and Zorana Simić

***The Woman Today* and its editors (1936–1940, 1943/4; 1946–1981): Centre/periphery dialectics**

This presentation aims to show how the journal *The Woman Today* (1936–1940, 1943/4;

1946–1981), starting from multiple marginalized positions during the 1930s in the Kingdom of Yugoslavia (women's magazine in a patriarchal community, left-feminist journal in a bourgeois-dominated feminist counter-publics, proletarian voice in a capitalist society, disguised and legal activist form of the illegal Communist Party of Yugoslavia), through War and Revolution, took central place in a newborn socialist state (SFRY). Observed in the global context of the 1930s, *The Woman Today* was in fact close to the forces that shaped the world's history: it was a part of the global anti-fascist movement, The Popular front, as well as the Third International (1936–1940). Banned by the state censorship while the Kingdom of Yugoslavia was still officially neutral, it renewed in the middle of war struggles (1943/4) with the added subtitle the Organ of the Antifascist Women's Front (AFW). After the short period of great political and financial support of male comrades right after the Second World War, the patriarchy in Party frames grew stronger, and in 1953 this organization was abolished. As a result, *The Woman Today* persisted in the public sphere again somewhere between a center and a margin. Moreover, a similar development and political path are visible in the biographies of some of its (women) editors, most of all Mitra Mitrović, who was both one of the leading figures of the CPY and AFW, as well as one of the most prominent editors and contributors of the journal before, during and (right) after the Second World War. Thus in this presentation the center/periphery dialectics of *The Woman Today* will be considered through examining the key shifts and aspects of its editorial policies, with a special focus on the portraits of its key editors.

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Jelena Lalatović

From margin to center, and back again: A history of thick journals as a history of Marxist heresy in the Yugoslav context from 1952 to 1964

This presentation explores the role of the thick journals as a platform for radical Marxist intellectuals who criticized the theory and practice of a so-called real or existing socialism. The temporal coverage of my research corresponds with the launching of two journals – *The New Thought* in 1953 (edited by the poet Skender Kulenović) and *The Views* (edited by Rudi Supek, an influential sociologist, later a co-editor of the journal *Praxis*) in 1952 – at the beginning, and the publication of the first issue of *Praxis: A Philosophical Journal* in 1964, at the end. *The New Thought* was conceptualized as a journal that primarily dealt with literary disputes and literary criticism. It was circulated for less than two volumes because it published “Anatomy of a Moral” by Milovan Đilas, a critique of Janus-faced ethics within the Communist Party, after which the journal was banned. *The Views* was circulated from 1952 to 1955. It was in this period and this specific thick journal that the radical intelligentsia which later became the core of the Marxist humanist project in the *Praxis* gathered. Thus this

paper aims to briefly reconstruct the process of social marginalization of a radical critique of the communist movement from within, which took place via the thick journal as a platform and as a genre. Additionally, the presentation analyzes the bi-directional nature of this process – the case of The New Thought and The Views as suppression of radical thought which reemerged in Praxis, the internationally recognized philosophical journal – as well as the joint effort of state bureaucracy and its intellectuals to marginalize the Marxist humanist tradition again.

Látogatói információk

Nyitvatartás Belépőjegy Elérhetőség

Hétfő, kedd: Felnőttjegy: 1033 Budapest, Fő tér 1.

zárva 1200 Ft + 36 1 368 70 21

Szerda– Diákjegy: kassakmuzeum@pim.hu

vasárnap: 600 Ft

10:00–17:00 Nyugdíjas:

600 Ft

Családi jegy:

1700 Ft/ 1f +

2gy

Családi jegy:

2500 Ft/ 1f +

2gy

További információ

[Nyitvatartás](https://kassakmuzeum.hu/hu/nyitvatartas)

(<https://kassakmuzeum.hu/hu/nyitvatartas>).

[Jegyárak](https://kassakmuzeum.hu/hu/belepojegy-arak)

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