



Program & Details:

Workshop “Magazine Culture(s) and Reader Engagement”

25–26 March 2019 | Organized by Janicke S. Kaasa, Natalia Igl & Karin Kukkonen

Periodicals are agents of change – and the specific compositional, material, and social practices that shape and result from their production, distribution, and reception are manifestations of the inseparable interrelationship of media and ideas. Looking into the perspectival and semiotic complexity of periodicals and how the multiple voices of magazines work helps us to understand more about the ways in which literary media address and involve their readers. As material and multimodal media that combine different semiotic modes or resources, periodicals have multifaceted and complex means to engage their readers not just on an intellectual level, but also in their roles as onlookers and inter-actors with a magazine. The multimodality of illustrated periodicals, though, does not only refer to the eponymous presence of illustrations and images, respectively the general foregrounding of visuality in periodical print media since the 19th century. It also extends to the haptic experience a reader might have when browsing a magazine, turning its pages and experiencing the sensory effects of specific formats, paper qualities and textures. Against this backdrop, the workshop explores questions of materiality and mediality of literature in general and reader engagement in magazine cultures from the 18th century and beyond in particular. With respect to a diachronic perspective, shedding more light on historical print cultures not least contributes to our understanding of more recent phenomena and shifts in media culture(s) strategies of reader engagement since the digital age.

Guests are very welcome! Please register for the workshop via e-mail (natalia.igl@ilos.uio.no or j.s.kaasa@ilos.uio.no) by 15 March, especially if you would like to participate in the working group session and receive the preparatory reading list.

Program

Monday 25 March

Store auditorium, Nasjonalbiblioteket (Henrik Ibsens gate 110, 0254 Oslo)

- 15.00-17.00 Public Lecture at Nasjonalbiblioteket: *Gustav Frank: Periodicals and(?) Literature(s)*
The lecture is introduced by Karin Kukkonen and followed by a discussion.
- 17.30 Dinner for all workshop participants at Villa Paradiso, Frogner.

Tuesday 26 March

UiO, Niels Henrik Abels hus, 10th floor, room 1000

- 9.30 Coffee
- 9.45 Welcome & Introduction by Natalia Igl & Janicke S. Kaasa
- 10.00 *Janicke S. Kaasa: Children as Consumers in 18th Century in Children’s Periodicals*
- 10.45 *Kesia Eidesen: The Visual Culture of Children’s Literature: Nikolai Astrup and *Barnets blad**
- 11.30 *Ingeborg Amadou Fossetøl: Engaging with Ottoman Periodicals: Challenges and Opportunities*
- 12.15 Lunch break
- 13.15 *Natalia Igl: Positioning the Reader as Observers in 1920s/30s Magazine Culture*
- 14.00 *Sissel Furuseth: Interacting with the Digital Archive: Periodical Studies in the 21st Century*
- 14.45 Coffee
- 15.00-16.30 Working Group Session with Gustav Frank, based on the reading list:
Key concepts, theoretical and empirical possibilities and challenges within the field of magazine culture(s) and reader engagement.

Workshop & Guest Lecture Abstracts

Gustav Frank: Periodicals and(?) Literature(s)

Literature comes in different shapes and sizes – and in the form of different media. The great importance of periodicals and illustrated magazines as media of literature has yet long been overlooked. The specific features of printed mass media – such as seriality and the interplay of text and image – have had great impact on literary genre development and also on preferences of readers. This is not least true with regard to the novel and its current perception as prototypical manifestation of literature. The public lecture on periodicals and literature accordingly sheds light on how they historically shaped and responded to each other. By introducing the field of periodical studies to a broader audience the lecture also shows why ‘literature’ does not simply equal ‘books’.

Invited guest lecturer Gustav Frank is Professor of German Literature and Media Studies at Ludwig Maximilians University in Munich, with research foci on Visual Culture, Periodical Studies, Narratology, and Synthetic Modernism (1920s–50s). His recent publications include the volumes *Farewell to Visual Studies* (2016, with James Elkins and Sunil Manghani) and *Hans Fallada Handbuch* (2019, with Stefan Scherer).

See also here: <https://www.nb.no/hva-skjer/ikke-bare-boker-gustav-frank-om-tidsskrifter-og-litteratur/>

Janicke S. Kaasa: Children as Consumers in 18th Century in Children’s Periodicals

In the first Danish children’s periodical, *Ungdommens Ven* (The Friend of the Youth, 1770), the author-narrator threatens the child reader with the debt-collector and lawsuits if he or she does not pay the subscription fee on time. In *Avis for Børn* (The Children’s Newspaper, 1779–1782), the tone is far less threatening, but it stages the child reader in the same role, namely as the one who is actually in charge of purchasing the periodical: For instance, the newspaper lists the children, not their parents, as its subscribers. These and other children’s magazines from the same time period, often portray the use of money in moralistic tales: Through good and bad examples, the readers are to learn how to use their money wisely. Little wonder, a prime example of such wise use is the buying of books and periodicals, and as the examples above show, the child reader is also staged explicitly as a consumer of the specific periodicals in particular and of print culture in general.

In this paper, I will present some of the ways in which the child reader is staged as a consumer in a selection of Scandinavian children’s periodicals. I am particularly interested in how the periodical, published with regular intervals and of ephemeral quality, may be especially apt to such a staging of the child. Also, what may such a staging of the child reader tell us about the understanding of the role of children in print culture during the Enlightenment?

Kesia Eidesen: The Visual Culture of Children’s literature: Nikolai Astrup and *Barnets blad*

The Norwegian artist Nikolai Astrup (1880–1928) was a highly engaged consumer of magazines. For the most part of his life he resided in Jølster, in the “the periphery” of Western Norway. Magazines were an important source of news from the art world for him. In letters he often mentions magazines of different sorts. From an early age he read children’s magazines like *Barnets blad* (1898–1901) and the annual Christmas magazine *Juleroser*, known for its elaborate illustrations. Later in life he refers to international art and culture magazines like *Klingen* (Danish), *The Studio* (British) and *Jugend* (German).

This paper sheds light on Astrup and *Barnets blad*, as a case of interest for my thesis about the imagination of childhood in the art of Astrup. The *Barnets blad*-case is interesting because Astrup in detail explains how the magazine’s illustrations made a great impression on him.

Astrup’s engagement with *Barnets blad* raises several questions that I hope to discuss in plenum at the workshop. What kind of magazine was *Barnets blad*, compared to the more established publication *Norsk Barneblad* (1887–)? Are there ideological differences among these publications? Can a magazine be considered as a network of editors, writer, illustrators and consumers? What is the significance of the materiality of the magazine? What is the relation between text and image? Furthermore, why did Nikolai Astrup read children’s magazines in the first place?

Ingeborg Amadou Fossetøl: Engaging with Ottoman Periodicals: Challenges and Opportunities

What role did translations from French play in late Ottoman (1880–1914) periodicals? What was translated and how were the translated texts included in the Ottoman public debate? Late Ottoman written periodical culture was a melting pot: Translated texts and texts originally written in Ottoman Turkish overlapped each other, as did different genres, points of views and authors. My PhD project takes place in this multifaceted and ambiguous landscape, and I am especially interested in the significance of translations from French. The great amount of translated texts bear witness of an internationally oriented public sphere, but the way the texts were translated and contextualized, and the concerns they were connected with, also indicate a complex, nuanced, and ambiguous relation between the domestic and the foreign.

In my presentation I aim at very briefly outlining some of the main characteristics of the Ottoman periodicals as well as making an attempt at identifying what to look for in the actual periodicals. What can those sources tell us about Ottoman intellectual production and efforts?

Natalia Igl: Positioning the Reader as Observers in 1920s/30s Magazine Culture

Since the turn of the millennium, there has been a vast increase of so-called multimodal novels – that is, novels that integrate images, photographs, diagrams and visual forms into the narration and utilise the pictorial quality of script (cf. e.g. Gibbons 2008, Hallet 2014). Through their foregrounded visuality and materiality, these novels strategically appeal to the ‘embodied reader’ as a perceiving subject.

From a diachronic perspective, though, the seemingly newness of multimodal novels in terms of their radical reader engagement has been preceded by modern multimodal print cultures at the late 19th and beginning of the 20th century: Illustrated magazines such as the German *UHU* (1924–1934), so my hypothesis, played a crucial part in the establishment of the ‘reader as (co-)observer’ role that proves key for contemporary multimodal narratives. The magazine *UHU*, which serves as a case in point in my presentation, is regarded as a prototypical example of popular periodicals during the Weimar Republic. With its inclination towards strongly involving its readers beyond the activity of reading – for instance by means of questionnaires and puzzles – and directly addressing them as (co-)observers of contemporary visual culture of the ‘Neue Sachlichkeit’ and ‘Neues Sehen’ (cf. Stackelberg 2004, Bertschik 2016), the magazine not only utilizes the multisensory potential of print media but also provides a training area for practicing new ways of seeing that still prove efficacious to date.

Bertschik, Julia (2016): *Uhu*. In: FWF-Projekt „Transdisziplinäre Konstellationen in der österreichischen Literatur, Kunst und Kultur der Zwischenkriegszeit“ (P 27549, 2014–2018). URL: <https://litkult1920er.aau.at/themenfelder/uhu/> (accessed on 6 February 2019).

Gibbons, Alison (2008): Multimodal Literature ‘Moves’ us: Dynamic Movement and Embodiment in VAS: An Opera In Flatland. *HERMES – Journal of Language and Communication Studies* 41, 107–124.

Hallet, Wolfgang (2014): The Rise of the Multimodal Novel. Generic Change and its Narratological Implications. In Marie-Laure Ryan & Jan-Noël Thon (eds.), *Storyworlds across Media. Toward a Media-Conscious Narratology*. Lincoln and London: University of Nebraska Press, 151–172.

Stackelberg, Sophie von (2004): Illustrierte Magazine als Zeitschriftentyp und historische Quelle. Der „Uhu“ als Beispiel. In Dieter Krebs & Walter Uka (eds.): *Fotografie und Bildpublizistik in der Weimarer Republik*. Böhnen: Kettler, 133–149.

Sissel Furuseth: Interacting with the Digital Archive: Periodical Studies in the 21st Century

Periodicals and magazines have been treated partly as texts, partly as contexts, sometimes described as agents, and sometimes as networks. In *Modernism*, Bradbury & McFarlane stress how little magazines have had a lasting impact on the complex historical processes of consecration and canon formation because of their function as “clearing houses of ideas” (Bradbury & McFarlane 1991, 204). The various metaphors circulating within the expanding field of periodical studies illustrate the complexity of the object of research.

Today we are witnessing a growing awareness of the *archival* function of magazines (cf. Latham 2004; Mussel 2015). While ‘magazine’ and ‘archive’ have always been conceptually related, the digitization boom the last couple of decades has reinforced the archival aspect of periodicals and thus activated a new kind of critical practice. Obviously, the digitization of the archive “puts historical documents into circulation once again” (Latham 2004, 419), but what are the methodological implications of stating that the archive has returned to the centre of our critical attentions? How do we – as readers and researchers – actually interact with digitized magazines? In my presentation I will address some challenges and possible lines of investigation in today’s periodical studies based on my experience with the digital magazine archive made available through the National Library of Norway (<https://www.nb.no/samlingen/tidsskrift/>).

Bradbury, Malcolm & James McFarlane. 1991. “Movements, Magazines and Manifestos.” In Malcolm Bradbury & James McFarlane, eds. *Modernism: A Guide to European Literature 1890 – 1930*. London: Penguin Books. 192–205.

Latham, Sean. 2004. “New Age Scholarship: The Work of Criticism in the Age of Digital Reproduction.” *New Literary History*, Volume 35, Number 3 (Summer 2004). 411–426.

Mussel, James. 2015. “‘Of the making of magazines there is no end’: W.T. Stead, Newness, and the Archival Imagination.” *ESC: English Studies in Canada*, Volume 41, Issue 1 (March 2015). 69–91.

The workshop has received funding by ILOS and aims to foster interfaces between the National Library’s research project “LitCit – Literary Citizens of the World” and different research projects at UiO’s Faculty of Humanities.



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<https://www.hf.uio.no/ilos/english/research/projects/readers-as-observers/>

