

5.5 The space in the Iberian feminist queer zines

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× ~~Abstract~~

This paper aims to confront the idea of space around feminist and queer zines in Spain and Portugal. Beginning with the gender studies framework, these kinds of zines break boundaries between the private and public spheres. Circumscribing Allison Piepmeier's words, "most studies of zines identify them as a resistant media originating in male-dominated spaces". Looking at our context, we can point out an alternative genealogy from feminist and queer writing. Which spaces have been transgressed in these kinds of zines? The Iberian prisms allow me to compare and analyze the importance of the local space in the production of zines. What is the influence of the idiosyncrasies of feminists and queer movements in the peninsula? Is there an articulated dialogue between them? And how works the space in zines when has been transgressed with cyberspace? Could we start to consider an Iberian community around feminist and queer zines? Or maybe we are part of a global community?

Keywords: space, Iberian Peninsula, feminist zines, queer zines.

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This paper aims to approach the space in the production of Iberian feminist and queer zines. When I started to work with zines, I saw how they interconnect different layers of the space from the local to the national and even transnational... so, I was excited to try to cross some particular zines with the different possibilities of the theories around the space and see how the final production of the zines are shaped.

I am going from a general framework, which gives some key questions, to very particular cases. And then, from those examples, we will see how they are entries to a feminist cosmos.

To do that, I am going to separate this communication into three sections: first, I am going to approach the space from the perspective of the gender studies, then I am going to address the geographical space of production, the Iberian Peninsula, and finally, I will analyze five zines to show how space affects to them.

1. ~~Space, gender and zines. The construction of particular knowledge.~~

Traditionally, zines are related to local production. The materiality of the publications and circulation always have been connected with specific areas. This has meant that the very nature of the zine is related to the "situated knowledge" in Donna Haraway's words (Haraway, 1991, pp. 183-202). That is to say that zines are produced to disseminate points of view that are not contained in the mainstream media or inclusive in the hegemonic knowledge. Thus, zines work with the lens of other spaces, or as wrote Paula Guerra, zines give the possibilities of other worlds and societies, and they can experience and develop what Michel Foucault calls "heterotopias" (Guerra & Quintela, 2020, p. 4). Heterotopias are "something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other sites that can be found within the culture, are simultaneously represented, contested, and inverted" (Foucault, 1986, p. 24) a definition that fit perfectly into the concept of what could be a zine. Taking into account the overlap of different spaces around zines I

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cannot fail to mention *Zines in Third Space* (Licona, 2012) where she situated zines from the border between the U.S.A and Mexico in this third space, but actually, we can extrapolate this third space, this no-space, that is 'in-between' as a reality for the most of the zines.

From gender studies point of view, it is substantial the question of the space. One of the very first distinctions, when you are aware of how is construct gender, is to point out the public and private space. This is also pertinent when we talk about zines because a lot of them canalize intimate narratives that emerged from these private spheres. Not only this, but we can also affirm that space and gender are both social constructs. The feminist spatial critique stresses how space is build up under a patriarchal spatialization based on the division and hierarchization depending on the sex and their perception (Wrede, 2015, p. 12). The authors as women or non-binary people renegotiated these spaces and how are orientated to them. They access spaces that traditionally have been denied for those voices. They use a new canal that transgresses different areas and this is irretrievably related with the work by Sarah Ahmed and her concept of orientation and her reflections around how we inhabit the space (Ahmed, 2006). This makes sense for the zinemakers but also for the very zine itself. She affirms that the starting point for the orientation is the 'here' (the body) and 'where' (Ahmed, 2006, p. 22). Thus, to make a zine is a corporal act, and the body from where born the zine could define the orientation of the zine. If we perceive the zine as an object, also is interesting how Ahmed reflects on queer objects: "If objects are the extensions of bodies, just as bodies are the incorporations of objects, how can we locate the queer moment in one or the other?" (Ahmed, 2006, p. 224) or "We could ask, for instance, whether queer tables are the tables around which queer bodies gather" (Ahmed, 2006, p. 229). So, I can ask the same about the feminist and queer objects, and how bodies and objects flow through the spaces creating tensions and distensions with other objects and bodies.

2. Iberian feminism and the prism through I read the zines

The territory that I've chosen for my study is the Iberian space as I mentioned before. Mainly focusing on the Spanish state and Portugal. Both countries have some centuries of common history and they have a very similar political and social continuum. That doesn't mean that every region doesn't have its own particularities. I took the Iberian perspective as a prism to look at different realities that share this context. I would like to stress that the Iberian identities have been built up with different layers of cultural relations. As have been pointed out by Santiago Pérez Isasi and Ângela Fernandes, the Iberian space couldn't be seen as a close space, but as a rhizome of internal and external relations (Pérez Isasi & Fernandes, 2013). The fanzines flows can show us a new cartography of this physical territory.

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Looking closer to my study the concept in which I am most interested is the construction of an Iberian Feminism. The first time that I found that was used this term was in a book with this name, *Iberian Feminism*, by Carmen Alcalde and María Aurèlia Capmany, two Catalan authors, in 1970 (Capmany & Alcalde, 1970). The peculiarity of this book is that at any point mentioned Portugal. The authors just have been used this concept to talk about the singularities of the feminisms in the Spanish state. In this way they wanted to avoid the conceptualizing of Spain as a homogenous country and, thus, Alcalde and Capmany tried to include the different sensibilities about the national feeling in the different regions. The book incorporates this notion, and they cross it with the feminisms. The feminist studies that use both countries are rare, even nowadays. In 2006 was written a thesis with a comparative perspective inside a feminist framework located in the subsequent years after were finished the Spanish and Portuguese dictatorships (Simões, 2006). We had to wait until 2018 to see a fundamental manual that incorporates Iberian feminism as the vertebral presumption. *A New History of the Iberian Feminism* (Bermúdez & Johnson, 2018) made a journey through the peninsula from the Enlightened until practically the present day. One of the major contributions to the field, and I borrow it to my own investigation, was to consider the space as a net. The authors observe the whole, but also every part separately, bringing new nuances and considerations. Therefore, in the articulations of the different narratives around gender and sex, we take into account the local, national and transnational perspectives (Zobl, 2009). The Iberian component collects all these levels of analyses and brings one more.

I have just taken 5 examples of feminist and queer Iberian zines: *As+Perralheiras* in Galicia, *Os vestigos de Tiago* in Porto, *Salmorejho Majhao* in Andalusia, *Hair* in Lisbon and *Regla Fanzine* in Barcelona. But if I did a bigger study, I would probably obtain a picture of the feminisms at the Peninsula. This assumption is not lightly taken, it was suggested on different occasions that the appearance of feminist media in different spaces mark the incipient moments, giving a place and time of a map of feminism (Beins, 2017: 44) This affirmation seems even more accurate when we talk about zines, publications that perfectly capture the social momentum.

3. Five zines, five rooms

3.1 As+Perralheiras

As+Perralheiras is a fanzine made by Maribolheras Precárias a collective from La Coruña, a region that belongs to Galicia. The name of the collective is the combination of *Marica* and *Bolhera* two possible translations for queer in Galego. *Precárias* means precarious and points out the poor conditions of the members of the collective. As they explain in the fanzines the combinations of being young, queer and living in this area make their life very vulnerable, with very limited job opportunities. They made this fanzine from 2004 until 2006. They published 5 issues under the name *As+perralheiras* that could be translated as 'the sleaziest'. The fanzine is written in Galego (although some texts are in Spanish) and approaches concerns from that moment and that time. They defined themselves as "intermittent, informal, dynamic, unstable, multiple nets." They confirm that isn't a formal collective, their objectives aren't the political institutions (as they believe that it is of the gay movement) and proclaim as a direct influence from the first years of ACT UP². Thus, just with the name and their references, we can connect lines between different events and where was located.

I can highlight some of the characteristics of this fanzine. The region where this fanzine was made and the language chooses to write it, are political statements themselves. Despite the Galego is an official language in the Spanish state, their use in a publication contains different claims. This is linked with an identity that has been denied for years and even forbidden in the years of the dictatorship. The same we can say about the gay identity, but with a difference that *Maribolheras Precarias* stress with the zines: in the last decades has been a movement of assimilation of gay people, provided that they can fit in in the heteropatriarchal structure. The opposition of this trend is clear from the very first issue of this fanzine with an article titled "Casa, minha filha, casa. Sobre o matrimónio e outros enganós." [Home, my daughter, home. About the marriage and others delusions] (Maribolheras Precarias, 2004, pp. 7–8).

Their sexuality is living as a political position and it is directly inspired in queer theory and movement. In Spain, the first time that was written the word "queer" was in a fanzine in 1993 (Solá, 2012, p. 267). The fanzine *De Un Plumazo* was denominated on

the cover as a queer zine. This fanzine was made for one of the first queer groups in Madrid and Spain, La radical Gai composed by gay men. At the same moment, working in a parallel there was another queer group that works with La Radical Gai, which was LSD composed by lesbian women. They had their own fanzine called *Non-Grata*. These facts are important because these two activist groups and their fanzines are linked with *As+Perralheiras*. On their pages they recommend a web running by Javier Sáez (www.Hartza.com) one of the members of La Radical Gai, and also encourage to read all the fanzines of LSD that are on the web at this point. This demonstrates, even though these groups have a very limited influence, and their fanzines can be counted by hundreds, that the fanzines transcend the local space reaching other spaces. And when we talk about space is inevitable to talk about time, these fanzines, *Non-Grata*, *De un Plumazo* and *As+Perralheiras*, despite the decade of difference, are contemporaries. It is true, that in part this is easier with the arrival of the Internet. At that moment, not anymore, you could consult the fanzines by LSD in the Hartza web and at the present moment, you can consult the fanzines of Maribolheras Precárias in ISSUU, a digital platform. Therefore, these fanzines, now on the Internet, could be read from every space. How the Internet has influenced the traffic of knowledge is a topic too wide to approach in this communication. However, I would like to stress how the Internet helps to create a bigger net of the feminist and queer community. Also, regardless of the space from which you read it is important to note that these fanzines are bounded to the place of creation. This would be another characteristic to point out, how they are closely linked to A Coruña. Several topics are related to local politicians, with particular events organized by them or they made interviews to local personalities. These fanzines are the witnesses of time and space.

3.2 Os vestidos de Tiago

Os vestidos de Tiago [Dresses of Tiago] is a fanzine, a children's story, that is made by Joana Estrela a young illustrator located in Porto. It was made in 2019. This fanzine tells us the story of the dresses of Tiago, a Portuguese male child. The zine starts with "No armario Alentejano, ao fundo do corredor estão guardados, dobrados, pendurados os vestidos do Tiago" [In the Alentejano closet, at the end of the corridor, Tiago's dresses are stored, folded an

2. ACT UP was an activist group that rises from the crisis of AIDS, mainly in the USA, England and France. ACT UP practiced performative interventions in the public sphere.

hanging] (Estrela, 2019:s/p). The first thing that attracts my attention is that Tiago's story is placed at the Alentejo. This region, at the south center of the country, is the least populated in Portugal and it is also the region with the oldest population. To place here the story, I don't think was a coincidence, after I will stop in this fact. After the first page, the story shows the different kinds of dresses that he has: one yellow from his cousin, another polka dot dress that was bought at the mall, one violet that was a present for his grandmother, etc. It is also remarkable when Tiago and her mother go to the mall and the customer asks: "Vai a levar um vestido para o seu filho?" [Are you going to buy a dress for your son?] and she responds "Ele gosta!" [he likes it] (Estrela, 2019: s/p), with a big smile. *Os vestidos de Tiago* [Dresses of Tiago] is a naïve and natural story and there resides a big part of its political content.

Also, the fanzine wants to show the state of the Portuguese feminism and LGBTQ movements when Joana Estrela decides that Tiago and his family live out of the big cities of Portugal. There is a natural sensibility in Tiago's family. From the grandmother until the cousins or other distant relatives... all of them treats Tiago without seeing any difference with other children. Located the story in Alentejo has a connotation with certain prejudices that exist in towns or small cities. Also, traditionally the fanzines are indeed located (the creation and the circulation) in the big cities. This one for example, in some way, connects the principal cities in the country. It is formulated in Porto but published in Lisbon. The editorial is *Sapata Press* that is funded by a Brazilian immigrant. It was a project (*Sapata Press* disappeared in 2020) of intersectional, feminist editorial who publish mainly fanzines and graphic novels in Portuguese. The authors were mostly women. Once again lines that cross the country, but also across other countries. The leader of the project personally backs and brings the material to share in the different countries.

When in the fanzines world the editorial comes to play, clearly this affects the space of distribution. We can see how in the last decades the sphere of the fanzine has been expanded. To some, the space of distributions of the zines was part of its nature, of its definition: informal economy, musical, cultural, or political spaces as the houses from the fanzine were sold. A movement that never occupies any official or even formal canal. But we cannot deny that at the present, the fanzine has conquered other kinds of canals. This could be seen as a co-opting of the capitalist system, and it is impossible not to see the contradictions that emerge from these relations. In any case, in this communication, I would like to

approach it as a political victory of the fanzines that have found the way to be in other spaces. *Sapata Press* was a project deeply political that come to zines fairs, design fairs, different events, but also was present in bookshops and libraries.

To create *Os vestidos de Tiago* [Dresses of Tiago] is a political act, but it is also the action to be distributed in new a different space. Nancy Fraser proposed to call these new spaces inside of the public sphere as "subaltern counterpublics in order to signal that they parallel discursive arenas where members of subordinated social groups invent and circulate counterdiscourses, which in turn permit them to formulate oppositional interpretations of their identities, interests, and needs" (Fraser, 1990, p. 67). And she continuous her argument to point the most striking example to her, which is no other than the feminist subaltern counterpublic located in journals, bookstores local meeting places, etc. And without any kind of dude, these are the spaces where are sneaking the fanzines.

3.3 Salmorejho Majhao

Salmorejho Majhao is written by Carmela Borrego Castellano. It was started in 2018 and this zine arises some important questions to my study. She releases the number 0 of her zine after attending a master of gender studies in Barcelona. She is originally from Sevilla, Andalusia. She explains in their fanzines that when she moved to Barcelona, she started to think about Andalusian identity and Andalusian feminism. Thus, Borrego decided to do the thesis to finish the master about the last one, Andalusian feminism. However, in the public defense, she was sharply criticized to defend this concept. Though, this concept has been launched in the last few years for several voices from the feminist movement in the south of Spain. They claim that some particularities cross the gender with the class (Andalusia has been known as one of the poorest regions of the country and some of its inhabitants have claimed that they suffer class hatred) and race (Andalusia has been a border space and along centuries have been there different cultures and ethnicities). Anyhow, it is important where from theses voices have been mainly arising: fanzines, meetings in local places, from a blog of an Andalusian journalist (that recently have written a book: *Como vaya yo y lo encuentre: Feminismo Andaluz y otras prendas que tú no veías* by Mar Gallego (2020)). They recall specific intersectionality to articulate feminism in this area. Looking beyond the discussion of the concept, I want to stress where and how this emerges and how is its diffusion.

So, after the terrible experience of the public defense in Barcelona, Carmelo Borrego decided to transform her thesis into a fanzine: *Salmorejho Majhao*.

Este femzine³ pretende sacar los saberes de la academia y expandir las reflexiones a lo cotidiano. Para mí una zine permite darle circularidad a las investigaciones y seguir creando saber desde los intersticios. Es decir, posibilita crear narrativas conceptuales, crear un cuerpo vivo que transita por los barrios y los pueblos para tejer redes desde nuestra vivencias. Así, esta femzine es un relato colectivo donde vislumbrar formas de estar en el mundo que no han sido legitimadas como elementos de sabiduría. Es una forma de narrarnos y ponernos en valor como sujetas activas de conocimiento.⁴

(Borrego, 2018, p. 4)

These words resound deeply in the words of Sarah Ahmed and Donna Haraway that I showed in the first section.

Also, from this case, I can extract pertinent conclusions about the space. First of all, how the author's experience embodied 'the other' when she moved to Barcelona, moving to the south to the north of the Spanish state. That is important from a national or even Iberian point of view and how dialogue different identities inside borders. She reflected on this and she decides to bring this narrative to academia. However, the knowledge in this space does not always the best to introduce a debate that is proposed by young women from a very different region. So, the author determines that she has to move the space where she presents this narrative, and she chooses to make a fanzine. To sum up, she had to change the space to start a narrative (when she moved to Barcelona), and she had to change it again to start to disseminate it (when Borrego decided to transform her work inside of the academia into a fanzine).

In 2019 Carmela Borrego published the second number of *Salmorejho Majhao* #1 (Borrego, 2019) with the subtitle (as the previous one) *Feminismo(s) Andaluz(es) Colectivo(s)*. The plural is pointed out between

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3. The word femzine is the combination of feminist and zine.

4. This femzine aims to extract the knowledge of the academy and expand the reflections to the everyday. For me, a zine allows to give circularity to the investigations and to continue creating knowledge from the interstices. That is, it makes it possible to create conceptual narratives, create a living body that passes through neighborhoods and towns to weave networks from our experiences. Thus, this femzine is a collective story where we glimpse ways of being in the world that has not been legitimate as elements of wisdom. It is a way of narrating ourselves and putting ourselves in value as active subjects of knowledge.

parenthesis but is highlighted because is the only part in color (red) in all the cover. Loud and clear the author is not looking for a definition, nor had the intention to build up a closed theory. She uses the fanzine to enquire a broad range of possibilities. In both zines, she invites to her zine numerous friends to discuss a set of experiences to try to subtract some conclusions that may be useful to create new theories. From that net, through sharing common experiences, Carmelo Borrego brings the legitimacy to her discourse that was denied inside of academia.

3.4 Hair

Hair is a fanzine made in Lisbon in 2019 by Andreia Coutinho. She is a Portuguese illustrator and, in her zine, she tells us her relationship with her hair. She is a black woman, and she has afro hair. Through the pages of this zine, Coutinho shows us her personal journey with her afro. From their painful hairstyles that made to her once a week her mother, through her desire to have straight hair (using a large number of chemical products) to the acceptance of it (which needs a lot of care). She proclaims in the last page “O meu cabelo é a minha coroa e eu uso-a com orgulho” [My hair is my crown, and I use it with proud] (Coutinho, 2018, p. 11). The hair has been transformed into a symbol for the empowerment of the afro community, and particularly for black women who have to suffer a deeper pressure concern to their aesthetics for the simple fact that they are women (and black). Equally, the fanzine is the perfect space for the narratives of auto representations because there isn't any kind of censorship or edition between the creator and the public.

This zine, by chance, is distributed by Sapata Press as well as *Os vestidos de Tiago*. In both cases, the zines introduce to the Portuguese society meaningful topics through simple stories. But one more time, despite that are a simple narrative, the political content is obvious. Albeit Portugal has its own history of colonization and racism the debates around this have been spare. Introduce these narratives are extremely important and fanzines allow one to navigate to other spaces. As Adela C. Licona said “Embodied knowledges are uncovered in these performancies of rearticulation. Through the politics of articulation and practices of reverso, third-space zines are informing and transforming quotidian practices by linking the theory and practice of embodied knowing being, and doing.” (Licona, 2012, p. 95). And also, this author remark in her book *Zines in third space*, fanzines are pieces of building community (Licona, 2012, p. 114).

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Likewise, I would like to include a new perspective to analyze this fanzine, the aesthetic one. This fanzine is print in red. The printing technique is called risograph. This technique is between a photocopy and serigraphy and is very similar to the mimeograph. The technics depend on the machine that reproduces the original. The majority of the machines are from the 1980s, but the ‘risso’ has taken center stage in the last years with the auto-edition because allows very brilliant colors. In the Iberian Peninsula, there are not so many machines and they use specific color tubes. However, are very successful in the fanzine scene and the price of the zines is higher than usual, not always. In any case, is funny how quickly it has become a sign of a hipster technique. That is a symbol of the mainstream path that is taking in the last years the fanzines. It is difficult to see the line that separates the fanzine as a space of creation and experimentation and the fanzine as a fancy object. At the present, this contextual situation with fanzines world influences the way we read the zine. So, this combination between form and content is really appealing and somehow could we see contradictory narratives.

3.5 Regla Fanzine

Regla Fanzine is a fanzine created in Barcelona in 2017 by Sasha Pradkhan. The center topic is menstruation and she and her collaborators have done two issues and the third one is now being prepared. She said in the first number of *Regla* (that means rule and period as well), that she was eager to create a space to talk about menstruation. The editor has her own experience between private and public space and the period. When she has menarche (the first menstruation) her mother celebrates a party with women from the family and friends. Everybody dressed in red clothes, they were drinking pomegranate juice and rosé cava, and all share their own experiences with their periods. Her mother prepared a bath with rose petals, red shower gel and give a handmade red bracelet. To sum up, it was a big and beautiful celebration. Nevertheless, when she went to school, she lived the opposite experience. The period was something to hide and be ashamed of. She explained how she takes off the sanitary pad in the school bathroom very slowly to not be heard. In her first week with the period, she had a swimming pool class, her mother did a note (include in the fanzine) where

explained that Sasha couldn't go to the swimming pool because she had the period. She lived that moment with a big embarrassment when other students asked why she didn't come to the physical education time (Pradkhan, 2017, pp. 4–5). In this way, Sasha lived a duality around this subject, although in her house was very concerned to show her that it was nothing to be ashamed of. Thus, this fanzine works, like many others, as a bridge between the public and private spheres. She wanted to reproduce, in some way, the atmosphere of sorority that she lived with the friends of her mother in her house. To share different narratives and turn out something that we don't have to hide. In fact, the first issue of *Regla fanzine* brings a red bracelet of wool as a symbol of a prospective club funded through all the readers of the fanzine.

The fanzines are composed of texts, poems, pictures, illustrations, collages, etc... How she nurtured the fanzine is very attractive to this communication as well. The majority of collaborations were agreed upon through social media. Sasha contacted some authors and some authors contacted her through DM's. She expressed her doubts around presenting this into a fanzine in the editor letter in the second issue:

Al ver que somos tantxs me he plateado si seguía siendo necesario un Regla Fanzine en papel, cuando es mucho más sencillo transmitir conocimiento y transmitir arte a través de un post de Instagram. Pero entonces pienso que si Regla es un espacio para hablar de menstruación desde nuestros cuerpos, desde algo tangible, tal vez sí que tiene sentido leernos también desde algo palpable, desde el papel. (Pradkhan, 2019, p. 1).

Once again in this communication, we connect the bodies and the fanzines. Despite this, she combines both worlds, digital and analogical, like as a vast part of the fanzines nowadays. In this way, the construction of a net transgresses the physical space and may participate people from other countries. For example, in the first *Regla Fanzine* is published a coloring illustration of Toni the Tampon, art made by Cass Clemmer from Australia. Taking this last participation, I would like to stress another important feature of this publication. Cass Clemmer is a non-binary person who defends that "Periods are not just for women" (Sargeant, 2017, n/p). This proclaim is perfectly in tune with the fanzine, where on the last page of the first issue clarify the following: "Desde regla queremos aclarar que somos conscientes de que hay mujeres que no menstrúan y personas menstruantes que no se identifican como mujer" (From *regla*, we want to clarify that we are aware that there are women who do not menstruate and menstruating people who do not identify as a woman) (Pradkhan, 2017, p. 50).

For me, one of the most important features of this declaration is that Sasha declares in an interview that this fanzine hadn't a feminist purpose. She didn't believe that she has read enough to edit a feminist zine (even she identifies as a feminist). She just wants to create a space to talk about the period without taboos (Altavoz Cultural, 2020). That shows how some disrupting ideas are introduced in society. Without Judith Butler's work (and other thinkers) who introduced the idea that gender is performative would be impossible the affirmation contained in *Regla fanzine*. Analyze zines show which is the rhythm of the society, for sure just for particular spaces, but it is important also to consider them.

4. Conclusions

In this communication, I wanted to reflect on how affects the space in the creations of Iberian zines. I have opened a map with feminist and queer zines from Galicia, Porto, Andalusia, Lisbon and Barcelona. It seems like I draw a circle around the peninsula. But what I have in front of my eyes is not a fixed route, over and above I showed flows of the feminist and queer community, increased now with the Internet: social media, digital platforms where you can upload your fanzine, digital archives, etc. Fanzines transit through their canals, some of them related to the traditional zine scene (reaching the author, in cultural spaces, etc.) but others are news (like fairs, bookshops, internet). Every year their circulation is wider, something that is not bad or good by definition. I believe that the important part is the other extreme: the creation. The orientation of these objects and the bodies of the creators determine the essence of the feminist and queer movement. Today I bring some fanzines that are create from an intimate side as *Os vestidos de Tiago*, *Regla Fanzine* or *Hair*. They bring narratives from the private space to the public space to liberate some political questions. "The

5. Seeing that there are so many of us, I wondered if a *Regla Fanzine* on paper was still necessary, when it is much easier to transmit knowledge and transmit art through an Instagram post. But then, I think that if Regla is a space to talk about menstruation from our bodies, from something tangible, perhaps it does make sense to also read ourselves from something palpable, from the paper.

personal is political” as shows one of the principles of the feminist movement. Other ones disrupt the public space to arise new debates like *As+Perralheiras* and *Salmorejho Majhao*. And also, I have addressed the space of the body, as the embodiment of the author as a fundamental space from where born the feminist and queer zines.

From the Iberian perspective is important complement all the narratives and how the fanzine works through this territory. With the Internet, the magnitude of the potential circulation is infinite, and the physical borders are blurred. Even if until now, in the fanzine scene there isn't a big flow between Spain and Portugal the influence on the current debates and is tangible looking at the fanzines.

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