INDEPENDENT DIY PUBLICATIONS

AND THE UNDERGROUND URBAN CULTURES

Paula Guerra and Pedro Quintela (Eds.)

Contents

INTRODUCTION

Hanging by a Pen: A (Brief) Genealogy of Fanzines and Other Independent Self-Published Publications and Contemporary Challenges

Paula Guerra

Pedro Quintela

Until then I had thought each book spoke of the things, human or divine, that lie outside books. Now I realized that not infrequently books speak of books: it is as if they spoke among themselves. (Umberto Eco, in 'The Name of the Rose').

Le papier souffre tout [Paper can withstand everything] is a popular French saying that could not make more sense nowadays, when we think of the word as a form of resistance. In fact, not only the word by itself and on its own, but the word in relation to other artistic contents, such as music, theatre, or cinema. In the musical field, punk is perhaps the ultimate example of this pressing relation (Guerra, 2020a), since it leads us to an understanding of music as a resource for social resistance (Hebdige, 2018). In fact, movements like punk or the Riot Grrrl movements are a fundamental link to situate us about the importance of the word, namely the importance of fanzines as independent publications, especially by the fact that they position themselves as an anti-status quo disposition (Dunn & Farnsworth, 2012). The paths that are taken, the words and their meanings seem to be more and more, a fruit of the fluidity of contemporary society. However, with this same fluidity comes the ephemerality that, due to constant changes, has become the cornerstone of the virtualisation of the world. Paper can withstand everything and never rebels against the messenger. So, we can set the motto for this book: a reflection around the strength of the message conveyed by independent publications and the role they play within (sub)(post)-urban cultures. Very briefly, we can say that fanzines are the artistic productions that are most often associated with independent publications, because they tend to be produced and created at home, but they also obey self-distribution patterns, leaving aside large publishers or mainstream distribution vehicles. Thus, by referring in this book to independent publications, we want precisely to account for these logics of self-production and artisanal distribution/dissemination. These are ways that do not correspond to the logic of the market and that do not obey the established structures. We also want to bring to light that these independent publications assume themselves as forums of criticism (Bittencourt & Guerra, 2018). As in Umberto Eco's book and as mentioned in the excerpt above, publications of an independent nature talk about other publications, whether in a logic of opposition or exaltation. In fact, the film 'In the Name of the Rose' itself is a perfect example of the importance of the word, especially since the narrative of the text is built around the library.

Image 1 Puppies. Val Drayton and her brother Tony Drayton who was KYPP editor
Source: Tony Drayton.

There is little research that confers an understanding of the role of independent publications today, in fact niche, small-scale and, of course, independent publications tend to be ignored. They even disappear in the logic of consumer analysis (Masurier, 2012; McKay, 2006). However, the independent concept is somewhat ambiguous, and the only certainty it conveys, as Masurier (2012) puts it, is that it manages to capture the trend of commercialised contemporaneity in Western and Anglo-American contexts. Indeed, Leadbeater and Oakley (1999) place independent production under the umbrella of a thriving ecology. Within the range of the term independent, various manifestations fit, whether music, fashion, publications, cinema or television, which can be understood and analysed from micro-enterprises logic which, in turn, concentrate on themselves a wide range of tasks. Perhaps the main differentiating link between independent and mainstream has to do with communication and distribution channels, given that everything independent depends on small informal networks of proximity for the dissemination and maintenance of its practices. The aim is not to expand but to have creative control (Masurier, 2012: 386).

Given the creative control, we cannot fail to highlight the association between publications and the visibility of a scene; however, as Atton (2006) states, publications - and especially fanzines - should not be seen only as (sub)cultural products. In fact, we intend to affirm that independent publications, as well as the messages and creative processes inherent to them, aim at the creation of alternative spaces of expression, in opposition to the traditional mass media (Hebdige, 2018; Savage, 1991). At the same time, it is also about the need to create a community, a collective that shares the same interests and ideologies, originating social networks of sharing (Farias, 2011). According to Will Straw (1991), the cultural scenes may be seen as spaces of coexistence of a multiplicity of cultural practices, this because these same scenes transcend the physical spaces (Guerra & Figueredo, 2020).

Image 2. Ripped & Torn, vol. 12, 1979.
Source: Tony Drayton.

In the context of independent publications, it is also possible to verify a growing visibility and loyalty that is linked to a strong sense of belonging (Thompson, 2004), and if we initially said that paper can withstand everything, we want to affirm that - in paper or in the digital universe - there are forms of communication (Grimes & Wall, 2014) for those on the margins, in the sense that they tell the ordinary things of everyday life and invite the other to be part of it. At the same time, they transport us to a constantly evolving movement that is marked by several dynamics, as is visible in the chapters present in this book. Thus, independent publications live on the cusp of duality, whether between an economy of the visible or an economy that is peripheral and at the margins (Guerra & Figueredo, 2020). The independent publications, which, as we mentioned initially, aim to create forums for debate and criticism of the ills of society, may be analysed and understood as central points for the realisation of aesthetic experiences and the dissemination of marginal contents, whether in fashion, in the arts, in attitudes, in behaviour or in ways of being.

If we take as an example the 'explosion' of punk fanzines, as the epitome of independent publications, in the sphere of underground subcultures, we come to the conclusion that there is a need for alternative channels for the dissemination of information and knowledge, with free radio and television also being present here (Hein, 2006). Paper can hold everything, and everything fits on it, but not only on paper. In life, in culture, and in the various and distinct forms of expression too. It is this very form of expression that creates and consolidates a sense and a feeling of community, based on symbols of belonging (Guerra, 2015; Triggs, 2006; Force, 2005). This concept of community is rooted in the importance of the meaning of the message in everyday life, through its role as an anchor and matrix for representing the common sense of community experience (Bennett, 2004; Lewis, 1992; Frith, 1981). In this way, publications like fanzines, for example, have a prominent role in denouncing the ills of societies and the subsequent living in them. In a certain way, in the chapters that compose this book, we have these themes present. It is known that the fanzines have a historical connection to the feminist movements - hence their connection with the Riot Grrrl movements - but, more recently, other themes have emerged. We have more and more pressing the environmental and ecological question[1], but also social classes or issues related to ethnicity and racial identity[2].

A publication as matter and material is a symbolic representation. We are facing objects that are constructed in a voluntary way, in which the individuals involved have an active role in the creation, editing and distribution process. If we have previously spoken of the virtualisation of the world, we cannot leave aside what Atkinson

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[1] For example, fanzines such as !Mulibu! and X.cute deal with ecofeminism, namely the relationship between ecology
and feminism.
[2] On this topic, fanzines like Kindumba da A.N.A are decisive, because they take us to issues that tend to be neglected,
such as the importance of hair and aesthetics that are also targets of prejudice.

(2006) tells us about the democratisation of design through amateur DIY practices and about self-publishing. Whether we think of the specific case of fanzines, or focus on a wide range of independent publications, DIY and amateurism end up being almost inevitable characteristics and, of course, they meet the emphasis that is given to the creative process in detriment of the massification of contents, as already mentioned. In this way, it makes sense to frame and perspective independent publications within the collaborative model of Becker's art worlds (1984), as these are based on the materialization of tastes, affinities and several types of belonging, materializing themselves in artefacts that are the fruit of a relational framework of multiple concretizations.

Even the graphic component is of added importance, as much or more than the written word. In fact, in this book you will find significant examples of this point of view. In addition to paper, the image also holds everything and, even more importantly, tells us everything. The analogy that can be made between what is written and what is seen, according to the dominant aesthetics within the context of independent productions, are declared forms of communication, of verbalisation, of struggle, but also of affirmation and resistance (Guerra, 2019). These are personal ethics that occupy a central place (Duncombe, 1997).

Image 3. Cover of the Ibérico Fanzine (1990). Ed. Fred Somsen. N.º 3. Oeiras.

Source: Fred Somsen.

Image 3. Cover of the Ibérico Fanzine (1990). Ed. Fred Somsen.Image 4. Cover of the Lunatik Fanzine (1994). Ed. Luís Moreno and Ricardo Barros. N.º1. Porto.

Source: Luís Moreno and Ricardo Barros.

We may state that visual cultures, with everything they encompass, are the fruit of a visual mediation that crosses the identities that are built and the identities that are communicated (Meneses, 2003). In view of this context, in which graphics take a prominent place, the concept of graphic memory emerges. Well, this concept is nothing more than a set of collections of images that are accompanied by a description and by an analysis (Lena-Farias, 2017). Even more, the very concept of graphic memory intends to describe rescue processes of visual artefacts, mainly printed publications that tend to disappear with time, but that confer meaning to identities. Thinking in a more individualistic logic, I look at my bookcase, to my right, and I see on a shelf the book 'Amor de Perdição' [Doomed Love] by Camilo Castelo Branco, from 1978 and I automatically remember the first time I read it at school. I remember writing my name on its back cover so that nobody would take it away from me. Of the hundreds of books that I have and that fill my bookshelves, this is perhaps one of the most important and this is because it is a graphic memory. It represents my identity and its formation. Looking at the pages of that book makes me think of the tiny variations that my self could have undergone, but it also makes me realise the basis of being who I am. It is as in Umberto Eco's narrative, the book demonstrates much - if not everything - about human genesis. Its virtues and its poisons. Since we are dealing with independent publications that, in a way, presuppose a resistance to mainstream modes of communication, it further attests to their relevance as heritage and as graphic memory, since they represent the struggles of a current society and materialise a social, political and cultural history.

Elizabeth Eisenstein (1980) is one of the pioneering authors in print culture studies, having been one of the first to define this culture as a kind of written, oral, or graphic counterpoint. The term print culture itself accompanies different types of publications and productions and is not only concerned with the format but especially with the content. The emphasis that is placed also depends on the very context in which the productions are made, e.g. in Portugal, the focus lies on printing, as in the Spanish context. In other countries, the focus may be on distribution, creation, or content, as is the case in Brazil.

It is on these points that Priscila Lena-Farias (2017) refers us that the studies on these themes of memory, the visual and identities, despite dating back to the 20th century, have not been worked on in depth. In fact, there is to some extent a devaluation of independent publications, for example, as a form of heritage. Of memory. Even of identity. Graphic artefacts play a central role in everyday life, whether they are books, photographs, drawings, or paintings, among others. Again resorting to Umberto Eco, it is not only through words that we communicate, even because in a logic of first interaction with someone unknown to us, we tend to approach graphic artifacts that are close to us, in an attempt to establish interpersonal relationships. So, based on this idea, we cannot fail to establish a relationship with the notion of material and immaterial heritage.

As Paula Guerra (2020b) states, inherent in the definition of heritage is the idea of inheritance, so it is also important to understand - in today's societies - which heritage can be transmitted from generation to generation. Returning to the concept of graphic memory, we realise that sociology focuses on the social

processes that allow the appreciation of the material and symbolic value of objects. In fact, it is in this conception that we frame this book, as it raises new questions and dimensions for understanding what heritage is (or could be). Thinking about the case of independent publications and their connection to this concept of heritage, it seems pertinent to refer the contributions of Daniel Fabre (2013) about the 'heritage emotion', which can be reproduced around a building, a space or an object, giving rise to a common lived heritage. Now, it is precisely this issue of 'heritage emotion' that we see present in the independent publications presented by the authors in this book. In fact, as Nathalie Heinich (2017) states, heritage can be understood according to the universe of belonging, and this is where we have placed independent publications, which makes it necessary for us to broaden our horizons about what can be considered as heritage.

Image 5. CRU Fanzines.
Source: Esgar Acelerado.

By highlighting independent publications as very rich communicational supports that allow us to understand society at every moment, we also obtain a perspective of time and space, which is why the chapters presented in this book are very relevant. In Chapter 1, Catarina Figueiredo Cardoso and Isabel Baraona present us the 'Tipo.pt project: Preserving Portuguese Small Press'. This is a research project associated with an online archival database of artists' books and self-publications in Portugal. Its target audience are Portuguese artists, illustrators, or designers, and at the same time it intends to preserve the memory and protect the publications. The authors address the issue of the perennity of the printed versions of fanzines, highlighting the importance of creating ways to preserve such publications, given the consequences caused by the nature of independent publications in Portugal.

In Chapter 2 'Showing, Telling and Selling Out', Caelli Jo Brooker and Matt Sage analyse the street press of free distribution, as a publication format that is related to recognition and urban culture, in its diverse forms. Thus, the authors intend to establish a parallel between the independent productions based on DIY and do-it-yourself logics, as opposed to the commercial street press. To this end, the authors use a technique centred on autoethnography, aiming to explore the motivations, perspectives, contributions, and contradictions present in Australian independent street production.

Then, in Chapter 3 'The Marginal Porto: Contributions from Hell by A.Dasilva O. in the 80's', Paula Guerra presents us with a chapter on A.DaSilva O., while introducing us to the growing openness of the city of Porto, in Portugal, in the 1980s, to the cultural and aesthetic changes that took place as a consequence of (post)modernism. A.DaSilva O. arose from the need to resist and to seek a new world, whether through radio, fanzines, music or television. Starting from the struggle for the right to be different, as the author of the chapter refers to us, a set of authors and writers stand out, namely A.DaSilva O. in the sense that it assumed itself as the key element for the publication of projects of cultural domain, based on the theme of intervention. Thus, a city is portrayed through independent publications.

In Chapter 4 'Brazilian Provocations: Brazilian Counterculture through the Alternative Press – The Column Underground (1969-1971), Flor do Mal (1971) and Rolling Stone (1972-1973)', Patrícia Marcondes de Barros reflects on Brazilian counterculture from the aegis of the production, dissemination and reception of alternative press media, focusing on three demonstrative examples. Within the Brazilian context, the contents, behaviour, and the need to create alternative spaces for communication and expression are thus analysed, while at the same time binding ideological positions that consequently create a counterculture. Here counterculture takes on a different meaning since combined perspectives are presented under the study of the American underground. The main aim is to understand ideological struggles.

In Chapter 5 entitled 'Boring, Unconfortable and Mutated: Chili com Carne at the Nexus of the Contemporary Portuguese Independent Comics Scene' Pedro Moura presents another type of independent publication. He gives us a glimpse of the other side, that of the production centres of the USA, France, Belgium, and Japan, with comics as the motto. As an example, the text revolves around the independent Portuguese publisher Chili Com Carne, introducing it within a scene in which multiple elements converge, such as sales markets, social structures, and messages. Furthermore, a reflection is also made around the importance of aesthetics, ethics, and politics.

Still focusing on the Portuguese case, in Chapter 6 designated 'Literary Maga/zines: Poem-action and Togetherness', based on a sociology of culture, Rita Grácio addresses the contemporary forms of production and circulation of literary periodical publications. Using a methodology in which interviews are privileged, Rita aims to give us an account of the small-scale projects that exist in Portugal, as well as the ways in which they are put together by non-professional poetry lovers. The chapter thus ends up focusing on the project 'Nova Poética da Resistência' [New Poetics of Resistance].

In Chapter 7 entitled 'DIY Activism: The Dialogical Influence of Bakhtin in Poc Activist Zine Culture', S. Patrice Jones focuses on the analysis of 50 fanzines written by people of colour, thus assuming a qualitative methodological basis and, concretely introduces concepts such as heteroglossia, double voice and the concept of double consciousness, as a way to emphasize and validate the voices, the languages and the resistances that are carried out by independent publications, as is the case of fanzines. In this way, the main objective is to understand the ways of resisting to the marginalization present in society.

In Chapter 8, entitled 'From the Fanzines to the Internet: The Evolution of Communication Channels Throughout the History of the Spanish Ska Scene', Gonzalo Fernández Monte sets out considerations on the ska music scene, created in Jamaica in the late 1950s. Over time, this scene has proved to be a very strong channel of communication, in the sense that it relates to the cultural mainstream, while also tracing the evolution of ska in Spain through different periods of its history, looking at the link between the media and the diffusion of music.

Finally, in the last chapter, 'Embodied Authorship in Feminist and Queer Zines in the Iberian Peninsula', Laura López Casado focuses on the concept of authorship that has been addressed during the last decades. Thus, the author proposes an analysis on the authorship of feminist and queer fanzines, based on the DIY movement and the DIT. And ending our approach with our epitome, let us read that,

We are dwarfs... but dwarfs who stand on the shoulders of those Giants, and small though we are, we sometimes manage to see farther on the horizon than they. (Umberto Eco, in 'The Name of the Rose').

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1.

Paula Guerra holds a PhD in Sociology from the Faculty of Letters of the University of Porto (FLUP). She is a Professor at the Department of Sociology of the Faculty of Letters of the University of Porto and an Integrated Researcher at the Institute of Sociology of the same university (IS-UP), where she currently coordinates the subgroup Artistic creation, cultural practices and policies. She is also part of other international research centres. She is founder and coordinator of the All Arts network. Luso-Afro-Brazilian Network of Sociology of Culture and Arts (with Gloria Diógenes and Lígia Dabul). She also belongs to the Interdisciplinary Network for the Study of Subcultures, Popular Music and Social Change and the Research Network Sociology of the Arts of the European Sociological Association. She has been a Visiting Professor/Researcher at several international universities and coordinates and participates in several national and international research projects in the field of youth cultures and sociology of art and culture.

[1]ORCID: https://orcid.org/0000-0003-2377-8045. E. pguerra@letras.up.pt

2.

Pedro Quintela is a sociologist, trained at ISCTE—University Institute of Lisbon, and the Faculty of Economics, University of Coimbra, Portugal, where he is currently developing his doctoral project on creative work in the graphic/communication design field. His research interests focus on different areas related to the sociology of art and culture, cultural policies, urban studies, cultural and creative industries, urban cultures and cultural mediation, among others. He is a researcher on the KISMIF project—Keep It Simple, Make It Fast!

ORCID: https://orcid.org/0000-0003-2383-342X. E. quintela.pedro@gmail.com

INDEPENDENT PUBLICATIONS DIY AND THE UNDERGROUND URBAN CULTURES

Paula Guerra and Pedro Quintela (Eds.)
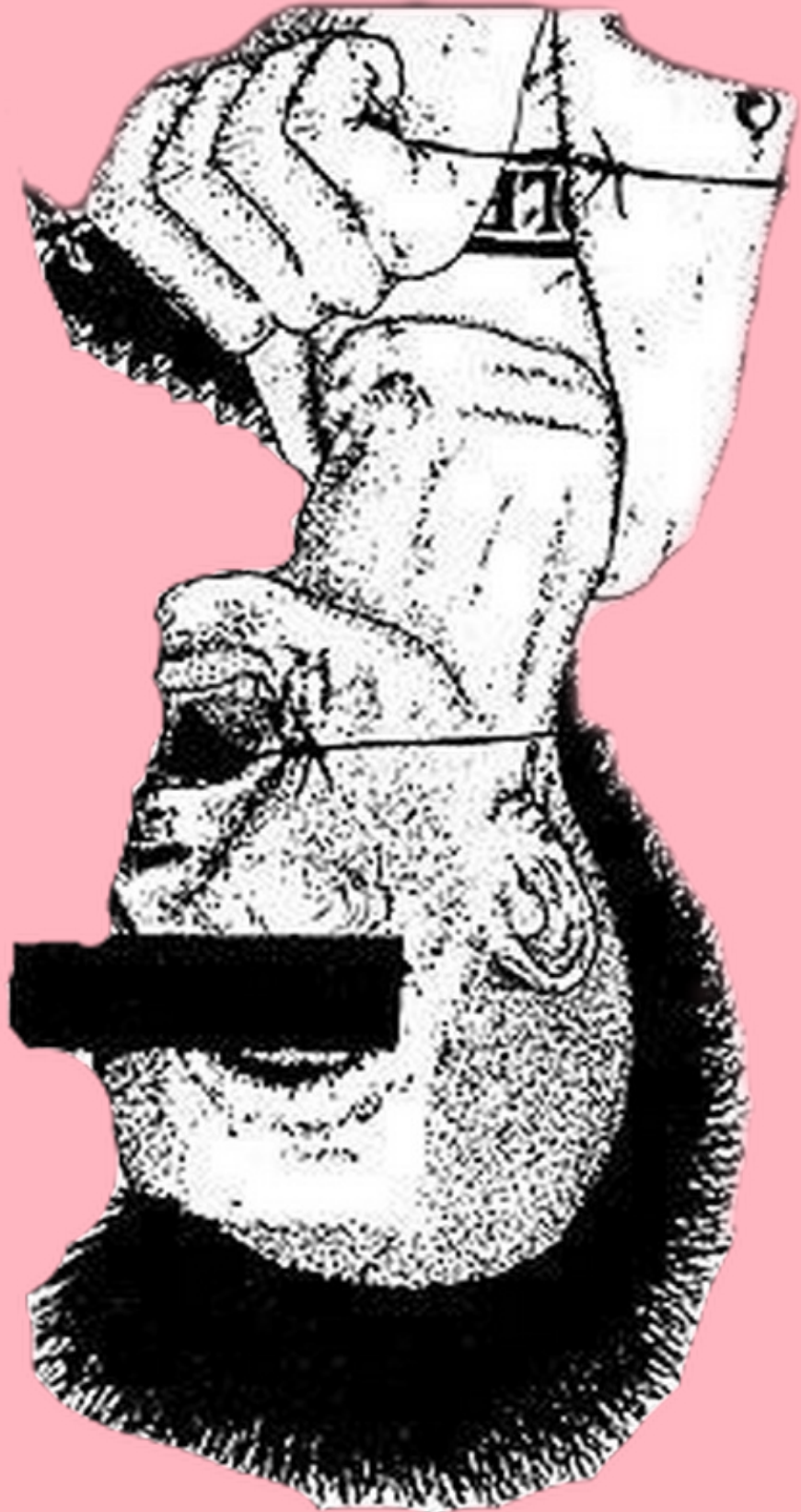
CHAPTER 1

TIPO.PT PROJECT: PRESERVING PORTUGUESE SMALL PRESS

Catarina Figueiredo Cardoso

Isabel Baraona

Abstract

In this chapter we introduce the research project Tipo.PT that comprises the www.tipo.pt database/ online archive and the Portuguese Small Press Yearbook, on artists' books and self-publishing in Portugal. Tipo.Pt aims to gather and collect information on printed projects created by Portuguese artists, illustrators and designers (or related to Portugal) looking to preserve the memory and traceability of these publications that are, by their nature, fragile and prone to disappearance.

Keywords: artist's books, zines, self-publishing, archive, yearbook, Portugal.

1.1 Introduction

Punk fanzines, just like other zines, are perishable printed matter. Due to their nature of humble works, printed in poor quality paper with poor quality inks, Xeroxed or printed in primitive digital printers, with print runs of some dozens or few hundred copies, they tend to disappear. Because they physically deteriorate, and because they are easily neglected bodies of work, that people throw away remorselessly. Institutions didn't care for them either, and for the same reasons. Therefore, it is mostly thanks to collectors that many of this works survived. The difficulty to deal with private collections derives also from their nature: it is difficult to find them, the collectors may not always be willing to show or share their treasures, and most collections don't benefit from the librarian care that allows knowledge and studies of their content.

Hence the interest we had to make available the access to information about publications at the fringe of the editorial and the art worlds: books, magazines, brochures, posters, postcards, newspapers, etc. – as long as they are self-published, small press, artist's books, and fanzines, among other typologies.

1.2 Presentation

Our research project comprises the www.tipo.pt database and the Portuguese Small Press Yearbook.

Tipo.Pt aims to collect information on the largest number of printed objects, produced in the context of contemporary art, to build an archive mainly focused on affordable and democratic multiples. This is not an ideological justification rather it is a consequence of the nature of small press and independent publishing in Portugal. Also, many artist's books can be considered affordable. Tipo.Pt gathers projects printed in offset, digital and laser, engravings, letterpress, silk-screen and other printing techniques. It is dedicated to editions created by Portuguese artists, illustrators and designers, or related to Portugal.

Figure 1.1 Tipo.pt index page.

Source: www.tipo.pt

For the above reasons, punk publications, by their very nature, have a place in the project. They are affordable and democratic multiples, produced in the context of contemporary art. Typically they are fanzines, magazines, brochures, posters, postcards, newspapers, self-published or published by small presses. Some can be also classified as artist's books. And because they are being published since the 1970s, they qualify to integrate both the database and the Yearbook.

Figure 1.2 Portuguese Small Press Yearbook covers 2013-2019.

Source: http://ptsmallpress.blogspot.com/

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³ http://www.artistsbooksonline.org/mission.html

1.3 Genesis

The Tipo.PT project was developed as an academic project. The database at www.tipo.pt was conceived by Isabel Baraona during her post-Ph.D. grant at Rennes 2 University (France). The Portuguese Small Press Yearbook (PSYB) is developed by Catarina Figueiredo Cardoso in the context of the Ph.D. Program 'Advanced Studies in the Materialities of Literature', created by the School of Arts and Humanities and the Centre for Portuguese Literature at the University of Coimbra. Both the database and the Yearbook were thought and discussed as two facets of a global project whose structure, although simplified and adapted to the Portuguese panorama, derives from Artists Books Online (ABsonline)[3]

ABsonline is a digital platform directed by Johanna Drucker. In 2004, Professor Drucker, with assistance from staff and interns working with the Virginia University Library and its units in digital scholarship, created a website that gathers 200 American artist's books. As is explained in the website:

> *The core of ABsOnline is the presentation of artists' books in digital format. Books are represented by descriptive information, or metadata, that follows a three-level structure taken from the field of bibliographical studies: work, edition, and object. An additional level, images, provides for display of the work from cover to cover in a complete series of page images (when available), or representative images.*

Besides simplification (the information regarding each work is basic and only four or five photographs of each book are shown) there is a fundamental difference between the two databases: whereas ABsOnline is a closed project (no further books are added to the database), www.tipo.pt is a work continuously in progress because it also presents information on new works that are now being published.

The investigation undertaken by Johanna Drucker is essential in the field of artist's books. Her seminal work The Century of Artists' Books[4] strongly influenced later developments on the investigation of this artistic field. She belongs to the editorial board of The Journal of Artists' Books[5] (JAB) since its first issue in 1994[6]. JAB is also at the origin of Tipo.Pt: the database and the yearbook are a natural consequence of our collaboration with Brad Freeman as guest editors of JAB #32[7], an issue entirely dedicated to the Portuguese panorama of artist's books and self-publishing.

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[3] http://www.artistsbooksonline.org/mission.html
[4] Second edition published in 2004, first edition in 1995.
[5] Brad Freeman (ed.), 1994, Columbia College Chicago. http://www.journalofartistsbooks.org/index.php
[6] http://www.journalofartistsbooks.org/about/
[7] http://www.journalofartistsbooks.org/jab32/issue.html

The process of conceiving and editing JAB #32 took around one and a half years and involved a great number of participants. It showed the difficulties in finding and gathering information on these issues; there was no specific bibliography on the Portuguese production of artist's books or self-publishing, and only some specialized libraries had collections dedicated to artist's books and small press in their funds, unfortunately containing very few zines.

1.4 State of the art

In Portugal we don't find any consistent critical analysis of the phenomenon of artist's books, small press or self-publishing in none of its aspects until the 2010s.

In August 2010, Artes&Leilões magazine #27, edited by Sandra Vieira Jürgens, was mostly dedicated to artists' books and independent publishing. The articles cover a large range of issues related to artist's books: André Príncipe, a photobook artist and publisher (he is Pierre von Kleist Editions with José Pedro Cortes) interviews Daniel Blaufuks, the photographer who, in Portugal, has more consistently used the book in his artistic practice. Paulo Mendes shows some artist's books from his collection, most of them by Portuguese artists. José Bártolo talks about some Portuguese independent publishers and José Luís Neto, a photobook author, photographs artists' books. Gisela Leal visited Inc. Livros e Edições de Autor, at the time of publishing the only bookshop specializing in artist's books. Artes&Leilões was a divulgation magazine and its purpose was to give snapshots on some aspects of a theme that was becoming fashionable.

Therefore, the first comprehensive and systematic work dedicated to artist's books and independent publishing in Portugal was JAB #32 (Fall 2012). It outlines the evolution of artist's books in Portugal from the 1960s, with references to one of the precursors (Amadeo de Souza-Cardoso), a comprehensive bibliography of experimental poetry by Manuel Portela and Rui Torres, and a glimpse on recent artist's books, fanzines and small press publications and their proximity with comics by Pedro Moura.

In fact, most articles deal directly with artist's books: Catarina's 'Artists' Books Not Found: An Absence in Portuguese Art Theory But Not in Portuguese Art Practice', 'Frenesi: A Publisher of Artist's Books' and 'In Portugal: Authors' Editions, Small Presses, Independent Publishers, and Book Artists' (with Isabel Baraona), Rui Torres and Manuel Portela's 'A Bibliography of Portuguese Experimental Poetry', Rui Torres's 'Visuality and Material Expressiveness in Portuguese Experimental Poetry', Eduardo Paz Barroso's 'Words and Painting Exchange Roles: Concretism, Experimentalism, and Fine Arts in Portugal' and 'Alternativa Zero: The Memory of Being Contemporary in Portugal', and Pedro Moura's 'Portuguese Comics and Artists' Books'.

Experimental poetry has been a notable exception from the lack of interest of Portuguese art and literary critics on artist's books and small press, although the first burst of critical analysis of experimental or concrete poetry was performed by its own practitioners. Ana Hatherly and E.M. de Melo e Castro focused on the literary

aspects, and Fernando Aguiar and Silvestre Pestana on the visual arts and performance. Only in this century an uncommitted analysis began, with Carlos Mendes de Sousa and Eunice Ribeiro's (2004) Antologia da Poesia Experimental Portuguesa Anos 60-Anos 80, and even more recently with the Digital Archive of Portuguese Experimental Literature[8] directed by Rui Torres.

1.5 Where are they?

In the 1980s and 1990s it was really hard to find these strange unclassifiable graphic works; in most cases they were exchanged between artists and their friends. Only a few bookshops and alternative art galleries had them to sell. Since the 2000s the easiest way to sell and buy them was in fairs organized by small independent editors and/or artists like Feira Laica (2004-2012), now Feira Morta. From the 2010s there are a growing number of bookshops and fairs. Most collectors started their endeavour by visiting these fairs and buying books from the editors and authors.

In addition to private collections, we can find collections of artist's books and independent publishing in some libraries. The most relevant libraries for artist's books are Gulbenkian's and Serralves's.

The Art Library of the Gulbenkian Foundation specializes in the fields of visual arts and architecture, and integrates an important collection of exhibition catalogues that document the evolution of art and architecture in Portugal since 1911. The Library also has the archives of some Portuguese architects and artists of the twentieth century. The Art Library began the collection of artist's books in the 1990s, inspired by the founder's love of art books (Calouste Gulbenkian was a bibliophile and book collector). Since then, the collection has grown, either through purchase or the artists' donations. In the collection of artist's books there are multiple and unique works of various sizes and formats: hand-made books by artists using traditional techniques and materials; book-objects, often unique pieces or in very limited edition; books published by small publishers in alternative to the trading system. The collection has an international scope, although the largest number of works is by contemporary Portuguese artists (Cardoso, 2015: 98).

The Serralves Library holds about 35,000 titles spread over five major areas: contemporary art, landscape architecture, artist's books and publications, documental collections and archives. The Collection of Artist's Books is representative of the troubled times of the 1960s and 1970s. Artist's books were, in this period, the stage for artistic movements and trends - including conceptual art, Fluxus, Art Povera and land art; the collection particularly focus on them.

The Library also took in deposit the 'EM de Melo e Castro' Collection, a relevant archive devoted to visual poetry, consisting of several hundred works, many of them rare editions, compiled by Ernesto Manuel de Melo e Castro, a visual poet and author of numerous theoretical works on the subject (Cardoso, 2015: 98).

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[8] PO.EX'70-80 - Arquivo Digital da Literatura Experimental Portuguesa, 2010-2013: http://po-ex.net/

However, for fanzines and punk publications the most important repositories are at Bedetecas (libraries specialized in comics). There are Bedetecas in Lisbon, Beja and Amadora, the first gathering the publications with legal deposit, and the other two are due to the relevant comics festivals hosted by the cities.

The Lisbon Bedeteca belongs to the Lisbon's Municipal Libraries Network (BLX). It was founded in 1996 by Mayor João Soares, and had a very dynamic activity between 1996 and 2005, scheduled by the directors João Paulo Cotrim (1996-2002) and Rosa Barreto (2002-2010) with the support of Marcos Farrajota (since 2000). Bedeteca also organized or supported initiatives related with alternative publishing, like fanzines fairs, the 'Zalão de Danda Besenhada'[9], the visit of the collective Le Dernier Cri (France), the farewell retrospective of the zine Succedâneo, and several editions of Feira Laica (the small press and alternative publications fair) during the summers between 2005 and 2011.

The Lisbon Bedeteca has a quite interesting collection of fanzines, zines and artist's books, comprising fanzines from the 1970s (by Fernando Relvas) to silkscreened books made in this millennium (by André Lemos). The collection is dedicated to graphic publications, comics and books about comics (e.g. works on Winsor McCay's Little Nemo in Slumberland). These are mainly Portuguese editions but inevitably we find publications from all over the world (France, USA, Finland, Brazil, Serbia, etc.) and publications that include comics or illustration in its pages - as the fanzine Zundap. The collection is still being catalogued and is searchable online[10] (Cardoso, 2015: 97).

Beja's Bedeteca was inaugurated in April 2005. It has an important collection of comics and magazines covering all trends and movements, composed by several thousand copies. It also has a Centre for Documentation and Research, an Animation, Cartoon and Illustration Centre, an Internet space, a Work Centre for authors, an archive of originals and a gallery for temporary exhibitions. It maintains several workshops working throughout the year[11].

Amadora's Bedeteca was inaugurated in November 2014. It houses more than 40.000 publications, among books, magazines and fanzines. It also has two exhibition galleries. A special collection of fanzines is announced, especially following the donation of Geraldes Lino's collection, an author and divulgator of comics in the last 30 years[12]. Due to Lino's donation, Amadora's Bedeteca is certainly the bedeteca with the biggest and more complete collection of fanzines, including punk zines.

These processes of gathering information showed the need for the organization of moments of reunion to discuss these territories. More than show (and sell) books and zines, it became mandatory to discuss ideas and exchange experiences with other artists-makers-editors from various quarters of the Portuguese art world, including the territory of visual arts and photography.

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[9] This is a pun with Salão de Banda Desenhada or Comics Fair.
[10] http://catalogolx.cm-lisboa.pt/ipac20/ipac.jsp?profile=bdteca&menu=search
[11] http://bedetecaportugal.weebly.com/
[12] https://www.cm-amadora.pt/cultura/bedeteca1.html

Therefore, Tipo.Pt participates -as one of the organizers- at the conferences 'O Que um Livro Pode/What a Book Can [13]. They are organized since 2011 by Tipo.Pt (Isabel Baraona), Oficina do Cego (Cláudia Dias), Ghost (David-Alexandre Guéniot and Patrícia Almeida), later joined by STET (Filipa Valladares). Attention is drawn to individuals whom, by their professional experience, are related to editing and publishing as artists, photographers and/or designers as Carla Filipe, Catarina Leitão, Alexandre Estrela, Pedro Diniz Reis, João Pedro Vale e Nuno Alexandre Ferreira, Sofia Gonçalves, Susana Gaudêncio, Fernando Brito, Ana João Romana, João Fonte Santa, Pedro Letria, Paulo Catrica, André Príncipe and José Pedro Cortes, among many others. Besides the conferences, moments to launch new editions and create an informal encounter between artists and public are always scheduled.

The first press-release stated:

What a book can" - with its formulation that echoes something incomplete or suspended - aims to strengthen this aspect: what a book can be, what it can become, what it can hold, in what it can be transformed ... i.e. the book as potential space - that always challenges the very conventions of the "traditional" book. Paper, pages, front and back covers, but also text, image, relationship between text and image, between images, photographs, drawings, between texts, preparation of narrative strategies of fiction, of interaction with the reader, diversity of print modes, are some of the features with which the artist has to deal with in order to create and expand the book.

www.tipo.pt and the Portuguese Small Press Yearbook were outlined and gained meaning and existence from each of these 'encounters'. Tipo.Pt is active in taking position in the (future) development of self-publishing history in Portugal, promoting editorial projects of great quality but that, for various reasons, still have little visibility in Portugal.

1.6 The database and the Yearbook: collecting and organizing information

www.tipo.pt is divided in two sections: Editions and Periodicals and collections. Each entry deals with a piece of work and contains photos, bibliographic data, a short description and, when available, critical texts. Many publications defy most systems of classification due to the use artists make of them. Therefore, Tipo.Pt avoids systems of classification besides differentiating singular editions and collections or periodicals, those intended to be serial and to subsist over months or years.

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[13] http://oqueumlivropode.tumblr.com/

The Portuguese Small Press Yearbook is printed and has the usual sections of a yearbook: it records the annual production of artists' books and self-publishing, and academic and critic research. It divulges events with the participation of Portuguese authors and publishers, and bookshops, libraries and collections where these works can be found. Besides these stable components, each issue presents a diversified range of articles.

At this moment (January 2016) three issues were published. The first one, launched in October 2013, contains critical texts dealing with the field of artist's books and independent publishing by Manuel Portela, Marie Boivent, Samuel Teixeira, and extended presentations of the yearbook and of the database by Catarina Figueiredo Cardoso and Isabel Baraona. It also presents pages created by contemporary artists, all of them related with self and independent publishing: Daniel Blaufuks, Carla Cruz, Pauliana Valente Pimentel, André Lemos, and Sílvia Prudêncio.

The 2014 issue presented self-portraits of collectives of artists that create and publish books. Each collective was defied to present itself with a text and an image. 16 collectives participated. The 2015 issue made a similar challenge but this time to individual artists that present themselves as publishers.

Both www.tipo.pt and the Yearbook are trilingual (Portuguese, English and French). Our aim is to divulge the Portuguese production of artist's books and independent publishing; therefore, we make this effort to publish the contents in our mother tongue, and in languages that are widespread as vehicles of information and culture and that we are able to master.

The vast field of publications covered by Tipo.Pt includes independent DIY publications produced by underground urban cultures, and most of the books and magazines recorded have their origin in these social groups. This is the case of Bíblia, founded in April 1996 by Tiago Gomes in Lisbon, a magazine characterized by diversity of content and heterogeneous approaches, as well as the comprehensive choice of collaborators from various fields such as literature, design, visual arts, music, etc. This is also the case of more recent Buraco, a post-lyric satiric newspaper (lampoon) published in Porto. Buraco is an editorial project by Bruno Borges, Carlos Pinheiro, cumulonimbus, Marco Mendes, Miguel Carneiro, Nuno Sousa and usurpária.

With www.tipo.pt we are able to accompany the successive use some artists make of printed matter throughout the years, as is the case with Lourdes Castro.

Some artists close to the punk movement, like Rigo, João Fonte Santa and Alice Geirinhas, are interesting case studies. They have been working since the late 1980s and published a great diversity of books and zines, some in close dialogue with their artistic projects, others with an experimental nature, which may not be directly related to their artwork. In the case of Rigo, there is a very free use of the book as medium, as a place of experimentation crossing borders between graphic language like comics and painting (Ganmse, 1986), accompanying an exhibition (Mu Zoo, 2008), or as a political and/or an aesthetic statement (Backtracking 199485, 2007).

Edições

Título	Ganmse
Autor	Rigo
Participações	A publicação teve o apoio da Inapa.
Editor	Rigo

Periódicos

Título	Backtracking 199485
Autor	Rigo 23
Participações	Impressão serigráfica de Gonzalo Hidalgo. Recolha de conteúdos por Erick Lyle.
Editor	Rigo 23

Examples of their work, both older and recent, are already catalogued at Tipo.Pt. In the context of this book, we call attention to publications that are close to the punk movement, at least from an aesthetic point of view[14].

This is the case of the zines published under the imprint 'A Vaca que Veio do Espaço[15], an editorial project by Alice Geirinhas, José Fonseca and João Fonte Santa while studying at the Arts Faculty in Lisbon. At www.tipo.pt there are entries on the four issues of Facada Mortal and on some issues of Joe Indio. Works that are not zines but are also close to the punk aesthetics are Rigo's Ganmse and André Lemos's J.M.W. Turner On Dole.

Some of these publications are also catalogued on the Portuguese Small Press Yearbook, like André Lemos's J.M.W. Turner On Dole (Cardoso, 2013: 52) or recent issues of punk zines, as is the case of #26 of Marcos Farrajota's Mesinha de Cabeceira (Cardoso, 2015: 73).
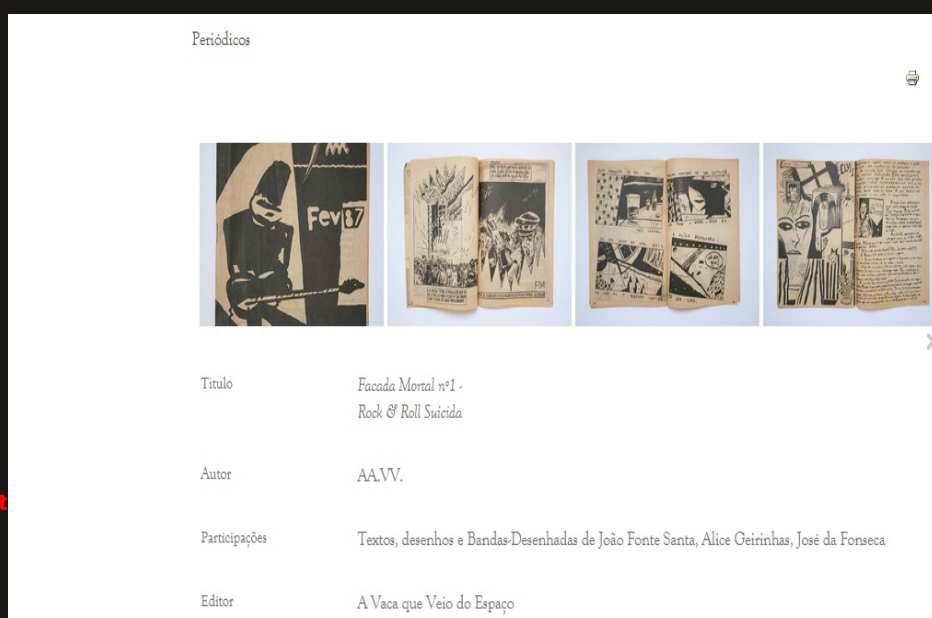
Figure 1.5 Facada Mortal, 1st issue, 1987.
Source: www.tipo.pt

Publications

Title	J.M.W. Turner On Dole
Author	André Lemos
Collaborations	
Publisher	Re:Surgo!

Figure 1.6   J.M.W. Turner On Dole, 2013.
Source: www.tipo.pt

Periódicos

Titulo	Joe Índio – Especial off
Autor	AA.VV.
Participações	Desenhos e Bandas desenhadas de João Fonte Santa, José da Fonseca, Alice Geirinhas, Pedro Amaral e Rui Silvares a.k.a RSXX.
Editor	A Vaca que veio do espaço

Figure 1.7 Joe Índio – Especial off, 1993.
Source: www.tipo.pt

1.7 Conclusion

Our aim with the conception and implementation of this project was to preserve the memory and traceability of publications that by their nature are prone to disappearance, because they are fragile, cheap, or scarce, or gather all these characteristics. Therefore, we are also particularly concerned with raising awareness of institutions like libraries, museums and archives to the importance of collecting and preserving these printed traces of an epoch and a culture.

The greatest obstacle to achieve this goal is our own lack of information. Although we try to follow every clue conducing to the discovery of publications, older or new, to include them in the project, we are constantly coming across with difficulties. For instance, consulting the paper 'Punk fanzines in Portugal (1978-2013): a cronotopy[16] we discovered a bundle of publications that should be in the data base. But where are they? How can we consult them to write the files and take the photographs to insert them in the database? Therefore, we ask for the help of authors, collectors, librarians, that have the information needed to continue to develop Tipo.Pt, so that we will be able to continue gathering and presenting information to all on these rough and fragile printed territories.

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Catarina Figueiredo Cardoso has a degree in Law and a Masters in Political Science and International Relations. She is a collector of picture books, with dolls, scratches, photos, fingerprints; many are dolls themselves. She follows the Portuguese scene of artist's books, fanzines, self-edited books and small publishing houses, artistic forms that evolve and transform with the technologies directly and indirectly linked to the book. Collecting books and getting to know the artists who create them has led her to reflect on this recent art form and its critical reception in Portugal. It gathers documentation and bibliography that allow her to analyse their evolution in Portugal and their integration in the international movements around the word

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[16] http://www.punk.pt/2014/01/17/punk-fanzines-in-portugal-1978-2013-a-cronotopy/

and the book, which developed from the 1960s onwards. With Isabel Baraona, she organized the issue 32 of the Journal of Artists' Books (Autumn 2012), dedicated to the artist's book in Portugal. She lives and works in Lisbon.

ORCID: https://orcid.org/0000-0003-2303-8290

Isabel Baraona holds a degree in Painting from La Cambre (Belgium) and a PhD in Visual Arts and Intermedia from the Polytechnic University of Valencia (Spain). She has taught at ESAD.CR since 2003 and was coordinator of the degree course in Plastic Arts between 2014-18. In 2013, as part of a post-doctoral fellowship, she received a grant from Rennes University 2 (France). She collaborated informally with the JAB - Journal of Artists' Books published by Columbia College Chicago, and was invited to two artist residencies in 2013 and 2017 at the Center for Book and Paper Arts. She has been exhibiting solo and collectively in Portugal and abroad since 2001. She is represented in national collections such as Fundação EDP, Fundação D. Luís/C. M. Cascais, MGFR (Fernando Ribeiro), Safira and Luís Serpa, Centro Português de Serigrafia; and in international collections such as Yolande De Bontridder, Galila Barzilaï-Hollander, Jean-Marie Stroobants, among others. www.isabelbaraona.com.

ORCID: https://orcid.org/0000-0001-9901-3079

Catarina Figueiredo Cardoso and Isabel Baraona are the founders of Tipo.pt, a database of artist's books and graphic editions by author; as part of this project they published six issues of the Portuguese Small Press Yearbook (2013-2019).

Note from the authors: This text was written in January 2016. Since then, some changes have occurred, both in our project and in the Portuguese small press scene. The Tipo.PT project has evolved to include a section with the interviews Ana João Romana conducted under the scope of her PhD Publish the Story/History of the Artist's Book in Portugal. This is a series of 30 interviews, conducted in 2016, with actors connected to artist's books in Portugal: artists, publishers, booksellers, collectors, curators and librarians. These interviews deal with biographical issues, questions about the specific activity of each interviewee, her/his opinions about artist's books, and the presentation of books. The variety of interviewees allows for a diversity of angles, in the first person, on the common theme - the artist's book in Portugal in the 21st century. The Portuguese Small Press Yearbook published four more issues, from 2016 to 2019. The Portuguese small press scene was very active and ebullient until 2019. There were many fairs, covering the whole scope of small press and self-publishing, from the humblest of zines to elaborate and expensive books with very few copies and direct interventions by the author. There were several exhibitions, in Portugal and abroad, about artist's books with a focus on the Portuguese production (the exhibitions curated by Paulo Pires do Vale in São Paulo and Paris, and the exhibition at Museu Nacional de Arte Contemporânea curated by Luis Alegre and Adelaide Ginga). Several libraries opened dedicated to small press and self-publishing. However, with the outburst of Covid 19 in March 2020 there was a severe setback. Most fairs were postponed or cancelled, many artists stopped producing, and the flow of information became more difficult. At the time of writing this note (December 2020) it is not possible to envisage the near future.

CHAPTER 2

SHOWING, TELLING AND SELLING OUT

Caelli Jo Brooker

Matt Sage

Abstract

Freely distributed street press is a publication format closely associated with the recognition and expression of a diverse, independent urban music culture. This chapter examines the often conflicted and liminal position occupied by street press between entirely DIY amateur publications and other, more commercial music and cultural publishing. Using a autoethnographic case study to explore the motivations, contributions, perspectives and contradictions embodied in the production of an independent Australian street press, it explores elements of the experience of DIY publishing. It also examines the role of street press in transcending genre and visually connecting different urban cultures, acknowledging the difficulties posed by this breadth of focus in attracting diverse local audiences, and in meeting production needs through advertising. Considering the aesthetics of street press and of the printed publication as a site of assemblage where the visual expressions of multiple subcultural music cultures converge, it provides an overview of street press as a unique site of information, creation, consumption, and expression for urban cultures and communities.

Keywords: DIY amateur publications; autoethnographic; aesthetics; street press.

2.1. Showing, Telling and Selling (Out): liminal and convergent zones of independente urban street press publications

Street press is a term that broadly refers to freely distributed tabloid publications devoted to contemporary music and arts, and is a publication format closely associated with the recognition and expression of diverse, independent urban cultures. Certainly, music culture is not the only focus for street press, but in Australia, independent metropolitan music publications are the most familiar form of street press.

Positioned apart from mainstream press, the street press is a specific publication format of significantly independent media with its own visual and editorial character, which is partly nationally, but primarily locally distinguished. These titles have a focus in contributing to the culture of contemporary music in their specific location, and provide unique sites of information, creation, consumption, and expression for their local urban cultures and communities.

The relationship that street press has to these urban cultures and subcultures is generally an inclusive one. As one of many independent forms of publication through which multiple urban localised subcultures are expressed and connected, the nature of street press also presents unique characteristics and challenges as a way of considering, creating, publishing and distributing an independent DIY publication.

This chapter examines the motivations, contributions, multiple perspectives and contradictions embodied in the production of independent music street press. It does not attempt to summarise the history of alternative publications in Australia, nor does it aim to encompass the far-reaching issues surrounding digitization,

music journalism, authenticity, and subculture. Instead, it incorporates the theoretical frameworks of assemblage, convergence, and liminality, using a case study to link the personal to the cultural, and reflect on an historical instance of street press operation which, in many ways exemplifies the challenges of the genre, and situates it within a larger discourse of independent alternative publishing.

2.1.1 The Phenomena of Australia Street Press

Music street press are not a uniquely antipodean phenomenon, but historically, Australia and New Zealand are prolific creators and consumers of street press publications; each nation possessing a rich and diverse back catalogue of this unique type of title. For over 35 years there have been independent street press publications available chronicling local events and informing and sustaining urban communities across the country. As indicated, Australian street press, street papers, or street media as they are sometimes termed, primarily centre on music, culture and specific cultural groups, and are free, independent publications positioned between zines, magazines and free newspapers in terms of the content they contain, the means through which they are created and distributed, and their intended audiences.

2.1.2 Afrofuturism

Similar to the theme present in Kendrick Lamar's lyrics at the beginning of the chapter, afrofuturism is focused on the 'intersections of imagination, technology, the future and liberation' (Womack, 2013: 9). Afrofuturism makes clear that in this new, imagined space that its participants have authority to create a re-vision of the past while also providing cultural critique of the present and future. The zine, similar to Afrofuturism, moves along the continuum of time, thinking and speaking in multiple dimensions. The zine is multi-dimensional - a literal and chronological three-dimensional take on the experiences of Black people. Afrofuturism as a framework values a number of important characteristics including: the power of creativity and imagination to reinvigorate culture and transcend social limitations (Womack, 2013: 24) and thinking about a sustainable future is a necessary and important attribute of a society where people of color and their ideas are not distilled but rather concentrated and centralized (Womack, 2013: 41). In an afrofuturistic society, there is an expectation of transformative change. This expectation means that all mediums can be used towards those efforts, including art and language. In this study, an afrofuturistic framework is useful to understand how people of color can create realities through language that are a form of activism in themselves.

2.1.3 Emergence

Since the late seventies, there have been freely available, independent printed publications fitting the street press moniker in Australia and New Zealand. Early manifestations of street press in Australia were publications emerging from University campuses, such as Time Off, which is generally accepted as the first Australian street press (Sennett & Groth, 2010). Time Off grew in the mid-1970s from the student population of the University of Queensland, Brisbane, emerging first as a campus publication, but transforming into the, now familiar, street press format by 1980.

Multiple street press soon emerged in urban centres, and titles such as Rip It Up, BRAG, Drum Media, 3D World, dB Magazine, Reverb, The Music, InPress, X-Press, Beat, Rave, and On The Street appeared as the format grew in popularity. Some capitals carried two or three major street press titles, and a street press could be found in every Australian state in the 1990s. By then, the music street press format was established, with articles, interviews, gig guides and reviews becoming part of the expected content for street press. Several publications differentiated themselves through a more specific genre focus, such as 3D World and Rave, concentrating on dance culture, but importantly, each street press reflected in their pages something of the idiosyncrasies, tastes, concerns and scenes existent in their respective cities.

Street press publishing formats gradually professionalised and digitised in the later nineties. As Sean Sennett and Simon Groth identify in 'Off the Record: 25 Years of Music Street Press, the experiential subtext to the arc of development of street press in Australia is also the arc of the internet, as it rose from a whisper to become a curiosity, a vital adjunct, and then an omnipotent digital platform for music, journalism, culture, media and publication. Although street press titles were early adopters of the internet in the publishing industry, with web presences appearing in the early 1990s, print was very much still the understood domain of the street press until the mid 2000s. Despite the moves online of many papers, new printed street press were still appearing even in 2011 Warp in Tasmania, for example ('Warp Magazine', n.d.).

2.1.4 Content and Audience

As the most familiar form of street press in Australia and New Zealand, music centered street press incorporates alternative, independent and popular music, culture, entertainment and arts coverage within an ostensibly music-focused publication. Despite being the primary and most familiar focus for many Australian street press, Music is not the only one. For example, contemporary arts-centered press, and street magazine tiles with an LGBTIQ focus are also distributed free across major Australian centers, and include titles such as RealTime and LOTL (Lesbians of the Loose). The audiences for street press, based on appeals to advertising, are

described by many titles as 'youth' and represent core demographics between 14 and 39, but with some street press running over 25 years, they also claim 'strong long-time following from those aged 35 and up', highlighting the on-going importance of street press for informing gig-going urban audiences, even in much older age brackets. ('Advertise in BMA', n.d.; 'Warp Magazine', n.d.)

2.1.5 Format

There is no single standard format for music street press in Australia, but variations on the tabloid newspaper are most evident. Broadsheet, and more unusual, non-regulation paper sizes have also historically existed as street press formats. Smaller street press, or those starting out often opt for low-cost newsprint stock, incorporating colour only on the outer pages, before moving towards more colour pages per production, staple binding once page numbers require it, or eventually a glossy cover and interior stock. As changing printing costs transform the relative availability of alternate finishes and formats, and in perhaps wishing to appear more magazine-like, some more mature and niche publications have gravitated to a smaller, more magazine-scale printing, from the larger, more traditional and familiar tabloid size. Brisbane/Adelaide's Scenestr, for example, is A4 gloss throughout (Street Press Adelaide, 2015).

2.1.6 Distribution

Until the recent move of many street press to strictly online platforms, in terms of distribution, street press in Australia and New Zealand were primarily disseminated through music retailers, cafés, youth and community centres, venues like pubs and clubs, second hand book and music stores. Stacks of each publication would be dropped off for public collection at sites often understood by audiences, but sometimes clearly advertised in the pages of the street press. Larger street press customarily also advertise their circulation figures on their covers or within their publishing credits Whether published with weekly, fortnightly or monthly frequency, importantly, street press are almost exclusively made freely available to readers with no cover charge. As street press move online, the circulation figures are becoming statistics reflecting 'unique views' instead.

2.1.7 Resistance through Rejection

Throughout this study, there were a number of zines that were coded and thematically linked together under "resistance". In some way, either the text, the visual images, or both were recognized as being part of an internal or external struggle. This struggle is part of the discourse that people of color have to be constantly engaged in. One zine that highlights resistance in a powerful way is Light Skinned Tears[17] by Lena F-G-M. Almost resembling a memoir of sorts, Lena uses her zine as a space to discuss what it means to be bi-racial or mixed-race woman. She infuses memory, theory on race and gender, and boldly states how she chooses to confront and reject white supremacy through her rejection of assumptions made about mixed race identities.

2.1.8 Comparisons and Character

Like zines/fanzines, street press are typically independent publications, but in contrast, generally follow a more professional trajectory aesthetically and in terms of content. Zines/fanzines might also be characterised by an often-sustained intent on a more singular and personal focus. Less personal in tone, more public and outward looking, street press usually serves a broader community audience, and contain more mainstream information and content, in order to appeal to a larger, more diverse audience base and also to attract vital advertising and sponsorship as a means of covering printing costs, rather than a cover price. Whereas zines may have nominal purchase price, street press are almost exclusively free to pick up and are distributed via collection, rather than any mail order or online distribution networks. Street press are more strictly designed and structured in composition, and for clarity and legibility, are often less experimental in appearance than many zines.

In comparison with magazines, street press tends towards lower production and printing values, perhaps more amateur journalism and photography, often working with some element of volunteer labour and are independently published. They have defined, but possibly scaled-down business structures, reflecting the sometimes underpaid or often unpaid nature and overlap of roles and skill sets. The editorial focus of street press is more on location-based content and immediate entertainment information than magazines, whereas music magazines often possess a journalistic, genre-specific, critical and commercial focus.

Despite their often similar newsprint appearance, street press is not to be confused with community newspapers, which are also distributed freely, often directly to households, and reliant on geographic location and localised issues for content and relevance. These community papers are more conventional and newspaper-

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[17] https://issuu.com/flyoverdistro/docs/lst_web_version

like in format and broadly media-based with a more general and news-based local focus in terms of content.

In distinguishing music street press from music magazines zines/fanzines, and community newspapers their liminal position is invoked, one that lies between entirely DIY amateur publications and other, more commercial music and cultural titles, or mainstream community publishing. Street press are independent in their opinions as reflected in their reviews, despite being indebted to the record labels for advertising and content, but there is a mutual understanding that their perspectives and opinions of that material is independent and authentic, providing an alternative to consumer music media (Brennan, 2005, p. 198).

The conflicting pressures on street press explored later, and the demands of multiple audiences reinforce a sense of in-between-ness. These multiple audiences influence the simultaneously convergent position of street press as an independent publication form and as a site where multiple subcultural scenes, perspectives and musical genres and can be presented, overlap and intersect.

From a visual research perspective, the presentation of these cultural stances, as well as contextualising information about the particular qualities of cultural time and place is materialised through the processes of generating and observing the visual character of music street press pages.

2.2 Showing: the convergent aesthetics of street press

In suggesting why publications take the form that they do, many factors influence the shape and style of a publication. Available print formats and production conventions; accessible budget, editorial framework; submitted content; design skills and interpretation; stylistic forces and trends; era and location of production, all contribute to establishing and shaping the aesthetics of street press.

Aesthetically, while they share some of the zine's freedom of independent design, (or un-design), (Triggs, 2006, p. 70), street press generally require some of the readily comprehensible and familiar structure of more commercial newspapers and magazines. Given, the page-reliant book form of the physical street press, a somewhat linear, guided approach to information consumption and experience is taken. Content is offered and curated in relative sequence, although readers can search more knowingly and navigate to a specific section, or moment in the space of the publication (Carrion, 1975). Though not linear in the strict sense of a narrative, the street press generally follows certain conventions of progression through its pages. So the cover might be followed in a loose order by editorial messages, credits, letters, competitions, feature articles, secondary articles, a pull-out gig guide, discrete sections, profiles, reviews, classifieds, comics, and a back cover, interspersed with advertising. These conventions follow existing structural patterns of other observed publications and a perceived order of significance and appropriateness.

Other conventions more associated with commercial design and publishing, such as branding, mastheads and in-house advertising are prominent within the pages of street press as independent print objects. The appearance of paid advertising, discussed in more detail later, also adds to the visual mix of the publication's overall aesthetic. In this way, the street press becomes a site of visual convergence where multiple conflicting, complementary and overlapping aesthetics and design approaches necessarily combine.

This combination of potentially competing visuals and content can be framed as an assemblage (Deleuze & Guattari, 1987), and a conceptual means through which imaging and texts from multiple sources can be brought together to create a temporary configuration within the context of the publication.

Specifically, the collective visual patterns of street press are diverse and random, as layers of photographic images, both candid and calculated, as well as illustration, comics, advertising, branding, typography and layout, combine in assemblages of the visual that point to manifold subcultural touchstones. The assembled aesthetics of the street press reflect multiple youth, indie and music networks, as well as editorial interpretations and commercial visualisations placed by advertisers targeting these communities of consumers, forming a profoundly convergent publication space.

From an authorial perspective, each issue of a street press also assembles the work of many writers, designers, photographers, illustrators and contributors within this convergent space, pulled together through editorial and design methods akin to a kind of curatorial process. It would be mistaken to think that there is not some degree of authorial intention in shaping and addressing perceived audiences through these curatorial choices - presenting, re-presenting and editing content primarily for local relevance (Brennan, 2007, p. 438). However, Ingold (2013, p.21) reminds us from an anthropological perspective that: rather than setting out with a goal of 'imposing his designs on a world that is ready and waiting to receive them', instead, makers productively and creatively intervene in social and cultural processes that are already underway and in place. This can be said of the street press aesthetic, which is designed and compiled more in visual service than stylistic imposition, and is primarily a reflection of the local music cultures that create and consume it. As the creators of street press are generally participants in local scenes, the DIY principles evident, especially in the early stages of street press, can be seen as an active interpretation and representation of how the participants see a location of scene and what they want it to become and reflect (Harvey, 2000).

The Deleuzo-Guattarian construct suggests that despite existing and potential conflict, this assemblage is encompassing, describing it as a 'constellation of singularities' that can nurture diversity, difference and disagreement (Deleuze & Guattari, 1987, p. 406). The diversity possible in an assemblage produced by gathering these singularities lends a visual incoherence to street press. The elasticity of the street press form permits a weaving in and out of styles and the courting of a range of visual elements that help to define it as diversely relevant, but detract from any sense of overall stylistic coherence as a print publication. The street press audience however, anticipates and embraces the contradicting visual content resulting from

the convergence of genres and expects to see the aesthetics of visually contrasting styles appearing in the pages.

Cultural theory in the context of urban, alternate and music cultures have long identified subculture's strong association with stylistic devices and trends, particularly among youth cultures (Hebdige, 1979; Laing, 1985; Bennett, 1999; Hodkinson, 2002), and other recent work has examined subcultural adoption and consumption of music and surrounding styles, in consolidating subcultural identity (Weinstein, 2000). The editorial approach and visual production of street press must engage in responsive relationships with representatives of those subcultures who step forward to contribute or comment. It needs to offer visual and participatory cues that assist in affirming a subculture's collective experience and making visible shared tastes and stylistic values evident in that community.

Shaw observes that what might be seen as relevant in binding diverse alternative groups together is a "rejection of mass-produced, commercialised culture" (Shaw, 2013, p. 335). This commonality influences the broader independent music-loving audience for street press, which encompasses these smaller musical scenes or specific subcultures. Unlike more mainstream and commercial enterprises, the success of many street press publications, however long their moment in production may be, is to locally serve these smaller scenes and the multiple demands of intersecting and divergent genres and local cultures.

Through design and layout, street press connect visuals to other visuals, creating assemblages of the graphic and textual, and forging associations within the framework of the page that have geographic local resonance and relevance, stretching across cultural divisions reflecting local, as well as national and global visual currencies understood by audiences. So, in contrast to fanzines celebrating and directed at the singular and specific, street press relies on a coherent sense of locality, a convergent stylistic sense of genre, scene or subculture, and a gathering of the visual singularities. Disparate musical, entertainment, and visual concerns are held together by location, grouped within the layout of the street press for potential multiple relevancies and recognitions.

In one sense, the street press assemblage can be seen to be recognising and documenting elements of local alternative history as it is unfolding, and the visual moments evident in street press assemblages are temporal ones in phenomenological terms. The collected pages are visual data reflecting multiple cultural realities happening; they capture, evidence and interpret the participants and situations as they existed in a specific moment in time. Smaller assemblages contribute to larger assemblages as visual and typographic touchstones and points of stylistic visual recognition appear with meaning embodied and understood by multiple music genres, scenes and subcultures. The visual signs and symbols offered by street press pages may also reference historical subcultural significances, but the selected and combined visual cues are identified as relevant at the street press' time of publication.

Importantly, as part of this temporal aesthetic, the editors and designers of street press have an interpretive role in determining how these multiple visual expressions are brought together and presented as the street press assemblage. While there is not room for detailed discourse here, it is important to acknowledge the role of personal

interpretation within this visual expression. This interpretive role is performed not only in the understood sense of what the reader brings to the text or image (Barthes, 1977), but what is contributed through editorial decision-making and what is brought to the publication through the ontological design process in encountering, interpreting, designing and expressing the subcultural visuals that may lie outside their own cultural experience (Willis, 2006, p. 83). These expressions form part of the layered image of local significance that street press requires and reflects as a publication form.

This local significance is enacted by street press a participant in imaging, influencing and responding to the processes that continually shape, express and represent a given local scene. In forming an interpreted part of a larger, immanent, urban assemblage, (Farias & Bender, 2010) the nature of the individual street press publication is vitally connected to a specific urban location.

2.3 Telling: a Novocastrian Street Press Case Study

In linking the personal to the cultural through practice and direct experience in creating a street press, this case study represents a local image of street press through autoethnographic reflection. It briefly profiles the context, genesis, production and demise of a local regional street press as directly modelling an example of experiences of DIY independent publishing. It suggests that the case of one specific publication might typify many of the motivations, processes, challenges and outcomes influencing street press whilst exemplifying its nature and connecting these insights to broader understandings regarding the role and position of street press as an alternative publication form.

2.3.1 Overview

Uturn was an independent street press that ran for three years between 2002 and 2004 in Newcastle NSW, Australia. Its motivations and approached were similar to many street press initiatives and it became part of a group of regional street press that flowered between 1995 and 2012. As an independent local music publication, Uturn was quite typical in encountering similar problems and challenges as those experienced by other street press incarnations locally and nationally and exemplifies many of the struggles of street presses in maintaining local reverence and independence, whilst servicing diverse local original music communities and also attracting advertising revenue in order to stay in circulation.

2.3.2 Context

Newcastle, NSW, is a regional coastal city and the seventh largest in Australia. Formerly a convict colony and major steel producer, Newcastle is controversially home to the world's largest coal port. More recently, the city has been re-branded as a cultural and creative city through urban regeneration projects.

More importantly, Newcastle has been seen as a musical hub since at least the late 60s, with a strong regional popular music scene that has birthed several international bands. This popular and mainstream musical culture in Newcastle is documented and discussed at length by McIntyre and Sheather (2013). Significantly, developing alongside, and partly in opposition to this mainstream approach, was a less visible, independent music culture made up of multiple underground scenes, and specific subcultural groups, particularly represented by punk/hardcore and dance/ electronica. Despite genre differences, an intense support for original music united these diverse groups, and provided urban context for the evolution of street press in Newcastle.

2.3.3 Beginnings

A street paper was present in Newcastle for much of the 1990s. After the demise of Mark Hughes' seminal and (then) locally well-known Concrete Press in 1999, many musicians and original music supporters were calling for a replacement street press publication. Many conversations and meetings were held throughout 2001 to discuss who was going to bring the next incarnation to life (Watson & Barnier, 2001). Notably, several people involved in Concrete Press were keen to participate in creating the new street press, drawing and expanding upon their experiences with the earlier publication.

In fact, this theme of transitioning and continuity is evidenced repeatedly in street press history - a situation whereby editorial and production teams part company, but the mantle is taken over, often under a new name, by existing or connected members of the previous team, creating a street press family tree of networks that is one of tremendous overlap and connection.

2.3.4 Participants and Production Model

Despite the advantages posed by an initially proposed not-for-profit structure for the street press initiative, the administrative challenges of using this model seemed prohibitive. As musicians, artists, punters, and amateur journalists, we had no experience of running a not-for-profit board. Wanting to keep it very DIY, we didn't feel it was appropriate to call in more experienced council or arts community support and consultation to auspice or help with the project, nor was there the

budget to cover such assistance. Eventually, the group pressed ahead with a volunteer community model of production in mind for a new local street press.

It became clear that as an enterprise requiring some financial stability, at least a minimal small-business model would need to be adopted - if only to provide advertisers with a tax invoice. It was also evident that there would be no fees for content (at least initially) or payment possible for even core staff. This realisation left a group of participants who were willing to be responsible and also felt practically able to produce a print publication in terms of possessing appropriate skill sets and abilities. Our large democratic creative volunteer community of music fans became a much smaller, and necessarily more business-aware collective.

Friends, family and musical and extended creative networks were regularly called upon to assist the core collective. There were very dedicated key contributors without whom the publication could not have been produced. Indeed The Uturn approach to production was one that echoed that of many street press, even now ('Gig Review Ops', n.d.). Volunteer labour and content drawn from multiple, readily available (borrowed or generated) sources collected together in the covers of the publication. Reviews of new releases were volunteered in kind for free copies of CDs, and free tickets were offered for live performance photography and gig reviews. Aspiring amateur journalists, communications students, or even just musicians or punters with enough of an interest and a willingness to write, submitted articles for the small glory of seeing their words and perspectives in print.

2.3.5 Publication

In many ways, the makers of Uturn were also the audience for Uturn. This is a pattern reflected in many independent publications as those within the culture seek to work with and provide a resource to serve and participate in their culture.

Reflecting the establishing goals of the publication, a very important emphasis was placed on local original music and profiling local acts each week. The general audience for Uturn was indie, alternative youth, as well as slightly older, gig-going participants in the broader local music scene. Within the pages of Uturn, separate headings and approaches reflected the musical and cultural interests of specific subcultural groups connected to Punk, Metal/Heavy and Dance/Electronica. Other sections for information reflected the interests of the volunteers and the editorial visions, and divisions. Beyond the feature articles, interviews and local band profiles, there were distinct sections for reviews (CDs, live gigs, film, vintage videos, theatre and art) Youth, Arts, Extreme Sports (Surf/Skate/Bike culture), classifieds, letters, comics and opinion pieces.

A mainstay of street press is the gig guide. The Uturn gig guide was one of the main drivers for the decision to publish fortnightly. The initial plan was for a monthly publication, however research indicated that some venues supporting local artists had not necessarily confirmed their calendar a month in advance. So to ensure that any relevant artist had the opportunity to be covered in the publication (and

Figure 2.1 Uturn street press section headers, visually reflecting multiple subcultural audiences.
Source: Hart and Sage (Eds.) (2002).

to ensure that any relevant venue has the opportunity to promote and advertise upcoming gigs), the frequency of publication was increased.

Given the time and energy dedicated to launching the first issue in 2002, (Hart & Sage, 2002), it was soon evident that maintaining a fortnightly publication schedule would absorb the lives of the core Uturn team, as there were multiple responsibilities for each team member. Significantly, an enormous amount of time and effort was spent gaining advertising support and garnering confidence in the cultural importance and economic viability and stability of the street press. Although there were a number of key local businesses that advertised each issue, their artwork and copy varied significantly, and therefore a significant proportion of production time was also spent revising supplied artwork and sending proofs for advertiser signoff.

In achieving production, there was a great deal of chasing of content in order to meet deadlines, and always some amount of content generation required at last stages to fill any gaps or cover any last minute opportunities of events. Each issue required levels of planning, administration, sourcing, designing, advertising, proofing, printing, and distribution, with the knowledge that it was a constant process, to be begun again, even before the current issue had been completed.

2.3.6 Challenges and demise

Uturn was not making money, and this was never the primary intention, but it was just managing to sustain itself and cover its production costs through advertising. Unfortunately, despite the reward of continuing Uturn, this always-uncertain balance could not be maintained indefinitely. Especially for smaller, regional street press, such as those appearing in Newcastle, there is an observed and unfortunate cycle that parallels similar creative volunteer roles such as those within Artist Run Initiatives. This cycle is one of inspiration, endeavour, struggle and often, eventual burnout. Despite the vital role of volunteer work in contributing to the significant gift economy present in many cultural and creative communities, members of the Uturn collective eventually found it difficult to justify maintaining a demanding quasi business on a voluntary unpaid basis for an extended length of time.

It was also identified that in order to proceed, Uturn would need to become more mainstream in focus to attract broader advertisers and more professional in terms of content and production. This was a perceived shift away from the early independent goals of the publication, and one unable to be universally agreed on. It would have changed the tone of the street press and the nature of the dialogue with audiences, writers, designers, advertisers, administrators, bands, venues and services. Without the requisite critical mass in terms of population to remain entirely alternative to the mainstream, several of the Uturn team agreed to part company, not entirely amicably, but with the same initial goals for supporting local music still very much intact.

One of the co-founders of Uturn continued with the publication, pressing, gathering and garnering support from the ongoing local music networks to maintain the publication until 2004. Eventually, when the familiar financial pressures of printing and production were finally unable to be serviced by diminishing advertising revenue it became unviable to maintain the love job that was street press in Newcastle at the time (Gadd, 2004).

2.3.7 Postscript

Just a year later, some of the broader network, including people who had been involved in early Uturn meetings, revived the still-needed street press approach to independent music publishing with Volume street press. Unfortunately the Volume incarnation lasted less than a year, to be replaced by Reverb, arguably the region's most successful and certainly longest-lasting street press incarnation, Reverb has now moved (Newstead, 2012b), and remains – online.

On reflection, Uturn was able to realise the ambition for an independent publication, but unable to adequately balance multiple pressures in resolving tensions between the independent intent, and long-term security and sustainability of the publication. As one of a series of regional street press, Uturn was an important contributor in reflecting a vibrant local independent music scene in Newcastle in the 1990s - 2000s. Collectively these publications help map a musico-cultural moment in time, and image a local interpretation of scene, contributing to urban collective experience and a sense of place in a local urban imagination.

Figure 2.2 A selection of Uturn street press covers.
Source: Hart and Sage (Eds.) (2002).

2.4. Selling (Out): the liminal zones of street press

The pressures on street press exemplified in the case study are not unique. Sited between entirely DIY amateur publications and other, more commercial music and cultural publishing, street press can be seen to occupy a liminal state between dependence and independence. This liminal position is another important practical, creative, ethical and philosophical factor shaping the character of street press. The often conflicted position is one that is constantly negotiated through serving local audiences, the seeking and acceptance of advertising, the curation of content, and the visual and textual presentation of information. Meeting the commercial demands and economic realities of publication, printing, content, personnel and advertising revenue are major factors in the relative success or failure of street press as a printed publication and unavoidably, as a business enterprise.

Balancing the wish to retain alternative credibility and authenticity and the necessary compromise towards business success is evidenced in consciousness of the ever-present potential accusation of 'selling out'. But when does selling in terms of sustaining an independent publication, become selling out in terms of betraying, or being seen to betray the subcultural roots and alternative cultural motivations behind creating the street press in the first instance? In moving towards publication security and sustenance, there is certain main-streaming and increased professionalism that occurs. It can be resisted at the publication's economic peril, or increasingly embraced and indulged in order to achieve more advertising support for the street press. Financial support would mean that contributors and core staff could be paid. As expressed in the case study, to not pay staff can result in attrition and eventual burnout. To succeed in mainstream terms, means core staff, key contributors, and printers get paid, but crossing a threshold whereby, inevitably, the nature of the publication changes.

Experientially, this liminal position and the perceived thresholds between selling and selling out is reinforced and policed by both the audience and advertisers for street press. Dedicating uneven page real estate to one music genre, or more editorial attention to one band, or scene can prompt suggestions of bias and favouritism. The inclusion of an act considered too 'commercial' or popular by sectors of the alternative street press audience is also considered anathema or a 'sell out' move. While advertisers respond with increased advertising interest to coverage of international and high profile national content, audiences can get that type of content from more mainstream press, so prefer local stories and band features. Potential advertisers may also want to see a type of mainstream national and international media coverage and relevance demonstrated beyond that of a local publication, as they interpret it. This highlights another dimension of liminality in balancing an inside (local) and outside (global) focus for the street press.

The commercial challenge for street press as a business, albeit an independent one, is what distinguishes it from many other independent publications. The seeking, acceptance and creation of advertising is an element of street press production that links it closer with the commercial magazine, while the limited production

means and relative independence of content, imagery and journalistic opinion, certainly at smaller scales, draws the street press closer again to the zine.

The dependence on advertising income in order to print is also an issue is criticised by some as an aspect of free media that effectively damages the quality of editorial content by serving primarily advertisers, rather than audiences. (Franklin, 1998, p.125). Potentially, the relationship between street press and advertisers is more symbiotic than that proposition suggests. Advertising forms an important part of the visual assemblage that is a street press, but it is also observed that advertising reflects the alternative venues, services and retailers that are in many ways part of a scene and positively involved in servicing the alternative audiences for street press (Stahl, 2004).

Ideally, provided there is enough advertising to cover costs of production, specific advertising can be sought and curated to better reflect and serve a locality and specific community. In many instances, however, street press are beholden to record companies, band managers and gig promoters for major content and advertising. If a larger performer or band is in town promoting a new release, interviews can be pre-provided or arranged, images gathered for a cover, with the mutual agreement of strong feature coverage and the placing of a corresponding requisite advertisement for the tour and album. These dependent relationships have been historically vital to the identity, content and continuity of Australian street press.

Despite their necessarily dependent position, street press are still able to offer a point of resistance in terms of fostering scepticism towards purely serving the commercialisations of mainstream culture. Vocationally and skills-wise, the liminal position of street press offers participants an understanding of local music culture and media from multiple perspectives and a platform for contributors from where a conscious transition can be made in either direction - towards more mainstream media, design, journalism, and management roles or into more niche and independent critique, creation, publication or media forms.

Essentially, street press are philosophically, materially, socially and economically conflicted. Always balancing between real and/or imagined polarities and binaries. Despite their assemblage of subcultural identities, they are torn between the mainstream and alternate cultures, local and global focus, editorial and creative independence and financial security, amateur and professional aesthetics and contributions. This in-between-ness is an important characteristic of the medium as experienced, certainly on a small regional level, although the conflict evident in experiences of street press production sees producers always precariously balanced between selling and selling out.

This liminal position, between celebrating and promoting local musical scenes, and chasing advertising and investment is an important and shaping characteristic of street press, certainly in Australia. Ever contingent on economic and cultural forces beyond and outside their control, street press may not always succeed in finding a place between the independent press and corporate publishing worlds, despite strong intention, internal resilience, skills, knowledge and effort.

Beyond their precarious nature, and continually negotiated existence, perhaps the value of the liminal roles occupied by street press lay in the possibilities of straddling cultural worlds. Operating in certain liminal zones of cultural production and publication allows for the making visible of multiple scenes through a unique publication form that offers an accessible and meaningful local alternative to mainstream musical press.

2.5. Conclusion

Street press pages form part of the rich pattern of alternative publications that have helped shape our collective consciousness and reflect, capture and document visual materialisations of urban music scenes as they occur. Thriving in a time when information and images were rarer and more scarce, the well-documented move away from print mediums has been unkind to the printed format of street press. Street press publications across Australia have been undeniably affected by the deepening ubiquity of the digital and many titles have shifted operations online, citing contracting advertising as a reason for the move (Newstead, 2012b). Some printed street press titles in Australia have survived by merging into larger, national publication and distribution groups, and others have disappeared forever, but importantly, these independent printed publications still operate in some form in most capital cities. Many of the content concerns of street press (now perhaps, more appropriately, music press) remain the same, and some key elements of publications, such as the gig guide, are undeniably better addressed in their immediate and changing nature by a digital presence and format.

There are difficulties presented by street press' liminal role as a publication phenomena, and its occupation of the threshold between independent and commercial media. Serial manifestations of street press, as suggested by the chapter case study, and subsequent patterns of establishment, flourish, difficulty and demise indicate that this is not an easy balance to strike, and is indeed one of the primary challenges and characteristics of the street press. In addition to content and labour imperatives, the financial pressures in maintaining advertising revenue have often decided the fate of street press, and maintaining relevance to alternative music scenes, whilst courting the commercial world in order to print, distribute and survive, is a delicate balance – not always met.

Despite the obvious digital shifts, the significance of sites of dissemination for alternative scenes is not merely historical. Independent cultural publications still operate and emerge in Australian cities in print, altered, and digital forms. These manifestations suggest that this type of publication still plays a contemporary role in speaking to diverse, independent urban music cultures, and acknowledge that street press have long been, and continue to be, a unique alternative publication medium through which to experience local independent culture made visible.

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Caelli Jo Brooker (PhD, BFA (Hons), Adv. Dip. Fine Art, Dip. Graphic Design) is a designer, artist and educator with a professional background in the cultural sector, working as an arts administrator, graphic designer, curator and ARI gallery director. Her research interests include creative pedagogy, collaboration, visuality, communities of practice, practitioner-oriented research, print processes and alternative print publications. Dr Caelli Jo Brooker lectures in Visual Communication Design at the University of Newcastle, Australia. E: Caelli.Brooker@newcastle.edu.au

Matt Sage (MBus, GCertMusTech) is a postgraduate research candidate at the University of Newcastle. His thesis examines extreme vocal techniques and the contemporary voice as an atonal, non-melodic instrument. He is a vocalist, multi-instrumentalist, and was the editor and founding partner of a music street press in Newcastle, Australia in the early 2000s. Matt Sage is a Master of Philosophy candidate at the University of Newcastle, Australia. E: matt.sage@uon.edu.au
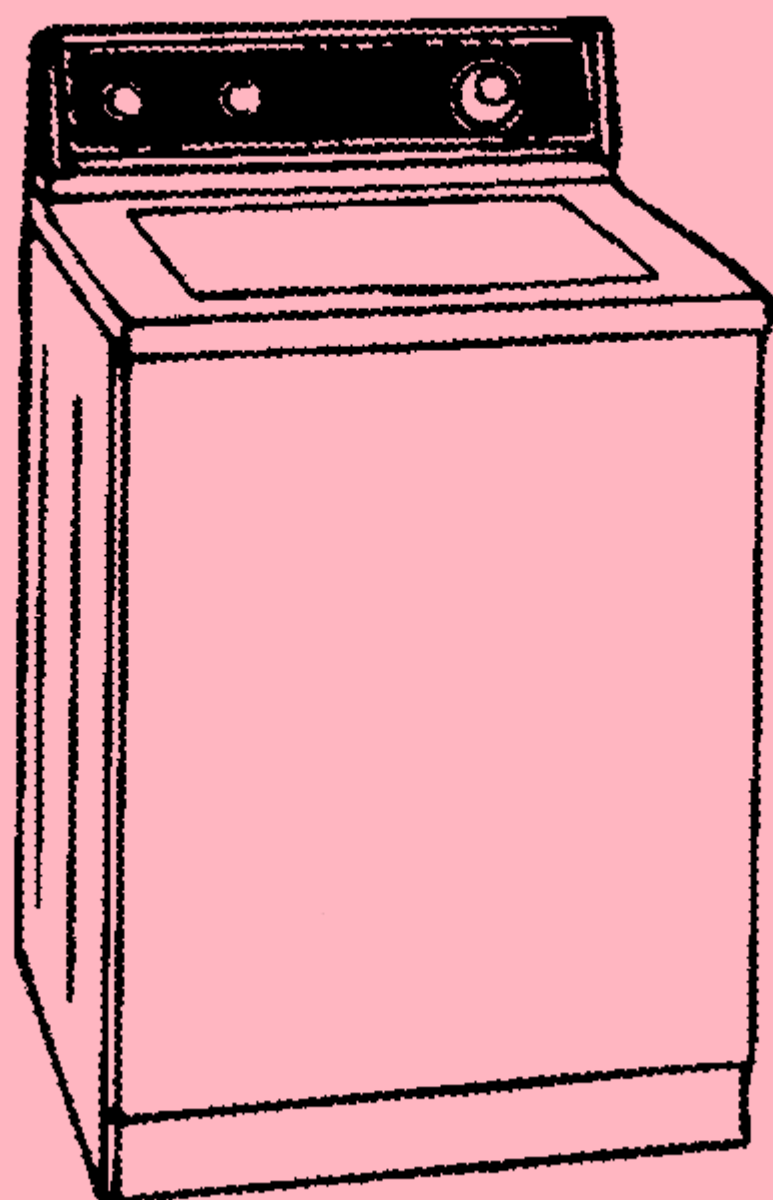
CHAPTER 3

THE MARGINAL PORTO: CONTRIBUTIONS FROM HELL BY A. DASILVA O. IN THE 80'S

Paula Guerra

Abstract

Around the 1980's, Porto started opening up to the cultural, musical and aesthetic change announced by (post)modernism. Resistance - and a search for the new - manifested itself through radio programmes, fanzines, concerts, and bulletin boards. The key motto was "for the right to be different"[18] . In those shifting times, besides some musicians, certain authors and editors stood out. António da Silva Oliveira (A. DaSilva O., 1958) was a key figure in the scene. He published, helped publish, and jumpstarted projects from a myriad cultural intervention domains. Through A. DaSilva O.'s "cursed" underground journey, we will trace a portrait of Porto's society in its transition to contemporaneity where the arts, music and their subversion play(ed) a key role.

Keywords: Porto; 1980's; underground; resistance.

3.1 A.DaSilva O.[19]: The guru of Porto's underground

A dirty needle/ through many/ suicidal chords fills me/ with catastrophes/ between sense/ and the dissimulation/ of its destiny. Outside, impersonal people dance/ the ghost characters/ of the poetic mutilation/ of an eternal return/ within dance/ outside itself. Ode to Vinyl[20] (A. DaSilva O.)

The changes in 1980's Portuguese society (Santos, 1993, 1995) were the basis of the country's cultural shift at the time. Portuguese artists had a sense of the dawn of a new beginning, the chance to lay everything on the line and avail themselves of new techniques and ways of artistic experimentation, embracing an emergent postmodernism (Baía et al., 2012: 19; Dias, 2016; Guerra & Quintela, 2020; Bennett & Guerra, 2019). Porto, specifically, though overall very late to adopting new aesthetic and cultural trends, as a consequence of a certain cultural smothering particular to the time, went through a series of significant underground and/or alternative attempts at cultural dynamizing and renewal (Melo, 2002a; Melo & Pinharanda, 1986). A good way of sketching out this cultural and aesthetic context is through local fanzines of the time. As an example, let us examine the third edition of Confidências do Exílio [Confessions from Exile], which initiates a tour of Porto's alternative cultural scene: "Porto looking for alternatives". The idea was that Porto

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[18] An expression immortalised on radio microphones by António Sérgio in the radio programme "Som da Frente" [Vanguard Sound] in 1982.

19 António da Silva Oliveira (A. DaSilva O., n. 1958) was (and is) a central presence in both Porto's and Portugal's underground movement, a writer, poet, editor, and performer. This chapter is part of the development of the following research projects: "Juventude e as artes da cidadania: práticas criativas, cultura participativa e ativismo" [Youth and the art of citizenry, creative practices, participative culture, and activism], financed by the Foundation for Science and Technology (PTDC/ SOC -SOC/28655/2017) and "CANVAS - Towards Safer and Attractive Cities: Crime and Violence Prevention through Smart Planning and Artistic Resistance" (Ref. POCI-01-0145-FEDER-030748).

20 Available at: http://antologiadoesquecimento.blogspot.pt/2007/11/ode-ao-vinil.html.

was undergoing a new cultural dynamic, an "unconditional embracing of creative vanguardism" (Confidências do Exílio, 1985: 3): from visual arts, evident in art galleries like Roma e Pavia[21], Espaço Lusitano, and Cooperativa Árvore[22] [Tree Cooperative]; the (limited) existence of clubs and meeting points like Moinho de Vento [Windmill], Griffon's, Aniki Bóbó, Batô, No Sense, and Meia-Cave[23] [Half-bassement]; as well as record shops; and, in the same measure, the emergent free radio scene.

Such is the context within which the punk movement is most notable. In Porto, and in Portugal, it constituted, firstly, an important component of national youth culture and, secondly, an essential form of cosmopolitanism (Guerra & Silva, 2015). This much needed embracing of outside cultural and aesthetic trends, when contrasted with a still isolated and traditionalist country, contributed to new sociabilities based on a greater fruition of diversity and the welcoming of new cultures and values (Melo, 2002b; Melo & Câncio, 2002); an explosion, fundamentally not just at a musical level, but also at a cultural, artistic, and normative level. This movement facilitated a confrontation between individual, and group, identities and dominant values, a radical celebration of difference, diversity, and individuality, grounded in a do it yourself (DIY) philosophy (Guerra, 2014), a way of opening the country up to new aesthetic and cultural winds, to new (post)modern identities.

As for António S. Oliveira's[24] trajectory, he was born in Vila Nova de Gaia in 1958, into a family with low social and economic capital, as his father was a construction worker, and his mother, a florist at the Bolhão Market[25]. His parents decided to provide their youngest with an education, contrary to what was the norm at the time, despite the greater diffusion of the Portuguese school system. This is a social

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[21] Founded in 1980 in Porto, under the name of Galeria Roma e Pavia. In 1990 it changed its address to the current location in the historic center of the city, and its name to Galeria Pedro Oliveira. Its activity focuses on a marked contemporary conceptual trend, spreading the work of a restricted group of Portuguese and foreign artists.
[22] A Árvore – Cooperativa de Atividades Artísticas CRL, is a cultural cooperative recognized by the Portuguese state as a private body of public utility. It was founded in 1963 by artists, writers, architects and intellectuals interested in creating new contributions for cultural production and dissemination, freely and independently, which thus fulfilled a dream and an ambition with the love with which dreams are always attempted. https://arvorecoop.pt/quemsomos/
[23] All these spaces – Griffon's, Aniki Bóbó, No Sense, and Meia-Cave – were emblematic spaces in the 1980s Portuguese night. They functioned as bars but were also spaces of aesthetic and artistic vanguard – with exhibitions, live acts, DJ sets.
[24] An incomplete bibliography of António da Silva Oliveira's works follows. Books: Eco, ou o gago (Self-published, 1982) Proratapro Renata (Edições N, 1983) Homenagem póstuma a José Augusto França (Edições N, 1983) Obra póstuma (Edições N, 1984) X Acto (Black Sun Editores, 1990) Carta a um morto (Black Sun Editores, 1993) Peidinhos (Edições Mortas, 1993) O Anti-Cristo (Edições Mortas, 1993) Fuck you (Edições Mortas, 1995) Uma pequena obra-prima (Edições Mortas, 1995) Correspondência amorosa entre Salazar e Marilyn Monroe (Edições Mortas, 1997) Auto-retrato de um decadente (Black Sun Editores, 1997) Diários falsos de Fernando Pessoa (Edições Mortas, 1998) Coração sujo (Black Sun Editores, 1999) Pide (Edições Mortas, 1999) O último desejo de um serial killer (Edições Mortas, 2000) Sete beijos numa pedra (Edições Mortas, 2000) O livro mau (Edições Mortas, 2001) Desobediência poética (Black Sun Editores, 2002) Excrementos (Edições Mortas, 2002) O bem volta a atacar (Edições Mortas, 2003) Punhetas de Wagner (Edições Mortas, 2004) Teatro d'abjecção, teatro radiofónico (Edições Mortas, 2005) Qu'inferno: porque está escuro se há fogo dentro de nós? (co-written, A Mula, 2009) Rendimento Mínimo (with Rui Azevedo Ribeiro, Edições 50 Kg, 2011) Sol para presas (Edições Mortas, 2015), Um poema podre (Edições Mortas, 2016) O poeta choupe la peace (Edições Mortas, 2016). Magazines: Arteneo, a revista filha da puta; Papa, a revista aborto; Movimento N, assuntos estratégicos; Marquesa Negra; Broche Suburbano; Última Geração; Voz de Deus; Piolho; Estúpida.
[25] One of the most emblematic markets in the city of Porto, which is characterized by its monumentality and architectural beauty. This market is mainly dedicated to the sale of fresh products, especially food.

belonging marked by an association to some of the lower rungs of social hierarchy. A good indicator of how sparse the starting cultural capital was is the number of books present in his home: a Bible and a technical manual. This small library was made up for by book loans that allowed for a bookish voracity on young Oliveira's part[26]. At a time when class stratification was extremely marked and a kind of family "destiny" usually implied an impossibility of escape, social context is important: the school system was undergoing a stage of increased investment and democratisation (Stoer, 1982) and, therefore, held a greater appeal for parents. In this case, school was a social elevator that introduced Oliveira to something that would indelibly mark him: books. Another important element in the formation of musical and artistic tastes were his elder brothers: Oliveira's oldest brother would bring him newspaper clippings from Diário de Lisboa [Lisbon Daily], Diário Popular [Popular Daily], and A Capital [The Capital], which at the time included literary supplements. This was crucial to triggering Oliveira's passion for reading, as he himself tells it:

There were no books in my house, there was only a stonemasonry book and, of course, the Bible. [...] I know poetry because my brother brought me issues of the Diário de Lisboa, where I would later work for eight years. So, I knew everything going on and knew all literature. I read three libraries and wanted to write crime novels. Teachers would bring me books and I'd read them. [...] I read a lot.

This passion for literature was not simply anchored in reading. It expanded into the book itself as an object, how it was built, and into the whole writing process. This made a six-year-old DaSilva go into a stationery shop and walk out with a ream of blotting paper, which he then put through the guillotine and used to make a book. This all-encompassing bookish voracity was a mainstay for DaSilva throughout the years, allowing him to stay in touch with contracultural news as they happened, namely with the punk movement. Punk served as, above all, a symbolic and ideologic influence; what most interested him in this new movement was the spirit, the expertises, and its DIY philosophy that could be leveraged as form of urban "guerrilla" warfare (Guerra & Quintela, 2014a, 2014b, 2016; McKay, 1996; O'Connor, 2008; Guerra, 2014; McRobbie, 1994). Besides, the fact that this movement was perceived as having originated in, and stayed anchored to, the streets held an enormous appeal and influence in Oliveira's structuration of thoughts and actions, meaning the musical side of punk was the least significant out of the whole movement.

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[26] Our approach to António S. Oliveira is based on the gathering and analysis of documental data as part of the development of a doctoral project on Portuguese alternative rock (1980-2010). 196 key players of the Portuguese musical and artistic alternative scene were interviewed (Guerra, 2010). That self-same information was complimented by three in-depth interviews with António da Silva Oliveira in January and May 2017, and July 2018, whose purpose was to reconstitute his general life course.

This bookish voracity, the contact with new alternative cultures, and the new interpersonal relationships, usually forged in cafes, allowed the actor to develop what Albiez (2003) postulates as a 'ray of creativity', something constructed through negotiation and selection, while not being mandatorily determined by class, gender or age, since the habitus allows for the "idiomatic choices that allows them to accumulate cultural capital and build a bank of works through which they maintain creative sustainability" (Albiez, 2003: 363; Acord & DeNora, 2008; DeNora, 2000; Toynbee, 2000; Becker, 1974). The bank of works, in this case, objectivated itself in public readings, gatherings, sociabilities, etc, and was the basis of Oliveira's artistic influences. Thus, we can refer to 'instances of education' of an informal nature, meaning continuous sociabilities and self-learnings: a form of continuous DIY (Guerra, 2015: 11).

The aforementioned importance of the sociability networks forged in Porto's alternative circles, an extremely small scene, are not to be dismissed. The structuration of social networks allows for the triggering of connections and indispensable resources for the pursuing of activities that otherwise, due to the group's small size, would not be doable. Similarly, they allow further new connections to be made, some of which could be with individuals from other fields, such as journalists. Beyond demonstrating Oliveira's centrality in that very field, this may explain the 1978 invitation to work with Revista Sema [Scheme Magazine], a trimestral literary magazine that aimed to start publishing a dossier on counterculture; Oliveira was chosen to undertake this task[27].

The following year, when in the army as part of mandatory military service, Oliveira decided to visit Vítor Silva Tavares, from vanguard alternative publisher &etc[28] a key player in Lisbon's underground alternative scene, in order to gauge the possibility of publishing his own poetry book (see Cameira, 2018). A fortnight later, the response arrived: "look, this is far from Herberto Hélder[29]" which merited a reply that particularly synthesises António S. Oliveira's iconoclastic nature: "Thank you, Vítor, I'm glad not to be epigenic". Oliveira took it as a compliment, a medal (and story) he would use (and recount) for his whole life as a form of countercultural capital. After returning from military service, Oliveira decides to create an "alternative movement" in Porto. The first step was to publish a magazine, the Arteneo, a revista filha da puta [Arteneo, the motherfucking magazine], on March 31, 1983, in order to facilitate the flourishing of new cultural and artistic styles in the city, as well as a way of distance themselves from the influence of the Portuguese Renaissance's cultural movement. António S. Oliveira would take on the role of editor-in-chief at Arteneo, a revista filha da puta. In traditional DIY fashion, this one magazine ended up becoming two due to printing issues: the printing office they first went to, Alma Gráfica, specialised itself in printing invoice books, which resulted in the back of the magazine's every page remaining blank.

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[27] Which he signed António Barraca, his father's war nickname, or ASO – António Silva Oliveira. Years later, he cooperated with Ler & Escrever [Reading & Writing], Diário de Lisboa's literary supplement.
[28] For an analysis of this significant Portuguese publisher see AA. VV. (2013).
[29] Herberto Hélder de Oliveira was a Portuguese poet, considered one of the greatest Portuguese poets of the second half of the 20th century, as well as a reference in the field of Portuguese Experimental Poetry.

Using artisanal methods reminiscent of fanzines, António S. Oliveira then created a second magazine, Papa, a revista aborto [Papa, the aborted magazine], in March 1984. The truth is that, to his great surprise, both magazines became real economic success stories, as he himself recounts:

We printed 1500 copies of the magazine and I sold 750 in Lisbon alone. There we went, Bernardino and Konex and I, to sell them. We each took a bunch and sold all of it. [...] I: How much did each one go for? i: I don't remember, but about 500 or 1000 escudos[30]. Each magazine was twelve plus one, and the man from Velho Barato bookshop told me 'what, twelve plus one?' and the guy, bam! I freaked out watching the money come in. I came back rolling in money [...].

There's this notion that for a guy to write he needs to have a certain degree of culture, he must be born into university, and anything else doesn't matter. We're totally against that. If you go to Pipa Velha [a bar here in Porto] and you haven't read 'The Name of the Rose', 'Ulysses', etc. you're considered a moron. That's what we go against. Against that importation of ideas. Instead of importing, let's try to export (A. DASILVA O. in s/n, 1984).
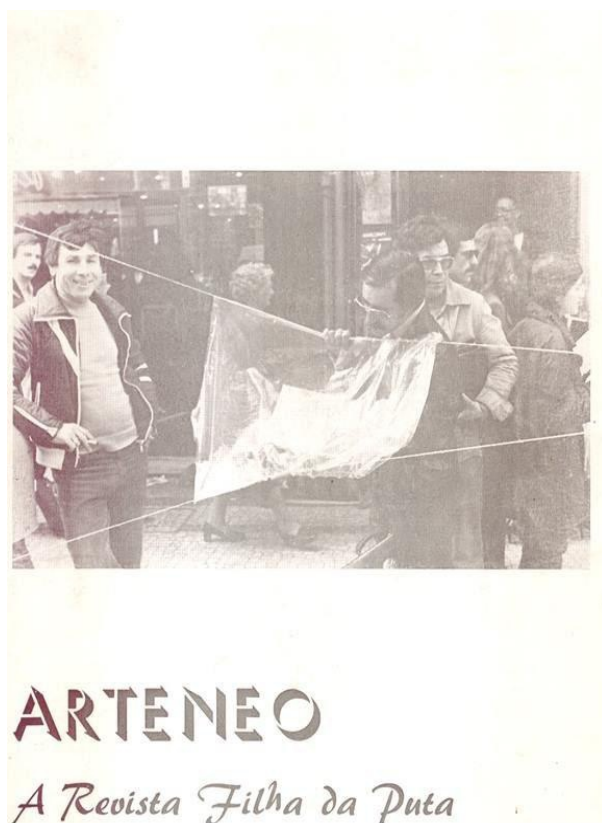
Figure 3.1 Cover of Arteneo, a revista filha da puta
Source: https://www.facebook.com/editoradelume/photos/a. .

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[30] About 2,50 to 5 Euros.

Parallel to his editorial activities, Oliveira staged his first street activism performance, Olá, Homem Doméstico [Hello, Domesticated Man], at Rua Santa Catarina, Porto, in 1981[31]. It consisted of a thirty-metre-long carpet made of set paper written in shoeshining ink, all of it made at Bernardino Guimarães' house, his compagnon de route in practically all things. The intervention per se stretched from the Majestic café[32] to the Porto Grand Hotel. And, since bus routes had to pass by Rua de Santa Catarina, the intervention was a success, having even resulted in several arrests. As he describes it:

I don't run in academic circles, I really appreciate academic freedom, but I really don't like the structure, I'm not for or against it. I intervened on the streets because what happens, happens on the streets. So, that's where it started, at Rua Santa Catarina, acids and that kind of thing, and even political events. So, I built an intervention with thirty metres of set paper where I'd written a text of my own. [...] But, getting back on topic, from Majestic to the Porto Grand Hotel, at the time, I created thirty metres of set paper with the guys from over there. [...] I'd learned that, when you're acting on the streets, everyone is looking at what you're doing but nobody's looking at you, no one's watching who does it [...] I staged an intervention with eggs on the 82 bus route. It was a mess, police showed up and shut the whole thing down.

Figure 3.2 A. DaSilva O. 'spreads the word', 31/03/2011. Photograph by António S. Ferreira
Source: Available at: http://edicoes-mortas.blogspot.pt/2011_03_01_archive.html

[31] In order to commemorate that event's 30 year anniversary, A. DaSilva O. returned to Rua Santa Catarina to spread the 'word', which at its heart was just that: a piece of paper with "word" written on it, as his latest book, Excrementos [Excrements], was tied to his ankle and dragging on the floor.
[32] he Majestic Cafe – opened in 1921 – is a historical coffee shop located in Rua de Santa Catarina, in the city of Porto, Portugal. Its relevance comes both from the cultural ambience that surrounds it, namely the tradition of the café tertulia, where several personalities from the cultural and artistic life of the city met, as well as from its

His second street intervention, Bordel [Brothel], makes for a good example of his anti-academic tendencies, including an aversion to the way academia works, since, at that time, members of the alternative community itself ended up, in part, censoring his street project:

I staged those two street interventions, the first one I already told you about, and the second, it was the guys from the alternative crowd themselves that were selling their stuff there that shut me down and cut me out, who censored me in fear that they'd come and forbid their selling things there. They were already there, selling, and they had their interests and they cancelled the whole thing. All of it was published in Filha da Puta [Son of a Bitch] magazine. Art goes back out on the street and speaks for itself, speaks through writing and the author is secondary here.

Adding to this rejection of academia, Oliveira also refused to enrol in a university programme. He therefore proudly considers himself to be a 'free stonemason, a mallard' (Razão de Ser, 2017). Self-taught, his main literary influences are counterculture and punk rock. This kind of stance from Oliveira, and its subsequent dispositions, allows us to approach the issue of the artist's role, and its contradictions, in Western societies. In them, artists are seen as members of a 'sacred profession' (Simpson, 1981: 5), as people who create something valuable and universal. There may even be a certain degree of romanticism and an idealising of artistic activities. A factor in this is the fact that in the artistic world there are no prerequisites or permits distinguishing professionals from amateurs, unlike in other professions, such as a career in medicine or law, where there are degrees, licenses, and certificates granted to professionals in order to authenticate and legalise their work. There exists a deeply ingrained idea of art as a gift that cannot be taught (Bain, 2005).

This does not mean that there are no gatekeepers in the artistic field or that entry into it does not imply certain prerequisites that are roughly almost always associated with an academic education of some kind. There is an increasing academisation of the arts that ends up translating into a certain kind of social seclusion, a control of the profession, of its knowledge, especially that of knowledge taken as legitimate (Svensson, 2015). António S. Oliveira is on the other side of that barricade. A self-taught artist, grounded in the philosophy of the streets, who refuses the conventions that pervade the academic milieu. Such a stance is not wholly unproblematic, as we will discuss further on; it is generally based on extremes: either a condescending dismissal of ideas or, on the other hand, a labelling as cursed, with all the romanticism that implies (Bourdieu, 1996; George, 2013; Cauquelin, 2005; Heinich, 2005, 2004; Inglis, 2004).

In the 1980's, Oliveira's literary alter ego is born: A. DaSilva. O. According to himself, this is not a heteronym: the choice was due to the phonetics of A.DaSilva. O. In fact, his pen name is nothing but an adaptation of his given name, not implying any complete change and, therefore, the author anonymity the mask of a pseudonym allows[33]. There are, however, ambiguities relating to this choice that the author

himself continuously highlights: "I have tried to kill A DaSilva O. I confess it here, on Antena 3[34]. I tried to kill him, tried to end him. And I was almost killed by him in return [laughs]" (Razão de Ser, 2017). The choice to use a pen name, as well as the various stories that came to surround it in time, point towards other perspectives directly related to the question of identity. And nothing has a larger identity impact than a name:

Identity is not necessarily what we are, but what we say we are. Better: it is what we are because we say we are it. Identity - what we are to ourselves and to others, and with who we are - is not independent of our discourse on it and their resulting theses. Much of that discourse is composed of narratives, meaning they speak our identity by telling our stories. And they are binding, meaning they speak our identity by specifying that and those we belong to and that and those that separate us. (Silva & Guerra, 2015: 101).

The 80's were, simultaneously, the decade of a large number of alternative projects and activities, all in the periphery of mainstream culture. For example, in 1982, Oliveira self-published his first book, Eco ou o Gago. The book launch, a very trendy event in the 1980's Portuguese artistic scene (Dias, 2016), perfectly demonstrates the author's aesthetic and confrontational dispositions; the book was quite literally launched: he presented it on the D. Luís bridge, wrapped in a sheet. Then he ripped the sheet and threw it into the Douro river. After that project came a succession of others: the alternative information magazine MOVIMENTO N, Assuntos Estratégicos [N MOVEMENT, Strategic Issues] was first published in 1983 with Bernardo Guimarães as its information director. Thanks to this magazine, A. DaSilva O. published his second book, in 1984: Chocolates Choupe la Peace, under the publisher Editora N.

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[33] Phillips & Kim (2008) analyse publishers' use of pseudonyms in jazz history's first phase as a way to preserve their cultural goods' façade of propriety relative to the time's Victorian identity.
[34] A Portuguese radio station known for showcasing alternative music.

ECO. OU O GAGO

a. dasilva o. 82

3.2. Caos in 80's Porto: Alternative City or City of No Alternatives

Doing the Impossible. Thirty years ago, a handful of youngsters planned to invade the future, via ether or with a two-Watt radio transmitter, and though they planned it poorly they executed it better. With more or less theory, and all the practice in the impossible, we impregnated the electromagnetic waves, freeing the bipolar radio system. (Rádio Caos, n. d.).

It is important to note the boost the 1970's free (or pirate radio) movement received in Portugal's alternative/underground scene in the 1980's (Reis, 2014), which constituted itself not only as a new (less structured and hierarchised) way of making radio, but as new way of making culture. This context was unique in that, on the one hand, there was a need for alternatives to mainstream media, which, in Portugal, were dominated by the State/Church duopoly and, on the other, it was legislatively impossible for private entities to develop their own broadcasts (Cordeiro, 2007: 380). In Porto – a culturally stagnant city, far removed from new international trends –, pirate radio came about as a possibility too tempting for those who wished to change the city's cultural landscape to pass up. Of the 13 pirate radio stations in Porto between 1975 and 1988[35], Rádio Caos[36] [Radio Chaos]

is of particular importance, as it is considered by many to be the city's first free radio.

It was also one of A. DaSilva O.'s main activities during the 1980's. Its name and purpose intentionally referenced confrontation with the establishment - in fact, it was an attempt to overcome the cultural and aesthetic marasmus the city was mired in through fully living the, at the time recent, democracy. Caos sought divergence, diversity, to be a vessel for the aesthetic and cultural renewal of Porto, taking on an important role in promoting new national and international music alongside its brethren. A new, complete way to experience radio, in which each person, cooperatively, held numerous roles in the production and broadcasting chain, profiled in a DIY, self-teaching philosophy: a way of empowering and celebrating individuality, autonomy, and creativity without the need to make use of dominant production and/or consumerism rationales; an opposition to art for profit and an affirmation of art for its own sake (Quintela & Guerra, 2019).

Figure 3.4 Rádio Caos advertisement1[37]

Source: Available at: https://industrias-culturais.blogspot.pt/2017/01/?view=snapshot

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[35] Rádio Activa, Rádio Caos, RCN – Claquete Emissora do Norte, Rádio Clube do Porto, Rádio Clube Portuense, Rádio Concerto, Rádio Cultura, Rádio Delírio, Rádio Festival, Rádio Onda Livre, Rádio Placard, Rádio Polis and Rádio Universitária do Porto (Silva, 2016).

[36] It was a 'pirate radio' whose activity extended from 1982 to 1988 in the city of Porto. Besides being one of the first national pirate radio stations, it was particularly outstanding in the alternative scene in Porto due to the experiments that extended beyond the radio: they reached areas such as poetry, literature, music, fanzines, etc. (Guerra, 2019).

[37] Text reads: "FEEL RÁDIO CAOS' AGGRESSION".

Rádio Caos was, above all, a space of intense sociabilities and experimentation, in which individuals with similar interests and trajectories could meet and discuss a whole universe of aesthetic and cultural possibilities and, at the same time, test new, more experimental ideas (Guerra, 2019). It was also, as per A. DaSilva O.'s intentions, a 'poetry-radio', grounded in an ideology of 'barrier-breaking' between "the radio maker and their listeners", making use of "the language of the people" to "intervene".

In this domain, A. DaSilva O. became responsible for various programmes. One of them, Correspondência Amorosa Entre Salazar e Marilyn Monroe [Love Letters Between Salazar and Marilyn Monroe], that would, years later (in 1997) be published in book form, sought to discuss the differences and similarities between Portuguese dictator Salazar and Hollywood's rhetoric. It was a sort of ironic radio play, that ended with a live wedding between Salazar and Marilyn Monroe. Another notable programme was called Punhetas de Wagner [Wagner Handjobs], which consisted of an hour-long monologue by A. DaSilva O. The morning show Beijinhos e Abraços [Kisses and Hugs] featured several segments, among them Diários Falsos de Fernando Pessoa [The Fake Diaries of Fernando Pessoa], with a typewriter as a soundtrack. There was also a fortnightly interview programme, Letra, Literatura e Assassinos [Letters, Literature, and Murderers]. For A. DaSilva O., radio was also a way to write: "Listening is also a kind of writing and, so, radio was essential to me". An interesting point, however, and one that contrasts with the idea of carelessness or voluntarism, is A. DaSilva O.'s degree of preparation: "I had all my shows written out. You think I opened my mouth on the microphone without it being written? No. I went around giving interviews and had everything prepared".

Furthermore, radio, besides its importance in alternative culture, was also a fertile breeding ground for fanzines, and several of Rádio Caos' programmes developed their own fanzines in order to promote themselves and their themes. Still in the 80's, A.DaSilva O. founded and ran Última Geração [Last Generation][38] magazine and Edições Mortas [Dead Publishers], a small independent publishing company, protesting the Portuguese editorial conditions of the time, with very clear objectives:

Edições Mortas translates into writing a whole literarily destroyed time, choked on shattered signs and objects lost in the holy scriptures' trans-symbolic imagination, along with all its demystified gospels in a theoretic, artistic, and culturally useless praxis. Edições Mortas is a corpse that gives birth three, six, or nine times a year, the new dead man that refuses to proclaim all sorts of literature. (Edições Mortas, n. d.)

[38] With a total run of 24 issues, this magazine was the starting point of both Hell Conferences.

Of particular note is the existence and consistency of the Portuguese alternative scene, especially its mutual helping spirit and optimisation of the scarce means and artifacts available, running counter to the idealised notion of the artist as a being isolated from society (Becker, 1984, 1974; Bain, 2005). We can assess this through an analysis of A. DaSilva O.'s bibliography: most of his published work is put out by his publishing companies Edições N [N Editions] and Edições Mortas [Dead Editions]. However, a relatively significant portion is published by Black Sun, a small underground publisher from Lisbon, that, in turn, co-edited, along with Edições Mortas [Dead Editions], Piolho and Estúpida Magazines [Lice and Stupid magazines]. This means that, no matter how underground or DIY an author may be, they always need a scene and social networks that allow them to expand the margins of their artistic freedoms. Besides cafes, gatherings, etc., magazines are in themselves a relevant means of triggering social networks, particularly those based on articles of opinion, which allow for the establishment of relevant contacts in the scene, be it with its members or with other magazines, and which can be acted on in the future.

In this respect, the role of small publishers is particularly significant. Pierre Bourdieu (1996) states that it is possible to distinguish between large scale and small-scale production. In the Portuguese alternative field, the predominant, and in many ways only, scale of production is on the smaller side, roughly typical of younger people. Another important facet of small-scale production is the non-immediate (or, sometimes, non-existent) nature of any financial rewards. However, as we have mentioned, it is possible to achieve a kind of social support between people in the same situation, which allows for the development of a non-commercial artistic and literary movement (O'Connor, 2008: 17), and of music labels that remind us of the difference between 'music for an audience' and 'music for its own sake'; to put it another way, the difference between mainstream and underground music. And so, we can state, with a high degree of certainty, that this last trait is the most relevant in Oliveira: a refusal of the economic interest aspect of musical production.

However, besides the fact that the mainstream/underground dichotomy isn't as watertight as one might think in general, it is even less so in a country as small as Portugal, where distribution and sales are in the hands of a small number of companies. Especially on a financial level, life is hard for a small publisher in the country, and their medium life expectancy is extremely small. In a country with low reading indexes (Freitas & Santos, 1992; Santos, 2007; Neves, 2015), literary genres such as poetry or theatre sustain tendentially niche target audiences. All this not to mention external factors that, since 2000, made Edições Mortas go on a more irregular publishing schedule: even though the publisher operated with around 400 bookselling locations, now mostly closed down, none of them "pay for or return the books" (A. DaSilva O. In Mangas, 2011).

Perhaps as a way to overcome these limitations, A. DaSilva O. sketched the idea of starting his own bookshop in the 2000's: Pulga [Flea] in Porto's Parque Itália. Its purpose? "[...] to flood Portugal with 'Fleas' to circulate all alternative material", that is, a bookshop specialising in selling books from small publishing houses. Once again, DaSilva sticks to the margins: a way of confronting the large publishing groups

that monopolised and corrupted book publishing in Portugal. There would be three Pulga bookshops: one in Porto and two others in Lisbon and Aveiro. This idea ended up not working out, and the entire process resulted in a heavy financial burden for A. DaSilva O.

It is also important to mention the two Conferências do Inferno [Hell Conferences], held in Porto in the 90's. The first was held in 1990-1991 at the Bacalhau and Labirintho [Codfish and Labirinth] bars, and the second in 1994 at Porto's Commercial Atheneum. The goal of both these conferences was to promote the works and trends of Última Geração [Last Generation] magazine. In spite of the two conferences' enormous success, A. DaSilva O. never again considered undertaking a third: in addition to its inherent financial costs there was the issue of the magnitude of such an event in a small scene; all those who were left out acutely felt and demonstrated the oblivion to which they were sentenced. Once again, in the author's own words:

So, the main idea was, people went around handing out Última Geração, but nobody knew those people, even though I always fought the general public. There is no general public, the general public must be contested. [...] Última Geração had good articles, bad articles, but nobody knew the people, so then I gathered the contributors to do interventions. The first was the one at Bacalhau, in Marquês. Then I talked to Maria Antónia Jardim because she had a magazine, Simbólica, and she helped out with the Hell Conferences in the Atheneum. Then I prepared everything on a national level, with some statements and every session included a big fancy dinner. It was the bomb. I put in just about everyone from the streets, if I can put it that way, in the magazine. I talked to a guy, thought what he was saying was cool, and I told him to write an article for Piolho and they said they weren't writers. And I said 'and I am? Can you put what you're saying into words? Then you're a writer too'.

These conferences made it into media reports at the time with a mixture of incomprehension and sarcasm, as is easily verified:

The trompe-l'oeil effect worked perfectly, but, as you can see, it all added up into a relative failure of an event, mostly due to the disconcerting and somewhat burlesque interventions from speakers that frequently devolved into pretentious and vacuous themes, into summary and stereotyped concepts - kind of like philosophical flies buzzing. [...] Let us say that this first session of «The Hell Conferences» did not prove to have any real ideas but was limited to exploring some thrown about themes. These boys, sons of a lesser God, deserve to be in Clavel's definition: «all things considered, I have never thought about anything» (Mendes, 1990: 12).

In the 2000's, A. DaSilva O.'s activity lessened. However, the decision to edit two important magazines - the poetry magazine Piolho [Lice], co-published by Edições Mortas and Black Sun, and "uncultured" magazine Estúpida [Stupid], co-published by Edições Mortas, Black Sun, and N Edições - dates from this decade.

As for the first magazine, Piolho, first published in 2010 and named after the cafe where it was created, is, once again, a work resistance in the face of Portugal's publishing scene, a form of resistance to what they perceive as cultural equalisation and a secondarisation of poetry since "official publishers refuse poetry: it's not a product, it doesn't sell" (A. DaSilva O. in Mangas, 2011). The second magazine, Estúpida, first published in 2013, features articles on international politics, interventional essays, etc. despite the acknowledgement of the quixotesque nature of such a struggle. Its name demonstrates this: "Why Estúpida? In a time when there is scarce literary publishing and social networks are king, this magazine aims to be a counter-current" (Fernandes, 2013). Its objectives, however, remain the same as always: to be "a place to escape from commercial writing that adds nothing to literature" and "[to] try to revive and question the role of the writer and intellectual in general society" (A. DaSilva O. in Fernandes, 2013).
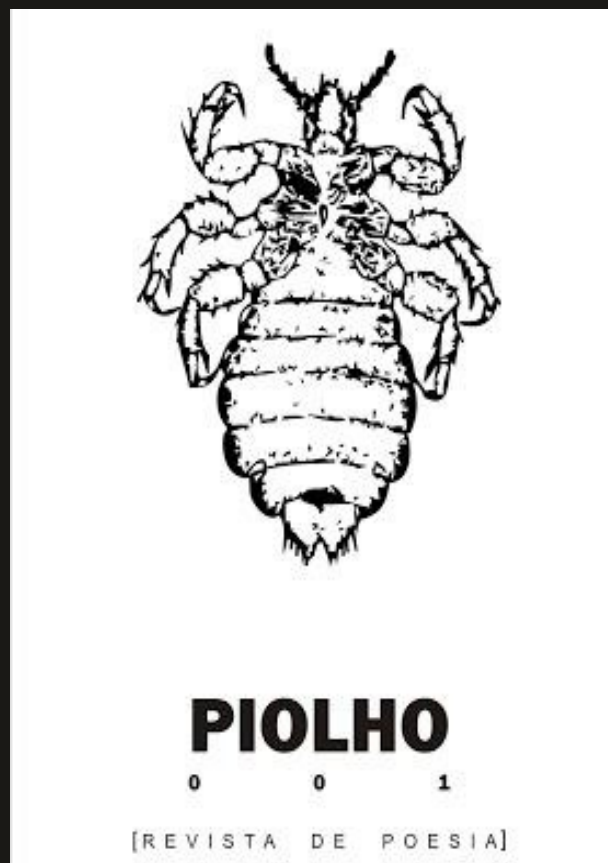
Figure 3.5 Cover of Piolho magazine, n. º1.
Source: Available at: http://edicoes-mortas.blogspot.pt/2010/04/piolho-revista-de-poesia-os.html

3.3 A. DaSilva O '1,70 of A Good Person Who Only Wants the Best for People, And Nothing Else'[39] & The Contradictions of a Cursed Author

After all this, it is understandable that he is labelled as a cursed author[40] (an epithet he himself does not reject): "Me, I've been called everything. And no one calls me A. DaSilva. O. [laughs]" (Razão de Ser, 2017). Or, as he stated in our interview:

> *Most of my books were bought by kids that came up to me in the pop-up black markets I used to do and said 'I have your book here, my mum threw it in the toilet'.*
>
> *"I'm one of those guys who loves to despise talent. Despising talent creates talent in you" (Razão de Ser, 2017).*

He did not create a following. A conscious decision, in his own words: "I don't want to herd sheep. I never did" (Razão de Ser, 2017). We must note that this representation of a cursed author has its roots, firstly, in Christianity's perception of sacrifice and, secondly, in an aristocratic disdain for bourgeois values (George, 2013), in addition to depending on each time's self-representations and the volatility of the opposition between dominant and counter- culture (Barrento, 2001). However, such a duality encompasses much more complex and fluid relationships: there is an interdependence between the two cultures (Sousa, 2014: 195-196). As Moisés (2001) states: "without the system, the mere hypothesis of a «margin» would be absurd, inconceivable. On the other hand, who would realise there was a centre if there were no periphery?" (Moisés, 2001: 311). Furthermore, at the source of the appeal and antagonism cursed authors, the most notable marginals, cause is the threat of the unknown and unpredictable Other, in association with the unpredictable threat to the constitution of society as made up of a centre in opposition to the peripheries, home par excellence of the untamed (Sousa, 2014: 190-192).

They would also suffer from a double marginalisation: external on the public's and the more or less dominant literary peers' part, and a self-imposed one, due to them positioning themselves apart from the mainstream[41], a form of dissidence and resistance, an option to break from the quotidian and wager on an immersion between art and life (Bourdieu, 1996; Cauquelin, 2005; Sousa, 2014; Sapiro, 2013)[42].

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[39] Razão de Ser [Reason of Being] (2017).
[40] For an ironic analysis of the concept of a cursed author by a cursed author see Pacheco (1995).
[41] For an analysis on the concept of marginal literature see Saraiva (1995).
[42] For an analysis of Portuguese Surrealism's, specifically Abjectionism's, marginality see Sousa (2014).

The cursed author is modern Western literature's centre of gravity. They constitute the backbone of the autonomous, independent, and original writer who defends their creations to the ultimate consequences, never ceding or betraying their artistic conscience, not infrequently to the detriment of their own lives, or slipping into chasms of misfortune and suffering, or giving themselves over to every excess, destroying themselves in the process. Misunderstood in their time but immortalised by the future, the cursed one mingles with literature itself, representing the genius writer's tragic fate and their resurrection (George, 2013: 11).

This aura of the cursed author is plastered on, and encouraged by the author, through the names he calls his magazines and literary works, such as Chocolates Choupe la Peace (1984), Anti-Cristo (1993), Fuck You (1995), Auto-Retrato de Um Decadente [A Decadent's Self-Portrait] (1997), Arteneo, the revista Filha da Puta [the Son of a Bitch magazine], Papa [Pope], the revista aborto [Abortion magazine], Marquesa Negra [Black Marquess], Broche Suburbano [Suburban Blowjob], among others, on par with the fanzine movement's influence, namely that of a punk language already influenced by the crossbreeding of such disparate facets as obscenity, radical politics, and pornography, directed towards a resistance movement that aimed to shock and unsettle the foundations of dominant culture (Triggs, 2006: 73; Laing, 1985). It would, however, be restrictive to analyse these options merely as a desire to shock and offend. As Silva & Guerra (2015) state on the names of Portuguese punk bands:

Those who proclaim themselves to belong to the underworld and disorder, comparing themselves to dirt or excrements, or to addictions, madness or marginality, use those categorisations of the normative and technical order - that lead them back to social deviation - to flip them, affirming their radical counterpoint, and, thus, freedom, in the face of that order (Silva & Guerra, 2015: 99).

On the other hand, like every other cursed author, DaSilva attracts polarised perspectives, as well as the media's attention, that either consider him as a great reference within Porto's literary scene[43], or refer to him condescendingly:

In about 40 years of continuous production, António da Silva Oliveira has left an indelible and unparalleled mark on the city's culture and counterculture. An important part of alternative and independent publishing, that, these days, is experiencing a period of particular dynamism,

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[43] Which recently the object of an "A. DaSilva O. marathon" with "discussions, debates, book sales, autographs, and selfies" in Sede, on January 7th, 2017, hosted by this article's author.

owes much to heterodox Oliveira's and his collaborators' pioneer, demanding, and insubordinate work. A body of work that, either due to his own intentions or as a result of the blind action of different political, cultural, and academic powers, has always been more visible from the margins (Amaral, 2017).

In a dispossessed magazine [Piolho], circulating from hand to hand, a clandestine gesture in broad daylight. Here is A. DaSilva O.'s proposal, that old urban agitator, admiring insects' 'resistance'. [...] But the man and his words persist, just like the insects he admires. Poetry carries on (Mangas, 2011).

"António da Silva Oliveira, who writer and editor Valter Hugo Mãe has already called the 'guru of the Portuguese underground'" (Destak/Lusa, 2009).

30 years ago, the writer's initiative froze Porto's most busy street, even leading police to detain some of the participants for questioning. Three decades later, the date's evocation does not manage the same impact. The 'word' flies with increasing intensity and lines the Portuguese calçada sidewalk in white. Almost nobody managed to read it, except for Porto City Hall's street sweeper, who had his work cut out for him all afternoon. Thirty years later, all the 'words' ended up in the rubbish bin. (Lusa, 2011).

That being said, we must not neglect an important component in A. DaSilva O.'s, and Porto's history itself's, trajectory: the cafes, with their gatherings and sociability and relationship-building processes (Guerra, 2013; Mendes, 2012). As he himself states, the information he obtained did not just come from his readings: "It wasn't only bookish information, it was also personal information, people also carried those news". And much of that information was gathered in long hours spent in cafes, in gatherings. Despite being a waning institution, the author does not abdicate a sui generis weekly gathering every Wednesday from 5 to 7 PM at Piolho Cafe[44]. Or, as Rui Manuel Amaral puts it:

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[44] Café Piolho is probably the most famous caffe in Porto. Piolho means 'louse'. The original name of the caffe was 'Café Âncora D'Ouro'. But because this caffe was the only one around the universities area (Medicine, Engineering, Humanities, Sciences and Pharmacy) students and teachers met there and started to mix. Then, the caffe became famous and there were people waiting to get a table.

António da Silva Oliveira belongs to the last generation of author-editor-creators whose work can be related to the life and ambiance of Porto's cafes. After the golden years of the second half of the 19th century and first half of the 20th century, the 70's, 80's, and 90's are the last decades in which the cafes function as the main stage of project assembly, idea discussion, resource pooling and publishing arrangements. The cafes were still places where people wrote, traded manuscripts, sold fanzines and magazines (Amaral, 2017).

Equally, the choice of name for his poetry magazine – Piolho - is not innocent. It is a way to honour that establishment's history, its past of resistance and student dissidence. Furthermore, the author does a "tour" of various cafes around the city, not only aiming to socialise but also to sell his work to those who frequent them. Perhaps the best way to (self)describe him is through the following quote, which reflect Oliveira's vision of an artist's work, as well as the self-irony that pervades his works' analysis:

If I'm lyrical, I am so litigiously. As I told Pedro Rosa Mendes in an interview for Público, it's what's called nodding off in poetic freedom and academic freedom. And I tried not to have an original discourse, but a spontaneous one, that would please me. Everything has to please me (Razão de Ser, 2017).

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Paula Guerra holds a PhD in Sociology from the Faculty of Letters of the University of Porto (FLUP). She is a Professor at the Department of Sociology of the Faculty of Letters of the University of Porto and an Integrated Researcher at the Institute of Sociology of the same university (IS-UP), where she currently coordinates the subgroup Artistic creation, cultural practices and policies. She is also part of other international research centres. She is founder and coordinator of the All Arts network. Luso-Afro-Brazilian Network of Sociology of Culture and Arts (with Gloria Diógenes and Lígia Dabul). She also belongs to the Interdisciplinary Network for the Study of Subcultures, Popular Music and Social Change and the Research Network Sociology of the Arts of the European Sociological Association. She has been a Visiting Professor/Researcher at several international universities and coordinates and participates in several national and international research projects in the field of youth cultures and sociology of art and culture.
ORCID: https://orcid.org/0000-0003-2377-8045. E. pguerra@letras.up.pt

CHAPTER 4

BRAZILIAN COUNTERCULTURE THROUGH THE ALTERNATIVE PRESS – THE COLUMN UNDERGROUND (1969-1971), FLOR DO MAL (1971) AND ROLLING STONE (1972-1973)

Patrícia Marcondes de Barros

Abstract

Brazilian counterculture is analyzed through the production, diffusion and reception of the alternative press, in particular, the column Underground (1969-1971) in the weekly magazine O Pasquim (1969-1991), the newspaper Flor do Mal (1971) and the Brazilian edition of the magazine Rolling Stone (1972-1973). Their contents referred to art, behavior and the need for an alternative space for the production and dissemination of information. Although they had no defined ideological stance, within a Marxist concept, these representatives of the alternative press gave rise to a countercultural situation in contrast to texts prepared by mainstream newspapers and magazines (Bueno, 1978). References ranged between mysticism and messianic cult to data on the US underground through Oswald de Andrade's Anthropophagy, Psychoanalysis and Tropicalism, among the many horizons revealed by the Counterculture. A certain ideological struggle may be perceived by their experimental, a-systematic, non-aligned and non-profit attitudes. Even though they did not go directly against the dictatorship, they formed a dissent against the Brazilian military regime and introduced new ways of being, feeling and thinking in Brazil.

Keywords: magazines, alternative press, counterculture, Brazil.

4.1. Brazilian provocations by the alternative press[45]

Counterculture sources in Brazil will be investigated by the product of the so-called alternative press, in particular the column Underground (1969-1971) in the weekly magazine O Pasquim (1969-1991), the newspaper Flor do Mal (1971) and the Brazilian edition of the magazine Rolling Stone (1972-1973), published in Rio de Janeiro by the journalist and philosopher Luiz Carlos Maciel. The production process, dissemination and reception of these newspapers and magazines in Brazil will be discussed. They were generically nicknamed underground, post-Tropicalist, marginal, dwarfish, non-aligned, emergent and several other terms, with a host of connotations and contradictions used as synonyms for independent literary productions (Miccolis apud Mello, 1986: 61). According to César (1993: 123), the above-mentioned type of press represented a counter-media, featuring wayward behavior by accepting marginality not as an alternative condition but as a threat, as an aggression and a transgression against mainstream attitudes within the context of the Brazilian military dictatorship with its inherent hedging of freedom of speech. We shall call this type of counterculture-related press as Brazilian provocations, inspired by the Dutch title Provos (provocations), a pioneer Counterculture movement. The Provos program was the politicization of daily experience through non-conventional discourses and activities, dealing with themes such as ecology and freedom, critique on the encroaching technocracy of life and a search for the humanization of the person and of physical space (Guarnaccia, 2001). The movement, among so many others established within this

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[45] This chapter is the result of the oral communication presented at the Kismif Conference (2015) and is an English-language version of articles on the subject in Brazilian journals

context, was called Counterculture by the american social media and has been characterized by non-systematic resistance and experience in several places around the globe, albeit featuring local tones. Counterculture is the search by young people for an alternative lifestyle translated into several exotic types of behavior which were considered dangerous, illegal and taken on the spur of the moment. It became highly visible in the USA through the integrated struggle for negro, homosexual and feminist civil rights, the insertion of young people as relevant social agents, pacifism, ecology and other new proposals which had not been included in traditional policies. Hall remarks:

[...] We may deal with the growing politicization of the Underground from the integrated struggle for civil rights, through rebellions on the university campus, to the separatist militancy of Negro power and the white New Left. First, a critique of the system was established: poverty in the midst of richness, power of the military-industrial complex, obscenity of war and US imperialism on a global scale, the great lie of the manipulation of mass media, the growing absurdity of many segments of American youth, mistaken and compulsive education of students in the huge and impersonal structures of corporative-dependent multi-universities. Second, as problems widen and become complex, a new style of political activism has been shaped: marches for freedom, the organization of communities, campus occupation, teach-ins, mass manifestations, city uprisings involving looting and torching, the several modes of confrontations. Within such a matrix, a whole generation, a continent, an era of political conventionalisms, evasions, ideologies and groupings, were thawed (Hall, 2002: 56-57).

The above does not boil down to a replacement of capitalist by a socialist society, both industrialized and based on technocracy, but questions the presuppositions of industrial civilization and its central paradigm: instrumental rationality (Bueno, 1978:14). The whole idea was to decentralize the paradigm, opening to other possibilities and facing a new existential praxis without strings and strictures in a society of experts (Bueno, 1978:15).

Counterculture was seen by many as the last breath of the romantic movement in the 20th century, a utopia which was experienced and spread by minorities and which reached Europe and Latin America in a specific way. Luiz Carlos Maciel, considered the main interlocutor of counterculture in Brazil, states that:

[...] marginal culture, free from streamline acknowledgement. It may be defined anti-culture within a university milieu. It complies with de-classified instincts in academic quarters. Understanding the Counterculture phenomenon presupposes the suppression of the bias that has been placed within us during childhood. In other words, our specific culture and its forms are higher and better than those of others, past or future.

It is a stubborn illusion foregrounded by all institutions, ranging from the university to politics. Counterculture's first action, truly positive and genuinely revolutionary, was denying it.

It was a spontaneous act. The rise and development of the so-called Counterculture were not foreseen by the world of knowledge that forms our culture. It was actually and only understood due to distortions.

Its source was the fundamental magic of reality, its everlasting capacity to create, rebellious to all types of rationalizations. It is the main historical originality of counterculture. It tends more to magic than to any reasonable process (Maciel,1982: 19).

By the end of the 1960s, magic, characterized by Maciel, himself the Brazilian Counterculture source, concocted a resistance discourse in the wake of dictatorial repression and provided different and ironic responses to the issue of nationality, the cause of terrible clashes. Initially it became visible through Tropicalism[46] understood as an exotic movement, a foreign stance, a bourgeoisie fashion, a true peril for Brazilian society due to its disrupting concepts of family and society. Rogério Duarte comments:

[...] Tropicalism was essentially a loving desire of modernity towards Brazil. It was a suppressed point of view (and still is) and which, at that precise historical moment, one could disseminate. It was an ecstatic instance, a moment of true creativity, which sustained the country, and still does. It was perhaps the most modern movement in Brazil since it was a movement locked to contemporary civilization; a mass movement, without qualms, without any commitment or ideological strings with leftist or rightist parties. It was Brazilian intelligence visible within an instance of awareness, clearness and passion for one's country. It was a moment in which the whole Brazilian capacity became evident to all. When I deal with Tropicalism, I insist that it was not a movement but Brazilian art. Modernism had precisely the same characteristics. This is Brazil's vocation. It is our discourse. It is our identity. Superficial visions may exist but this Brazilian vocation is actually everywhere: in our struggle, in our passions, in the Brazilian universal identity (Duarte, 2003:138).

Counterculture manifestations were also called visionary. The orthodox Left involved in guerrillas tagged it an immature, subjective and individualist movement. Its followers were labeled deserters of the revolutionary cause, Marcuse's children, alienated people and crazy boys due to their valorization of intuitive, sensorial and imaginative processes.

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[46] Tropicalism was a cultural movement which flourished in the late 1960s. It catalyzed the concerns and dead ends of the post-1964 situation by enhancing an aesthetic renewal and by ushering new possibilities for the Brazilian identity issue. Really it was a colorful and noisy phase, albeit short, with almost immediate signs of wear and tear within the context of the military-built structure (Barros, 2000:100).

> *[...] several people from the 1970 generation – which does not exclude people from other generations as well – failed to acknowledge political militancy as an ideal of life. Adopting liberality proposed by the Counterculture movement, they embraced visionarism as a sign of rebelliousness and denial of revolutionary projects and, up to a certain point, the current situation (Gonçalves, 2008:39).*

Maciel refuted the criticisms made about counterculture, affirming the positive aspect of 'swallowing', according Oswald's anthropophagy[47], of what he calls transplantation of culture:

> *[...] If no bad intentions are extant, transplantation of culture is the natural and spontaneous phenomenon since it boils down to a datum that feeds the cultural process already in the making in a developing country such as Brazil. It is a datum from a developed country. I surmise that absorption occurs naturally. It is positive; it fecundates the process it adopts and imports. No principles are necessarily involved; there is no such thing as subjection and subordination to a foreign culture. No colonized relationship is involved. This is what they used to say on all foreign influences, especially US ones before the ushering of Counterculture. Brazilian culture is not autonomous; it arose from European culture: French, Portuguese, British. Initially the transplant occurred naturally (Maciel, 2020: 17)[48].*

The themes discussed in the printed media were as varied as possible, ranging from Candomblé to Psychoanalysis, from the new Rolling Stones record to the deterritorializations propitiated through backpacking and lysergic acid travels, from the orientalization of the West to the repression of the military dictatorship, finally, to a range of subjects related to the lived context and by a new subjectivity that emerged and desired the effective transformation of the world. New forms of expressing resistance were established through interlocution with counter-culture, not only in new discourses, paraphrasing Macluhan, in 'messages', but also through the perception of the 'medium' as communicator of experimental forms and languages.

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[47] Oswald's concept of cultural anthropophagy was remade by Tropicalists in a playful and liberal way, as Oswald had done: to see reality with free eyes. Such a carnivalized and anthropophagic vision of the world was foregrounded by a movement that aggregated the fragments of the modern world by transforming the different universal data into a culturally diversified Brazil (Barros, 2000:80).

[48] Interview with Luiz Carlos Maciel on 7/9/2005, Leblon, Rio de Janeiro present in the published book intitled Transas da contracultura brasileira (Barros & Rost,2020:17).

4.2. Counterculture in Sunny America & Brazilian alternative production

So that we may deal adequately with the production process of the above-mentioned magazines and their relevance, the political and social contexts of the 1960s and 1970s must be understood. In fact, the late 20th century has been characterized by relevant paradigmatic changes in all ways of social and cultural life, in which Counterculture movements budded as a response to capitalism and technocracy. It is a period easily remembered by models of young people's rebelliousness and contestation to the establishment. It was a watershed, a transition period, a deconstruction of the main paradigms of modern society, providing a new vision of contemporariness. Contestation manifestations mainly occurred in several Late Capitalism downtowns, with developments throughout Europe, US and some South American countries. Brazilian alternative press was an important communication vehicle to inform the common reader on what was happening throughout the world. Production acquired traits which were specific to the experienced conditions of life, based on experimentalism, from the early stages of production to their diffusion and reception. North American Counterculture and the New Journalism affected the movement due to their approach on behavioral and social issues, such as the new vision open to world transformations (Kucinski, 1991). New contents and forms appeared. They disrupted the objectivity patterns of traditional journalism and enhanced subjectivity and the experience of situations throughout the entire process of production (Kucinski, 1991).

The introduction of the offset printing method in the USA triggered the rise of the underground press in the 1950s and 1960s, with its small quantities of low-cost printed copies produced at the press plants of streamline newspapers which ceded printing machine idle time to third parties (Kucinski,1991:8).

The Brazilian Editora Abril acquired off-set printing machines in the 1970s and provided a country-wide distribution of magazines. In fact, it enhanced the appearance of alternative newspapers, filled with national projects, with a circulation of 25.000 copies. It did not aim at competitiveness and big sales but at decreasing costs, underscoring the political rather than the market stance of the alternative press (Kucinski, 1991:8). The ethical and political model of the alternative press intentionally discarded such issues as management, organization and commercialization. Spontaneity was the hallmark in press offices, without the least concern for pre-established programs, revisions, hierarchies and conventional forms. There was no defined graphic project for the magazine Flor do Mal, and the proposal of the art producer Rogério Duarte was that texts should be handwritten by a team of calligraphers, as in the Middle Ages (Maciel, 2005). Excessive concern with deadlines and continuity of themes was anathema and thus production and circulation tended towards the ephemeralness and limitations.

The very producers, Tite de Lemos, Torquato Mendonça, Rogério Duarte and Luiz Carlos Maciel were the contributors of the Flor do Mal magazine. They were identified with Counterculture ideals and friends of the psychiatric clinic known by Rogério when he was hospitalized. Maciel reports that the psychiatrist who read the magazine remarked: Beautiful. It's pretty, very much like the newspaper that my patients prepare in the mad house (Maciel, 2020: 20). The photograph of a black girl, naked from the breast upwards (representing the spiritual purity that they desired) found by Torquato Neto on the premises of the printing plant of the Última Hora, became the cover of the first number of the magazine (Maciel, 2005). Publication lasted five issues only, with a circulation of 40.000, of which only a half was sold.

The problem with the Flor do Mal is that it is a magazine with a certain type of mysticism, assuming and burning in its own fire that extinguishes the last straw impaired in the machine which works and works and works and is a present without Christmas, every day is Christmas, and the pot in the soup does not occur every day. Who would say that the duck is male? Who would say that there is a cockroach under the carpet? Millions, tens of thousands in the larder, thousands in the gutters, hundreds in the porch sunbathing, looking for a small amount of LSD. Even so, they fly. Going back to what I was saying, someone knocked at the door. I didn't want to open the door and distract myself again to the interests of the cockroach which is mentally, grandly, fatally, shamelessly announcing Flor do mal. Let's stop talking against Flor. One should

explain the subject matter so heartily proposed by the causality of the badly reputed character by real people, the devil. (Luiz, A. A Flor do Mal. Flor do Mal, no.3, O Pasquim Empresa Jornalística, Rio de Janeiro, 1971: 5).

Countercultural experiments frequently remained on the plane of ideas, exemplified by the project of the magazine Kaos, proposed in 1974 by Luiz Carlos Maciel, Rogério Duarte, Caetano Veloso and Jorge Mautner. The magazine was inspired by Mautner's movement KAOS with a K, with its underlying subversion and contestation of the current political, economic and social values, but mainly moral, psychological and existential ones (Maciel, 1996: 251).

Kaos is anti-rosy-color
It is Marx + Nietzsche
It's the arrival of the irrational
In an economically satisfied world
On a day of economic fullness
The great heyday of blood and sex will flood the earth
It will surge once more
The savage madness of the Dionysus-Exu songs in ancient Greece
And of other Asian gods.
There will be no gods; man will be the god that will anguish in his search of the great remaining mystery: death.
(...) Kaos = creative strife. Kaos = constant upheaval, a tragic and dynamics stance for death Heraclitus and Heidegger, the greatest of thinkers who gave man his terrible dimension. (Mautner, 1985: 31-32).

A press release of the idea was given by recording an informal chat on their main suggestions and forwarded to other newspapers and magazines. The project was rejected by all and stereotyped as a hippie initiative plus madness without any serious proposals (Maciel, 1996:251).

Doing nothing within the Counterculture perspective was so important or more important than doing. Maciel remarks (1996: 251): "Our true proposal was a type of Taoist spontaneity, to which we remained faithful. The project filled out days with happiness and life: we had lot of fun while we conceived it." The participation of collaborators from several fields, such as musicians, poets, artists and others, was one of the specificities of this kind of journalism. Through their several jargons, they contributed and renewed the journalistic experimentations which frequently were genuine works of art, as in the case of the magazine Navilouca (1974). The magazine was subtitled Almanaque dos Aqualoucos, intentionally with a single edition, but graphically well-prepared, very different from the precariousness and improvisation of other Counterculture magazines.

Torquato Neto, Rogério Duarte, Duda Machado, Ivan Cardoso, Augusto de Campos, Décio Pignatari, Haroldo de Campos, Hélio Oiticica, Lygia Clark and other artists formed a team within the proposal of a new and experimental artistic language in the fields of poetry, cinema and plastic arts.

Prior to the Navilouca issue, but related to Counterculture proposals, Luiz Carlos Maciel launched in February 1972 the first Brazilian edition of the musical and behavior magazine Rolling Stone, featuring the same title as its US counterpart. The magazine disseminated information on the great international and national pop artists but also discussed literature, cinema, philosophy, behavior, sexuality, drugs and other subjects related to alternative movements. At first Rolling Stone was published monthly focusing on rock and Counterculture, but quickly became weekly and kept on till the 36th issue.

The magazine, a huge success in the USA, started in 1971 when Maciel was invited by Michael Killingbeck to obtain the Rolling Stone copyright and start publishing it in Brazil. In November 1971, the first experimental issue was launched.
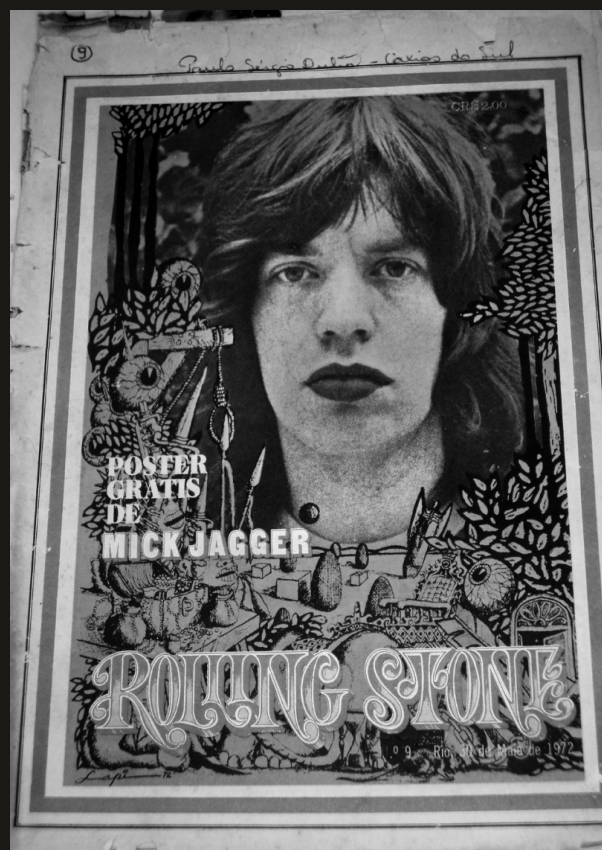
Figure 4.2 Rolling Stone, 1972, No.9, Rio de Janeiro.
Permisson: Author (personal collection).

The Brazilian Rolling Stone edition was initially administered by the Englishman Michael Killingbeck and by the US manager Theodore George who signed an agreement to pay for the materials. The payment was laid off and after two months the material for the magazine failed to arrive. Rolling Stone was thus a pirate magazine from the very start. Its target readers were rock fans linked to Counterculture movements which were not so numerous in Brazil as to ward the magazine free of financial difficulties. The first issue had 25.000 copies, but copies of the following issues continually went down till they reached 10.000. Even with numberless fans, it stoped on the 5th January 1973 and did not have the commercial success of the US counterpart. It was actually a Counterculture experience with very limited culture due to bias and to lack of information on the published themes. Stones that rolled away in the Brazilian Years of Lead.

4.3. From the beaches to newspaper offices: The circulation and reception of the alternative press

The huge correspondence from the Underground was a sign that manifested itself in the life of many, and in my own life. It was the country's and the world's concrete situation, or rather, the real situation of mankind's development that required, at that moment, that something must happen. Anything that would belie the whole structure of contemporary civilized life; that would say that this was an untruth; anything that would rupture the varnish of our civilization. A sort of return to a more direct vision of things and a more primitive way of living. A sort of return to Nature (Maciel,1982: 76).

The dissemination of Counterculture alternatives was concentrated in the big Brazilian urban centers, such as São Paulo, Rio de Janeiro and Salvador. However, printed material frequently reached the hinterland, even though in limited numbers. At that time, there was a common circulation system which occurred by word of mouth and through exchange by readers-collectors. Many people resorted to selling and buying advertisements due to the irregularity of production and producers. In fact, issues often became rare immediately after publication. The launch edition of the Brazilian version of the magazine Rolling Stone in 1972 was already rare by the time it was issued, without any low-price deals. On sale: Number Zero of Rolling Stone, new, for CR$ 100.00, without any counteroffer (Sciarretti, C. A. Classificados de Graça. Rolling Stone, Rio de Janeiro, no.19, 05/09/1972: 23).

The magazine was frequently distributed on the beach, in theaters, musical halls, bars, and where alternative young people hung out. In several issues, readers could participate as collaborators by sending reviews of LPs, books and others. Below is an invitation for readers of the magazine Rolling Stone, from the section Service, Number Three Issue:

[...] Reading this magazine means that you are a different reader. Perhaps more intelligent? Rarer? More dangerous? Well, this has been our trip; it's time for undertaking yours. Send us material on the music who liked and on things happening around you. You send and we will publish it (Serviço. Rolling Stone, Rio de Janeiro, no.3, 29/02/1972: 27).

The reception of readers in the Readers' Column is another aspect that should be highlighted, albeit in a general way. In fact, hundreds of letters were posted to the offices of the alternative press which, although struggling for survival, tried to maintain a sort of periodicity. The section Correspondence and Sentimental Counseling (till Issue no. 9 when it was transformed into a section called Letters) of the magazine Rolling Stone reveals the acceptance of proposals by the Brazilian Counterculture. Most were favorable to the ideology but others referred to the editions as a US attack on Brazilian culture (due to its dealing with Rock music) coupled to other critiques.

Figure 4.3 Rolling Stone, 1972, No.24, Rio de Janeiro.
Permisson: Author (personal collection).

Sir:

I had the unhappy opportunity of handling Number Zero of the Rolling Stone. I shall not discuss the commercial efficiency of the idea. Culturally it is a typical colonialist initiative. Once more the metropolis tries to press its products on the colony (LPs in this case) under the mask of a scandalously and clearly cultural distortion and maneuver. My condolences. (Correspondências & Consultório Sentimental. Rolling Stone, Rio de Janeiro, no.1, 01/02/1972: 3).

Sir:

A pretty magazine, but I fear it's in the wrong hands. Enough of imperialism in Third World countries! We need an authentically Brazilian press. Go back to roots, I say. (Correspondências & Consultório Sentimental. Rolling Stone, Rio de Janeiro, no.3, 29/02/1972: 3).

Sir,

We are aware that many people have sent letters and articles to the RS, and they have been bypassed due to entirely inoffensive material, with no contents at all. We are aware that Brazilian underground is basically a dummy underground, featuring only an ego-cult. Besides, will the RS become a "mere musical" magazine, with the alienation of the already contradictory, unhappy and confused national counterculture? (Cartas. Rolling Stone, Rio de Janeiro, no.11, 27/06/1972: 21).

Sir,

I may initially praise the journal and then attack it so that I may valorize myself and then degrade you. On the contrary, I would like to boost your work, even though I am aware that you are the same bastards of the Pasquim, Flor, Bondinho and Presença team, with streaks of intelligence within the mediocrity of Maia-Maia society. (Cartas. Rolling Stone, Rio de Janeiro, no.11, 27/06/1972: 20).

The weekly magazine Pasquim (1969-1991) was one of the alternative magazines that lasted longer. Even though initially it was part of the Counterculture press, it nevertheless provided space to the main discussions. Tarso de Castro was the editor-in-chief of the first period of the weekly magazine and made available two pages to Luiz Carlos Maciel to discuss his ideas on alternative movements which were hatching worldwide. It was the spawning of the notorious column Underground.

In fact, Maciel furnished texts, data, suggestions and theories strictly linked to the ideals of the Beat Generation, eternalized in the 1960s by Rock Festivals, hippies, underground movements and their like in Brazil. Due to his pioneer work, Maciel was the person who received more letters from readers. He provided a type of information that relieved many people, sexually in the main. This experience tagged him as the guide of Brazilian Counterculture.

[...] Oh! You say I can? It was a general desire for greater sexual freedom. It motivated and stimulated all: the spouse that desired to be free from her husband; the young man who desired to be gay; the girl who wanted to be lesbian. It was this type of sexual freedom. It was the great appeal of people who wanted to attain sexual liberty and find happiness since they were externally and internally repressed. Many complained of external repressions; others complained of internal ones which did not allow them to do what they earnestly desired. I think it was the big impact, or rather, transformation in the sexual field was deepest at that time. Up to this Counterculture phase, sexual habits were completely repressive! A woman would not marry if she weren't a virgin – it would be a scandal! Several things without any importance today were an overwhelming load! It was really a freedom movement that relieve many people (Maciel, 2005).

Existential, affective and sexual issues emerged and prognosticated the rise of a new conscience within the interlocution of readers provided with due information:

Aware of things

I am looking for someone who, like myself, is trying to find oneself and become more aware of things. I would like him to be intelligent, sensitive and earnest. I'm 26 years old, I like reading, the Arts and Nature (Janis, São Paulo). (CARTAS. Bondinho, São Paulo, 02/03 - 15/03/1972: 3).

Abysmal depths

I need friends that speak my language, who appreciate Back and Bethânia, who have contemplated Bosh and Renoir, and who have at least tried to understand Nietzche and Vinícius de Moraes, who greatly like the theater and the cinema, who have flown beyond the mountains of the horizon, who have composed a tiny poem, and who, above all, respect and try to understand and love the strange sadness of the nebulous abysmal depths of their soul (F. Joseph, Curitiba). (CARTAS. Bondinho, São Paulo, 02/03 - 15/03/1972: 3).

According to Bueno (1978:46) there was a concern in disseminating, discussing and contrasting texts which are strictly related to data derived from the countercultural emergence with the Brazilian political and social situation. It was not Maciel's priority to discuss the contingencies of a dependent culture in a capitalist and underdeveloped country, even though the issue was not discarded (Bueno, 1978:40). The article Questão Teórica published in the column Underground in 1970 reports:

[...] They say that there is no authentic superstructural manifestation disengaged from its own infrastructure. From such a point of view, Counterculture is a useless import. In my view, the links lie in the deliberate ignorance of the complex interactions that actually exist between the different national cultures due to the efficiency of modern means of mass communication. The colonial complex causes passive and a-critical assimilation, but foreign influence and the hybrid cultural products it produces, even the worst ones, are unavoidable. Within an international framework still dominated by imperialism, the global village, referred to by McLuhan, is a monstrous thing. However, it is here to stay. Any aspiration for a national culture, as conceived by Gramsci, will be a flop (Maciel, 1973:77).

References to mysticism, as a kind of solution that should be experimented, emerged in most publications. This was due to the asphyxia experienced during repression. Texts spoke of catastrophes, flying saucers, the birth of mutants, magic, cabala and astrology, alchemy and God's ways (Bueno,1978:47). According to Bueno (1998:47) mysticism and its enormous range of options work as a hallucinogen for the middle-class minority who, within the context of political and ideological dictatorship, started seeing enchanted kingdoms outside History, as in a Messianic vision. According to astrologers, the Age of Aquarius started. It corresponded to the desire for a rebirth of the Earth.

In the Age of Aquarius there is a rebirth in everything. It is Rebirth. Earth becomes more demanding with regard to the Bomb. Pollution, Chemistry and even Physics should be abolished. And don't let anyone place you underneath. Without any exception, newspapers will be outworn. Language is no more. Say things with the eyes, with your hair, with colors, with your slang, with a joint, with macrobiotics, with a smile, with incense and grace [...] The Age of Aquarius has begun ... (Vicente, Gil. Ser criança, namorar, passear. Flor do Mal, Rio de Janeiro, 1971: 9).

With regard to the driving force of alternative productions, Maciel describes the feeling between those excluded by consent, forming what he called "groups-in-fusion":

[...] We thought that being marginal, going against the stream, was beautiful. Not merely to be against but not to participate in what was established – it's the main idea of Counterculture, the invention of one's own means of expression. This is where the alternative press should be underscored. The underground press that we were proposing also suggested brotherhood, a necessary item, because we were few and we wanted a change in traditional living modes. We proposed new ways of living and a group in fusion is characterized by brotherhood. The group in fusion precedes an organized one, as in the French Revolution. It unites because it has an enemy and a common cause. That is why they fuse and there is brotherhood in a group-in-fusion. It boils down to a need of preservation, of defense (Maciel, 2020:22).

The so-called groups-in-fusion revealed the rise of other ephemeral press initiatives which succumbed to financial vicissitudes and to the misunderstanding of the themes discussed. Over time, the emptying of the hippie ideological contents, its folklore and adaptation to the capitalist system became notorious.

Even if the Counterculture of the 1970s had been incorporated to the system that produced it, it left a legacy of freedom to the new generations and a new concept of journalistic praxis. In the following generations, it consolidated the proposal of political resistance by the dissemination of counter-information against mainstream information and guaranteed the visibility of marginalized social movements and new horizons investigated.

4.4. Reinventing existence by Counterculture

The current chapter endeavored to analyze the production, dissemination and reception of the alternative or counterculture press and the modalities it acquired in Brazil within the context of the worsening conditions during the military dictatorship. This type of press, generically tagged as Counterculture Press started early in the 1970s and covered the whole decade, with new possibilities for resistance and expression far beyond Leftist and Rightist Orthodoxies. The discourse of Counterculture may be found neither in the middle stance nor basking on the wall, but on the margins of capitalist and technocratic society, beyond the material issues placed by the traditional Leftist Parties. It vied for a new understanding of the world and of human beings. The possibilities of re-inventions of existence were opened; likewise, for a new type of politics starting from the person (People are political), for the insertion of marginalized minority groups with mainstream History. Many thought it was the last breath of the Romantic Movement in the 20th century. A new subjectivity and several differentiated forms of political resistance would be born. The press thereby born ventured subjectively in its experience and problematized the neutrality and objectivity inherent to conventional journalism. New forms and contents were produced through the influence of the New Journalism and national artistic experiences, especially Tropicalism.

Huge amounts of printed underground material were produced from the beaches to newspaper offices, albeit not necessary in that order, to pass on the message and give voice to (or several voices). These messages and voices were highly dissonant for most Brazilians who failed (and still fail) to understand their proposals. Even those who in one way or another identified themselves with the hippie ideals did not completely understand what they heard or read in the conventional media (which distorted the Counterculture proposals and frequently demonized them) or even in the marginal one. In Counterculture, oral transmission was a must for the understanding of the ideas born from the new conscience and each one interpreted the information differently. The number of messiahs increased; likewise, gurus and hippies, who foresaw a sudden cataclysm in a world threatened by the Atomic Bomb and Military Dictatorship. Interpretations ranked absurd and fanatic, only equaled to that of conservatives, such as members of the Christian

tradition, who strived against them.

In the wake of the waywardness of Counterculture in Brazil, most journalists and artists heartily discussed the introduction of alternative plans of production and dissemination of information. The legacy of this type of press, off the mainstream, may be observed nowadays in digital reality, with its innumerous blogs, sites and social networks which vie with each other to make visible subject matters not available in mainstream press fabricated by and restricted to commerce and politics. Production, dissemination and reception of material broadcasted by the Internet thrust the new social movements and warrant the democratization of information and true social transformation.

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Patrícia Marcondes de Barros holds a PhD in History from Paulista State University (UNESP-Assis) and a PhD in Literary Studies from Londrina State University (UEL). She is currently an adjunct professor at the Department of History of the State University of Londrina. She has published the book Panis et Circenses: the idea of nationality in the Tropicalist Movement (EDUEL, 2000) and organized the following works: Sol da Liberdade (Vieira & Lent, 2014) by Luiz Carlos Maciel and Transas of Brazilian counter-culture (Editora Passagens, 2020) with researcher Isis Rost.

CHAPTER 5

BORING, UNCOMFORTABLE AND MUTATED: CHILI COM CARNE AT THE NEXUS OF THE CONTEMPORARY PORTUGUESE INDEPENDENT COMICS SCENE

Pedro Moura

Abstract

Canonized histories of comics as both medium and text rarely look beyond the major trinity of the U.S., France-Belgium and Japan production centers. There are exceptions, "great international masters," and mentions in passing, but more often than not to prove a point or category founded and sustained by authors and titles from the centers. This chapter wishes to focus on one particular Portuguese publisher, called Chili Com Carne (CCC), which can be described through the broad categorization "independent." However, that very notion is wobbly, as it only makes sense within a specific "scene" and its settings (market, social structure, textual landscape), as well as its relationship with other contexts. By historicizing and contextualizing the output of a number of Portugal-based comics artists in articulation with CCC's structure and editorial practices, we will be able also to understand some aspects of its aesthetic, subjective, ethical, and political importance and the role it may play in a broader frame of reference.

Keywords: Portuguese comics, Chili Com Carne, independent, alternative publications.

5.1. Introduction

When thinking or writing about Portuguese comics, it is very difficult not to play it against a wider context of production, given the fact that outside their borders they are rarely acknowledged. Despite some efforts, such as Bart Beaty's inclusion of a few names in Unpopular Culture: Transforming the European Comic Book in the 1990s (2007), with the lack of translations, Portuguese titles remain largely inaccessible and therefore insufficiently known[49].

Jean-Marie Klinkenberg and Benoît Denis' sociology-leaning "gravitational theory" of literature can prove itself useful in thinking about the placement of Portuguese comics within the global scene of comics culture. As, of course, I cannot go into much detail in this chapter on how Klinkenberg's and Denis' theory has to be adapted in order to address both the comics and the specificities of the Portuguese context, but suffice it to say, for now, that the gravitational character of the system refers to the centrifugal and centripetal dynamics that are established in literature (and beyond) between the centre and the peripheries.

These last two words are laden with problematic assumptions, but I will stick to some basic assessments. Where comics are concerned, the most important centres – that is to say, where we will find more titles, more authors working and being better paid, places from where work is more usually translated into other languages, more studied academically, more quoted in global evaluations, adapted to cinema, and so on – are the United States, France and Japan. There are a few other centres depending on genres, particular interests or geographical proximity: in Europe

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[49] A few global assessments will include one or two references, but that's about it.

for instance, Italy, Spain and Britain are important exporters of artists and oeuvres; and South Korea has gained traction in the last decade for its own production, known as manhwa, within an area previously opened up by manga enthusiasts.

According to Klinkenberg and Denis, centripetal forces attract peripheral literature towards the centre, entailing their assimilation whereas centrifugal forces can lead those same groupings towards differentiation and independence, usually creating that which may be called "emergent literature". It is surely more complicated than this, of course, but one could generalize by saying that in the first case we would have comics that aim to be as close as possible to established, dominant genres, models and styles from central poles of production. Indeed, there are such examples in Portugal, from comedic or light dramatic albums following the French-Belgian model, Portuguese-made manga stories and crime or high fantasy stories that would not be displaced in North American pull-lists[50]. However, my attention will lean towards the latter type of literature. Its main trait within that system would be its degree of autonomy, which "manifests itself through its capacity to self-organize independently of other social powers" (Klinkenberg and Denis 2005: 27). In other words, it follows its own concerns and founds its own styles and approaches. Comics production in Portugal, especially in independent labels and artists' collectives, shows precisely this independence, both where its editorial, political and financial dimensions are concerned. I will use the example of publisher Chili Com Carne, a purveyor of auteur comics, both Portuguese and international, as the model for such an emerging literature, coincidentally the very expression comics scholar Charles Hatfield used in his ground-breaking Alternative Comics.

5.2. CCC

Chili Com Carne (henceforth CCC) is a youth association founded in 1997 by budding comics artists Marcos Farrajota, Pedro Brito and João Fazenda, among others. This stemmed from previous experiences in putting up and publishing a fanzine entitled Mesinha de Cabeceira (literally, "bedstand"), started in 1992 with an issue 0 by Farrajota and Brito (Fig. 5.1). Both the publisher and the fanzine – meanwhile materially transformed - continue to this day, with Farrajota as its editor-in-chief. CCC publishes both Portuguese and international artists, monographs and anthologies, original book-length works and recuperated fanzine work (a specific series, Mercantologia, publishes in book form work that had been published in small run zines), as well as novels, short stories, music-related essay books, a DVD on a metal festival, split-tapes, a magazine on alternative/occult music and culture, graphzines, calendars, silkscreened posters and other graphic material.

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[50] For the sake of clarity, we will not be addressing issues of "outsourcing", i.e., when Portuguese artists work for international market, which is clearly an increasing outlet today. For instance, Jorge Coelho, Filipe Andrade, André Lima Araújo and Miguel Mendonça are recurrent names in the U.S. comic book market, including Marvel and DC.

Figure 6.1 Mesinha de Cabeceira # 0 (1992).

Source: Cover by Pedro Brito. All rights reserved. Used by permission.

As in a few other countries, the Portuguese comics scene finds within self-publishing fanzines the very first "school" for budding authors. Throughout the 1980s and 1990s, many of the aspiring artists found in the "DIY mode" of fanzines the first platform for self-expression, formal experimentation, circulation and also for commercialization of their work, more often than not in the habitual format of A5 magazines comprised of black-and-white xeroxed, stapled and folded A4 sheets. Stephen Duncombe calls fanzines "…a novel form of communication and creation that burst with an angry idealism and a fierce devotion to democratic expression" (Duncombe, 2003: 228). If most of these projects only lasted for a couple of issues (such as Hips!, Joe Índio, Carneiro Mal Morto, Bactéria), if not just a single one, regardless of the importance of their work or the future career of their authors, there are indeed a few cases of both resilience and deep transformation. Azul BD Três was another title (which lasted 5 issues in the early 1990s, with the last two changed into a comic-booky format), from a different association, which would lead to a contemporary important publisher called Polvo. But Mesinha de Cabeceira (MdC) would have a longer and more diverse life. After its debut in 1992, it would reach its 28th issue on 2016 (with an adaptation by Nunsky of a Philip K. Dick short story, "I Hope I Shall Arrive Soon", Fig. 5.2), despite the fact that some issues came out of order, some of them were double, not to mention significant changes in content, format and materials.

A typical early Mesinha de Cabeceira would be comprised of collages of short news, images or comic strips from other sources (which may have or may not have a common theme), short comics by the collaborators, music and comics reviews, interviews, opinions about current affairs (also related to music or comics), and of course, the combative editorial. Its materiality comes to the fore, it is not hidden. A conventional, professionally-looking publication aims to provide the reader with a material surface that is transparent enough to give unreined access to its storyworlds or content. More often than not, fanzines or zine-informed work makes its very constructedness visible. Images do not follow any kind of regular, orthogonal grid, but are scattered all over the place, collaged materials show their pasted borders, and there are many scribbled notes on top of printed material (whether original or collaged). According to Anna Poletti, "[t]his concept of constructedness refers to the presentation of text and images, layout, and the photocopying quality, and how they effect, interact with, contradict, or interrupt the narrative" (2008: 88).

The material changes that would be operative throughout the years were deeply associated with the changes not only in contents and authors, but also due to the national context and financial opportunities. Farrajota confesses that after that initial "bedroom punk" phase (in English in the original; Farrajota, 2012), the production of the zine became, between 1996 and 2002, a little subdued thanks to the intensity of work at the Bedeteca de Lisboa, a city-owned institution specifically dedicated to comics, founded in 1996. Under the guidance of

journalist, writer and researcher João Paulo Cotrim, the Bedeteca organised a comics and illustration exhibition (in the beginning, yearly), put out a comics-related publication, Quadrado ("inherited" from a previous life in Porto, by yet another organization), with reviews, interviews and short comic stories, both Portuguese and translated, as well as smaller exhibitions, meetings and talks, and a 16-page booklet collection of original material by Portuguese artists, the Lx Comics series (re-using a title from a 1999-2000 short-lived, high-end, and extremely influential and praised magazine). As Farrajota began to work in this institution as a library technician and producer he would have less time to dedicate to MdC and CCC, not only because much of his personal efforts were channelled to the work in Bedeteca, but also because that institution shared some of the same concerns about bringing to the fore auteur and creative comics, instead of more commercially inclined work. Therefore, MdC's "mission" as it were was somewhat diluted by that institutional presence. How institutions "recuperate" the alternative would warrant further, and quite engrossing, discussion but it is outside the scope of this chapter.

After the decline of the Bedeteca (suffice it to say that while the book collection did not disappear physically, the institution itself was dissolved, becoming part of a smaller-scale, locally administrated municipal library), CCC returned to full force.

The very first issue of MdC, # 0 (published in October 1992) states as its editors the following: "We cannot identify ourselves because we're afraid our families find out that we're their black sheep." The rest of the information sheet keeps up with this sort of humour. Slowly but surely, the punkish attitudes of the first years went under some change, turning CCC into a medium-sized and well-respected publisher of quality-produced books and publications.

MdC was important in terms of authorship, undoubtedly. Its participants were many of the major names of today, taking here their first steps: we will find in its pages José Carlos Fernandes, Rui Lacas, André Lemos, the brothers João and Ricardo Tércio, Miguel Falcato, Nunsky, but also the participations of other people that would become known, or were already known, in other fields, such as Pedro Proença (painting) and Adolfo Luxúria Canibal (music). We will also find early on the participation of international artists such as Mike Diana, Roberta Gregory, Peter Kuper, Adrien Tomine and Julie Doucet (who drew Farrajota for the cover of issue 11, in 1997), most of which contributed while they were visiting Portugal during an international comics festival, and were contacted by Farrajota directly. The maudit Mike Diana, surprisingly, had his actual first book, Sourball Prodigy, published in 2002 by Mmmnnnrrrg, a sort of subsidiary or sister-publisher of CCC. After the 2000s, the number of artists starts to expand exponentially, and thanks to the broadening of European (and beyond) contacts, CCC starts to put out material, sometimes unpublished, by artists such as Slovene Jacob Klemencic, Finnish Tommi Musturi, German diceindustries, Canadian Eric Braun. More recently, through Mmmnnnrrrg, which was founded in 2000, with Farrajota also as editor-in-chief, books have been published with work by Belgian Olivier Schrauwen or the Serbian Aleksandar Zograf.

MdC was not only, in the long run, a comics anthology for short stories. Issue no. 9 (1996), for instance, was the first with a solo participation. In this case, it was Farrajota himself, with an autobiographical piece, a genre that was becoming influential a little throughout the world, but that in Portugal would not have that many followers. Farrajota was actually a precursor of the genre within contemporary comics in Portugal (Fig. 5.3)[51]. Issue 16 (2002) was a collection of interventions by André Lemos made on top of George Grosz's drawings (Super Fight II). Issue 21 (2009), was an oversized book with loose, stark black-and-white illustrations by João Maio Pinto (The Gleaming Armament of Marching Genitalia). Its 23rd issue, commemorating the 20th anniversary of the title, put out a 350-plus page book, with up to twenty authors (both veteran and new at MdC).

Figure 5.3 Mesinha de Cabeceira # 12 (1997).
Source: Cover by Marcos Farrajota. All rights reserved. Used by permission.

Materialistically speaking, there were also radical changes. There was at least one early experience where silk-screen was used for a cover, but xeroxed pages were the staple of its production. But after issue 14 (2000), Allen, also a monograph by artist Isabel Carvalho, all of their production would be printed professionally in offset. However, as it was happening elsewhere in the European independent comics scene, singular format solutions were chosen according to the particular project (see Baetens, 1998 and Beaty, 2007). Lemos-Grosz' issues was entirely silkscreened. A three-issue project, which gained a special, shifting title (CanibalCriCa Ilustrada 1/3, CriCa Clássica Ilustrada 2/3, and finally CapitãoCriCa Ilustrada 3/3), had a continuous cover, drawn by grafitti artist Nuno Valério, a.k.a. UiU. MdC 23 reached almost 80 pages, and had a "naked" book spine.

Although CCC has published other things rather than comics, as mentioned above, we will stick to comics for the present chapter. Moreover, the most important point I want to argue is how, to a certain extent, CCC is still today a chief agent within Portugal for testing ground for new authors whose purview remains mainly in experimental, more personal and independent work within the realm of comics. Whether formally or economically, its present functioning may put it at some distance from classical post-punk DIY ethics (xeroxed-zines and the like), but its uncompromising editorial position and the ways which it opens up to new artists with frankly innovative work prevents it to be seen as an accommodated force. In fact, CCC has been a driving force within the Portuguese comics scene in several aspects. Whether opening up new forms of distribution and publicity, creating new audiences, negotiating issues of relationships with the media and gatekeeping, not to mention heralding new ways of thinking about formats, book materiality and heterogeneous styles of both art and narrative, CCC has been at the forefront of those jobs.

From the late 1990s up to the present day, and despite the emergence of the internet and the number of possible platforms to upload one's work (from blogs to tumblr, etc.), many artists still find in print publications the most privileged and complete stage to present their work. Today there are a number of smaller publishers and self-publishing platforms that explore the many possibilities in reproducing and selling their work. The Clube do Inferno, for instance, a collective of four young comics artists, put out cheaply-produced xeroxed or risographed zines, but they take very seriously each and every phase of their titles' production, whether in the choice of paper, the final format or the colours used for printing. The same can be said of (then) Caldas da Rainha-based Lucas Almeida zine series, O Hábito Faz o Monstro, or Porto-based artist and 8-bit punk musician Rudolfo's output, namely his current series Molly.

If I am mentioning these artists in particular, it is due to yet another dimension of CCC, that will further complicate the notion of independence. No matter how CCC "grows", it maintains strong relationships with other small presses. Some of the artists mentioned above had their publications reprinted by CCC in a particular series (Mercantologia, see below), and others were invited to participate in a new collection dedicated to contemporary artists who create ground-breaking work that clashes highly formalist comics with profound political thought (QCDA). In fact, it is because CCC has grown but still maintains these relationships with

grassroots movements (not only of comics, but music, literature, etc.), zinesters (both individuals, as David Campos, Lucas Almeida and Rudolfo, and collectives, such as Hülülülü or Clube do Inferno), musicians, smaller festivals and meetings, that it becomes a sort of beacon for a very diverse community yet committed to solidarity. This is quite diverse from other publishers, who establish relationships with more institutionalised, commercial-prone events.

5.3. Independent comics

A typical problem in comics studies is its nomenclature, which is not at all consolidated or undiscussed. Terms are always polysemic, subject to turns and ever-increasing specificity. Looking at these objects and applying terms such as auteur, "independent" or "alternative comics" warrants inevitably further questions: if something is alternative, then to what does it constitute an alternative? Are commercial, popular comics completely devoid of auteur politics? If we use the term independent from a specific socio-economic perspective, couldn't we just use "small"?

At a time when the publishing industry is globally constituted by "vertically integrated media conglomerates" (Murphet, 2016: 57), where literature becomes an immediate commodity, whatever experience escapes such logic may be seen as marginal. There are differences between the comics publishing worlds in centres such as the United States and France or peripheries such as Portugal, both in degree and in kind, evidently. In terms of financial scale, for instance, Portuguese comics means lower, if any, wages, less royalties, less publicity and circulation, etc., than even some small press in the U.S. But in kind these are also worlds apart: it would be very difficult to imagine cinematic or televisual adaptations of Portuguese comics on a regular basis; such a possibility simply does not exist. And to be truthful, there are no significant awards where critical diffusion "outside" of the comics realm is concerned, or with a meaningful financial compensation. Nonetheless, the logic in the centres and the peripheries is still the same. This is what allows us to consider at this point Jacques Dubois'. Dubois considers, above all, the most usual networks of production and diffusion of publishing, which comprises printing houses, book stores, newspaper's review sections of literature, academic reception and literary (or others) awards.

It would be quite correct to consider the zine MdC, the seed that would lead to CCC, as a form of "wild publishing". There was not much control from the literary/comics establishment, most of its contents was dedicated to "spontaneous and personal expression", and had "little effect at the social plane" (Dubois, 2005: 215 and ff.). After all, up until its 12th issue, in 1997, MdC would overall maintain its nature as a xeroxed object, with a print run of not much more than 100 copies[52]. After the foundation of CCC, production values improved. Books had better paper stock, better printing techniques, used different colours for printing, sometimes two-colour and even four-colour printing. Occasional books have little high-end quality details, whether hardbacks or special signatures. Distribution would attain a professional level through national-wide companies. Some attention from the press would be conquered even if mostly in specialised channels, or in short texts. Recently, one of its titles, Zona de Desconforto (2014), was awarded with the "Best Portuguese Album of the Year" prize from the International Comics Festival of Amadora. Moreover, as a non-profit youth association,[53] Chili Com Carne has had some access to institutional support, whether from government funds (e.g., from the City Council and Parish Council of Cascais or the Council for Youth) or, at least on one occasion, a commercial company sponsorship. There are also experiences of co-editions. But all in all, print runs in average never surpass between 500 and 700 copies (one very rare occasion, CCC has issued titles with a 1000 and 1500 print run), and over the years some of the titles have indeed sold out.

Even if briefly, Dubois mentions comics and even fanzines, but he opens up the notion that comics create their own parallel institution in relationship to literature proper. And since 1978, many things have changed globally for comics, its academic reception not a small change. So, despite these changes, however, one cannot say that CCC has swung towards the other end of Dubois' spectrum, becoming an established publisher. The reason for that is that CCC maintained its ethic of production, not in a logic of acting against a mainstream culture, but addressing it critically, entering in a dialectic with it. Using Tanguy Habrand's words, about Belgian avant-garde publisher La 5ème Couche, but which can be applied effortlessly to CCC's production, "It's not a question of performing counter-culture, but rather of expressing its own culture with the means that bypass clichés, of expressing within culture itself, not at its margins" (2014: 54)[54].

There are other publishers in Portugal of similar size, such as the already mentioned Polvo or the more recent Kingpin Books, whose books' material traits and communication and circulation plans of action are somewhat comparable. However, whereas these other publishers pursue, each in their own manner, generic and stylistic characteristics closer to dominant global trends (Klinkenberg's and Denis' centripetal movement), CCC stays the course in its own (centrifugal) independent path. Habrand (2014: 55) sees this integration less as the professionalization of its agents than an "adhesion to an institution" in the sense studied by Dubois.

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[52] Allen, in offset, would reach a1000 print run.
[53] Maintained by sales and members' annual dues.
[54] My translation of the original French: "Il ne s'agit pas de faire de contre-culture, mais d'exprimer sa culture avec des moyens qui échappent aux clichés, de l'exprimer au sein même de la culture, pas en marge."

Of course, I do not want to create the idea that there is a neat division or absolute opposition between, on the one hand, that which one could call the industrial edition of paraliterature- or press-related massified comics, with its traits of serialization, genre segmentation and narrative and visual stereotypification, and, on the other hand, absolutely autonomous (self- or independently-) published comics (see Lesage, 2014). We should always bear in mind that paying attention to special forms of comics ("graphic novels") should not make us forget about comics' own historical, social and material diversity. We should bear in mind how "...the nature of our aesthetic categories, as well as how material forces – economics, print culture, circulation – both limit and produce possibilities for the medium" (Worden, 2015: 62; Hatfield, 2005). Even though there is no need to fall into a dangerous essentialist attitude, we must not lose sight of the particular possibilities of analysis of comics' specificities. For instance, by creating an aprioristic judgement value based upon genre or style, say, judging autobiography necessarily above super-hero comics or an expressionistic approach above streamlined a ligne claire style.

We should, on the contrary, be sensitive not only to each case's particular characteristics as also to the many degrees of continuity and contamination[55]. Especially taking in account the post-1990s scene in France and the US after the emergence of the so-called "literary turn", with graphic novels being published for diverse audiences, gaining space in bookstores shelves and review sections, being granted literary awards and academic scrutiny, not to mention influencing other areas of comics production. Nevertheless, one can still argue for the existence of that which Hatfield describes as "genuinely alternative comics", that is to say, those who "seek to offer alternatives to the unthinking consensus that mass culture is supposed to encourage." (2014: 73). I have italicized consensus for reasons that will become apparent in the last section.

Independence, however, and to start with, does not mean isolation. Quite the opposite. It is true that these agents, within the country, are less articulated with mainstream media outlets or with bigger comics-related institutions and companies (whether publishers or festivals, etc.), but these small presses (which would be comparable to small music publishers, poets' circles, travelling theatre companies, non-institutionalized academic circles of exchange and discussion, and the like) do relate to other congeneric bodies across Europe, in networks of cooperation that come up with counter-hegemonic forms of globalization. In fact, this last word cannot be seen as neutral, value-free, matter-of-fact notion[56] that could fill the space left by the evacuated master narratives, and it is not followed by everyone according to the same principles and venues. In Sianne Ngai's words, whose work will become central in the last part of this chapter, they explore "specific material conditions and relations of production" made possible within but at the margin of late industrial capitalism, making up what she calls "prismatic" networks (2005: 303).

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[55] For instance, some authors, such as André Pereira, André Coelho or Francisco Sousa Lobo will have work published in all those publishers, even if the nature of each title is quite different, adapted to the given publisher's usual catalogue or particular circumstance of the project.

One such prism, as it were, is the language nexus. Publishers such as the Portuguese Chili Com Carne, as well as the Finnish Kuti Kuti, the Italian Canicola, and the Slovenian Stripburger, among a few others often provide English translations or "sub-titles" along the original texts, more often than not in the shape of a footnote track.[57] That is one way of providing a solution for the language hurdles between countries, and along with the festivals and meetings themselves, those strategies seem to create that which Gustavo Lins Ribeiro calls "social transfrontiers" which contribute to "translocal systems and translocal cultures" ("Economic Globalization from Below", 2006: 247). Ribeiro is referring to actual places (specifically border cases like Ciudad Juárez and Foz do Iguaçu), so my usage of the term is somewhat metaphorical, in the sense that this transit of authors and publications creates an alternative venue to the more conventional globalization of comics[58]. Ribeiro explains that these locales "are often seen as spaces out of state control and, as a result, are negatively valued by authorities and the media as zones prone to illegal activities. Such spaces, thus, can easily be manipulated by different political and economic interests since they are liminal zones, hybrids that mix people, things and information from many different national origins, and reveal nation-States' fragilities" (240)[59]. Granted, we are referring to a small number of Western European countries but in a way the sort of collaborations and exchanges that emerge from this is less merely translational than transnational, considering how these editorial processes and decisions seem to be, up to a certain point, co-coordinated or at least mutually informed.

A number of smaller or mid-size international publishers coordinate their edition across countries with one another, in order to have access to better printing prices. Here's an abstract example: given the fact that printing up to 1000 copies of a book in Portuguese is usually pricey, it's a good policy to coordinate its printing with the Polish and Italian editions, so that overall 5000 copies are printed and bound at the same time, with the sole difference that when printing the black inks, which includes the different languages, is printed separately, in stages, putting out then each language's edition (even with shipment it seems to be worthy). This happens with both publishers that are working on multiple countries (say, G. Floy in Portugal and Poland), or Portuguese publishers that set up these relationships for certain titles (as was the case with VitaminaBd, and now with Kingpin Books). And this includes editorial houses that deal either with North-American superhero comics and light fantasy graphic novels or independent comics.

It is especially through Mmmnnnrrrg that we will find these sorts of business-editorial alliances. Farrajota has joined efforts with Huuda Huuda, La 5ème Couche, and Optimal Press in order to put out Tommi Musturi's Walking With Samuel (2010). Anton Kannemeyer's anthology Papa in Afrika/Papá em África or Olivier Schrauwen's Mowgli's Mirror (as O Espelho de Mogli) was also done like under these circumstances (Fig. 5.4). And in early 2016, a 500-plus page tome entitled Harvested, conducted by Ilan Manouach, collecting stills from pornographic films that show some sort of contemporary art was co-published by Mmmnnnrrrg, Forlaens, Bitterkomix, La 5ème Couche, Topovoros, Fortepressa, Ediciones Valientes, Hálice Hálas and Pachiclon. Moreover, Farrajota has helped other editors in certain projects, such as Quadradinhos (2014), a Portuguese authors anthology for the Treviso Comic Book Festival in Italy.
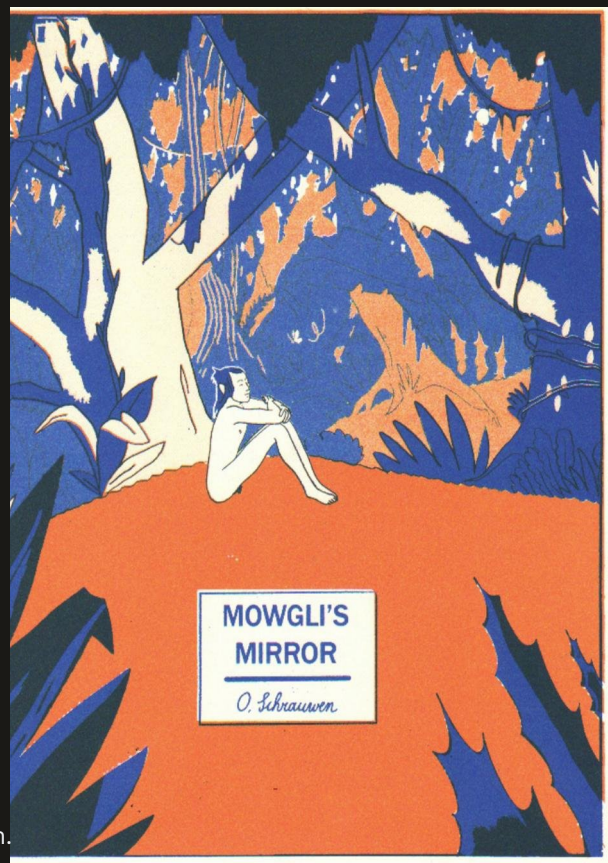
Figure 5.4 O Espelho de Mogli (2014).
Source: O. Schrauwen. All rights reserved. Used by permission.

Actually, apart from participating in many of the smaller festival across the country, Chili Com Carne is also usually present in several international meetings such as the Luzern and Mälmo Festivals, or Crack! and Angoulême-Off, not to mention that, as a small publisher (although we can count a handful of people working for it, many of the tasks fall upon the editor, Marcos Farrajota), it shares many of the characteristics and affinities with some of the aforementioned publishers. So, one sees how these international relations work not only in building the immediate catalogue, but also as a sort of aesthetic community.

Moreover, almost all of these publishers also look for the public exposure of politically charged authors or artistic endeavours that are outside the norms of a more normalised perception of comics (Baetens, 1998). Kannemeyer, Schrauwen, Zograf, and the Portuguese David Campos, Francisco Sousa Lobo, Isabel Carvalho, Farrajota himself, the Clube do Inferno folks, and so on, are authors who deal with themes such as racism, colonialism, gender, collective memory, war, politics, cultural wars, capitalism, unemployment and precariousness which more often than not open up a dialog to international alliances. In this sense, they do contribute to that which Charles Hatfield deems as a "new movement", whose main traits are "the rejection of mainstream formulas; the exploration of (to comics) new genres, as well as the revival, at times ironic recasting, of genres long neglected; a diversification of graphic style; a budding internationalism, as cartoonists learned from other cultures and other traditions; and, especially, the exploration of searchingly personal and at times political themes." (2005: 10). This is very different from other publishers who, while following identical commercial strategies, are more concerned with tapping into generic trends than opening up comics to conceptual discussions and formal transformations.

5.4. Boring consensus

But if CCC follows this "independent" or "alternative" ethics of non-compliance with hegemonic politics of genres or commodification of comics, apart from rejection, what are its "positive" claims? Well, perhaps the feelings that are nurtured by this positioning are not overwhelmingly heroic, but rather "ugly", in Sianne Ngai's sense of the word. According to the cultural critic, "the separateness from 'empirical society' which art gains as a consequence of the bourgeois revolution ironically coincides with its growing awareness of its inability to significantly change that society" (2005: 2). But if art becomes aware that it cannot effectively or pragmatically change the world, it may nonetheless make an effort to change the way that same world is viewed, whether at the micro-level of daily life or at the macro-level of socio-economical systems. I believe that a substantial part of what makes CCC's output in such an important role is the (perhaps not programmed) capacity in providing texts that bring these two seemingly separated levels together and, with that, create a resonant force of political resistance towards commodification and normativization.

Ngai argues that within "the transnational stage of capitalism that defines our contemporary moment (...) the nature of the socio-political itself has changed in a manner that both calls forth and calls upon a new set of feelings", feelings she then proceeds to analyse in her book. Ngai plays these new, "ugly" feelings against the older, perhaps more powerful "classical political passions", but she finds that they are probably quite more adequate for "models of subjectivity, collectivity, and agency not entirely foreseen by past theorists of the commonwealth" (2005: 5). These feelings are characterized as, in a general sense, "ambient", "Bartlebyan", "minor and generally unprestigious", "explicitly amoral and noncathartic" (5-6).

At the same time that I introduce Ngai's affect mapping, I would like to engage with a specific understanding of "politics", namely Jacques Rancière's distinction of what he calls la politique politicienne, or police, that is to say politics in its most common sense, as a function of party members, government and State functionaries and so on, which is related to the conquest, exercise and maintenance of power, and la politique, or proper politics, which has to do with the conquest of the rights of expression by those who usually do not have access to it[60].

Rancière explains how politics proper only takes place when those who are usually unheard of or even unseen, or those whose voices are seen as "white noise" only by the police – the power structures who usually dismiss these voices as those of the "permanently discontented", the "resented ones", and so on -, are able to conquer a previously unreachable space or means of expression (La Mésentente, 1995). Politics is therefore the redistribution of the space of the sensible, describable as, according to Rancière, "in principle, an order of the bodies that defines the distribution of the modes of the doable, the visible, and the sayable, which attributes to those bodies an exclusive, specific place and role." That is the reason why the power of the police, by deciding what is sayable, doable and visible, is associated with the production and managing of consensus. Quite the contrary, the opening up, the foundation, the creation of a new political space is related to dissent.

The word consensus is more often than not used by Ranciére's police as a constraint: these powers are the ones that decide who speaks, when, where and under what circumstances and conditions. Therefore, consensus is not a sign of open, active participation in the democratic equation, but rather a reductive control of its participants and a restriction of its potential action. Dissent is then the opening of "more room," "more agency," "more and better democracy." In a first phase, the opening up of that space may follow more or less expected clichés of adolescent fantasies but slowly it may evolve into a more sophisticated, implicated attitude. That is precisely what I consider to be CCC's development over the decades.

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[60] These thoughts are first presented in Rancière, 1995. A brilliant approach to the realm of comics has been made by Ann Miller, 2013, whom I am closely following here.

The first few years, marked especially by the publication of MdC and associated projects (namely, the complement[61] Mesinha de Cabecinha, a strip created by Farrajota and Joana Figueiredo, and Osso da pilinha, a Valentine's Day special edition by the same authors), were branded by a (bedroomy) punkish attitude, quoting music, depicting explicitly violent and sexual scenes, in perfect antagonism with bourgeois mores, and blatantly showing a taste for vernacular forms over artistic choices.

But the expansion of the dialogue with other artistic platforms and a wider circle of action and relationships would lead to ever more ambitious projects, both formally and in terms of content, if you will. Perhaps the first groundbreaking project for CCC has been Mutate & Survive, an impressive 200-page anthology with up to 77 alternative artists from 16 countries (from Argentina to Sweden), published in 2001[62]. Still, M&S was defined a free-flow "ratty line" extravaganza and for a long time it remained the backbone of the CCC Collection (in which we will find novels, graphzines, anthologies and, more recently, what could pass as a more or less conventional graphic novels, such as Francisco Sousa Lobo's and Nunsky's books). Ever since then CCC has put out a number of more or less thematically coordinated collective titles, such as Crack On, Destruição, Futuro Primitivo, MdC # 23/Inverno, Boring Europa (Fig. 5.5), Zona de Desconforto and Lisboa é very very typical. By "thematically coordinated" I mean that there is an attempt to provide a coherent theme or at least some concern that will bring the very different contributions together in one particular project around a subject. Destruição is "about how horrible it was to live between 2001 and 2010" and Futuro Primitivo an anthology in which 45 national and international authors submitted work "remixed" by the unDJ Mmmnnnrrrg, i.e., Farrajota himself.

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[61] A few issues of MdC were squared-shaped. The printed A3 sheets would be folded, stapled and trimmed. The remainder (the top) had the complementary strip. To a certain extent it reminds one of the historical "topper strips" (e.g. George Herriman's Krazy Kat for the The Dingbat Family).

[62] An interesting comparative study could be done with L'Association's 1999 anthology Comix 2000, but this is not the place to do so. However, the French-led project shows how the network of independent comics in Europe and elsewhere could bring about outstanding results. See also Baetens, 1998 on Autarcic Comix. Thanks to Benoît Crucifix for this point.

Figure 5.5 Boring Europa (AAVV, 2011).
Source: Cover by Joana Pires and lettering by Marcos Farrajota

An even more focused collection, and the only one, so far, in which most volumes share the same formal characteristics (size, format, one-color printing) but also topicality, is LowCCCost. To put it simply, these are volumes that deal with travelogues, personal impressions of the artists while traversing or living in another country, but which act, at the same time, as both a reflection on identity (personal and collective, whether in terms of nationality or artistic). David Campos' Kassumai is the artists' travel diary while he spent some time in Guinea-Bissau as a NGO volunteer, mixing his daily experiences with a reflection on Portuguese colonialism from the perspective of someone who was born after the dissolution of the Empire. Lisboa é very very typical is an anthology by 11 foreign authors (plus another for the cover) about their time living in Lisbon, creating an "exotic view" about the city at the margin of the current dominant "touristy" discourses[63] . But I want to focus on two particular titles for an attempt at "closer" reading.

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[63] Especially taking in account that Lisbon has been one of the fastest-growing city destinations in Europe, with dramatic changes where traffic, accommodation and services are concerned.

One of their titles in particular, Boring Europa, depicts an European tour - Chili Sauce around Boring Europa - by van of a small group of Portuguese artists, stopping at a handful of European cities, from Valencia to Ljubljana, and putting up a small publication fair, presenting a DJ set and other actions, taking advantage precisely of the informal network that was mentioned in the previous section. To a certain extent, this confirms how "peripheral agents" sometimes "de-nationalize" themselves, and are attracted to the mainstream centre, albeit in an alternative network (Klinkenberg and Denis, 2005: 31-32). One could argue, however, that these are strategies that share, if in a smaller scale, the same goals as larger, more institutionalized bodies: "The contemporary comic book field, especially in its alternative wing, embodies a curious mix of values, a blend of countercultural iconoclasm, rapacious consumerism, and learned connoisseurship. It is a highly specialized if thinly populated consumer culture, one that holds tightly to a romanticized position of marginality and yet courts wider recognition." (Hatfield, 2005: 12).

Boring Europa is drawn by the touring artists (Farrajota, Ana Ribeiro, Joana Pires, Ricardo Martins and Sílvia Rodrigues) but there are also contributions by friends met along the way, such as world-class artists-publishers Aleksandar Zograf, Andrea Bruno, Martín López Lam and Igor Haufbauer, among many others. The book does not present separate "stories" or "sections", but a mishmash of drawings, texts, collages of xeroxed photographs, maps and documents, cadavre exquis comics, etc. underlining a certain collaborative, intimate but also "tight" (mimicking travelling in a van, staying in rooms or couch-surfing together) relationship. And more often than not there are considerations about movement, cultural migration, collaboration and economic disparities or social commonalities across different national settings.

At one point, one of the touring musicians, Ghuna X, says, "now there are no borders in Europe, and it's much easier to travel but most of the people don't move around much, they are bound by the borders which are just in their minds" (Aleksandar Zograf, Boring Europa, 2012: 65). One of the Serbian authors they meet, Dzaizku Volodya, is invited by Farrajota to travel with them to Berlin. Volodya thinks (in narrator's captions): "Now with new biometric Serbian passport and visas abolished, one is able to decide to travel or not within minutes..." But, oddly enough, he ultimately declines the invitation, because he is "kinda busy these days" (Volodya, Boring Europa: 73). To a certain extent, it's as if the authors are addressing Ugo Pagano's notion of "low horizontal cultural homogenization". Despite the often-repeated idea of the existence of such a thing as "Europe", the truth is that such a notion exists practically solely at a level of symbolic, political and economic institutions. In other words, well above the level of the daily life of common citizens. To all effects, there is no such thing as "low mobility costs", which has less to do with actual expenses of travelling, accommodation and food, but rather with cultural, linguistic and social mobility costs, quite often consubstantiated in an unsurmountable obstacle (Pagano, 2014).

Most of the stories contained and mixed in Boring Europa bring to the fore necessarily the autobiographical, travelling, diaristic episodes that took place during the tour. But at the same time they also draw up a number of alternative practices in organizing and performing culture (music, visual arts, comics, parties, fairs), going into details as practices of fundraising, volunteer coordination, urban and social network communication, how one creates alternatives to conventional culture good markets, how one hosts guests, how one manages accommodation and food, and so on. And surprisingly, touristic sight-seeing is not neglected, which can include the most expected monuments as well as alternative paths to curious anecdotes: a tunnel in Serbiathat leads to a Cernunnos statue, a number of coincidences in Ljubljana, the confirmation of the cliché that the Portuguese are bad customers and poor organizers wherever in the world, and so on… Whenever there's a meeting around a meal or beers and cigarettes, the brief discussions that emerge within such a "clash of nationalities" are set forth, which lead to highlight or criticize stereotypes, expectations and projections towards the other, furthering, deconstruction, dialog and understanding self- and other-identity. If there is a degree of cultural homogenization or standardization or stereotypification in Europe, more often than not through massified popular culture, the cartography created by Chili's tour, the alternative cultural network it shows and the dissent culture it promotes comes across as a differentiated, independent, democracy-expanding system. Of course, it is outside the purview of my expertise to go into sociological details about mobility in Europe or about Portuguese emigration, but

it is very telling that both Boring Europa and Zona de Desconforto, which I will address presently (if not the bulk of CCC's comics production), accentuate time and again identity politics.

Zona de Desconforto (translatable as "Discomfort Zone")[64] collected 10 first-person stories of artists that lived or are living abroad (that is, not in Portugal), whether pursuing studies or because they found a job somewhere, so that a contrasting portrait of "outside over there" is created in relation to the current, crisis-imbued situation in Portugal (Fig. 5.7). However, the very identity-creation process is not clear-cut at all. First of all, the anthology brings together work from Portuguese artists, but also one Portuguese born in France (David Campos), a Portuguese-Chilean (Amanda Baeza) and a North-American who has lived most of her teenage years and adulthood in Porto (Christine Casneille), complicating easy notions of belonging and nationality. Most of the experiences of these young artists are not the typical "emigrant experience," even within the Portuguese community. On the one hand, there is always a degree of cultured privilege, but on the other hand that does not prevent most of them, if not all, of being part of a generation whose precariousness is almost definitional. But it is precisely the dovetailing of these two traits that allows them to sift through late modernity global precariousness, and reach out towards or establish a dialogue with historical or social "others". The stories deal with snippets of daily life in those other places – visited for short or longer periods, and with varying degrees of interaction or integration in "local life" - but such quotidian grounding does not mean that they cannot link wider frames of reference, even if not in any pamphleteering way. In Ngai's parlance, these authors are forwarding "minor affects that are far less intentional or object-directed, and thus more likely to produce political and aesthetic ambiguities" (2005: 20).

Figure 5.7 Zona de Desconforto (AAVV, 2014).
Source: Cover by João Fazenda. All rights reserved. Used by permission.

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[64] As far as I know, there is no relation whatsoever with Jonathan Frazen's novel The Comfort Zone.

Tiago Baptista, for example, creates a story in which he displays his fascination with the contemporary Berlin's cultural and artistic life he is discovering, but when at the same time he extends his inquisitiveness towards a Palestinian shish-kebab street vendor, the protagonist's self-centred, localized narrative gives way to an inquiry upon territory, borders, politics, and otherness. Daniel Seabra Lopes, on the other hand, an academically-trained anthropologist, performs a balancing act between a stronger comics-related visual-structural inventability (as noticeable, within the anthology, by the works of Amanda Baeza and Francisco Sousa Lobo) and the narrative force (the main goal of David Campos' and Christine Casneille's contributions) by creating a perspicuous portrait of the places he visits in Brazil and the people he meets with a reflection upon cultural and political implications.

In "La fonction critique," cinema critic Serge Daney produces an important caveat to two types of "denials:" "An excess of neutrality (no one is speaking but something precise is being said) or an excess of subjectivity (someone is speaking and saying nothing): these are two denials which we ought to be able to recognize for what they are. This said, they are not symmetrical and they have to be fought against with different weapons" (57). Daney is pointing out to those works which, on the one hand, pretend to be apolitical but are in fact supporting the dominant ideologies and the other that, on the other hand, supposedly speak in the name of the oppressed but end up only speaking their own voices, erasing that of the people. Despite the many different subject matters and comics specific visual and narrative strategies of the authors gathered in Zona de Desconforto, the mass of their co-joints works does not create a homogeneous voice but nonetheless create a communitarian attitude, one that opens up a space for others to speak for themselves. By addressing local problems, by being sensitive to peculiarities instead of delving in preconceived notions of otherness, by speaking to others, they allow for those same other or that otherness to express itself (Moura, 2012).

Daney also invites us to perform a "double reading", that is to say, consider the historical time that is represented in the (filmic, comics) text and the historical period of its very production. Even if all of the texts in CCC's production usually deal with contemporaneity, I do believe it is possible to implicate such reading, which is in itself an always already political interpretation. Daney writes: "What is problematical is the film-maker's relation to this double reading: this is what allow us, in specific situations, to distinguish between a reactionary, a progressive and a revolutionary film-maker depending on whether he denies it, whether he plays on it or whether he is truly responsible for it." (58). A reactionary would say something like, "there's nothing political about my text", denying the differentiation between the two time frames and the interpretation that would emerge from it. The progressive would only take advantage from it, forwarding a programmatic and instrumental view of the represented "events". But even if we would read these short autobiographical travelogues about "life abroad" or snippets of "the others", it is in their collective nature – in other words, in the editorial gesture that triggered them and brought them together – that we can read the clearly acknowledged responsibility of the explored many forms of discomfort.

As we see, these anthologies bring to the fore Duncombe's main trait in his assessment of zine-culture: identity. The short pieces that make up these titles act less as a (supposedly) objective take on their subjects than a very personal take, implying and divulging the very presence of the one who speaks (and draws). It is less to tell things as they are (Lisbon, other countries and cultures, the comics scene, and so on), but rather, in discussing the subject – precariousness, gentrification, global tourism, massification of culture, and so on – revealing how "the teller is as important as what is being told" (Duncombe, 2003: 236). And as the authors tell their stories, they open up "some sort of personal connection" (Duncombe, 2003: 237) with the readers. This allows for two things. On the one hand, it puts a personal touch, a face if you will, to whatever subject is being addressed. On the other hand, but also consequently, that leads to a discussion of the subject that is not seen as pedagogical, institutionalized, or "preachy".

If one can, as a matter of fact, describe Boring Europa and some of the other LowCCCost titles as travelogues, all of them are less interested in the depiction of the travel itself, the supposedly exotic vistas, or heralding the so-called "cultural shocks", than actually engaging with understanding deeper personal experiences, quite often the relationships with other people, while there. It's life as it takes place, in its most common, glorious triviality. There are no archplots. No bombastic conclusions to the projects, whether collective or individual (Francisco Sousa Lobo, arguably the new CCC's comics superstar, produces book-length books that I have described elsewhere as "a tour de force between Dostoevskyan drama and Kafkesque inaction"; Fig. 5.8). The episodes are indeed underwhelming, devoid of sweeping statements of how the world should be changed or how (comics) art could act towards some idea of progress. However, such "drastic slowdown of language, a rhetorical enactment of its fatigue" (Ngai, 2005: 255) is quite telling in itself: "By pointing to what obstructs aesthetic or critical response, however, astonishment and boredom ask us to ask what ways of responding our culture makes available to us, and under what conditions" (Idem: 262). It's as if boring here is not related to "boredom" but to the act of the verb bore, "piercing" or "digging", in order to reveal the conditions of normative discourses and, consequently, yet quietly, produce alternatives.

5.5. Conclusion

An ahistorical, superficial outlook of Chili Com Carne's output could nowadays perhaps mistake it for a regular, established publishing house. Or, perhaps, it would regard it as a typical case of a small press that went through a significant scale and financial growth, making it depart from its freer editorial roots. Looking at volumes such as Zona de Desconforto and Boring Europa, we would be hard-pressed to call them fanzines, or even "fanzinesque". But its core experience is still there. "Zines offer a space for people to try out new personalities, ideas, and politics" (Duncombe, 2003: 247). CCC's later life cycle has revealed that its pathos and ethics remain the same.

I hope that this portrait of one of the most significant editorial projects in the contemporary Portuguese comics scenes has shown how, at the end of the day, preserving its very nature, while expanding its action within both a mainstream and alternative publishing environment, is the real stage of resistance.

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Pedro Moura received his PhD from the Faculty of Letters in Lisbon, Portugal, and the Catholic University of Leuven, Belgium, in 2017, under the supervision of Professors Fernanda Gil Costa (FLUL) and Jan Baetens (KUL), with a dissertation on Trauma Studies and contemporary Portuguese Comics, forthcoming in book format. He has penned a number of chapters for peer-reviewed publications (e.g. Bande Dessinée et Abstraction, Les métamorphoses de Spirou: Le dynamisme d'une série de bande dessinée, Júlio Pomar, o Jogo da Cabra Sábia, and Comics and Memory) and he also writes regularly comics criticism for his own blogs (Lerbd and Yellow Fast and Crumble), and Twitter. Also related to comics, he works as a teacher, curator, documentarist, facilitator, translator and conference-organizer. He writes also occasionally about illustration, animation, verbal-image relationships, artists' books and independent publication, being involved in several projects that deal with those areas. He is also a published writer (prose, poetry, comics, screenwriting, and two opera librettos. He is the co-owner of a bookstore-gallery in Lisbon specialised on the drawing arts, called Tinta nos Nervos.
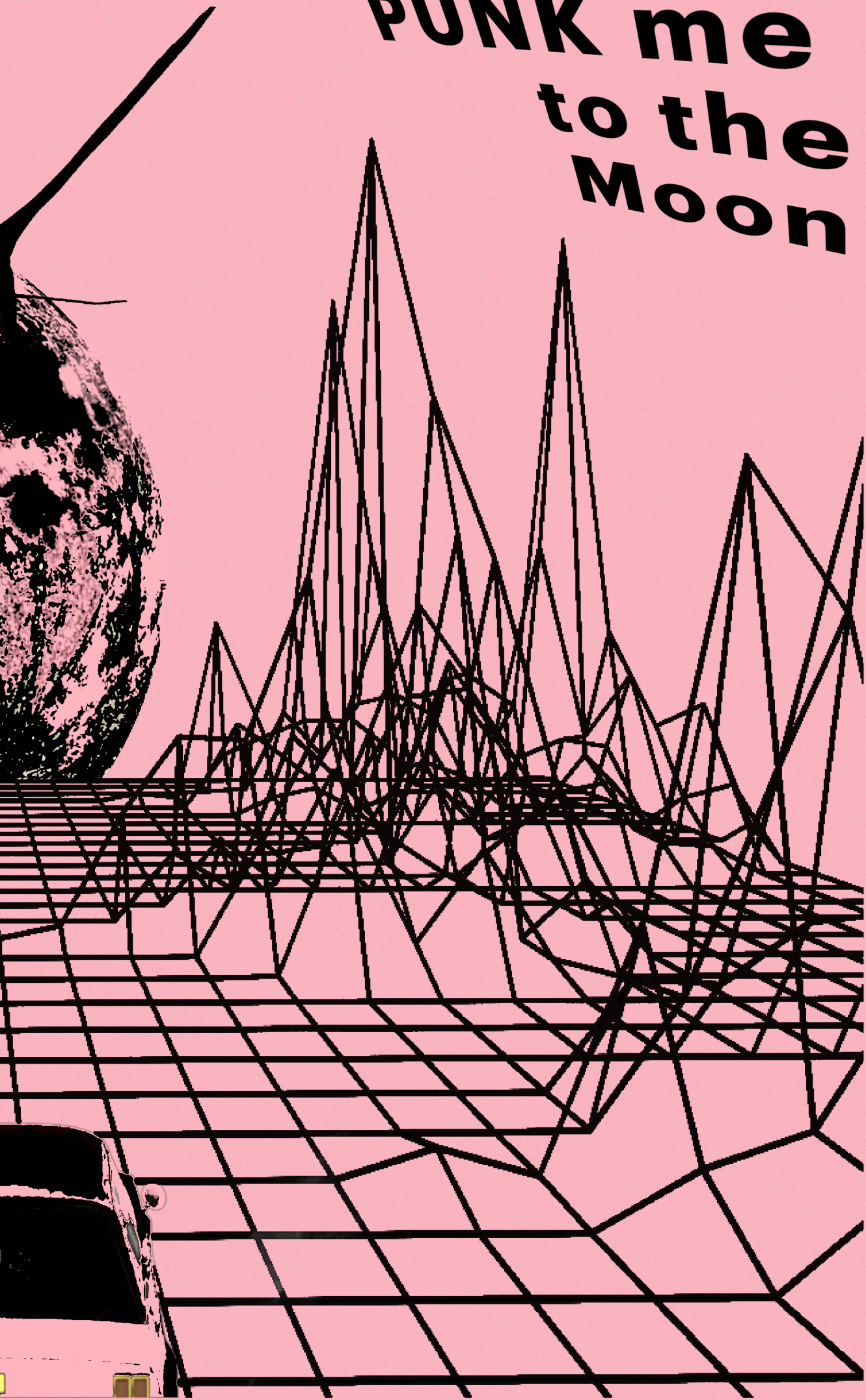ORCID: https://orcid.org/0000-0002-8997-3639.
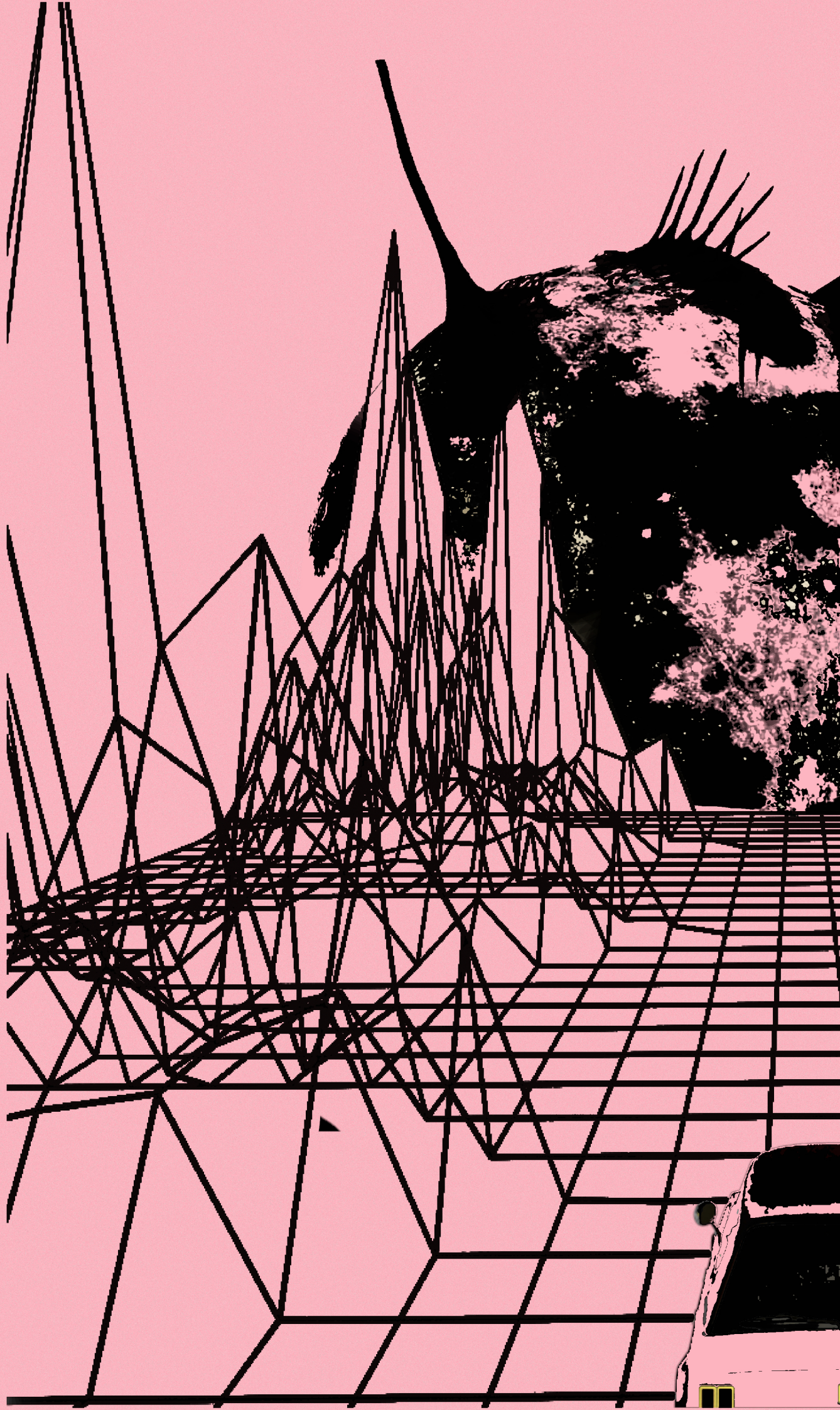
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CHAPTER 6

LITERARY MAGA/ZINES: POEM-ACTION AND TOGETHERNESS

Rita Grácio

Abstract

This chapter looks at the contemporary production and circulation of literary periodicals in Portugal. Taking insights from cultural sociology, material culture studies and literary studies, and based on in-depth interviews with periodicals' editors, the chapter documents how these small-scale projects are assembled by poetry amateurs, here understood as both non-professionals (and outside the literary canon and mainstream institutions) and poetry lovers, in the vein of pragmatic sociology (cf. Hennion, 2007). After a brief overview of the literature on literary journals and the presentation of the theoretical framework used in this chapter, the research project "New Poetics of Resistance", from which this chapter's data stems, is introduced. The Portuguese literary periodicals and its editors are presented, detailing the process of producing a literary magazine, from a desire and need to publish texts to a distributed artefact, both offline and online. As a conclusion, we highlight poetry as socio-cultural practice.

Keywords: poetry, magazines, fanzines, collective and peripheral publishing.

6.1. The social life of literary magazines

Contemporary poetry worlds are diverse – from poetry slams and sound poetry to electronic poetry. However, written text, printing press and book publishing are constitutive of poetry worlds. For poets, poetry is "a career without a job" – as poets are unlikely to make a living from their writing alone – and where "publication remains the keystone of legitimation in contemporary fields of poetry production" (Craig, 2007: 46).

In contrast to individual forms of publication, such as books and the book publishing market, scant attention has been paid to literary journals. The field of literary studies has focused on the links between literary magazines, aesthetic communities and socio-political geographies. Literary magazines have been studied as part of modernist projects of literary movements and national affirmation at the beginning of the 20th century (Canelo, 1997; Bradbury and Jameson, 1991), as well as crucial for the development of national or continental literatures (eg: Lusophone Africa's literature, cf. Alao, 1999).

Some insights on literary periodicals also come from studies on fanzines and graphic design. Triggs (2010) acknowledges that modernist little magazines and literary self-publishing (among 19th century political broadsheets, pamphlets, as well as the underground counter-cultural publications of the 1960s), are predecessors of zines; are part of the historical roots for fanzines, as they're all part of the alternative press history. On the other hand, so too is the visual and graphic language of fanzines rooted firstly on the artistic and literary practices of avant-guard movement, such as Fluxus, Surrealism and Dada artists' self-published journals, which are considered by some the first "proto-zines" (Triggs, 2010: 15). More recently, the small-press and underground poetry publications have been considered within public library archival purposes (Basinski, 2002).

Contemporary literary periodicals have been acknowledged for their role in the establishment of writers' careers and reputation, mostly as an early-stage activity (Verdaasdonk, 1989), or as "sideline activities" of a writer's career (Janssen, 1998). The editorial role of the editor and editorial teams, considered influential agents in the literary field – gatekeepers – is also unexplored (Philpotts, 2012).

Ailsa Craig's innovative comparative ethnography on contemporary poetry subcultures in USA and Canada has unveiled the role of chapbooks – in its materiality and the practices it engenders – on the creation and maintenance of identity and community within a gift economy (Craig, 2011).

Extending Craig's valuable insights to a new object – the magazine –, this chapter is indebted to a culture 'in action' perspective, considering magazines as mediators and the socio-material practices that are constitutive of poetry worlds (DeNora, 2014). This chapter will document the specific ways by which meaning is constructed as magazines are assembled, and how this cultural artefact is consequential for future action within poetry worlds and social fields.

6. 2. New Poetics of Resistance

The research project "New Poetics of Resistance" [65] undertook a systematic selection of existing poetry publications, from 1990 to 2010. Fieldwork was conducted in mainland Portugal's 16 districts outside Lisbon and Oporto, where archival research was done – in local public libraries and cultural centres – in which we conducted 100 in-depth interviews with periodical's editors, small press editors, poetry groups, poets; also with libraries', municipalities' and local associations' representatives. We also did observation at poetry events (readings, meetings, book launches). For the "Electronic Poetry Observatory" we conducted online systematic survey of around five hundred blogs and online publications; and 21 interviews with bloggers and electronic writing spaces keepers.

Within its literary studies strand, the project intended to research for "alternative institutions" to the "official verse culture", in the way Charles Bernstein, mentor of L=A=N=G=U=A=G=E school, puts it: "The power of our alternative institutions of poetry is their commitment to scales that allow for the flourishing of the art form, not the maximizing of the audience; to production and presentation, not publicity; to exploring the unknown, not manufacturing reknown" (Bernstein, 1999: 153-154).

Poetry is a peripheral artistic genre – it is on the margins of dominant social discourses (Perelman, 1996), on the margins of literature and publishing house catalogues and it has a small readership (Dubois, 2006). Those "alternative institutions" were expected to be found on the margins of the centre. That is to say, outside Lisbon

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[65] I refer to the "New poetics of resistance in Portugal" (FCOMP-01-0124-FEDER-007264), coordinated by Professor Graça Capinha. All the poetry publications collected are available at the North/South Library of the Centre for Social Studies (University of Coimbra). The Library catalogue is available at: http://webopac.sib.uc.pt/search*por~S30. The database on Contemporary Poetry is available at: https://www.ces.uc.pt/projectos/novaspoeticas/pages/portugues/base-de-dados-poesia-contemporanea-em-portugal-planos-excentricos2352.html

and Oporto, on the basis that due to the high centralization of cultural (and hence, literary) life, it is important to research cultural practices in small and medium-sized cities (Abreu and Santos, 2002). In non-metropolitan cities, municipalities are key actors in defining cultural public policies, positioning culture as an engine of development policies (Silva et al., 2012). Due to the market's weakness to sponsor arts, municipalities and the third sector (associations, co-ops, etc) are key agents in developing local cultural practices (Silva, 2002) – including poetry publications and public readings. Public funding of poetry has also been noted in France (Dubois, 2006). This becomes relevant when considering that the book publishing market in Portugal is small (mostly made up of companies with less than ten employees) and fragile (Gomes et al., 2005). A limited export market – to other Portuguese-speaking countries – and the low levels of reading habits in Portugal are part of the book publishing vulnerability (Gomes et al., 2005). A set of measures for improving the book and reading sector included the development of the National Network of Public Libraries.

Internet in Portugal constitutes a distribution medium for poetry. In the 2000s the boom of the blogosphere and the rise of online self-publishing enabled a wider circulation of poetry in the electronic writing space. However, as we found in previous work (Portela and Grácio, 2012), the online sphere ability to constitute an alternative to print media and literary institutions is diminished by processes of absorption; hence, reproducing, to a greater extent, the (paper) mechanisms of literary legitimization and consecration.

6. 3. Literary maga/zines in non-metropolitan Portuguese cities [1990-2010]

In the research, we came across poetry sections, literary book reviews and interviews with writers regularly published in cultural magazines, public libraries' and municipal magazines, local newspapers, as well as "arts & culture" supplements. This points to the vitality of poetry publishing, not only in the small (local and regional) press[66]; but also, among the specialized literary magazines, where the privileged genre is poetry[67]. Fiction and prose are published to a much lesser extent; and very few magazines contain sections with literary criticism, although essays covering literary topics are published occasionally.

For this chapter, the focus will be on the literary periodicals [cf. Table 6.1], although we may refer to cultural periodicals that publish poetry (eg: Eito Fora, Periférica, Mealibra; Ave Azul; Plátano; Entre o vivo o não vivo e o morto).

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[66] Although the number of poems per issue is rather small.

[67] Contrary to literary periodicals in other countries, such as the Netherlands, where "essayists constitute the largest group; the talent for writing non-fiction is more widespread than that for writing poetry" (Verdaasdonk, 1989: 215).

I will refer to these periodicals as maga/zines, as a way of highlighting the diversity of formats (zines and little magazines, folios, pamphlets, gazettes, bulletins, notebooks).

City/Place	Title	Dates[a][B]	Editor(s)	Publisher
Aveiro	Folhas, Letras e Outros Ofícios	1997-active	Grupo Poético de Aveiro (GPA)	Grupo Poético de Aveiro (GPA)
Vila Nova de Famalicão	Apeadeiro: revista de atitudes literárias	2001-2004	Jorge Reis-Sá; Valter Hugo Mãe	ECL Empresa de Comércio Livreiro/Quasi
Guimarães	Bumerangue: poesia, fotografia, gravura e outros oficios	1993-2001	João Salgado	
Fafe	Perfil: revista de artes e letras	1992-1996	Núcleo de Artes e Letras de Fafe (NALF)/Artur Coimbra	Núcleo de Artes e Letras de Fafe (NALF)
Guimarães	Jornal dos poetas & trovadores	1980-active	Barroso da Fonte	Editora Cidade Berço
Braga	Quantos Ledores Tantas as Sentenças	1997-1999	Autores de Braga (AB)/Adelina Vieira	Autores de Braga (AB)
Bragança	Orpheu: magazine de criação literária	2000-2004	Paulo Resende	Estabeleciment o Prisional Central de Izeda
Castelo Branco	Sirgo: Caderno de Letras e Artes	1992-1994	António Salvado	
Castelo Branco	Petrinea: fólios de poesia	1999-2000	Pedro Salvado	Liga dos Amigos de Alpedrinha
Coimbra	Absinto	1992-1996	Pedro Águas; Carlos Ramos	Absinto
Coimbra	Alma Azul: revista de artes e ideias	1999-active	Elsa Ligeiro	Alma Azul
Coimbra	Inimigo Rumor[BB]: luso-Brazilian poetry magazine	2001-2003	Carlito Azevedo; Augusto Massi & Marcos Siscar (Brazil) Américo Lindeza Diogo, André Jorge & Osvaldo Manuel Silvestre	Cotovia & Angelus Novus (Portugal) & Sete Lettras (Brazil)
Coimbra	Foro das Letras	1998-2007	António Osório de Castro	Associação Portuguesa de Escritores Juristas
Coimbra	Oficina de Poesia: revista da palavra e da imagem	1998-active	Graça Capinha	Palimage
Faro	Sulscrito: revista de literatura	2006-active	Fernando Esteves Pinto; João Bentes; Pedro Afonso	ARCA
Silves	Litterarius: Revista do Prémio Litterarius	2007	Gabriela Rocha Martins	Racal Clube
Olhão	Tão longe, tão perto!	1994-1999	Pedro Jubilot	
Guarda	Boca de Incêndio	2004-2006	Américo Rodrigues; António Godinho	Aquilo Teatro
Guarda	Aquilo: Cadernos de Poesia -II série	1986-1997	Américo Rodrigues; António Godinho	Aquilo Teatro

Guarda	Aquilo: Cadernos de Poesia -II série	1986-1997	Américo Rodrigues; António Godinho	Aquilo Teatro
Guarda	Ups!	2001-2007	João Louro; Brígida Ribeiro	Aquilo Teatro
Torres Vedras	Quase	2001-2003	Luis Filipe Cristovão; Renato Caldeira: Rui Matoso	Académico de Torres Vedras
Torres Vedras	Sítio	2005-active	Luis Filipe Cristovão	Académico de Torres Vedras
Nazaré	Non Nova Sed Nove	1991-1998	m. parissy; Luís Paulo Meireles	Non Nova Sed Nove
Castelo de Vide	Cadernos (Ultra) Periféricos[70]: fanzine de arte, fotografia e poesia	2000-2006	Vasco Câmara Pestana	
Abrantes	Canal: revista de literatura ibérica	1998-1999	Augusto Oliveira Mendes	Palha de Abrantes
Tomar	Entre Letras: livros e escritores	2001-2006	Carlos Trincão; Nuno Figueiredo	Razão de Ser
Grândola	Literaturas e Culturas: jornal literário	2005-2009	Pedro Águas; Carlos Correia	
Grândola	Gérmen: cadernos literários	1995-2001	Pedro Águas	
Almada	big ode	2006-active	Rodrigo Miragaia, Sara Rocio, Maria João Lopes Fernandes	
Setúbal	Mensageiro da poesia	2000-active	Alexandrina Pereira	Mensageiro da Poesia
Setúbal	O canto dos poetas	2005-active	Henrique Mateus	Núcleo de Poesia do Grupo Desportivo Independente
Almada	Debaixo do Bulcão: poezine	1996-active	António Vitorino	
Vila Real	Aliquidi fanzine	2008-2010	João Frade; Jorge Almeida	
Viseu	Plágio: revista de poesia	1993-2003	hélio t; João Garcia; César Zembla; Ricardo Bordalo	Edições Caixa de Costura
Viseu	Coisa	2008	hélio t; César Zembla	

Tabel 6.1 List of literary periodicals

Source: author's table, created from the project New Poetics of Resistance dataset

Not just the format, but also the scope of the periodicals is diverse. The maga/zines do not always exhibit a well-defined editorial intention expressed in a written publisher's note. However, socio-literary proposals are embedded in magazines formats and naming practices; and enacted over the editorial decision-making processes, from gathering contributors and selecting works to distribute the magazine, and sometimes getting financial support.

In the next section, I will present the periodicals' editors and its magazines' underlying socio-literary proposals.

6. 3.1. Meet the editors: academia, bohemia and amateurs

Literary maga/zines are often one-person operations. When a maga/zine is run by a group of people, it is undertaken by a small group (usually three people group). These people are poets and writers themselves – poet-editors. Hence, the socio-literary life of a maga/zine being dependent upon poets-editor's socio-literary life – maga/zines are highly personal editorial projects, with a collective ambition.

It is the modernist "little magazine" and/or the fanzine – in the spirit of the Do-It-Yourself ethos – that are narrativized as the template after which poet-editors model this type of collective poetic action.

There are maga/zines with some ties to academic circles, whether professors-ran (eg: Oficina de Poesia[71], Inimigo Rumor), or university student-ran (Absinto; Quase). Maga/zines can be part of the activities of formal association of poets and writers (eg: Folhas… by Grupo Poético de Aveiro; Quantos Ledores… , by Autores de Braga; Perfil by Núcleo de Artes e Letras de Fafe). Maga/zines can embody previous literary practices, such as poetry readings (eg: Sulscrito, Petrínea, Folhas); or revive extinct maga/zines, by the hands of their previous editors, who persevere in literary endeavours (eg: Quase gave rise to Sítio; Cadernos Periféricos to Ultra-periféricos; Aquilo to Boca de Incêndio; Plágio to Coisa). In small circles of poets, elements of modernist bohemia (cf. Halasz, 2015) persist.

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[68] "Active" meaning that magazines were still publishing in 2010, the end date of the research project.

[69] It started as a Brazilian magazine in 1998, but issues 11 to 15 were Luso-Brazilian.

[70] From 200-2004 its named Cadernos Periféricos. Afterwards, it changes its name for Cadernos Ultra-Periféricos. Under this title two issues were published until 2006.

[71] This magazine derives from a Creative Writing module and workshops at the University of Coimbra. Those were created and are run by Professor Graça Capinha in mid-1990s. It must be noted that in Portugal there is no tradition of Creative Writing programmes – unlike the United States, where: "universities participate in the creation of contemporary poetry. They offer master of fine arts (MFA) programs in creative writing for aspiring writers, and publish poetry journals in which unestablished poets strive to place their work so as to take the next steps toward becoming established" (Craig and Dubois, 2010: 445).

The social life of a maga/zine intersects academia, bohemia, local power and third sector associations, as it's assembled by poetry amateurs. Academics publish in maga/zines that are not run by Professors or students; and students-run maga/zines claim to be "non-academic". The bohemian ethos permeates, at times, the life of poet-editors and groups, and informal sociability is part of most literary events (magazine launches, poets' gatherings).

Concerning its aesthetics, some periodicals are more experimental, while others align with a more lyricist tradition[72]. There are also periodicals devoted to "popular poetry" (eg: Poetas & Trovadores, Literaturas & Culturas).

Despite its different socio-literary proposals, all these maga/zines derive from its poet-editors' "need" and "will" to publish poetry – on the grounds that "is hard to publish" –, and to do it their own way - maintaining autonomy and control across the whole process, and outside the commercial circuits of publishing markets. And, at the same time, answering to the cultural and media environment needs of the place where maga/zine editors live in.

6.3.2. Networks of socio-literary "complicities"

Maga/zine poet-editors prioritize the publication of their own work – not in quantity, and not without scrutiny – but they also invite and promote contributions, creating an "open space": open to other poets, other arts, other languages, other places. These invitations take place within a private clique of poets – poets and artists that are friends of the poet-editor, and friends of friends– or they take the shape of an "open call" – in the magazine editorials, leaflets, or on the internet.

Maga/zines contain mostly un-published works of contemporary poet-friends and unknown poets– hence the poet-editors' "passion" and "pleasure" to publish poems that would not otherwise be printed. Though it may include published work – usually of renowned authors, whether contemporary/living or classical/deceased.

Most of the maga/zines make their attempts to balance between fostering the talent of young writers, as well as publishing work by established writers explicit – in both cases, the maga/zine literary time frame is one of now-ness, by capturing the contemporary. Some maga/zines make its vocation to publish young writers explicit (eg: Folhas; Absinto); others tend towards publishing well-established writers (Mealibra).

However, poets may gain reputation over time. Bumerangue editor takes pride in having published Adília Lopes "before she became a "pop-star poet". Different maga/zine editors also take pride in having published José Luis Peixoto before he was an established writer. This illustrates the fact that a poet can collaborate with very

different magazines, and poet-editors collaborate with different poets, as Dubois (2006) found out in the case of French publishing house poetry catalogues. Also, poet-editors publish and cooperate with other magazine and poet-editors, in the spirit of "exchange". Instead of exclusive aesthetic affiliations, these maga/zines work on the basis of literary "complicities" and personal relationships, generating and maintaining networks of socio-literary complicity:

> *We met people that also write, that have quality, and who work in the same spirit as we do. And we also want to have a relationship, maybe we prefer someone we already know, with whom we have a bond. [...] and when we started the magazine, we already knew so many good writers, we wanted to publish them (Suslcrito).*

In the case of editorial teams, tensions might arise over the desired balance between text and authors. That is to say, an editorial balance between a selection of works based on the poem itself (and issues of literary quality and taste are in debate), and a selection based on the author (maintaining the establishment of poetic communities and networking). When the author prevails as an editorial criterion for inclusion it can be seen as a case of "friendship-ism" – as explained by a poet-editor, referring to the pressure to publish his friends' poems, even when he disliked its poetics. In other cases, the author criterion can prevail as a non-exclusionary editorial stance: to publish every author who submits poems, despite not publishing every poem submitted. For instance, GPA works under the pedagogical principle of publish the "not so bad poem" of a young author, so he can get motivated to keep on writing, by seeing his work printed. Debaixo do Bulcão poet-editor wants exemption from acting as a judge for "literary quality", delegating it to the self-judgement of the contributor.

Editorial teams of poet-editors meet to select works for the maga/zine, and in some cases, they evaluate their own texts, which are usually moments for critique. These moments work to improve the writing itself, in a "painful, but productive way", but they can also generate animosity (Quase).

6.3.3. Local but not localized: peripheral and cosmopolitan

Maga/zines are rooted in the place of their production – after all, it is where poet-editors live and, mostly, get it done. Maga/zines are themselves a way of responding to local cultural environments, by enacting its past rich cultural and literary traditions (Petrinea; Sirgo), or aligning to local poetic traditions (eg: "oral poetry" sections are included in Cadernos Periféricos, Gérmen, Literaturas & Culturas). By aligning with local press traditions (eg: the fanzine tradition) or by counteracting local "cultural deserts" (Aquilo; Sulscrito, Eito Fora e Periférica). Cultural magazines are

also forms of cultural and civic engagement in itself– as its editors explain, Eito Fora was intended to "participate in political debates, but also to introduce people to the arts".

The location also gains visibility when publishers of a maga/zine are 3rd sector organization – not just the case of poets and authors' associations (AB, GPA); but also different local associations that, among other activities, promote culture and literature through the publishing of a maga/zine, and to which poet-editors associate with.

The place is a site of contested value: it is strategically claimed, but also "surpassed". Against the "local author" stigma, non-metropolitan maga/zines refuse to be localized in the location, by reacting against "parochialism" and "regionalism". For the place not to exclude literary quality, said quality is drawn together with alternative attitudes – peripheral-ness and cosmopolitanism. This drawing together involves reflexive action with socio-literary effects, as it refracts back on the categories of "local", "place" and "quality", altering them in this process. The practice of poetry outside metropolitan centres grants it a double status of peripheral-ness. Rather than an obstacle, peripheral-ness constitutes the grounds for poetry lovers to engage in the craft of poetry, as a meaningful, collective and public activity, worth of (public) value (as well as public funding).

The cosmopolitan aspiration is most obviously articulated in the inclusion of non-Portuguese authors, whether they are Portuguese-speaking authors (in some cases, a claim to a Lusophone identity, eg: Inimigo Rumor; Litterarius, Sítio), or Spanish-speaking ones –in some cases, the appeal to an Iberian literary identity; and one publication is entirely bilingual: Canal (Portuguese/Spanish). Poet-editors also translate poetry themselves, or invite translations (predominantly Spanish-language contemporary poetry; Anglo-American poetry, from Whitman to the Beat Generation; and French Poetry, from Symbolists to Surrealists).

6.3.4. Public funding, but independent editorial choices

These literary maga/zines are non-profit oriented publications, a free-based collaborative venture – editors and contributors' work is free, no royalties are involved. The main economic concern is to pay for the maga/zine printing costs and to finance the up-coming issue. The money available shapes maga/zines' print-runs – more money usually means larger circulation – and its price – maga/zines are cheap, and some are free.

Maga/zines can get funding from state institutions – Ministry of Culture (MC) and The Portuguese Institute of Youth (IPJ) – local and regional government and, very few, get it from local business(men). The funding comes in the form of money to support printing costs and distribution. Fanzines' funding comes as the photocopies themselves (eg: Debaixo do Bulcão) – or as "photoco-pillage" (Non nova sed nove).

The issue of funding itself is not framed as controversial among maga/zine producers, as it does not affect artistic autonomy – poet-editors still have control over the editorial process. Publishing poetry is understood by all stakeholders as being a public good, preservation of heritage, and cultural flourishing, which is entitled to be supported – public funding resonates with public value. Tensions arise over the delay of payments – which may compromise the maga/zine survival; and/or the fact that local power might use the magazines only as a means to promote themselves. Bumerangue was the only case of a maga/zine giving up on public funding. In the absence of funding, its producers shoulder the magazine costs, and often lose money rather than make it.

6.3.5. Fanzines and artworks: visual and graphic dimension

Most literary periodicals feature visual artworks (eg: photography, painting, illustration). The incorporation and levelling of visual arts is common and even expressed in maga/zines' subheaders (eg: "poetry and image", "poetry, photography and other crafts"). Some works explore the boundaries between text and image, mostly in Ali qui di and Ups! and Big-Ode where intermediality prevails. In the case of Quantos Ledores, the illustrations by the visual artists associated to Autores de Braga are the pictorial re-interpretations of the written poem.

Maga/zines exist in all formats, shapes and sizes, and are extremely sensory objects. From the traditional fanzine, folded and stapled (eg: Debaixo do Bulcão, Absinto, germen, Non nova sed Nove, Gérmen), [cf. Figure 18 and Figure 19], or "a different fanzine" – Aliquidi was issued in a plastic zip-lock baggie; to the idea of the magazine itself as an "artwork" (bumerangue), more of an "object-magazine" (big-ode) [cf. Figure 20], also expressed in the practice of "limited editions" and numbering maga/zines in the same way as art prints (e.g. Plágio, big-ode).

Therefore, the physical format of a maga/zine is not a mere container for literary works. It is embedded in a graphic stance. Most of the poet-editors delegate the graphic dimension of the magazine to a designer, except when the poet-editor is a designer themself (Big-ode), or a self-taught one (Quase). Graphical experimentation is ingrained in the origins of Plágio, as one of the three founding editors was not a poet, but a graphic designer, wanting to "experiment" – here experimentalism underlies both format and content. In the case of Boca de Incêndio, the spirit of continuation from the previous maga/zine (Aquilo), is embodied in the graphic design.

The fanzine world blends in the life of the maga/zines. To opt for the format of a fanzine (or "notebooks") can be a practical way to solve money issues related to printing costs. But in some cases, it is part of the fanzine world itself. When Debaixo do Bulcão poet-editor organized a fanzine fair and then he started a poetry fanzine – a poezine – not as counter-culture, but due to the need to publish poetry.

Also, Non nova sed nove editors were inspired to start a fanzine, after regularly attending (and working as volunteers) at the local annual book fair, where they came across fanzines and books that otherwise would not have had access too.

Figure 6.1 Literary Maga/zines.
Source: CES North/South Library, Coimbra.

Figure 6.2 Non nova sed nove.
Source: CES North/South Library, Coimbra.

Figure 6.3 Bumerangue.
Source: CES North/South Library, Coimbra.

Figura 6.4 Plágio.
Source: CES North/South Library, Coimbra.

6.3.6. Informal distribution networks

The distribution of these small-circulation periodicals takes place along more or less informal distribution channels. Those channels range from the National Library, local public libraries, and bookshops to cafes, cultural centres and local associations. Maga/zines also circulate through the post (to maga/zine subscribers or by online orders). The two most efficient ways of distribution are hand to hand, through the network of its contributors and via maga/zine launches, which serve the purposes of promoting and selling it but are also important socio-literary events in poetry worlds. Magazine editors might also send their magazines to local and national newspapers, hoping to get a review (eg. boca de incêndio; Orpheu).

When maga/zines obtain Legal Deposit status they are placed within a formal distribution circuit of the National Network of Public Libraries (such was the case of Big-ode, Bumerangue, Boca de Incêndio, Inimigo Rumor). When the funding comes from the state (MC) magazines get an automatic Legal Deposit. But distribution in local public libraries can get done even in the absence of Legal Deposit – Quase, plágio, – and editors themselves might offer issues to libraries, which are considered important places for reading. It is the job of poet-editors to assure distribution, which is dependent on poet-editors' ability (mobility and networks) to distribute it, unless these maga/zines are published by a small-publishing house (eg: Oficina de Poesia, Alma Azul; entre letras).

These maga/zines can be sold in bookshops. However, as independent bookshops decline – not just book sales drop, but consumers prefer to buy at big chains such as FNAC, Bertrand (cf. Neves et al., 2014) –, these places are carefully handpicked by poet-editors – there is a circuit of poetry-friendly independent bookshops. In more informal networks, and usually related to fanzines, though not exclusively, the maga/zine can be placed in the local associations, local cultural centres and at cafes.

Because it is an extremely portable object (due to its size/dimensions), the maga/zine spreads widely, keeping up with people's mobility – from taking a box of magazines in the car trunk and distribute it in specific places and venues, to take and distribute a few magazines abroad while taking part in a students' exchange programme (eg: Erasmus) or distributing the magazine while travelling on holiday or business.

All maga/zine editors agree that the most efficient distribution channel is through contributors' networks, who receive some extra copies of the maga/zine (also as a payment for their free labour), and distribute it themselves among friends and peers, "so it [the magazine] goes snowballing, and that's more important than selling it" (as Big-Ode editors put it). Maga/zines are often given away, exchanged as tokens of friendship or as a way to introduce the recipient to their own work and others', as well as to the maga/zine itself.

The fact that maga/zines do not have sales figures and profit as a central aim – instead, distribution is the goal - have low production costs, and can get distributed among its contributors' networks makes the "distribution issue" a lesser problem for maga/zine producers - unlike poetry books published by small publishing houses.

6.3.7. Readership: peers and connoisseurs

The distribution circuit allows us to have a sense of who are the recipients of maga/zines: friends, whether poets or not, but mostly, poet-friends, other poets and artists, poetry readers, general audience, and literary critics. Many have noted that poets have little audience outside themselves (Bourdieu, 1993, Craig, 2011). However, instead of problematic, Craig has showed that chapbooks' circulation within poetry communities is foundational of poet's relationships with their peers, it is constitutive of poetry scenes and assures its maintenance.

Maga/zine editorials address an imagined community of readers, and in this process, they organise the reading experience as an active process of meaning-making.

However, maga/zine producers seem to agree that a maga/zine itself is not the best way to gather brand – new readers for poetry [beginners] – that can be best achieved by poetry readings in informal contexts, which can happen at maga/zine launches, and also due to the visual appeal of the maga/zine as an object itself. As a specific mediator within literary worlds, maga/zine affords a specific type of readership – other poets and connoisseurs. As Sulscrito poet-editors illustrate:

You can ask: did Orpheu or Presença created new audiences for poetry? They didn't. Those are established magazines. I think they create new audiences among existing reading audiences. That happens too. Attentive readers, but that are not aware of these unknown, young writers, not published by main publishing houses. We can create new audiences for young writers, among those who are already poetry readers, and who, through magazines, discover new writers.

6.3.8. Online: distribution and archiving

With the rise of the Internet these analogue publications are reconfigured in three ways. More obviously, the use of e-mail not just eased editor's labour of contacting contributors, subscribers and even sponsors, it also diminished mail costs. Mostly, it extended and remediated maga/zines' contents. Editors create online spaces (blogs or sites) promoting and selling their maga/zine; gaining new and international contributors, audiences, and getting the media's attention. It transformed distribution: editor of Debaixo do Bulcão sends its pdf by e-mail to its contributors, so they can print and fold it at their homes and distribute them. Editors also publish online some of the maga/zine's contents – whether they were already published in the paper; or they were not printed, hence becoming a non-exclusionary editorial stance. Or the paper magazine can turn entirely online to overcome printing costs. Electronic maga/zines mostly take the role of small presses and alternative print, in overcoming the economic constraints of print production – and not necessarily to explore the materialities of the medium (hyperwriting).

The Internet also enables the display of digitized expired maga/zines – building digital archives. Here the case of Non nova sed nove is illustrative: extinct in 1998, in 2010 its poet-editors created a weblog, where they sell the fanzines and paperback collection they still have in stock, and they digitized covers and posted online some of the maga/zine's contents – poems and photos.

6. 4. "a magazine is a magazine is a magazine"

Glossing Dickinson's verse, I aim to convey the idea that the enactment of a shared convention of the literary field – the literary magazine – it is not mere replication, as repeating is re-creating. A magazine is a catalyst for socio-literary practices, as they are situated in a continuum of socio-literary practices. They are influenced by precedent literary activities – such as other magazines or magazine-making attempts, split books, poetry readings, informal meetings or poet-friends' night outs. And work as hubs for future socio-literary practices: other magazines, offprints [separatas], anthologies and paperback collections. Small publishing houses start as literary magazines. Magazines launches – at cafes, bookshop, cultural centres, local theatres – are ritualistic, socio-literary events in poetry worlds. They serve purposes of promoting – and selling – the magazine to an audience, by presenting and reading poetry, sometimes accompanied by music performances. Furthermore, they are also moments of sociability, gathering poet-editors, contributors and audience. Magazines are also opportunities to get (mainstream and alternative) media attention – and the amount of critical attention is a mark of literary prestige. Therefore, the success of a literary magazine is not strictly dependent upon its longevity, but on its production, display and circulation.

When a poet becomes a maga/zine editor, he is remaking his status as a poet: displaying poetic engagement, gaining reputation, and becoming a gatekeeper. As for chapbooks, so too for magazines "the role of a publisher as gatekeeper is not only one of legitimation, but one of cleansing – in passing through the gate, the publication is cleansed of the self-interest of the author, allowing the work to contribute to ongoing poetic practice by judging it a worthy participant." (Craig, 2011: 53). Poet-editors, in crafting a collective artefact, are creating opportunities not just for themselves but for others to publish. Magazine contributors' change their status too: they become "publish-able" poets, artists.

For both poet-editors and contributors, participating in a magazine is to access new subject-positions of authors, building reputations, is expanding socio-literary networks and gaining audiences.

Publishing is also a way of getting feedback, so it is a ground to test writing styles, and experience other modes of writing. Magazines are sites of informal learning for both poet-editors and contributors. By (critically) reading other's poems, selecting poems is engaging in reflection on poetic issues and the craft of writing. Because magazines comprehend a diversity of authors and other arts, poet-readers can learn from the diversity of poetic styles and artistic genres co-present in the space of the magazine. As such, magazines are important spaces for practising the craft of writing itself, for the distillation of writing.

6. 5. Conclusion

Maga/zines are aesthetic and material resources for amateurs' world-making activities. The magazine poet-editor or the group of poet-editors plays a decisive role in the production of these material artefacts, mobilizing its specific aesthetic ethos, personal ties and (institutional and informal) resources in the production process - from gathering authors and selecting poems, to printing or applying for funding, as well as in the process of their circulation and distribution. But is also the (free) labour of magazine contributors – offering their work for publishing and distributing the magazine – that coins the collective and collaborative nature of magazines. They result from the collective "labour of love", in the sense it is a committed, non-paid activity. Maga/zines not just express, but constitute informal social networks - networks of socio-literary complicity. The modernist little magazine and/or the fanzine is seen as the referent for collective poetry publishing, hence its role as a template for collective poetic action.

This feature gives magazines its distinctive status in poetry worlds. Within a tight official literary world of best-selling authors, magazines are (re)distributive technologies, furnishing and inflecting the poetry worlds and other social spaces.

These publications become a "practice of registration" for amateur poets, re-making poet's status as "publish-able". For both the poet-editors and contributors, maga/zines afford aesthetic agency. To publish – to make writing public –is not only to take part in translocal literary worlds, but is also a form of participation in the cultural and media life of its production-place, and magazines are part of local literary, media and cultural ecologies.

The layered peripheral status of these literary maga/zines – as a literary artefact in the margins of the book market produced outside non-metropolitan places in a peripheral country of Europe – creates value. Peripheral-ness of poetry and literary maga/zines perform it as a meaningful, collective and public endeavour, worth of public value – and public funding.

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Rita Grácio holds a PhD in Sociology from the University of Exeter (UK), and an MA and BA in Sociology from the University of Coimbra (Portugal). Rita Grácio is currently a Post-doctoral Fellow at Lusófona University, CICANT, for the project muSEAum (FCT: PTDC/EGE-OGE/29755/2017). At Lusófona University she also teaches. Previously she worked for two research projects: Poetry in the 21st century (Centre for Social Studies, University of Coimbra), and History of the Visual Culture of Medicine in Portugal (Universidade NOVA de Lisboa). She also worked as a science communication officer (NOVA School of Business & Economics). She has published her research on the uses of blogs and the web 2.0 by poets, and the uses of music and music technologies in family relationships. She has collaborated with the filmmaker Francisca Marvão on the documentary "Ela é uma música", about Portuguese women rockers, debuted in the independent film festival IndieLisboa 2019. She is also a poet, blogger, part of the former poetry collectives Oficina de Poesia (University fo Coimbra) and a&e (https://po-ex.net/tag/aranhicas-e-elefantes/). She has delivered poetry readings and creative writing workshops, and published in poetry maga/zines.

ORCID: https://orcid.org/0000-0003-4917-0353

CHAPTER 7

DIY ACTIVISM: THE DIALOGICAL INFLUENCE OF BAKHTIN IN POC ACTIVIST ZINE CULTURE

S. Patrice Jones

Abstract

This chapter will focus on the results of a study in which the researcher independently read, coded over 50 zines written by people of color. This qualitative case study (Merriam, 2009) was framed by the work of literary theorist Mikhail Bakhtin's notion of heteroglossia and double-voicedness and W.E.B. DuBois's concept of double-consciousness (Bakthin, 1981; DuBois, 1903). These theories all emphasize the validity and multiplicity of voices and languages, especially those languages that are marginalized. According to Sandoval and Fuchs, they posit that alternative media, which I suggest in this context are zines, participate in a dialogical relationship "between actors (producers and recipients) and structures" (2010: 145). The research question that guided this study: In what ways do zines produced by people of color in the United States participate as forms of activism within alternative media spaces?

Keywords: zines, Bakhtin, heteroglossia, afrofuturism.

7.1. Introduction

What you do? What you say? I shall enjoy the fruits of my labor if I get freed today. (Kendrick Lamar, 2014)

Kendrick Lamar's lyrics are ripe with the notion of freedom. A freedom that for marginalized people, speaks to the not seen and the sometimes-imagined place where ideations are not fiction but, rather a truth that is touchable. Lamar's words do the work of time travel; they remind me of a time that has not occurred yet in the reality of many people of color who reside in the United States. Whether our realities are through forced migration or border crossings, our relationship to our home is similar to Gloria Anzaldua's description of los intersticios, "the spaces between the different worlds... an intimate terrorism" (2012:42).

In the last year, there have been multiple political, environmental, economic and religious uprisings across the globe. Both violent and non-violent in nature, activists are attempting to interrupt the dominant discourse by creating images and sounds that are a direct reflection of their embodied experiences. Within those interruptions -those spaces between worlds - other forms of resistance are being created and distributed that focus on a myriad of experiences. This article focuses on one of those mediums in particular: the zine.

Zines (pronounced "zeens") are customized self-publications by youth or adults that are motivated by a desire of self-expression (San Diego, 2014). Zines, which allow for an unlimited and unrestricted space for creative freedom and autonomy, offer a way for writers to instigate, create, and connect with the personal and political narratives of their lives (Piepmeier, 2008). Zines and zine culture are quintessentially part of the do-it-yourself (DIY) culture in that zines are produced initially by hand and then reproduced using copy machines. Each zine is distributed at a free or low cost or, at times, traded for other zines.

Due to embodying nature and required action of zine culture, it is relatively easy to view zines as a form of activism (Guzzetti, Foley & Lesley, 2015). Zines serve as direct responses to the connections – good or bad – that exist between citizens and community. Zine culture has split into numerous other genres including literary zines, mamazines, art zines, and political zines. The space afforded within a zine allows writers to disrupt what Licona calls the "invisibility...from imposed subordinations, restrictions, and obfuscations of identity binaries" (2012: 115) Zine writers can respond to those "restrictions" by creating a new knowledge, one that does not have to be vetted or authorized by others.

Prior research on zines has been relegated primarily to adolescent zine writers (Guzzetti & Gamboa, 2004; Poletti, 2005; Knobel & Lankshear, 2002). While that research is valid and needed for the purposes of understanding adolescent literacies, there is a gap in the literature as it relates to zines produced by people of color-- adolescents or otherwise. One attempt at bridging this gap is through Adela Licona's (2012) work on third space and zines. Her argument situates zines as a space in which to explore the "production of borderlands rhetoric" (Licona, 2012: 10), a rhetoric that focuses on the different knowledge systems created through zines written by marginalized people. Yet, I have discovered a number of zine writers of color whose work could be reexamined through a lens of how language and activism work together.

Little is known about how zine writers of color are taking up this form of activism. I wondered whether if the zines could be useful in expanding what we know about activism and its goal of personal and systemic change. Therefore, I purposely selected zines written by people of color who are interested in creating and sustaining a creative form of activism, a new world where their voice is centralized.

I speculated that zines created and distributed by people of color in the United States are participating in the co-construction of a new and free world--as modeled by Lamar's "fruits of my labor" with the purpose of creating and sustaining dialogues about social and political inequalities; race, class, and gender disparities; and interpersonal conflicts. My main research questions were: In what ways do zines produced by people of color in the United States participate as forms of activism within alternative media spaces? And in what ways does language help to create an imagined world for zine writers of color?

7. 2. Frameworks

It is important to historicize that people of color have created alternative texts and literacies as part of their community building practice. Specifically, in the African American community, there has been a strong tradition of literary and literacy-based practices, often resulting in the creation of organizations, independent presses, and reading groups (McHenry, 2002). Thus, the creation of zines as a form of literary activism can be linked to earlier forms of community literacy, even in the time of state sanctioned laws against teaching African Americans to read and write.

This study was approached with a line of inquiry that helped to investigate the ways in which zines are using language to promote their own forms of personal and political activism. Also, it was important to consider not only the ways in which zines are using language, but also to understand to what ends this language provides the writer with a new imagined space of freedom.

I approached this study from the perspective of literary theorist Mikhail Bakhtin's notion of heteroglossia and double-voicedness (Bakhtin, 1981) Theories on how language and dialogue are constructed are helpful to understanding how literacy and identity is developed through zines. Specifically how Bakhtin characterizes the presences of multiple voices through terms such as heteroglossia and double voicedness.

The concept of heteroglossia is the idea that there are multiple voices and perspectives present in language. There is no such element as a single voice, but rather borrowed language taken up by the user (Bakhtin, 1981). Often referred to dialogism, double voiced is connected with heteroglossia in that it still recognizes the presence of multiple voices, yet double voicedness can be characteristic of not only multiple voices within one person's language, but across entire texts. Bakhtin's theories helped me to approach this study by understanding the ways in which language and voice is being used as a literacy practice within zine culture. Even more specifically, how these multiple voices contribute to activism.

As a reader of zines, I also needed a perspective that could speak to the idea of people of color existing and flourishing in a time where their words and experiences are centralized. It is well documented that literacy practices are situated within cultural practices and that those practices vary within the contexts in which they are created (Barton, Hamilton & Ivanic, 1999; Cope & Kalantzis, 2000). Because of the lack of literature that centralizes the realities of people of color, the framework of afrofuturism allows me to put people of color and their experiences as a central component. Thus, this study is aligned similarly with the goals of afrofuturism which is to seek to put people of color "at the heart of the theorem" (Womack, 2013: 21).

7.3. Afrofuturism

Similar to the theme present in Kendrick Lamar's lyrics at the beginning of the chapter, afrofuturism is focused on the "intersections of imagination, technology, the future and liberation" (Womack, 2013: 9). Afrofuturism makes clear that in this new, imagined space that its participants have authority to create a re-vision of the past while also providing cultural critique of the present and future. The zine, similar to Afrofuturism, moves along the continuum of time, thinking and speaking in multiple dimensions. The zine is multi-dimensional - a literal and chronological three-dimensional take on the experiences of Black people. Afrofuturism as a framework values a number of important characteristics including: the power of creativity and imagination to reinvigorate culture and transcend social limitations (Womack, 2013: 24) and thinking about a sustainable future is a necessary and

important attribute of a society where people of color and their ideas are not distilled but rather concentrated and centralized (Womack, 2013: 41). In an afrofuturistic society, there is an expectation of transformative change. This expectation means that all mediums can be used towards those efforts, including art and language. In this study, an afrofuturistic framework is useful to understand how people of color can create realities through language that are a form of activism in themselves.

7.4. Methodology

The data collection commenced with the researcher collecting a number of privately-owned zines and zines curated by Barnard College Zine Collection and a tumblr site on zines written by people of color[73]. It was important and to specifically collect zines that were composed primarily by someone who self-identified as a person of color. Also, central to this study was whether their racial and or ethnic background was mentioned as part of the content of the zine. This is important to consider how zine writers are taking up the work of being an artist of color because it can help to clarify how these writers see themselves in both present and future tense.
Approximately 50 zines were independently read over a three month period. Included in these readings were considerations of both text and images used throughout the zine.

7.5. Data Analysis

A thematic approach to data analysis was used in order look across each of the zines. This allowed for the zines and the language used across each zine to be coded as categories. All of the zines were read multiple times and coded using the theoretical guides of Bakhtin and afrofuturism. All themes that were similar, aligned, or connected to each other were placed in within larger codes and subsequently, these larger codes became themes. Both the text and image codes were coded in separate tables initially and were later taken up as part of the iterative process of creating and combining codes and larger themes.
The visuals that are often a significant part of the zine itself were considered an extension of the narratives present. So, each visual was taken into account and noted for their style and contributions to the other texts present. These characteristics included: the types of drawings, how often, location on the page and accompanying captions. It should be noted that Afrofuturism as a framework extends beyond written texts and is extremely helpful when considering how art can speak towards a future not yet realized.

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[73] http://poczineproject.tumblr.com/

7.6. Findings

To report the thematic findings for this study, a number of zines will be profiled under each of the themes: (re)defining the self and resistance through rejection. In the descriptions that follow it is stated the name of the zine, its content and purpose, and its connection to Bakhtin and afrofuturism. Although a large number of zines were read and coded, it is important that in order to see the intricacies of language and how people of color are envisioning themselves both presently and in future, that a few zines be explained in detailed. The themes described in detail through these select zines are indicative of what is present across the spectrum of collected zines.

7.7. (Re)Defining the self

Under the theme of (re)defining the self, zines constructed by people of color are constantly creating a space where they have the power to define and redefine their lives as necessary. A particular zine sponsored by the ATX Social Justice Artists & Writers Collective looked specifically at the number of police killings of unarmed Black women in the United States. This focus, which seeks not to take away attention from the killings of unarmed Black men, seeks to (re)define what narratives are taken into context when we speak of police violence towards black bodies. This zine, entitled *Black Women Matter*[74], told the stories of 11 Black women who died at the hands of police and their cases received little to no media coverage and representation.

The author of zine maintains anonymity through his/her participation in the collective, yet the purpose of the zine is quite clear in the introduction. Using bold, curt sentences (Figure 7.1) which could also be considered demands by the writer, this zine asks the reader to (re)define how Black women's stories are told. The three-word sentences at the beginning of the zine are used declaratively and calls attention to both the text and visual to follow. "Know their stories. See their faces. Remember their stories." Interpreting these sentences through a Bakhtinian lens, means that the presence of the single voice (the author of the zine) is actually an amalgamation of voices, and approaches the forgotten narratives through the multiple layers of both past and present language. These sentences are an extension of the language of the activist movement of Black Lives Matter. In fact, its concise title and statement are literally borrowed language that replicates a tone of seriousness and intent to focus specifically on these marginalized stories.

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[74] https://issuu.com/undergroundsketchbook/docs/blackwomenmatteronline
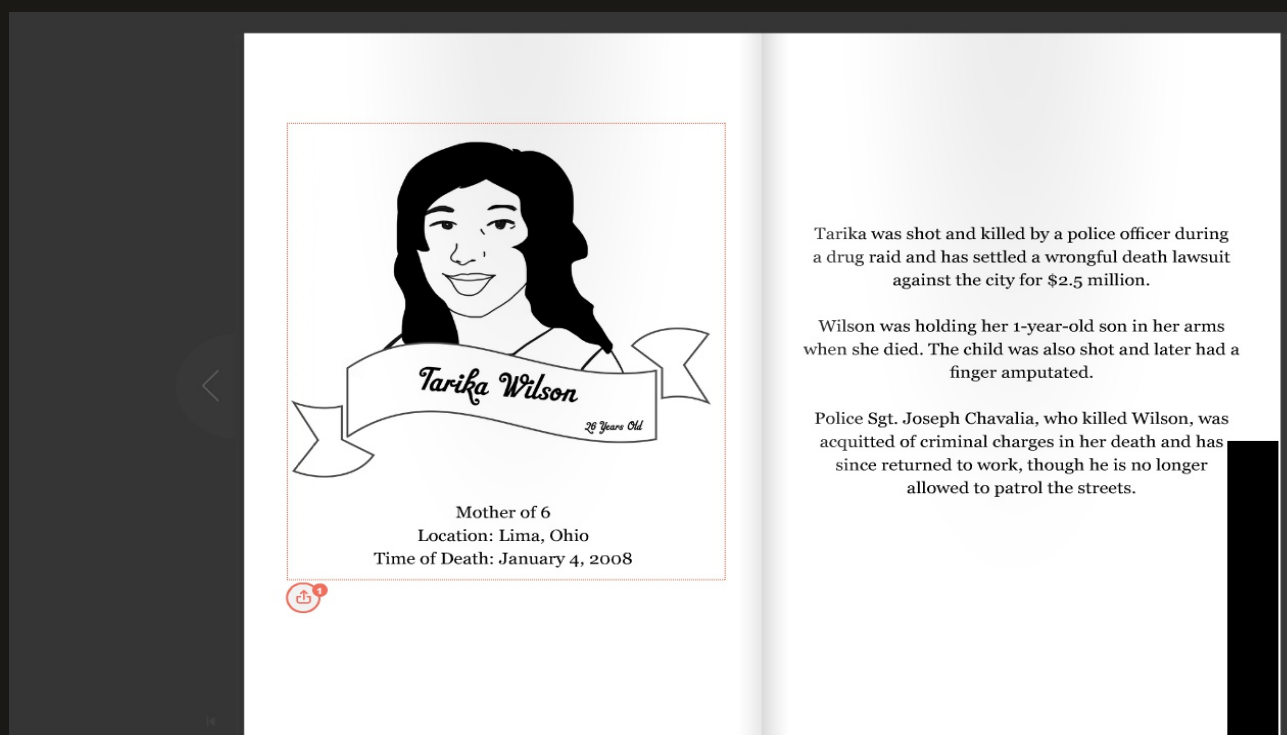
Figure 7.1 Tarika Wilson in Black Women Matter: The Zine Edition, Vol. 1, December 2014: 14-15.
Source: https://issuu.com/undergroundsketchbook/docs/blackwomenmatteronline

Looking further into this zine, the author uses each page spread to profile a Black woman and the story of her death at the hands of police. On the left is a computer-generated image of a woman followed by her name, a brief description, the time and location of her death. In juxtaposition to the image, is a detailed albeit brief narrative about their deadly encounter with police. This narrative, which begins in medias res, completes two significant actions. First, the story directly names the officer responsible for the shooting, which is a dramatic rewrite of the police killing narrative. Often police officers remain unnamed, seeming as a "reversed" protection of the innocent, while the victims are often researched for past encounters with law enforcement. Second, the narrative included accounts of the shooting that are rarely included in the overall telling of the narrative, at times offering insight into what led to the encounter itself. These narratives include the daily normalcy of life, ones that would not preclude a purposeful encounter with deadly force.

As part of the methodology of this study, visual images were also taken into consideration. The ways in which images, or the lack thereof, can be interpreted as ways in which people of color are using the zine space to curate personal experiences. In the aforementioned zine about the death of Black women by the hands of the police, each narrative is accompanied by a simplistic computer-generated image of a woman (Figure 7.2) whose story is told in detail on the opposite page. Most zines, with a mind towards cost, print using one color. Yet, the images used in this zine represents the fragility and normalcy of the women who were gunned down. Each face is drawn from the neck up, with a slight smile. Seemingly reminiscent of

funeral program, each face is surrounded with date of death and personalized details about the victim's life. Although I could not consult with the writer of this zine, the profiled women and their accompanying images means that this zine attempted to write about these women as whole human beings whose lives were interrupted and subsequently ended at the hands of police. Too often, these narratives are focused on the deceased and their previous negative encounters with police or a rationale of why this scenario had to conclude as a justified shooting. The zine and its aim of providing counter stories would have taken on a different perspective if there were no images, no personal pieces of information, or if their pictures were not centered as part of the overall narrative.
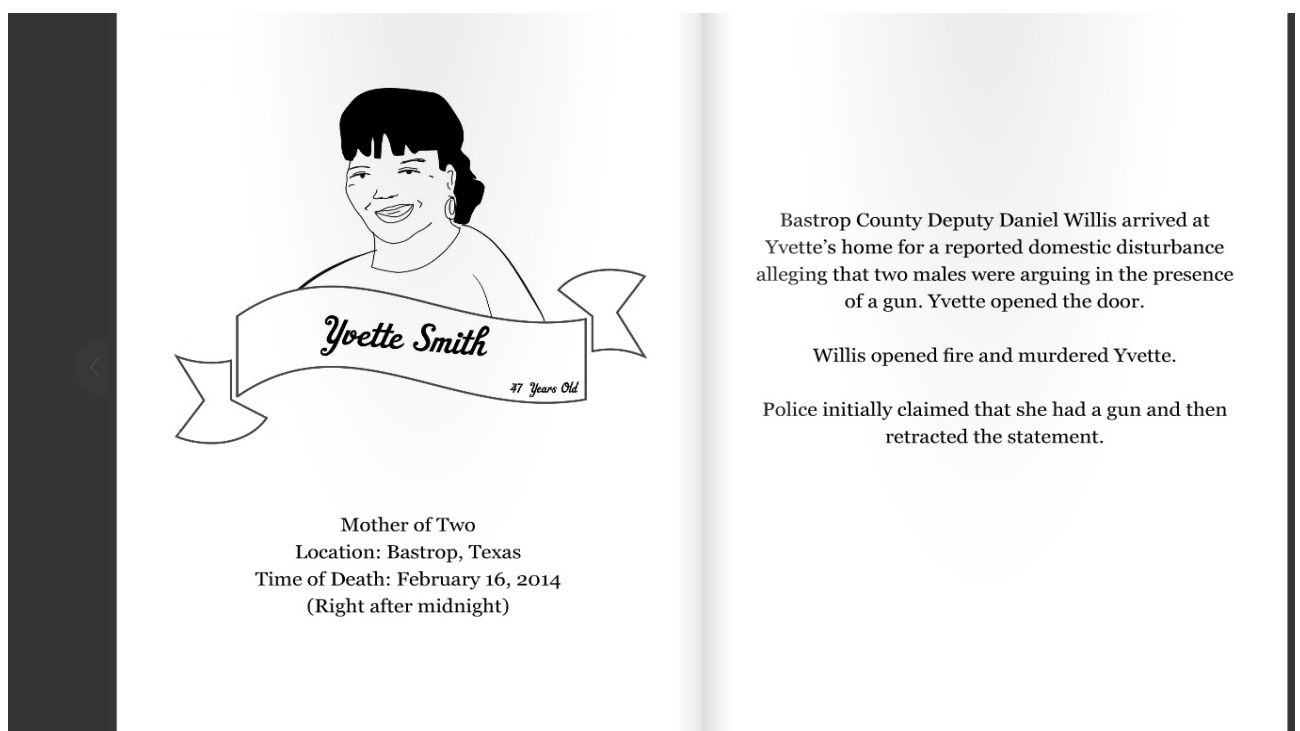
Figure 7.2 Yvette Smith in Black Women Matter: The Zine Edition, Vol. 1, December 2014: 8-9.
Source: https://issuu.com/undergroundsketchbook/docs/blackwomenmatteronline

Overall, this zine and many others like it are engaging in the act of renaming. To name or to define something or someone is an act of power. Yet, to (re)name, to take back ownership of what was once labeled as something else, is resistance. This author retrieved the stolen police-centered narratives and completed a more authentic retelling of these women's encounters with the police. Typically, there are no safe spaces in which people of color can write safely and not under the analysis and gaze of white readers. Zines, however, penetrate these structures by allowing their writers and readers to have a space that dissects and reassembles incorrect narratives to showcase the realities of people of color living in the United States.

This zine exemplifies the characteristics of afrofuturism in that the redefinition of our stories is aligned with the goal of imagining a new world. The narratives of these Black women were frozen in their position in time and preserved so that others may know of their stories. As a frequent reader of recounts of events involving unarmed shooting deaths at the hands of police, I was unaware of a number of the narratives profiled, which directly corresponds with the aim of the zine. Afrofuturism contends that people of color can move through the time continuum thereby transcending concepts of space and time. This zine and others participate as a curation of our narratives so that they may be preserved in the here and now.

There are multiple voices present in zines written by people of color, including this zine on Black Women Matter. This is supported by the author's retelling of the story, the story of the victim as gathered from multiple sources of information, and possibly the invisible narratives that the zine addresses. When we consider all of the voices present, zines transform into a zone of do-it-yourself activism, where the voice of the oppressed and a call to action are centralized. In this instance the activism of the reader begins with knowing about the silenced narratives of Black women who were killed by the police. In this knowing, there is the potential to carry out social and political change.

7. 8. Resistance through Rejection

Throughout this study, there were a number of zines that were coded and thematically linked together under "resistance". In some way, either the text, the visual images, or both were recognized as being part of an internal or external struggle. This struggle is part of the discourse that people of color have to be constantly engaged in. One zine that highlights resistance in a powerful way is Light Skinned Tears[75] by Lena F-G-M. Almost resembling a memoir of sorts, Lena uses her zine as a space to discuss what it means to be bi-racial or mixed-race woman. She infuses memory, theory on race and gender, and boldly states how she chooses to confront and reject white supremacy through her rejection of assumptions made about mixed race identities.

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[75] https://issuu.com/flyoverdistro/docs/lst_web_version

too skinny for my adult features, cheekbones still buried under inches of baby fat. When you are a child, strangers are presumptuous. In the grocery store, at restaurants, I was watched. Ladies, nice light skinned ladies, would come up to me: when I was with my sister, when I was alone, when I was working, when I was reading. They would tap me on the shoulder, grab my hand, touch my hip, catch the tip of my long hair and say, "Excuse me, but what are you?"

I would be uncomfortable, or flattered, but always I was young. I knew I owed them an answer, same as I owed the teachers, parents, police officers, librarians, and grandparents answers for whatever they wanted of me. I would tell them. My daddy is Jewish and my mama is Mexican. And they would pat me on the head, or laugh, and say, "I see it now. Mixed kids are always so beautiful", or worse, "You'll grow into a beautiful young lady."

I felt ugly and sexualized at the same time. In school, I hung out with the library nerds - those of us light skinned enough to be invisible in the stacks. When the school librarians would searching for hallway passes to oust the darker kids, I was left alone, reading mythology and murder mysteries, crouched on the floor.

I talked like a white girl. Elementary-School-Maria, joyful and fat, once asked me curiously without a hint of malice, "Why you talk like that? Use all those big words and stuff?" I liked Maria a lot, and I was worried about being even more different. "I just read a lot of books."

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I spent afterschools like a brown girl. Instead of gymnastics or sports, my dad would drop my sister and I off at the library while he worked, where we would read and be entrusted to the charge of Miss Patty, the teen services librarian and my friend. She and the other librarians watched me grow up: from the picture books to only watching movies, to the obsession with science fiction and dystopia, to starting a writing group in the meeting room. She came to my bat mitzvah and gave me a giant Nordstrom's bag of young adult lit as a present.

When I was in school, I would pretend to be one race or the other. I didn't have a framework for being both. I was white until we started talking about race, and then it became abundantly clear that I was brown, but not really brown because I was light, and not catholic, and I did really well in school. They didn't really see color anyway. There were, obviously, no darker skinned kids present while these conversations were happening, just white kids, light Latinos and our Asian friends. We weren't sure what type of Asian our Asian friends were – Chinese? I made friends with other uncomfortable POC, and we didn't know what to tell each other. Our white friends, though, had lots of advice.

I learned about assimilation a lot later, after I had done it. It's strange, how it isn't a choice, because if you're able to assimiliate without noticing that you're doing it, you might not have models for what a non-assimilationist brown identity would have looked like in the first place. I didn't. Raised by white family and colorblind liberal institutions promoting 'tolerance' and 'inclusivity' and 'playing nice', how was I to know what was normal, what was subtle violence? You assimilate when

8
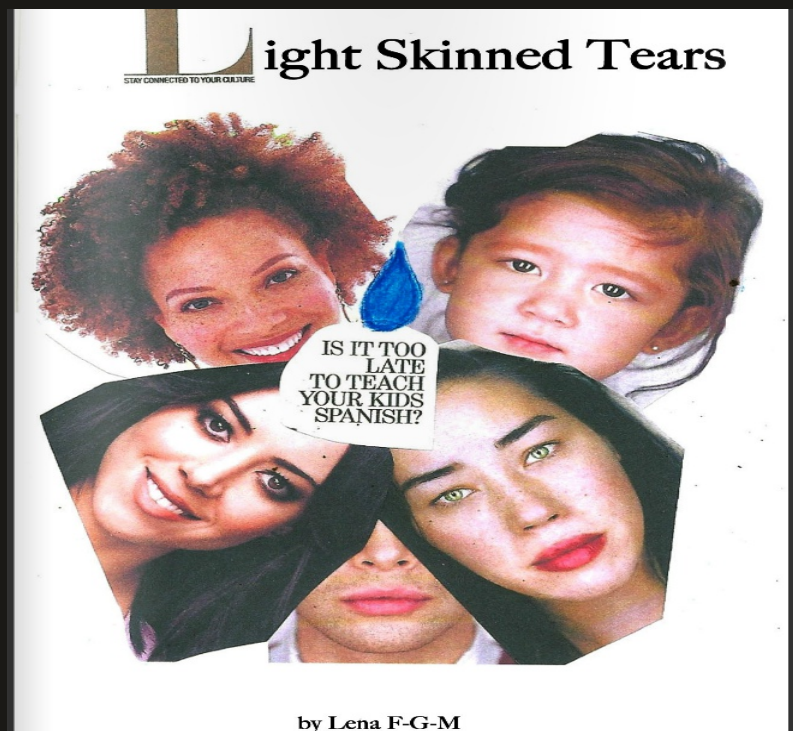
Figure 7.3 Light Skinned Tears Zine, September 2014: 7-8.
Source: https://issuu.com/flyoverdistro/docs/lst_web_version

This zine, which is text-heavy, is broken into several sections that delineate how Lena arrived at writing the zine and how her personal narrative is intertwined with the structural design of white supremacy (Figure 7.3). As an example, Lena takes the first page of her zine to move backwards on the continuum of time where she describes how her identity was confusing to others. Lena writes, "When I was in school, I would pretend to be one race or the other. I didn't have a framework for being both...They would tap me on the shoulder, grab my hand, touch my hip, catch the tip of my long hair and say, 'Excuse me, but what are you?'" (Light Skinned Tears Zine, 2014: 7-8). Lena returns to this memory - where multiple voices treat her as the indefinable, the exotic - as a way to show how her racial ambiguity was rejected for not fitting into predetermined labels, but also how she was aware that the language used to discuss racial identity had failed her. Bakhtin's concept of heteroglossia helps to explain how all of these voices concerning racial identity are present, but a form of activism appears in how the author, while exposed to all of these voices, listens and then rejects them as an authentic representation of self. Lena through her rejection is disrupting the conversation about racial identity and daring to take it to a futuristic place where her bi-racial-ness can move beyond the limiting binaries of black and white.

Another way Lena is participating in rejection is through her imagination of the future. Afrofuturism allows readers and writers to shape the unseen future by using our imagination to predict what the experiences will be like. In this case, Lena describes her future where she and other biracial individuals are considered whole beings. She writes, "I want to envision a world where I survive,...where we get to be whole people taking the space we need in communities of abundance"(Light

Skinned Tears Zine, 2014: 34). It may seem as if the basic tenet of survival is a small wish for the future, however the potential to be absorbed into other small, limiting categories means that your identity as a multiracial person could be eliminated. So, for Lena to wish to survive means that she and people like her, their identities can remain intact. To add on to this vision of the future, Lena also takes on the idea that in the future, she is considered a whole person. This idea resonates with a number of people of color in that our histories, our full involvement and participation in society where racism exists, are not fully recognized. In Lena's imagined future, her duality as mixed race person is both acknowledged as a reality and as the social construction that it is. Although we as people of color are held to the expectations that are associated with our particular race, we are not allowed to be whole beings that can sustain the traditions that are indeed part of our racial distinction. In the future, those complexities will not incite questions of what a person "is" but that part of everyone's identity is that we are all something.

Figure 7.4 Light Skinned Tears Zine cover, September 2014.

Source: https://issuu.com/flyoverdistro/docs/lst_web_version

This zine privileges text as the main form of communication over images. In fact, the zine only features one image, on its cover (Figure 7.4). Typically, being a person of color is not something that can be hidden. We are immediately evaluated by our complexion, the texture of our hair, or even how our bodies are shaped. However, to embody bi or multiracial identity means that, at times, labelling a person becomes both normalized and challenging if that person does not fit neatly into the labels that we have created. The author uses a collage of photos of racially ambiguous women, men, and children, people whose faces do not fit into the categories of white, black, or Hispanic. Situated in a circle, all of the faces are of the same hue, overlapping other face, and looking directly at the camera. This image is quite important to the central idea of the zine. She is prompting the reader to confront the same questions concerning racial identity that she has to embody. As a reader, I can't discern the specifics of the racial or ethnic identity of the individuals and to make an attempt would be to make an assumption based on my own preconceived notions of race. Yet, this is the author's daily experience which is often coupled by vocal confusion about why she doesn't fit into predetermined categories.

Centralizing her own experiences of being multiracial through both image and prose, the author is participating in the rejection of the limited categories and experiences. She takes on the multiple voices who refuse to acknowledge the multiplicity of ethnicity by centering her experiences and situating them in the language and ideology of white supremacy. Within this rejection, this author is also moving towards an alternative, imagined world where multiple ethnicities can exist in the same way that multiple voices can.

7.9. Conclusions

Zines written by people of color remind us that the realities of embodying identities at the intersections of race and gender are ripe with layers of voices. These voices resist and reject the constant bombardment of false narratives about what it means to be a person of color. Both of the zines featured in this article use the unedited and uncensored format of zines to talk about the inequities of police brutality and the assumptions around multiracial identity. The presence of zines by POC should remind us that for a certain population it is not possible to live without acknowledging how these identifiers follow us in the world. The politics of race, gender, and violence towards our bodies cannot be broached in every writing space, but the art and discourse of zines allows those safe spaces to exist.

In an afrofuturistic place and time, Black identity does not have to be a negotiation. When this perspective is approached through all people of color, we can talk about the imagined future where our bodies are free from violence and our racial identity can exist in multiple places at once. Until that utopia appears, zines perform as a form of DIY activism for these varied experiences. Zines are a reflection of how people of color are dealing with, and working through their way to freedom.

Reflecting on the themes of resistance and (re)definition, zines are constantly having to respond to how they are seen and treated and do so in way that imagines a place where all voices are considered. So, Bakhtin's concept of heteroglossia is aligned with an afrofuturistic framework. There is always room for multiple voices and those voices use resistance as a way of decentering the loudest (and often the most privileged) voices.

The production of zines by people of color, has yet to be fully researched and included in conversations concerning the decentering of oppressive structures and as an exemplar of DIY activism. This study, especially in the context of recent social and political uprisings in the United States concerning racialized trauma, invites consideration of continuing to look at multiple forms of resistance and marginalization from those who continually seek to construct and belong in safe spaces.

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S. Patrice Jones Ph.D. is an assistant Professor of Education at Grinnell College, where she teaches courses in Youth Culture, Young Adult Literature and Introduction to Educational Studies. Her two research strands examine Black women's literacy practices and the exploration of racialized trauma in school curriculums. (www.facebook.com/mappingracialtrauma) She is part of the inaugural cohort of Associated Colleges of the Midwest Mellon Faculty Fellows and was recently awarded the STAR fellowship through the Literacy Research Association. She is working on a forthcoming manuscript about the intersections of surveillance, curriculum violence, and racialized trauma.

ORCID: https://orcid.org/0000-0003-1444-916X

CHAPTER 8

FROM THE FANZINE TO THE INTERNET: THE EVOLUTION OF COMMUNICATION CHANNELS THROUGHOUT THE HISTORY OF THE SPANISH SKA SCENE

Gonzalo Fernández Monte

Abstract

Since its inception in Jamaica in the late 1950's and its subsequent adoption in many countries through following decades, ska music has been often the center of underground local scenes that have managed to survive with limited resources. The underground situation of the genre has evolved throughout time and space along with the communication channels that have been in charge of its subsistence, determining how each scene develops and relates to the cultural mainstream. This article traces the evolution of ska in Spain through five different periods of its history, analyzing the connection between the media involved in the diffusion of this music and its entity as a scene, its underground status, its cultural image and its participation in the local industry, with an emphasis on the contrast between the roles of mass media and DIY strategies as a crucial defining factor.

Keywords: ska scene, Spain, communication channels, alternative resources, underground media.

8. 1. Introduction

The following lines are intended to introduce some thoughts around the notions of scene, underground and media which emerged during my doctoral research about ska in Spain (Fernández, 2012; Fernández & Bajo, 2015). One of the tasks for this work consisted in the construction of a global image of the evolution of ska in the Spanish popular culture history, which had never been done before for this topic attending to academic criteria. This wide range perspective uncovered a much more complex itinerary for the life of ska in this country than what we can infer from the most extended discourse of the global history of the genre[76]. In order to provide a broad picture of this itinerary, I will make a brief examination of the main distinctive features in the development of ska in Spain through five different periods by chronological order.

8.2. The ska dance craze

The first period comprises the central years of the 1960s, not long after ska had originated in Jamaica accompanying the political Independence of the country and thus becoming a national cultural expression, serving as a means for the forging of a local identity and promoted as such internationally by the Jamaican Government[77]. Beyond the isle, ska manifested itself as a dance craze which added up to the dozens of dance rhythms consumed by young audiences in the Western world.

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[76] According to this discourse, ska has developed throughout three waves —the original Jamaican style, the British revival of 2 Tone, and the USA pickup of the genre paralleled with a wider cultivation of ska around the Globe. To make a critic analysis or description of this historic model is beyond this paper. Nevertheless, it is worth noting that it constitutes the structural and conceptual basis of most historical reviews of ska.

[77] A well-known campaign of promotion of ska as the national sound of Jamaica was its presentation in the New York World Fair in 1964 by initiative of Jamaican minister of culture Edward Seaga.

This was exactly the role ska played in Spain between 1964 and 1968, when this music was not yet considered as a genre but simply as a kind of dance song, being used as an uncommon addition to the repertoire of a couple of bands devoted to easy listening music. Among these bands we may cite Los Blues de España, a dance orchestra from Galicia that released an extended play with four songs of ska and yenka (another popular dance craze at the moment), and also the trio Los de la Torre, from Barcelona, who promoted ska as a summer rhythm in 1966-7 after their success with a cover of the Italian song "Operazione sole" by Peppino di Capri; around that date ska was also presented in the national television (with an appearance of Los de la Torre in the show El Musical) and enjoyed some brief popularity among the ye-yés[78]. Note that, in spite of its limited and ephemeral success, there's no way to consider this manifestation of ska as an underground phenomenon, given that the bands and channels that participated in its diffusion, even when the attempts to do it were very modest, were clearly oriented to the general public.

Very few information about the origins of ska or its current relevance in Jamaican popular music culture was broadcasted through Spanish media in the sixties. Jamaican recordings didn't reach the national market easily either, at least not until the last years of the decade, when frontline rocksteady and early reggae artists such as Desmond Dekker and Jimmy Cliff began to arise the interest of local labels. Digging through the documents that constituted the official means of information for people interested in popular music in the mid 60s, specialized magazines mainly oriented to youth people (Discóbolo, Fonorama and Fans), we can find but a couple of brief reports about ska and blue beat[79], as well as some reviews of imported albums such as The Authentic Jamaica Ska (published by Amy Records in 1964) – one of the many compilations destined to promote this sound in the United States. An examination of these texts today reveals a profound misinformation about the history and status this music carried in Jamaica by Spanish journalists who tried futilely to attract the attention of the public towards this "reiterative, insistent and easy" rhythm (Halpern, 1964, November). The following review of the work of Jamaican singer and producer Prince Buster, one of the most reverenced artists of the period, speaks clearly about the difficulties experimented by the Spanish audience to assimilate this kind of music:

"30 pieces of silver", "Tongue will tell", "They got to go" and "Everybody ska" give us back an unsophisticated and bad-tasting flavour from Caribbean rhythms, as calypso or limbo. It is always convenient to have these recordings as an alternative for gatherings and parties, but just and only for these cases. (N/A, 1965, January)

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[78] The term 'ye-yé' was used in France and Spain to refer to the popular culture movement represented by a young generation eager of the new tendencies, deeply involved with the latest dance rhythms and the beat explosion. This movement had its peak in the mid-sixties.
[79] Blue beat' was the name ska adopted in British lands. Nevertheless, this term was used outside the UK to designate a kind of dance rhythm with, presumably, no connection with ska (Fernández, 2008).

8. 3. The 2 Tone era

Jumping forward to the next period of the history of ska, the 2 Tone era, we land in British territory where a set of post-punk, working-class racial-mixed bands impacted the 'new wave' whirlwind of styles with an attractive reinvention of ska. This ska revival was developed between 1979 and the early years of the following decade, and spread rapidly to other countries of Europe and America. At that precise moment, an intense cultural movement was beginning to take place in Spain which would evolve through the 1980's in what was known as La Movida, resulting in an explosion of cultural creativity that included a pronounced openness to the freshest musical proposals from abroad. Being one of the most known independent labels of the moment, 2 Tone Records was praised in this context as a model to follow, and its music emerged as one of the representative styles of the vanguard during the few years the craze lasted. Madness, Bad Manners, The Specials and The Beat made their way through the Spanish culture via the recording industry (their albums and singles were promptly published by labels as Chrysalis, RCA and Ariola), the national TV (with noteworthy participations in the musical show Aplauso in 1980), and also in live concerts in Madrid, Barcelona and the Basque Country.

Frontline music journalists made critics and reports in the main music magazines of the moment like Popular 1, Vibraciones, Sal Común, Disco Actualidad and Rock Espezial. These texts show a much better knowledge about the origin of the music and its social and political implications than those found in the first period of ska: the information channels began to reveal themselves as reliable sources for those interested in this music. In addition, the past history of ska was much more accessible and understandable for the general public since Jamaican popular music had broken into the Western culture in previous years, by the massive spreading of reggae music, making Jamaica visible to the rest of the world (Constant, 1995: 22-23). 2 Tone ska was closer to the sympathies of the Spanish public in both ideological and musical terms than sixties ska had been, also lacking the image of an exotic and trivial dance craze it had had then. Jesús Ordovás (1980, April) qualified this style as an "irresistible, awesome, exciting" blend, while Diego Manrique (1980, May) described it as "important music —in the sense that it says important things— and at the same time festive —for it gives joy to feet and guts"; a huge gap is revealed between these evaluations and the previous quotations from sixties' magazines.

In any case, ska conserved its identity as a dance rhythm and would still not acquire a solid entity as a genre till the next period and, for the moment, became a musical option to be integrated in the style of bands devoted to other genres. During the 2 Tone era and in subsequent years through the eighties, some Spanish bands included a couple of ska songs among their repertoire with no intention to reach a specialization in this music. These included famous names devoted to pop music as Ejecutivos Agresivos, Tequila or Hombres G, as well as other inscribed in more obscure and provoking tendencies of punk, such as Seguridad Social, PVP or Ilegales.

Though we can't still talk about a definite ska scene referring to the Spanish eighties, already in this period this music began to play a significant role among certain social sectors moved by specific interests in politics or ideology. Since ska occupied a central place in the preferences of mods and skinheads, bands that explicitly identified themselves with these cultures made a recurring use of this music through their career. This was the case of Decibelios and Skatalà, two bands from Barcelona that were deeply involved with the emergence of the skinhead movement in Catalunya; Skatalà became, in fact, one of the main references for national ska-punk bands in the following years. Basque bands, inscribed in what has been named Rock Radical Vasco also made frequent use of ska throughout the decade adapting it to the local situation for social commentary. Interesting examples of this are: the song "Arraultz bat pinu batean" by Hertzainak (1984), in which the band presented a utopian idea of the Basque Country turned into a tropical paradise and free from political repression; "Sarri Sarri" by Kortatu (1985), a punk-rock cover of Toots & the Maytals' "Chatty Chatty" with new lyrics that celebrated the escape of two known Basque political activists from prison, and thus becoming an explicit political manifest; or the proposal of the band Potato, who stood for a more relaxed, witty and peaceful form of militancy as an alternative to the aggressiveness and violence some punk bands of the movement tended to provoke in their live concerts.

In short, during the 1980's ska was adopted in a wide range of cultural and musical contexts in which it was used as a response to diverse motivations, still failing to achieve the status of an autonomous genre represented by a tangible scene. This would be accomplished eventually through the following years, not only in Spain but on an international level, so in the nineties we can say ska had finally acquired the status of a genre – and more, it began to constitute a stylistic family formed by its own set of subgenres, while being itself part of the Jamaican music family. The line between ska and other genres often blurred as ska retained its quality of musical resource that could be adapted to other kinds of music.

8.4. The Spanish ska scene

As I have suggested before, from the nineties on we can talk about the existence of a specialized Spanish ska scene, understanding the term, in a broad sense, as "groups of people and organizations, situations, and events involved with the production and consumption of particular music genres and styles", according to the definition provided by Cohen (1999: 239). The first initiatives that led to the establishment of the necessary infrastructures for the construction and maintaining of a local ska scene concentrated in the city of Barcelona; these included the broadcasting of the radio show Sound System FM, from the community station Radio Sant Antoni, and the manufacture of the first thematic fanzines (skazines) such as FBI and Skaville Bcn, among whose pages a feeling of belonging to a scene, by fans and promoters, was beginning to become evident. By that time, a number of bands that had chosen to specialize in ska music had

begun to emerge in cities like Barcelona (Skatalà, Dr. Calypso), Mallorca (Skarabajos), Madrid (Guaqui Taneke), Vitoria (Little Feet & The Prenatals) and La Rioja (Banana Boats). In 1990, a huge step was made in the consolidation of the feeling of being part of a scene when the creators of FBI managed to publish, under a label created for the occasion – Sock It Records –, the first compilation of recordings by Spanish ska bands, motivated by the growing emergence of similar recordings in Europe, such as the series Skankin' 'Round the World (released by British label Unicorn since 1988) or Ska... Ska... Skandal! (initiated by German label Pork Pie in 1989). The Spanish compilation was entitled Latin Ska Fiesta and served as an official proof of the existence of a still incipient but already palpable national scene; it was soon followed by a second volume, Latin Ska Fever, the next year. Although the label 'Latin ska' didn't last very long in the Spanish ska followers' discourse, its application to these milestone publications speaks clearly about the intentions of promoting a phenomenon that was starting to have enough entity as to need its own name.

The Spanish ska scene has survived since then through alternative media and low budget initiatives as the ones that gave it birth. Already in the early nineties, in spite of the international status of the genre, and even though the growing interest of local bands and promoters announced the beginning of a promising specialized scene, ska had no presence in the mass media, major labels didn't pay attention to local ska bands, the national TV and main radio stations had no longer broadcasted ska since the 2 Tone era, and music magazines failed to inform properly about the ska being produced in or outside of the country. Even ska recordings from abroad were, again, difficult if not impossible to find in local stores. This situation has maintained, with minor ups and downs, until today, resulting in a severe aridity of information and a perpetual difficulty in the upkeep of the infrastructures of production and consumption, deeply conditioning the internal working of the scene. Since the first stages of its development, however, this didn't dissuade ska followers to fight back such situation via the growing publication of fanzines, the creation of groups and societies formed by fans that carried out multiple promotion tasks, the opening of specialized recording stores, the founding of independent labels and management companies, and the adoption of self-production strategies by the bands.

8.5. Ska thrives on the underground

A fourth significant period in the history of ska in Spain runs parallel to the ska boom that took place in the USA where, during the last years of the century, this music became a mainstream phenomenon for the first time. Similar movements of ska to the mainstream were registered in places like Mexico or Indonesia though, interestingly enough, other scenes that had already proved their potential by then didn't reflect so drastically the impulse ska had experimented in the most influential country of the planet. This was the case of Spain, where ska was never even close of occupying a mainstream position, albeit the favorable situation of this style

beyond the country resonated to some extent within the national scene, that experimented a notable thrust in various fields: the number of specialized bands grew considerably and their origin and range of action became more diverse, which resulted in the emergence of new local scenes across the country (as in Valencia or Tarragona) that added to those we could identify in the previous period (mainly Barcelona and Madrid); thematic festivals were increasingly frequent, especially in Catalunya (the Dr. Martens International Ska Festival held in Lérida between 1998 and 2004 stood out among lots of other events) but also in cities like Granada or Romo-Getxo (Basque Country), the latter with a long-lasting annual ska-reggae festival since 1998; radio shows and fanzines also grew significantly in number, which included an acclaimed comeback of FBI, the most prolific of the local fanzines, in 1999.

International connections with analog scenes from other countries were also strengthened during this period. Transnational tours were usual, both for Spanish artists acting abroad and foreign artists coming to Spain, and eventually motivated the mutual collaboration between local and foreign artists in common projects which would be considered of high value for the scene. Examples of this were the association between Cuban-Jamaican singer Laurel Aitken and the band from Madrid Skarlatines in live concerts and at the studio, or the alliance between singer Begoña Bang Matu (also from Madrid) and the Italian band Ramiccia in 2000 to share the recording of the album Ramiccia meets Begoña. The Spanish ska scene was beginning to achieve a transnational status and had reached a maturity that motivated among its members a new awareness of its own past; this was reflected in the writing of the first extended review of the history of ska in Spain by a Catalonian follower, and published as a fanzine in 1998 entitled Historia del ska ibérico ('The history of Iberian ska'). Another significant initiative was the reedition of the previously mentioned Latin Ska compilations in 1999, as a statement of renewal of the general interest in ska.

This bonanza experimented by the genre in Spain during the turn of the century transcended the frontiers of the specialized scene to the extent that ska gained some visibility in the Spanish culture. Certain bands acquired high popularity within their respective regions, being some of them places where ska was becoming a well-known music, as was the case of Dr. Calypso in Catalunya or Betagarri in the Basque Country, but also in provinces where this music didn't seem to find its place among the tastes and knowledge of the general public, as happened with Skalariak in Navarra or Ska-p in Madrid. In fact, Ska-p enjoyed a quick and vast international success that could have positively affected the presence of ska in the country, if they hadn't positioned themselves away from the specialized scene in Spain, even systematically repudiated by its members, so that they never were really considered as representative of it . Some less successful bands also collected little victories for the scene in the form of isolated but meaningful appearances on film and TV. Simultaneously, ska was still heard in the work of successful pop-rock bands in a sporadic manner, with well-known examples in the Spanish culture by bands like The Refrescos, Celtas Cortos or Seguridad Social. Nevertheless, these achievements didn't imply a major change in the underground situation of the genre nor in the communication channels and

strategies of subsistence that already had consolidated as characteristic of the national ska scene: the main (and almost only) platforms of information were still resource-limited and low-range fanzines (to be soon relieved by the Internet), community radio stations and regional TV channels. To sum up, we can say that the national scene thrived while remaining underground.

8.6. Ska is alive and well

According to Robert Walsh (2002: 3), after the 2 Tone era British ska had not disappeared but had "burrowed back in to the underground where it is most comfortable"; this statement could also describe the global situation of the genre during the years that followed the ska boom at the turn of the century. Even though we can't say the same for the Spanish scene (where ska could not "move back" to the underground because it had never really moved away from it), this once more serves as a good starting point to understand what has happened with the transnational scene during the 21st Century. In Spain this period started with the general impression that the good times of the scene were definitely over: "lean times after a climax", as the specialized journalist Jaime Bajo stated (2002: 43). It was clear that the prior achievements of the scene had not been enough to find a place for the genre in the mass media, the tastes of the general public or at least the basic knowledge in popular music – indeed, 'ska' has remained as an unknown term for a great deal of the Spanish population. It seemed that the opportunity to achieve those goals had passed once and for all. Paradoxically, this also preluded a relatively prolific period in the history of ska in Spain that continues the present day, with a rich activity and of course no hint of a definite extinction of the scene. In my opinion, the explanation for this phenomenon relies in the understanding of a critical transformation in the scene marked by the adoption of new forms of communication and by a change of mentality by its members.

Regarding the first of these aspects, we have to consider the implications of a shift from the fanzine to the Internet as the main resource of information within the scene. If in 1999 we have found over twenty titles of fanzines specialized in ska or Jamaican music, only around six survived the turn of the century and by 2006 the making of a skazine was a very uncommon practice[80]. Around 2000, the inauguration of some online portals that would become the main Spanish platforms of information and debate about ska the following years, such as boss-sounds.org and reggae-news.net, had already taken place. The giant improvement in distribution implied by the use of the Internet not only caused a quantitative boost in the availability of information: it impacted the very core of the machinery that had been in charge of every communication between followers of the music, its promotion and

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[80] This quick extinction of the skazine as the Internet became prominent reveals that the role of the fanzine in the ska scene responded to a practical need rather than to an ideological matter: as soon as a more efficient platform for the transmission of information was available, the fanzine was no longer necessary and disappeared.

sharing, for over a decade. Before the Internet, the only way of keeping in touch with the scene implied direct initiatives of interaction such as attending certain clubs with regularity to find the newest local fanzines and to meet other members of the scene; and, given that the scene could not count on mass media resources as national press or TV, long-distance sharing of information and music had to be accomplished personally by phone, traditional mail or travelling. Though these extra efforts were considered by members of the Spanish ska scene as an inconvenience derived from the humility of resources inherent to a non-desired underground condition, they were, however, responsible for a distinctive way of living the passion for ska, creating a sense of having a unique and selective taste, enhancing the feeling of being part of an exclusive collective, and providing a strong identification with one's local scene. Since the normalization of the Internet, anyone could follow the scene, collect and pass information, obtain recordings, be in touch with other followers (by e-mail or in collective debates and discussions) and even broadcast specialized radio shows, without leaving their homes. In addition, the feeling of belonging to a local scene gave up ground to the idea of a virtual scene, with a clear strengthening of translocal links which led to a better assembled and defined transnational scene[81]. In short, while the Spanish scene certainly remained at an underground layer, its working was notably transformed. Remnants of the previous attitude, however, were – and still are – detectable among its members (after all, many of them had lived the previous phase), for example in the constant hunting for recording rarities or in the natural tendency of the ska fan to research the history of the genre and instruct friends and family about it.

Besides the arrival of the Internet, in the years that followed the international ska boom the scene was marked, as has been already mentioned, by a general feeling of having failed the attempt to settle in the mainstream. This, however, didn't provoke its extinction: at least in the Spanish case, the sheer acceptance of the permanent and seemingly unavoidable underground status of the scene seemed to contribute, instead, to generate a new kind of stability for itself. Ska bands, promoters and followers kept on doing their job without wasting too much effort in calling the attention of the mass media. Moreover, after their extended use of limited resources and alternative strategies through long years, the members of the scene could manage them now with a high level of expertise and relative comfort – keeping this in mind, the aforementioned quote by Walsh makes perfect sense.

Further research should be necessary to confirm this theory of becoming efficient from resignation and to find correspondences with other scenes that perhaps show some resemblance to the Spanish one, such as the French or German scenes. In any case, I consider this a good explanation of the way in which the Spanish ska scene has developed in the last decade. Though it is difficult to summarize this

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[81] Peterson and Bennett (2004) provided generic definitions of virtual and translocal scenes. Note that local, translocal and virtual scenes are not mutually exclusive and do not refer, in this case, to different kinds of scene, but different facets of a broad and complex phenomenon.

development in a few lines, the points we are interested now could be the following. To start with, the national landscape of ska and Jamaican music keeps on being formed mainly by a group of provincial scenes, mutually interconnected but rather independent from each other. Some of these scenes feature a central initiative that is responsible for a great percentage of its activity. For example, the Valencian scene has maintained through the work of promoters Bredda Jamaican Music Club and the small recording labels Jamaican Memories and Golden Singles; the Madrilenian scene has concentrated in the initiatives by management company Ska Town; and the Basque scene has largely relied on the activity promoted by the recording store and label Brixton. As modest as each of these initiatives can be, they have managed to maintain fairly stable local scenes with no major interruptions. The emergence of new bands has not stopped, and some of them have eventually climbed positions in the mass media reaching places of privilege in the music industry, such as Alamedadosoulna, Granadians or Pepper Pots – some of them have achieved a meritorious presence in foreign markets, as the Japanese one. Concerts, if not abundant, are programmed frequently and recordings are released on a relatively steady basis. Thematic festivals have been still held regularly in regions such as Cataluña, Valencia, Madrid or the Basque Country. And, what could be considered as a major achievement for the scene and a definite proof of its good health, international relations with other ska scenes have been more than fruitful through these years, with frequent collaborations between Spanish ska musicians and frontline artists from abroad such as New York Ska-Jazz Ensemble, Roy Ellis (Jamaica), Mr. T-Bone (Italy), Dr. Ring Ding (Germany) or Daniel Flores (Argentina). A recent and ultimate triumph consisted in the move of the Rototom Sunsplash European Reggae Festival, one of the biggest events dedicated to Jamaican music in the world, held in Italy since 1994, to the Spanish summer city of Benicassim (Valencia), where it has been held annually since 2010.

8.7. Conclusions

This quick review of some key aspects of the history of ska in Spain serves to inspire a series of thoughts around the machinery of a scene and the definition of underground, which I'd like to sum up here as a conclusion, susceptible of further discussion and research. In the case explained through these pages we have examined how a kind of music – ska – has arrived, spread, been adopted and produced through several decades in a specific though changing and multiple cultural context defined by geopolitical limits – Spain. We have been able to distinguish between different periods which differ in the form ska was portrayed and treated by the mass media, used by local bands, received by the general public and protected by its followers: in the 60s it was seen as a dance craze with no sociopolitical meaning, quite misunderstood by critics and sold as easy listening music; from the British revival and through the 80s it was received as an avant-garde product that was sometimes used as a good-sellable musical resource by pop-rock bands, but also bearing a strong social charge that was wielded to

express sociopolitical protest or ideological positioning by certain communities, such as the skinheads and the Basque activists; in the nineties a specialized ska scene (with every implication this term carries) was shaped, sustained by a growing net of followers working with alternative resources for its upkeep and distribution (fanzines, community radio stations, self-production strategies), and by the emergence of bands that took ska, now undoubtedly treated as a genre, as their style of preference; at the late nineties, the international ska boom failed to relocate this music in the Spanish mainstream, but served as a fulcrum for a drastic growth of the scene, that achieved some noteworthy triumphs in the great industry and the still reluctant mass media; finally, after the turn of the century the scene continued developing as an underground-buried reality but with a fairly high level of stability and being part of a large transnational phenomenon, its internal working radically affected by the use of the Internet.

Several conclusions can be inferred from this trajectory. In the first place, it is interesting how the line of separation between underground and mainstream has changed its nature as ska developed in the country throughout the years. At the first stages of its history there was no point in considering such division given the condition of this music as a dance rhythm that eventually enjoyed brief moments of glory to be quickly forgotten afterwards. With the consolidation of a scene, the genre acquired the typical features of an underground phenomenon including its subsistence by alternative media and limited resources, its minority presence within the industry and a lack of awareness about its development by the general public. Note that this underground condition did not always include a countercultural attitude or a voluntary positioning against the mainstream –though ska is consumed by certain communities that follow this attitude, this is not a consequence of being a ska follower, and many attempts have been done from inside of the specialized scene to bring this music out to the general knowledge. Particularly through an examination of the last period of the Spanish ska scene, it is also proved that 'underground' doesn't have to imply 'unstable' or 'small': in fact, the national scene had grown into a rich and healthy situation, with strong transnational links, by remaining underground.

As a second major conclusion, we can assert that the communication channels that participate in the circulation of a kind of music have a direct connection with the way it is promoted, broadcasted and judged, how it is used by bands and followers and the way they live it as a scene, a genre, a musical resource or a temporary fad. In the case of ska in Spain it is remarkable how the involvement by mass media, as frontline TV shows and magazines, failed to create a communication infrastructure with enough reliability and scope as to make possible the consolidation of a specialized scene. Furthermore, this consolidation was only reached when alternative media was put at the service of the music: fanzines, independent labels and other humble, localized initiatives gave a decisive impulse to the creation of the scene[82] and served as the first reliable and efficient channels

[82] The very notion of scene, in fact, already carried implications of 'underground' and 'alternative' identity since its inception in the journalist discourse (Peterson & Bennett, 2004, p. 2).

of information and distribution for those potentially interested in ska, beating clearly in this sense every prior attempt to do it via mainstream magazines or TV. Indeed, an important level of clumsiness have been shown in the managing of ska by the mass media (best exemplified in the critics found in sixties' Spanish magazines), and, ultimately, it seems that the existence and promotion of this genre is better handled by the use of specialized resources distinctive of the underground, even considering the severe limitations these tend to carry. In short, the use of privileged channels of communication doesn't necessarily imply an improvement for the scene, and sometimes short-range initiatives with limited resources have proven to be more efficient to cover the bare necessities of its subsistence. In a broad sense, the shift in the use of communication channels should not be regarded as a drawback or benefit for the scene but rather as a transformation in the ways of production, consumption and following. This is best understood with the advent of the Internet and its use as a replacement for the fanzine, sensibly altering the way fans related to the scene, and promoting its transnational facet.

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Gonzalo Fernández Monte holds a PhD in Musicology from the Universidad Complutense of Madrid (2012) and a BA in Piano Performance from the Conservatorio Padre Antonio Soler (2003). His doctoral dissertation on the history of ska in Spain has been partially published in the book Ska en España: La vida no se detiene (Milenio, 2015). An active member of the scientific community, he has participated in many conferences with the presentation of papers and as a member of the organizing and scientific committees. He has served in the board of directors of SIbE (Sociedad de Etnomusicología), IASPM (International Association for the Study of Popular Music), JAM Madrid (Joven Asociación de Musicología de Madrid) and ACTeM (Asociación Cultural de Teatro Musical de Madrid), being co-founder of the latter. He was a visiting scholar at the City University of New York (2009), a writer of teaching materials at the Universidad Alfonso X El Sabio (2015) and an honorary fellow professor at the Department of Musicology in the Universidad Complutense (2014-2019). He currently works as a musical theater pianist, teacher and researcher for several teaching centres and theater companies.
ORCID: https://orcid.org/0000-0001-5006-1117

Independent publications DIY and the Underground Urban Cultures

CHAPTER 9

EMBODIED AUTHORSHIP IN FEMINIST AND QUEER ZINES IN THE IBERIAN PENINSULA

Laura López Casado

Abstract

The concept of authorship has been profusely contended and addressed during the last decades. Roland Barthes declared the author dead in 1967, but since then, new approaches, ideas, and reflections have prolonged the discussion until the present day. This chapter proposes to navigate through authorship studies in order to examine authorship practices in zines. The Do-It-Yourself movement has always moved through non-conventional authorship, but the paradigm of the zine has changed in the last decades. The popularity of self-publishing also has changed how these practices are understood. Specifically, I will focus on feminist and queer zines within the Iberian Peninsula. The selected object delimitates the study, and, furthermore, it provides the epistemology and methodology to the chapter. A feminist and queer theoretical approach will be fundamental to understand the embodied authorship that has surfaced in these zines.

Keywords: authorship, zines, feminist, queer, LGBT, Portugal, Spain.

9.1. Introduction

This chapter aims to develop a theory of authorship in feminist and queer zines. Zines produce and reproduce knowledge collectively and collaboratively. Discussing authorship in the medium of zines can help us to understand the tensions within the feminist movement, and their manifestations of social action and agency.

But, before I begin exposing the notion of authorship, I need to approach the framing of my research in the Iberian Peninsula to study the feminist and queer movement. It is not only a geographical presumption, since there are other factors that also come into play. The Spanish State and Portugal share centuries of history, despite their particularities and differences, they have reached a parallel political and social continuum. Iberian Feminism is a concept that has been used sporadically in the last decades. The concept was first used in 1970, but only referring to the different realities in the Spanish State (Campmany & Alcalde, 1970) excluding Portugal. However, the comparative between both countries, from a feminist perspective, has been used more recently (Simões, 2006) and defends that we can look at the Portuguese and Spanish feminist movements with a similar lens. What I want to emphasize when I use this concept is the notion that in the Iberian Peninsula all the territories create a network, and thus this space is better understood as a whole, as set out by the most recent feminist investigations (Bermúdez & Johnson, 2018). This idea shapes how I approach zines created and distributed in the Iberian territory, zines that articulate feminist and queer discourses.

The study is comprised of three parts. The first part draws on Barthes and Foucault, approaching authorship studies. I explore why their work on the author was a critical turning point and the impact their theories have had in gender studies. Ironically, these authors function in the text as arguments from authority, regardless of the deconstruction of authorship in their discourses. I address the main ideas of authorship to delve into to the second part, where I approach the issue of authorship in the DIY (Do-It-Yourself) and DIT (Do-It-Together) movements.

Unavoidably, I will face the different negotiations around notions of authorship and ownership which rise between insubordination and discomfort. The third part is dedicated to exploring embodied authorship in feminist and queer zines in the Spanish State and Portugal. Exploring embodiment, bodies will transcend from a symbolic element to the flesh one. The zine-maker embodies a "subject-position" (Fuss, 1989) that discloses authorship in the feminist and queer zine in the Iberian Peninsula.

9.2. "What Matter Who's Speaking?"

To start the chapter is necessary to establish some existing ideas in authorship studies. The most important theorists in authorship studies are, among others, Roland Barthes and Michel Foucault. In 1967, Barthes proclaimed the death of the author. In his essay, he argued that in "primitive societies" the importance of the discourse prevailed above the author, who was considered a sort of shaman, mediator or speaker (Barthes, 1977: 142). Barthes points out that it is a capitalist notion to recognize the author as an individual person and emphasizes that every text is composed of several layers of writings. There is a turning point towards the end of the essay when Barthes announces that the collector of writings is the reader.

Two years after, in 1969, Michel Foucault wrote "What is an author?", which is traditionally understood as a response to Barthes' essay. Foucault continues in the same line of thought and claims that the figure of the author has been sublimated and transformed into another part of the discourse. He defends "the 'author-function' is tied to the legal and institutional systems that circumscribe, determine, and articulate the realm of discourses" (Foucault, 1996: 130). He finished his essay with a series of questions, some of which are very pertinent to this object of study and I will bring them back later, the very last one being the title of this section: "What matter who's speaking?".

What does it matter who is speaking? This is a question that resonates with the DIY spirit. When addressing feminist and queer zines, does it matter who is expressing themselves? A partial answer comes from the Portuguese zine Your Mouth Is a Guillotine (YMIG). The zine is defined in the Tumblr profile[83] as follows:

> Your Mouth Is A Guillotine is a Portuguese zine that serves as political commentary and space for alternative representations of the feminine, assuming the imperative promotion of the work of women artists within the Portuguese context but also within an international context. It proposes itself as an alternative to the more institutionalized discourse on the theme and is engaged with an intersectional approach to feminism within a Marxist frame of analysis. (Your Mouth Is A Guillotine, n.d.)

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[83] https://your-mouth-is-a-guillotine.tumblr.com/about

The first number of YMIAG, called Fragment[84], consisted of a kind of puzzle book, with different games. One of them simulates the tone of those 'Spot the Difference' visual games. It includes two paintings. One of them is Judith beheading Holofernes[85] by Artemisia Gentileschi and the other one is Judith beheading Holofernes by Caravaggio (YMIAG, 2013). As it is common in these types of publications, the solutions can be found in the last pages. Here the zine points out two main differences. First, the difference resides in how the painter has represented the two women in the picture. Artemisia's work shows a powerful Judith with a big determination to finish with the life of Holofernes. Caravaggio, though, paints a Judith who is disgusted with the action that she is doing. The second characteristic that the zinemaker stresses is that the first picture shows a relationship of support between the two women in the picture, Judith and her young servant. Caravaggio's, on his part, represents the maid as a very old woman without any type of emotional bond with the young Judith. The zine's analysis finishes with the warning that no work is better than the other, but is important to perceive when the different point of view of a woman is being represented.

This subject was also explored in another zine from the same authors: Livro de Vulvas para Colorir (YMIAG, 2015). This zine is a tribute to Cunt Coloring Book (1975) made by the female artist and activist Tee A. Corinne. On the first pages of the zine a comic script describes how to pass from being the object of a work of art, to be the muse, and finally be the subject, the author. Joana Tomé and Andreia Costa (the women who were behind of YMIAG at that point) review some representative scenes from respected artists, from the Greeks to more recent figures, such as Dorothea Tanning or Judith Chicago. This short history (short in the sense of the space that occupies in the zine, just a few pages) describes the artistic process and identifies some important figures who have led the journey in material, symbolic and cultural sense to produce their own representations. This connects with and illustrates the aim of feminist and queer zines. Also, towards the end of their analysis, there is a little disclaimer that notes that sex is not the same as gender. Thus, their aim in their vulvas colouring book is "to imagine alternative ways to represent vulvas; not equate "woman" with "vulva": the vulva is a possibility amongst a large plurality of others" (emphasis in the original) (YMIAG, 2015: 10).

Zines, like other cultural productions, emerged because it is was fundamental to all those who had been the object and not the subject, to control the representations of the self. It is important to note who is speaking, although DIY and DIT movements fight against the traditional idea of the author.

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[84] https://issuu.com/yourmouthisaguillotine/docs/ymiag-fragmento
[85] Both paintings represent the same biblical episode. Holofernes, a Syrian General, was infatuated by Judith, a young widow from the city that his army was besieging. Judith took advantage of that situation and went to his tent and beheading him while he was very drunk.

9.3. Do Authorship Together

The amateur press scene historically has resisted mainstream and academic notions of authorship and ownership (Comstock, 2001: 395). The DIY movement, where zines are circumscribed, supports political dimensions of authorship and introduces new dynamics to the concept of intellectual property, distribution, and circulation of knowledge in opposition to the commercialized version of copyright[86]. Notions of authors' rights are transformed into readers' rights. This feature of the DIY movement resonates sharply with the last phrase of the essay "The death of the author": "the bird of the reader be ransomed by the death of the Author" (Barthes, 1977: 148). Indeed, the DIY communities go one step further and consider everybody as a potential author and consumer at the same time. They are not separated into two different groups, which is the very defined structure of the capitalist system. Instead, actions of production and reception interact in endless feedback. This ethical strand is indeed close to the idea of self-sufficiency, but this concept has provided the creation of another one which is quite similar but has a significant nuance: Do-It-Together (DIT). This concept appeals to collaborative methodologies in the work system, such as communication, edition, and distribution. Do-It-Together implies not only practices of collective authorship, but also practices of a modification of a previous work or translation of a text into different languages, to name two very popular zine practices or interventions.

A strategy of resistance in feminist and queer zines is the intervention of pre-existing images to change the meaning of the message. An example of this is Bravas (2013-2018)[87] a fanzine from Barcelona, which focuses on image and text, balancing the protagonist of both elements. The collective Las Bravas is formed by Tania Terror and Mar Cianuro. These two pseudonyms are on the first page of the zine, but among the pages, nothing is identified as made by one or the other. They combine interventions of existing pictures (in black and white, as is presented the zine) and the inclusion of original text. Authorship in the zine is considered from different perspectives over the pages. Besides, they use different techniques of manipulation of the previous material: there are collages, there are photos where they introduce text or change the photo caption and they even play with the composition of the page where image and text influence the meaning of each other.

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[86] There are legal consequences in play for the subject of the author. It is important to discern between the author's rights and copyright. The first concerns the author and her/his work, given immediately after the production. The second one concerns the work and how this is shared with the society. To change the economic dynamics of circulation it was necessary to create a set of new licenses, among which are Creative Commons or Copyleft. In Creative Commons, the circulation and distribution do not allow commercial uses and demand a recognition of the sources. In the case of Copyleft, the material is open to intervention and circulation and there is not a mandatory point out the authorship.

[87] To see some of the work published in their zine or collaborations in other zines can be visited their Tumblr (https://lasbravas.tumblr.com).

The central pages of the first zine Bravas (Terror & Cianuro, 2013) showcase a snapshot of a demonstration: this image functions as an illustration of the intervention the authors do over the text and image. According to the aesthetics of the participants, it seems as if the picture was taken at the end of the seventies or the beginning of the eighties. In the image, all the protestors are men and carry signs and banners. The dramatic effect of their intervention is made by erasing all the text in the banner. The men stand together proudly, but the zinemakers have stolen their words. The result is a "silent" picture that I interpret as a protest about who has been taking the floor, dominating the public space.

The last characteristic of this zine that I want to stress is how they work with the text as an image. Visually, every phrase is like a cut from a previous text, matched and photocopied for Bravas. The total of the phrases of the text overlaps and makes a new composition, which is made by Tania Terror and Mar Cianuro. This insinuation that the text is kind of a collage, much like the pictures in the zine, suggests the idea that every text is an assembly. The usefulness of the zine resides in that it shows how playing with the invisible threads of the composition reveals a hidden truth: that every text is a montage and all images are manufactured. The creative mechanism is revealed as a sort of collage as set out some thinkers around the authorship.

Zines are publications that could be potentially used and mobilized for any purpose. Even when set out with a feminist and queer objective, their authorship could be pointed out or not depending on the zines' aims. One of the distinctive features which brings Chris Atton (2002) to identify a publication as an alternative media, including zines, is looking at the way these texts have been produced, the relations that have been created around the media and the construction of horizontal communication. These characteristics work also in the construction of feminist and queer zines. Production must be feminist and queer, and authorship does not have to be an exception. However, these can cause some contradictions, as I will examine in the next part.

Zines also function to promote the free circulation of ideas, approaching ownership in a non-traditional sense. There are numerous examples of zines that have been used as vehicles to spread texts that have not been published in their country or there is not a translation in the vernacular language. Spain and Portugal lived dictatorships that ended in 1975 and 1974, respectively. These dictatorships cultivated isolation from international discussions and new intellectual trends. The privation of external influences and possible dialogues slowed down some debates, and the LGBT/Queer movement and theory[88] were especially affected. When democracy arrived in the Iberian Peninsula, it took several years to introduce and appreciate international debates. In that context, some zines used their pages to approach ideas, authors, thinkers that had not yet arrived to academia nor were they present in the movements' debates. For example, Fefa Vila, one of the

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[88] The distinction between theory and movement resides in that the former is based in foundational texts and the latter has its roots in direct political action. In the case of the queer theory and movement, they were not necessarily born at the same time, as queer political agitation precedes its theoretical construction.

members of one of the first queer group in Madrid called LSD[89], has admitted that their zine Non-Grata (1994-1998) introduced authors such as Judith Butler and Teresa de Lauretis, throughout amateur translations, years before they were published in Spain and even considered in the context of academia (Expósito, 2013). In other words, zines have been spreading words, images, texts and ideas from any part of the world with the firm conviction that their dissemination prevails over ownership.

Likewise, the labour of translation and introduction of new debates through collaborations between groups outside and inside of a country is also very common in zines. Another example worth mentioning is the Portuguese zine !MULIBU! (1994-1995). In their second issue, the zine published some texts of the activist group from Leeds M.A.S.S (Men Against Sexist Shit) introducing ideas of new masculinities which would take time to arrive to Portugal. This zine is also proof that in the Iberian Peninsula cultural, theoretical and political flows exist: the first number of !MULIBU! includes a contacts section with information of different international organizations, and includes two Spanish ones, one from Madrid (Asociación Antipatriarcal/ Antipatriarchal Association) and one from Barcelona (Mujeres Libres/ Free Women). The second number of the zine sets out the intention of not only to create a network, but also to bring their realities closer. There is an in-depth article about Spanish exiled Anna Delso[90]. This publication, also reproduces the song lyrics in Spanish of a Valencian[91] group, ALLORARALAIGLESIA.

9.4. Embodied Authorship in Iberian Zines

Barthes writes: "writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing" (Barthes, 1977: 142). Here, again, we can ask ourselves: who can peel off this body? While looking for that answer I came across the zine *De Un Plumazo*[92] (1993-1997), made by one of the very first queer groups in Spain, La Radical Ga [93]

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[89] LSD was an acronym which changes the meaning depending on the context. They were Lesbianas Se Difunden (Lesbian dissemination) Lesbianas Sin Dios (Lesbians without God), Lesbianas salen los Domingos (Lesbian go out on Sundays), Lesbianas Son Divinas (Lesbian are Divine), ...They play with the fluidity of her name in the different situation they were present as a collective.

[90] Anna Delson was one of the members of the collective Free Women who lived in the Second Republic in Spain and she had to go into exile after the Civil War.

[91] Valencia is a region in the southeast of Spain.

[92] "De un plumazo" is a Spanish expression that means that something is abruptly suppressed or ended. It could be translated as a "stroke of a pen". But also, when a man has a behaviour interpreted as a performance of the feminine gender this is colloquially described as "pluma".

[93] The word "Gay" is intentionally wrong written. They want to establish distances with the Gay Movement which was interpreted as an assimilationist model inside of the capitalist system and they wrote "gai" to show that they were claiming another kind of identity. This group rises with LSD as two of the firsts groups in Madrid to introduce new political debates around the LGBT identity. Indeed, the first time the word queer was written in Spain was in De Un Plumazo (Solá, 2012, p. 267), in their edition of 1993 when they called "Queerzine" (La Radical Gai, 1993). In the case of LSD, they identify themselves as queer lesbian from the first number of Non- Grata (LSD, 1994, p. 4)

(LRG). In their 1994 issue, dedicated to the homosexual body in the middle of the HIV crisis, they wrote: "the AIDS pandemic has done nothing but confirm corporeality as the only recognized dimension of homosexuality", and added, "the denial of corporeality has become a pernicious strategy in many gay groups"[94] (La Radical Gai, 1994: 4). Thus, they exposed and criticized that some gay associations and collectives refused to consider potential sick bodies or, to put it another way, they wanted to stop being a body. La Radical Gai went further and they arrived at the conclusion that, historically, to be a body sometimes means ceasing to be a citizen. They mentioned slaves and women as examples of hyper corporeality that is granted at the expense of other rights (La Radical Gai, 1994: 4-7).

Amplifying the voices of oppressed subjects hides a latent question that has been both addressed and avoided, in equal measure, in feminist theory in the last few decades. This is the debate of essentialism against the influence of poststructuralist thinkers and deconstruction. Toril Moi explains well how authorship has been studied from a feminist point of view:

Today, then, theory and practice appear to be just as out of synch as they were by the end of the 1980s. The result is a kind of intellectual schizophrenia, in which one half of the brain continues to read women writers while the other continues to think that the author is dead, and that the very word 'woman' is theoretically dodgy. (Moi, 2008: 264)

In 1949, De Beauvoir formulated the important idea that "one is not born but becomes a woman" (Beauvoir, 2011). This helped to popularize the distinction between sex and gender, denying any inherent feature in the woman's condition. Feminist theory existed then in a period that oscillated between essentialism and deconstruction until 1990, when Judith Butler deconstructed the very idea of the gender category. Butler introduces the concept of "performance", that will be very useful to address authorship, as I explain below. In the 1980s, subaltern studies and specifically, Gayatri Spivak, launched the concept "strategic essentialism" (Eide, 2016), a concept for when theoretical and philosophical ideas fail to work in practical terms. For that reason, strategically, some thinkers believe that is still necessary to work with some categories, although in a theoretical sense they understand the necessity of deconstructing them.

This intellectual schizophrenia raised by Moi has also arrived at the study of feminist and queer zines. While the term queer is fundamentally anti-essentialist on its origin, it is also used nowadays as a de facto substitute for gay and lesbian, discarding its meaning as a category for the deconstruction of sex, sexuality and gender. Consequently, this ends up forming an essentialist way of looking for the gay person behind the queer authorship.

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[94] My translation.

Here, I retake some of the final questions posed by Michel Foucault in "What is an author?". In the very last paragraph, he asks a set of questions: "What are the modes of existence of this discourse? Where does it come from; how is it circulated; who controls it?" These questions are the core of alternative media. When I refer to alternative media, I am describing the model exposed by Chris Atton that is not only limited to political or "radical" media but is also different artistic and literary media and cultural forms, such as zines and hybrid forms of electronic communication (Atton, 2002: 8). All these questions appeal to these publications, which feature non-hierarchical organizations, prioritize the inclusion and participation of people and groups traditionally absent from traditional media and always emphasizes the circulation in their production, never the economic benefit.

Two final questions that Foucault poses are fundamental to understand a relevant definition of authorship in zines: "What placements are determined for possible subjects? Who can fulfil these diverse functions of the subject?" Here, it is useful to raise the idea of "subject-positions" collected by Diana Fuss (Fuss, 1989: 29), when she affirms "we should be interrogating not only the place of essentialism but the essentialism of place". In other words: where do I stand? This same question was addressed around the same time in other disciplines and fields of study, where concepts as the "standpoint theory" (cited in Harding, 1986: 3) and "situated knowledge"(Haraway, 1991: 188) were developed. Both epistemological proposals emphasized the need for a critical inquiry into the site of enunciation and highlighted how this site transforms the knowledge that is being produced. Haraway's concept also highlights the unavoidable political implication of any topic, its selection and or analysis, insisting on our responsibility towards it.

What is the site that is occupied by the feminist and queer zine in the Iberian Peninsula and their authors? To begin with, it is a geographical one. But over and above this, the position occupied has to do with the circulation of zines and the relations that are established through the process. I want to emphasize here that the feminist and queer zines authors build discourse that occupies a political space. This space also transcends the content of the zine. A zine is an object, and it is understood as much more than the sum of its parts. For that reason, in English, these authors are zinemakers. They are not being considered writers, designers, artists... they make zines. This action is made by bodies, corporal identities that realize a praxis of embodied authorship, a concept that I will address hereafter.

To understand better this idea of the embodied authorship I appeal to the production of Meri Torras and the investigation group that she conducts, "Cuerpo y Textualidad" (Body and Textuality). This group belongs to the Department of Spanish Philology at Autonomous University of Barcelona and part of their investigations study ideas of authorship and the body. To the idea of performance launched by Judith Butler (1990), they emphasize the importance of the concept of "subject-position". Gender performance is linked to the idea of repetition of the different characteristics associated with the two possible gender[95]. Hence, authorship is also a performance, what Foucault calls the function of the subject is performative. This idea is very engaging with the object of the investigation, since zines are artefacts of self-representation where there is no intermediary. One

of the characteristics that many zines share is the use of a pseudonym, and a pseudonym is a total commitment to the performance for the subject-position of the author. A pseudonym often functions as wordplay: it can be a pun, a suggestive name or a name that operates as a nickname. It is not unusual to find pieces inside of the zine without a signature or with the name of the collective. However, there is no denying that there are a lot of recent zinemakers that are concluding her/his work with name and surname. For example, Araceli Pulpillo, coordinator of the zine Labio Asesino, includes a disclaimer after the editorial that specifies that all the texts without authorship are hers. This option, to point out the authorship, is becoming more and more popular nowadays, which reflects a fascinating point: how the capitalization and institutionalization[96] of the zine have affected the recognition of the authorship in a traditional sense. A paradigmatic case are the abovementioned publications of De Un Plumazo and Non-Grata. There has been an evolution, in both zines, of the ways in which they addressed authorship throughout the 1990s. In the 90s, there was a significant progression of the use of technologies and maybe for that reason, the aesthetics of the zines changed a lot from issue to issue. Due to the professionalization of the format, the last issue in both publications resembled a magazine more than a zine. Simultaneously, authorship was changing: from anonymous texts, collective authorship or pseudonym to a signature with name and surname in a lot of the texts on the very last zine of Non-Grata and De Un Plumazo.

Zines have similarly granted space to the potential expression of everybody, guaranteeing freedom and protection, which has been vital to the discussion of some topics. For instance, Organa, (1990-1991) a Portuguese zine, was one of the first publications by lesbians and for lesbians. They served as a referent for the emerging Portuguese lesbian community and every issue included a warning on the first page: "Respeitamos o anonimato de todas as assinantes e colaboradoras" (we respect the anonymity of subscribers and collaborators). The pseudonym, the nickname, provides a safeguard and a border where everybody could tackle a controversial issue from a safe space.

Going back to the concept of gender and performance Judith Butler writes: "gender is a kind of imitation for which there is no original" (Butler, 1991: 21). Those words deeply resound in the production of zines, and illustrate how the performative feminist and queer authorship in this type of publications disrupts the interventions of the copies of the material, where the sense of the original loses significance. Adela C. Licona's words, "zines perform the differences they are trying to make" (Licona, 2012: 2), gain a new layer of significance if we interpret them from the perspective of gender performance and authorship in zines. Therefore, when I refer to this embodied authorship, I also consider the circulation and interventions of the zine, which can sometimes be even unintentional due to the medium's cycle of doing copies over and over.

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95 It is important to note that in this heteronormative society there is no more space for other genders.
96 The zines community has suffered an extreme change in the last years. The popularity of the format has produced an explosion of self-publishing markets, they are present in bookshops and the material has been valorized by different institutions. There were expositions in museums (Library in the library. Self-publishing in Porto, 1999-2019 at the Serralves Museum), workshops (Ways of Doing Through the Feminist Fanzine archives from 6/11/2019-2/12/2019 at the Museu Nacional y Centro de Arte Reina Sofía).

From the point of view of gender and authorship studies, the nature of the feminine subject seems condemned to the reproduction instead of the creation of an original (Torras, Pérez & Croquer, 2015: 2). Likewise, autobiographical creation, a genre traditionally associated with women, has been rejected as art, since women have traditionally been relegated to the private spheres. In the case of feminist and queer zines, autobiographical topics are not only not dismissed, but they are welcomed and celebrated, transforming them into one of the principal themes. On the roots of this private sphere, it comes to the fore the hyper corporality of the subjects that make zines. Zines are born from insurrection, but also, they originate from the mundane world. The bodies which produce zines are also, on many occasions, the focus of the zine itself: repressed bodies, ridiculed bodies, abused bodies, sexualized bodies, resilient bodies. The corporeality transcends to the zine as resistant spaces.

In the Iberian Peninsula, feminist and queer zines have served to introduce debates and small breaks, subtly, to the hegemonical thought. For example, the recent zines Hair made by Andrea Coutinho (2018) and A Kindumba da A.N.A[97] by Francisca Nzenze de Meireles (2019), deal with the preconceptions of black women's afro hair. Hair in black communities has become a symbol and its importance is correspondingly reflected in these zines. Thus, in a country with white hegemony like Portugal, the introduction of debates around racism or intersectional feminism in the format of a zine, in both cases with autobiographical stories, are like small stones trying to break a crystal, expecting to hit right on target and provoke a small fissure. Thus, their authorship is also a resistant practice.

Another way of confronting the idea of traditional authorship arises from the fact that creative work has been always considered a lonely endeavour. In zines, solitude and loneliness can drive the idea behind the reasons for publishing but can also be interpreted as the way to fight them. Within zines' communities underlie a necessity for connection. Thus, authorship is "a site of collective struggle and interactivity"(Comstock, 2001: 384).

The last issue that I would like to explore is the concept of agency behind the embodied authorship that I have been discussing throughout the text. Zines are expressions and representations of themselves. As others have demonstrated (Licona, 2012; Piepmeier, 2009), making zines is making theory and doing feminism, whereby zinemakers are proposing social change. Social change is made possible through the action of making a zine and interacting with a community, or even with society. Agency, conventionally, has been considered an attribute of the individual, interpreted as the capacity of an agent to act in the world. However, if authorship can be expanded as a collective action, then agency can be defined with the same parameters. Agency is the conjunction of a set of social and subjective relations that constitute the possibility of action (Licona & Herndl, 2007). To be able to do

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97 Francisca Nzenze de Meireles specified on the first page of the zine that A.N.A is so named because she was born within the group Angolanas Naturais e Amigos (Natural Angolans and Friends). A discussion forum (on Facebook) about naturally curly hair (and more). This zine is published in Portugal by Sapata Press, a small publisher focus in feminist and queer zines.

an intervention, the subject must be situated. Agency, much like authorship, comes from a site.

Salmorejho Majhao. Feminismo(s) Andaluz(es) Colectivo(s)[98] (2019) by Carmela Borrego is a zine created after the presentation of a final dissertation of a Master in Gender Studies at the Barcelona University, where her work on Andalusian feminism was highly criticized. The main complaint was the very delimitations of her work, as the evaluators denied the possibility of the existence of Andalusian feminism. Carmela Borrego edited her zine as an act of subversion in response to this academic experience. She, with the other collaborators of the zine, defend that the Andalusian feminism is a site from which to create knowledge. They defend that Andalucía articulates a specific experience that is urgent to name. Joana Tomé (the fixed member along the years of YMIAG) wrote in an article "the zine format allows YMIAG to propose a viable alternative to the more institutionalized discourse on gender, body, sexual orientation, among others, and the academy that, while vital, elitizes (sic) access to the deep problematization of these issues" (Tomé, 2017: 41). Borrego felt a similar need to publish a zine in order to elevate the discussion to a higher level. Labio Asesino, a zine from Jaén (Andalusia) also published some months later a monographic about the same topic[99]. The necessity to identify themselves with the local has gained importance in zines. Feminist and queer zines in the Iberian Peninsula have similarly showcased the fragment identities of these movements. In other words, they have helped to develop an agency from particular places which would have been impossible without the existence of an extended network.

9.5. Conclusions about bodies, representations and zines

Throughout this chapter, I have been investigating notions of authorship in feminist and queer zines, publications that have been resisting the academic and traditional conceptions of authorship. The theoretical framework of my study (Barthes, Foucault, Spivak, Fuss, Butler, etc.) consists of authors that have been very influential in academia in the last few decades. I have added a new dimension to their works by applying the theory to artistic, textual, and political praxis in feminist and queer zines. This chapter has also provided a summary of some new approaches to zines and new theories of authorship with a feminist and queer perspective. The body has been textualized and the text has been embodied. Their embodied authorship is performative and not fixed. Embodied authorship is the practice of the theory, and the results, are feminist and queer creations. The zines,

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[98] The name of the zine is the name of a typical dish in Andalusia (the region in the south of Spain). The subtitle concerns to the plurality of the feminism, identities, and collectives that can come up in Andalusia.

[99] In the last years have been launched the concept of "Andalusian Feminism", one of their precursors is Mar Gallego, mainly through the blog Como vaya yo y lo encuentre (http://www.feminismoandaluz.com), but also collaborating with some recognized Spanish feminist media, as Pikara Magazine and introducing the concept in some articles. She has just released the book Como vaya yo y lo encuentre: Feminismo andaluz y otras prendas que tú no veías.

the textual objects, are queer and feminist, and they constitute a site of struggle. From that very same struggle, the agency of subaltern identities rises and, both bodies and texts are deployed in the zine as sites of resistance. Iberian zines, with their particularities and universalities, show an authority that lies in their authorship.

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Laura López Casado holds a BA degree in Journalism from the Complutense University of Madrid (2009), and in Audiovisual Communication from the University Rey Juan Carlos (2011). She has also a master's degree in Equality of Gender in the Social Sciences from Complutense University of Madrid (2016). She was admitted to PhD-COMP in the academic year of 2017/2018S as a doctoral student and in 2018/2019 she was granted a scholarship (PD/BD/143049/2018). Her research focuses on Queer Zines and Feminist Theory in Spain and Portugal, under the supervision of Professors Luísa Afonso Soares (University of Lisbon) and Carmen Romero Bachiller (Universidad Complutense de Madrid).

ORCID: https://orcid.org/0000-0001-5176-5829.

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