

SMALL PRESS MAP / FIJUK LABORATORY



# SMALL PRESS MAP

How it works and what it is. Short interviews with a fraction of Europe's small press publishers about what they do, how they do it and why they keep doing it.

**By Anna Ehrlemark**

Small press publishers sit alone by their computers at night. From the outskirts of Riga to a Porto warehouse, from austro-hungarian army barracks in Ljubljana to a garage in Provence, from a kitchen table in Malmö to the German woods. They have more in common with each other than with their neighbors. The light from the computer screen illuminates their concentrated faces. They write emails. They look at pictures. They get excited, they can't wait to show this to somebody. This new story is so beautiful, it opens a third eye in the forehead! Their backs are sore from too much Facebook and Indesign. They are pushing a deadline, talk to the printer, plan an exhibition, worry about money. They try to sell books, it's not going great. Wonder, is there a better way of doing this? They write emails. They follow a stream of coincidence, stubbornness, inspiration. They start somewhere without knowing where they will end up. Eventually it gets easier, or not. Reputation and reward, invitations and discoveries, adventures and ideas. The scene is growing, every cell is attracting new ones, by example or competition or love. They meet on festivals, crossroads and rocky horror picture shows. They get drunk and make out, they catch the euphoric stream of consciousness where everything makes sense, is worth all the effort. They dream about new three-dimensional visions for the future. They look at each other's books, with excitement, jealousy and pride. Somebody dips her foot in a dark puddle of spirit and smells raw spider power. Another gets promoted to a "real" job in the business. A third knows what to do now. A fourth is worried senseless because she can't make ends meet. A fifth is dreaming about soft terror attacks on the banking system. A sixth has a brilliant idea about how to solve the world fanzine distribution. A seventh knows how much time it takes to draw a good comic. They come together there for a brief moment, nostalgic about things that haven't even happened yet. Then they go home again. They feel empty. They use the emptiness to work more, to break through the bread jobs and book sales, to catch another big fish. They start their own festival and invite the others to come. They open a book shop and start a gallery. They ride on an optimistic time-wave. They follow a random link to the next big thing. When you see it you know what it is. They discover a new artist – they can't wait to show this to somebody! It's a never-ending stream of deadlines,

reports, fund-raising, trips, sleep-overs, all-nighters, emails, Photoshop, home-comings... Free time and work melt together in the same muddy stream of satisfaction, meaning, stress, insecurity, creative force. They learn by doing and forget what it was they didn't know how to do before. It's a big ocean of silent knowledge, of nodes and strings, a cob web of connections and intersections, high ways and dead end streets. This is the heart of the octopus. It's difficult, the ends don't always make meet, but at least they have each other, don't they? Somebody that understands. Somebody with the same obsession for world domination. With the same mad collector's eye in the forehead...

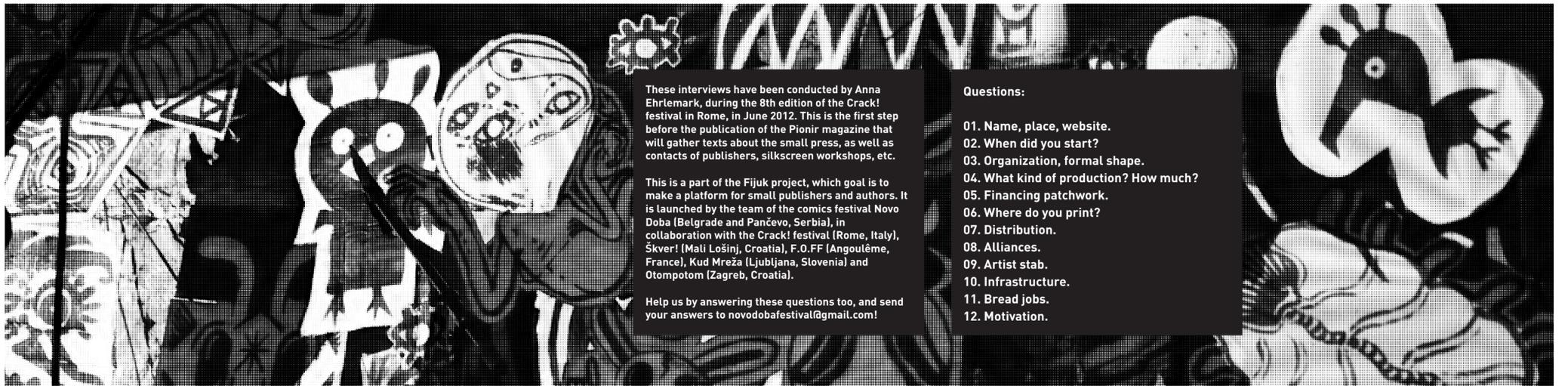
These compressed interviews with a fraction of the European small press scene show a persistent, idealistic and hard working guild. When asking for clean facts about the conditions and infrastructure behind their work we wanted to reveal the skeleton behind the fur, peak into the machine and see how it works. We are all depending on the network for motivation and support. Artists draw, publishers publish and images travel. The people behind the scene learn it by heart. Mostly they have to survive in a grey economy where surplus value from the "real" economy sips down and multiplies in the hands of magicians. Nobody can pay to get the same work done. It's not charity and it's not a plant house for the creative industry, it's a place for artistic freedom and circulation of powerful visions. Not everybody will continue to freelance illustration or eventually make money on sales – a big part of the small press scene is doing it for itself, as long as they can get by on bread jobs and voluntary work. Sure, somebody else is always cashing in on poor artists' free labor, but the satisfaction of working for yourself is obviously strong enough to pull zombies out of the ground. The publications circulate in a network that stretches over the globe with diy-festivals as the most important distribution points and crossroads, pulsating hearts in the blood stream. That's the market place where the right lovers meet. That's the place to cash in on fame and fortune, respect and admiration, to start new collaborations or fake your own death. Showing off new work for somebody that understands the line is perhaps the only reward worth striving for. And to avoid getting ripped off by those that have the power to do so.

Underground comics. Independent, alternative, unaligned comics. Illustrators, bums, popes, printers, self-made geniuses, art school students, hipsters, bookers, drunkards, activists, idealists, unemployed, landless, homeless, squatters, vagabonds, thinkers, freelancers, dreamers, editors, freaks, super stars, craftsmen, intellectuals, groupies, provocateurs, workaholics. The small press scene, the patch-worked network of artists, publishers, festivals, workshops, book shops, fortresses and underwater tunnels is expanding like a galaxy. We find ourselves in the periphery of a vast landscape, where our own, pioneer node hang on to the others to survive. Visual signs is a strong glue in rough times – identification and message. One powerful language without borders. New publishers grow where others have gone before. Some last only for a summer of love. Some of them mutate and survive, they manage to transform the initial enthusiasm into self-sustainable models of production. What we do is insane, it's better that way. And if we don't sell all our time to Google there is a chance we can use all the leftover powers of society for our own radical adventures.

#### What we need:

- A room of one's own. To work, to love, to rest.
- A partner or more in crime.
- Voluntary work/ lots of time.
- A bread job that pays the bills and where you can meet people that don't do comics.
- Work space. Ink and paper. Computer and scanner. Pirated software.
- Power over the means of production (machines, tools, workshops, printers).
- Friends that introduce you to their friends.
- An enemy or two, for healthy competition.
- Mad collectors eye and an uncanny taste for visual trips.
- Book fetishism.
- Sticky fingers.
- Physical and mental travel.
- Crossroads and streams.
- Underground dungeons.
- World-wide-distribution.
- Fan-mail.
- Courage to continue when times are tough.
- Persistence and an ability to forget how difficult it was.
- Nostalgic moments when everything seems to be over.
- Hackers and nerds to protect us from dystopic futures.
- Endless summers.





These interviews have been conducted by Anna Ehrlemark, during the 8th edition of the Crack! festival in Rome, in June 2012. This is the first step before the publication of the Pionir magazine that will gather texts about the small press, as well as contacts of publishers, silkscreen workshops, etc.

This is a part of the Fijuk project, which goal is to make a platform for small publishers and authors. It is launched by the team of the comics festival Novo Doba (Belgrade and Pančevo, Serbia), in collaboration with the Crack! festival (Rome, Italy), Škver! (Mali Lošinj, Croatia), F.O.FF (Angoulême, France), Kud Mreža (Ljubljana, Slovenia) and Otopotom (Zagreb, Croatia).

Help us by answering these questions too, and send your answers to [novodobafestival@gmail.com](mailto:novodobafestival@gmail.com)!

#### Questions:

01. Name, place, website.
02. When did you start?
03. Organization, formal shape.
04. What kind of production? How much?
05. Financing patchwork.
06. Where do you print?
07. Distribution.
08. Alliances.
09. Artist stab.
10. Infrastructure.
11. Bread jobs.
12. Motivation.

01. Strane Dizione, San Severino Marche, Italy / [www.stranedizioni.org](http://www.stranedizioni.org)
02. 2008
03. Two people, no formal structure.
04. Books and some posters. Always silk-screened. Around 250 copies of each project. 1/5 goes to the artist.
05. The first book was published with the help of a grant, since then every next book pay for the following. No own money in the project.
06. We print in our own workshop.
07. We do the distribution ourselves. Started with normal bookstores, but now we go directly to the shops that we know are good in Spain, Berlin, France...
08. Drozophyle (Switzerland) and other publishers working with hand-made graphics.
09. Celine Guichard, Tomi Um.
10. Print shop at home.
11. Theatre, handwork, carpenting, graphic design, stop-motion animation.
12. A big interest in illustration and love for books and paper. One of the founders worked for a silk screen factory and knew the technique. Inspired by other screen printing small press publishers and what we saw on Crack! festival, many good coincidences and a scholarship got us started.

01. Vetomat, Berlin, Germany / [vetodruck.blogspot.se](http://vetodruck.blogspot.se)
02. 2007
03. 16 people in the smallest circle, but many more. Association.
04. Computer repair service, pirating software, lectures, kitchen, film screenings, political meetings, concerts, café, bar, brunch, silk screen workshop, sound system.
05. In the beginning it was funded by public grants, now self-sustainable with the help of bar, kitchen, concerts and voluntary work. The silk-screen workshop is financed by the users who pay rent and materials.
06. Print in our own workshop.
07. Bad distribution, mostly on festivals and events. Concert posters are distributed on the streets.
08. Czentrifuga, Palefroi.
09. Anef, Daeye.
10. Café, restaurant, concert hall, silk screen workshop.
11. Everything.
12. Political agenda, art, party, people, looking for other possibilities to create a nice neighborhood and live good together.

01. Czentrifuga, Berlin, Germany / [cz.poetaster.de](http://cz.poetaster.de)
02. 2008-2009
03. 5-6 people, association.
04. Silk screen, posters, books. A lot.
05. Mix of workshops with paying participants, some funding, a little sales and printing for others.
06. Print in their own workshop.
07. Specialized book shops. Berlin, Hamburg, Warsaw and some places in France. Flea market in Berlin, festivals and events.
08. Vetomat, Palefroi.
09. Beat, Susann Pöhish, Damien Tran, Olivia Pils, SP 38, Gabba, Coost...
10. Print-shop.
11. -
12. -

01. Palefroi, Berlin, Germany / [cargocollective.com/palefroi](http://cargocollective.com/palefroi)
02. 2012
03. 3 people, no association yet.
04. Screen-printed posters and books. About 80 copies per book.
05. Sales, voluntary work.
06. Print in our own workshop.
07. Specialized book shops. Berlin, Hamburg, Warsaw and some places in France. Flea market in Berlin, festivals and events.
08. Czentrifuga, Vetomat.
09. Damien Tran, Marion Jdanoff.
10. Print-shop.
11. Illustration, printing, graphic design.
12. Books allow big creative freedom. We're interested in making drawings directly for screen-print, not adapting existing drawings to the medium.

01. Buraco, Porto, Portugal / [jornalburaco.wordpress.com](http://jornalburaco.wordpress.com)
02. 2011
03. 7 people, horizontal organization, no formal structure.
04. Newspaper published every two months in between 500 and 1000 copies.
05. Own money, no subsidies, each issue should finance the next. When we break even we make a new issue.
06. Print with a professional local off-set printer.
07. Self-distribution on fairs, launches, events.
08. Arara silk-screen printing studio, Oficina do Cego and others.
09. Bruno Borhes, Daniela Duarte, Cumulonimbus, Miguel Carneiro, Marco Mendes, Carlos Pinheiro, Nuno Sousa, André Lemos, Jucifer...
10. No infrastructure, just meeting up in everybody's house.
11. Teaching, graphic design, artists.
12. Independent publishing, political commentary.

01. Greenager, Rome, Italy / [issuu.com/greenager](http://issuu.com/greenager)
02. 2007
03. 4 people, no formal structure.
04. Satirical, political fanzine with 4 issues per year.
05. In the beginning the fanzine was financed by public grants, but then we got accused of slander and had to go to court. We won the case, but lost the funding. Now funded by yearly subscriptions from readers.
06. Best-prize, best-quality printer in Italy.
07. Two kinds of subscription. One price if you pick the fanzine up yourself, another if you want it by mail.
08. Terranullus (Italy).
09. Creating most of the content within the editorial group, but also looking for contributions from other artists.
10. A place where people can pick up their subscriptions.
11. Engineer, band accountant, social researcher, pub owner.
12. To shake the fair/politically correct/normal/submissive way of thinking. A magazine of bad taste.

01. Fantastick, Rome, Italy
02. 2011
03. 5 people, no formal structure.
04. First issue of new fanzine. Also make sculptures and scenography for different events.
05. Self-financing.

06. Photo-copy, hand made.
07. Distributing on events (sometimes selling, sometimes giving them away), in fanzineshops, pubs and bars.
08. Very connected with other projects in Rome.
09. Everybody. Performance, acrobatics, fire show, many medias.
10. Home. It's difficult to find a place in Rome.
11. Graphic design, antique shop, psychologist.
12. We wish to be the glue that keep the pieces together. We are the heart waiting in line at the post office.

01. Maik, Hamburg, Germany
02. Published first zines in 1998
03. He himself.
04. Fanzines plus posters.
05. Self-financing. Will try some crowdfunding.
06. Silk screen at home, photocopies.
07. Some bookstores in Berlin, London, Hamburg, and on events.
08. Czentrifuga (Berlin).
09. -
10. Home, workshop in the basement. Connections in the neighborhood for gardening and parties etc.
11. Delivery boy, all-in-all staff, trouble shooter.
12. Because I have to. It makes me feel good. Doing it because I can't do anything else. Artistic feedback. Like being on stage in a band. The response of people is addictive.

01. Le Garage L, Forcalquier, France / [garage.l.free.fr](http://garage.l.free.fr)
02. 2006
03. 5 people, association.
04. Book binding, book-restoration, print workshop [all printing techniques – silk screen, lino, typo...], exhibitions, workshops, artist residencies, professional studies, bookshop, micropublishing. Publish more and more books every year, between 500 and 10 copies per book.
05. Book-binding and book restoration bring money for the rest of the projects. Working for archives and libraries. Hold classes for tuition fees. Public and state funding. Book sales.
06. Print everything in our own workshop, off-set at the neighbors' and a photocopy place 500 m down the street.
07. Distribution in a few bookshops, Marseilles, Paris, Bordeaux, Lyon. Selling in our own bookshop. Internet sales, web-shop under construction (central french distro for small press). On events, festivals, small markets, Angouleme off-programme. Doing deposit-distro for other publishers.
08. Le Dernier Cri, Fremok, Komikaze, Kuš, Tommi Mustori, Marcel Ruijters...
09. Pakito Bolino, Marcel Ruijters.
10. An old mechanics garage. Two floors and a new roof! The basement is shared with an off-set printer. Book shop, gallery, artist in residence. The space is also the home of the people in the collective. Closed premises for living, kitchen and a restoration workshop.
11. Restoration, book-binding, teaching classes.
12. We love books and art. We do so many different things because we can't choose. We're always open for collaboration, we can make fast connections with nice, interesting people. We don't know what we would do otherwise. We can be independent because of the many different things we do, one arm is feeding the other, that creates balance.

01. Le Dernier Cri, Marseille, France / [www.lederniercri.org](http://www.lederniercri.org)
02. 1993
03. 3-4 people. Association.
04. Silk screen books and posters, movies, music, everything. Publish two books per month, around 20 per year. In 2011 we printed 5000 copies of hand-made silk-screened books.
05. City funding and sales. Two part-time employed plus interns and volunteers. Most of the time the books turn around the investment.
06. Print everything in the own workshop at La friche belle de mai in Marseille.
07. Well-working internet web-shop. Also festivals and bookstores with independent comics.
08. Les Requins Marteaux, Bongout, Arbitraire and the children of Le Dernier Cri (ex-interns).
09. Pakito Bolino, Caroline Sury, Daisuke Ichiba, Nuvish, Fredox, Stu Mead, Freres Guedins, Craoman, Julien Rictus, Matti Hagelberg, Keiti Ota, Remi...
10. Just moved to the new Friche in Marseille, with a new and bigger silk-screen workshop, book shop and gallery. Print off-set with a small printer in Marseille and work with L'Embobineuse, concert space, in Marseille to organize concerts etc.
11. Social pay, scenography, graphic printing, teaching.
12. Le Dernier Cri started because nobody wanted to publish Pakito's books, so he decided to publish them himself. The same goes for every other artist of LDC, we print work that is too weird or absurd for the mainstream publishers.

01. Kušl, Riga, Latvia / [www.komikss.lv](http://www.komikss.lv)
02. 2007
03. 5 people. Association.
04. We publish the anthologies Kušl! and Šl! plus mini-kuš, post cards, t-shirts etc. 3-4 anthologies published per year, 1400 copies per issue. This year 8 mini-kuš published so far, last year only one.
05. State- and other funding. Funding and sales cover printing costs. Mini-kuš is funded by the sales of Kušl! Some of the funds cover salaries and honorars.
06. Off-set in Latvia.
07. Five bookstores in Latvia, own paypal web-shop (not so bad, around 2-3 books sold a week), send directly to some shops in Europe, Rio, Melbourne, Tokyo, Vancouver, Quebec... In USA one artist is organizing distro himself and going to many festivals.
08. Kuti Kuti, Koyama Press, Thickness, Stripburger, Carnicola, Uzo, Komikaze, Chili Com Carne, Ligatura, Bookfest, Le Dernier Cri, Kitokia, Psoriasis, Tonto Comics, Kabinett...
09. Martins Zutis, Oskars Pavlovskis, Ingrida Picukane, Ruta Briede, Ernests Klavins, Dace Sietina, König Lū. Q., Leo Quievreaux, Irkus M. Zeberio, Akvile V, Olive Booger and many more...
10. Nothing. Work at home from a 2-bedroom flat in the outskirts of Riga.
11. Translation, mystery shopping.
12. You should have asked five years ago! Our idea was to spread comics in Latvia because there were no comics at all there. Nobody else does it. It's better than mystery shopping. You get to travel around a lot and meet interesting people. We want to read good comics.

01. Chili com carne, Lisbon, Portugal / [www.chilicomcarne.com](http://www.chilicomcarne.com)
02. 2008
03. 9 people. Association with "support-members" (79 as we speak).
04. Publish comics and illustration books. Literature and essays. Music records. Some silk screen posters. Publish around 4 books per year in ca 500 copies each. Sometimes make co-editions with other publishers.
05. Member-fees, sales of books and prints, some grants sometimes.
06. Most of the time printing off-set in Portugal. For literature we sometimes do digital print in Spain.
07. You know the drill – self-distribution, events. In Portugal it was possible to get central distribution to bookshops and megastores between 2000-2004, but then it ended in a lawsuit because of non-paying and we won. We also use our web shop and paypal, moneytransfer and postal services. The internet sales are unreliable and spontaneous.
08. Thisco (electronic music label), MMMNNRRRRG, Opuntia Books, Huuda Huuda, Wormgod...
09. Mike Diana, Tommi Mustori, Dice Industries, Claudio Parantela
10. Nothing. Work at home. The warehouse is in the corridor, under the bed and at the parent's house.
11. Librarian, psychologist, anthropologist, lawyer, graphic design, animator, teacher, exhibition builder, lots of unemployed, musicians, music producers, chef.
12. It's no longer a question of motivation, it's in the DNA. When it started it was because authorial comics didn't exist in Portugal in the early nineties – only mainstream comics. The motivation came through the zine-scene, connected with DIY-culture and anti-market values. The comics that we wanted to make and publish interest another audience than the traditional mainstream comic readers. We were not naive anyone, believing that the mainstream would be interested in publishing our stuff. DIY is more exciting.

01. Peow!studio, Stockholm, Sweden / [www.peowstudio.com](http://www.peowstudio.com)
02. 2012
03. 3 people. Limited company.
04. Make small books, anthologies and prints in different techniques, especially using our own risograp. First year production amounts to 3 books, 4 fanzines and a lot of prints.
05. Self-financed. Own the means of production... Sales might be enough for more colors for the risograp.
06. Printing ourselves, can't do bigger than A3.
07. None, so far. Selling on festivals. Web-shop under construction.
08. In the middle of the network now.
09. Elliot Alfredsson, Olle Forsslöf, Patrick Crotty.
10. A risograp and a rented room in an office space.
11. Freelance illustration, graphic design, waitressing, cafe-jobs.
12. We love comics and we are unsatisfied with the swedish comic scene that is completely dominated by one player. We dream about redrawing the swedish comic scene and ignite the lust to draw comics in others.

01. Oficina Arara, Porto, Portugal / [www.oficina-arara.org](http://www.oficina-arara.org)
02. 2010
03. 5 birds.
04. Silkscreen grafik work books prints posters masks.
05. Pocket-money.
06. Silk screen print in our own studio.
07. Our studio, few shops, web site, book fairs, festivals.
08. Yes.
09. Miguel Carnerio, Von Calhan, Dayana Lucas, Luis Silva...
10. 140 m² silk screen studio and other studios in the neighborhood.
11. What money?
12. -

01. Vera Suchankova kolekcija, Lisbon, Portugal / [kolekcijaverasuchankova.com](http://kolekcijaverasuchankova.com)
02. 2009
03. 1 person, derivating collection.
04. Books with selected authors from yugoslavia, plus pop-up monuments. 1 book per year, 400-500 copies.
05. Own pocket.
06. Living in Germany but printing in print-shop in Portugal.
07. Step-by-step. Selected shops in New York, Germany, Portugal, Spain, Switzerland, France.
08. Novo Doba, Turbo Comix, Kik Melone
09. Igor Hofbauer, Aleksander Opačić, Dunja Janković, Radovan Popović.
10. Home-studio.
11. Fucking fashion photography.
12. First it was the word... Affinity and love.

01. C'est Bon Kultur, Malmö, Sweden / [cestbonkultur.com](http://cestbonkultur.com)
02. 2001
03. Ca 5 people. Association.
04. C'est bon international anthology, 4 issues per year, ca 600 copies per issue.
05. Literal review support from the state, local support paying the office-rent. Also looking for funding for special projects like exhibitions and events. The magazine has around 100 paying subscriptions.
06. -
07. For some time included in the distribution catalogue "Previews", the main catalogue for comic book shops in the US and elsewhere, [diamondcomics.com](http://diamondcomics.com). Later kicked out because they changed the criteria (demanding a certain amount of sales). Now collaborating with some selected book-shops, selling on festivals and events. Swedish centralized web shop search engine ("Bokrondellen") helps. That service makes it possible to order the publication from any of the bigger web-bookshops in Sweden.
08. -
09. Mattias Elfstorp, Niklas Asker, Susanne Johansson, Jamil Mani, Sara Klepp, Allan Haverhøj, Martin Flink, Bo Ashi, Sofia Falkenheim, Danijel Zeželj.
10. Illustrators studio in municipal culture building, used as an office. Can borrow the photo-copy machine from the Swedish Comics Association in the same building.
11. Art director, graphic design, illustration, unemployed, students etc...
12. Started like a project between four comic artists with similar interests and references from the comic school in Malmö. Later it became an international anthology, both to reach further with the own art work and to introduce unknown stuff in Sweden. The collective makes you stronger.

01. Wormgod, Malmö Sweden / [www.wormgod.net](http://www.wormgod.net)
02. 2009
03. 2 people, no formal structure.
04. Piracy is liberation, serialized graphic novel. 2 books per year printed in around 500 copies. Also publishing international authors together with swedish comics association, print-on-demand.
05. Own money. Some sales.
06. -
07. Festivals, Bokrondellen. That's about it. Specialized bookshops, mostly in Sweden, but also some other places around Europe after meeting on festivals.
08. Chili Com Carne, Novo Doba, Komikaze, Stripburger.
09. Mattias Elfstorp, Susanne Johansson, Danijel Zeželj, Carol Swain, Igor Hofbauer, AKAB, Rocco Lombardi, Amanda Casanellas, Jyrki Heikkinen, Sara Klepp, Endriju, Rožkova...
10. Working from home, can borrow printer from the Swedish Comics Association when needed.
11. Librarian/graphic designer, unemployment-support, student support, festival and projects organizer, the odd illustrations job.
12. There was to little room in C'est Bon to do political statements, that's why Mattias and Susanne started our own project. Also, C'est Bon had already become too established for our taste. And they didn't like noise.

01. Arbitraire, Lyon, France / [www.arbitraire.fr](http://www.arbitraire.fr)
02. 2005
03. Arbitraire is a non-profit association. The number of persons in the association constantly change, we started with 5 people, grew to 14 and now we're 8.
04. Our main production is our magazine "Arbitraire" which is published one time a year (900 copies for the last one). We also published small books and silkscreened posters (around 4/5 per year).
05. Our association is auto-financed, the money we earn from the sales of our productions is always reinvested in the production of other books/posters etc... We also received various grants for the publishing of Arbitraire magazine.
06. We started with photo copies and now print our magazine and books in offset. The printers that we solicited are in our region, not far away from our studio so we can check the process. Our covers and our posters are screen printed in two different print studios in Lyon, one DIY called Blackscreen and the other one is Experience serigraphie were Renaud (one of our member) works.
07. You can find our productions all over the world now! Check the list here : <http://arbitraire.fr/pointsevente.php> At the moment we're doing it DIY way: we go ourselves to the shops or we post it.
08. Two of us learned silkscreen printing at Le Dernier Cri, and we appreciate their vision of publishing. We made a fanzine collaboration with Ecarquillettes, an exhibition with Psoriasis. We are close to Misma, Nyctalope, George, Hoochie Coochie, the french comics young publishers. In Lyon, we like jm bertoyas' books, Le cri de l'encre (a place for zines, with exhibitions, library and distro).
09. The members of the collective always draw for the magazine. We also have Luca from Strasbourg, JM Bertoyas from Lyon and L'LoCoJo from Bordeaux that are regular contributors.
10. Arbitraire has a studio, where some of us draw. We have some machines to make books and there's a little shop at the entrance with our production.
11. Various jobs, teacher, data-entry, drawing teacher, silk screen printer.
12. We started Arbitraire 7 years ago when 5 of us (Julien, Geraud, Vincent, Pierre, Renaud) met at school and discovered a common passion for the alternative world of comic books. We quickly decided to do our own fanzine, it was a way to do something different than our schoolwork. The excitement of working together on a project and to print it, distribute it and to meet other illustrators kept us going on at school. We're still doing it now because we like it, it allows us to experiment our drawings, we like to work on the whole process of publishing (book or prints) and we think that we can show something genuine and different. And I think our friendship is what keeps us together from the beginning.

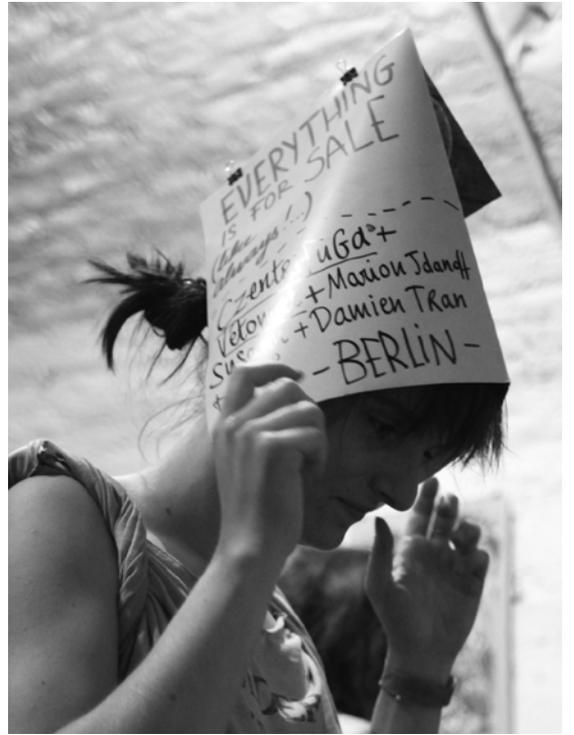
01. Lök, Bologna, Italy / [www.lokmagazine.com](http://www.lokmagazine.com)
02. 2011
03. No association yet, the project is lead by four people and a web of others artists that collaborate with us sometimes.
04. Since it has been our first year of activity, we produced 4 numbers of our magazine, that's a sort of anthology, we print about 200 copies for each issue, and we also produced small editions with single authors or more specific works, in limited editions (about 20 copies).
05. We pay a part of the work and receive a very small donation from authors that publish with us, so we also print according to the sales. Obviously also with love.
06. We print in a typing office in Bologna.
07. When we travel to a city or a country for a festival or an event linked the project we go around town looking for a book shop or gallery that can take our publications on commission. We distribute mainly in Italy, but also in England and Germany.
08. There are a lot of projects like ours in Bologna, each one with its own specific field of interest and characteristics. We help each other out on events.
09. Since we are artist ourselves we mainly focus on our own work, but we also aim to extend our web of collaborators and help other talented artists to be discovered.
10. In Italy it's unfortunately very hard to get a space for work, so we use our personal studios or houses.
11. Most of us are studying at the Academy of arts.
12. We use self-publishing to vent our art without limitations. We do it for us and for artists whose excellent work need better attention. That is the kind of work that doesn't find it's way in the traditional editorial market.

01. Frémok, Bruxelles, Belgium / [www.fremok.org](http://www.fremok.org)
02. Fréon: 1994, Amok:1994, Frémok: 2001
03. Frémok is an Association with a lot of authors and four (almost five) persons in charge of administration, communication and fabrication of the books. The books are chosen by an artistic committee of previous authors of the structure and the people working in Frémok.
04. We produce comic books, around 1000 copies by title.
05. Belgium funding and voluntary work. Nobody is paid except the authors, sometimes.
06. Mostly in Belgium, with the printer New goff.
07. Last year our previous independent distributor closed his business, and we began to work with the CDE, which is a really big distributor mostly dealing with literature.
08. L'Association, Cornélius, Les Requins Marteaux and le

01. Vertebrale, Paris, France / [cargocollective.com/vertebrale](http://cargocollective.com/vertebrale)
02. 2012
03. No formal shape, just two persons in the core. A very small structure!
04. Vertebrale is a big size journal, consisting of 20 recto/verso journal pages made by one/two persons; writer or drawer, for each page. It joins different individuality in one common object. We print around 100 copies of each, plus some posters we sell during festivals.
05. Own money, love, voluntary work, business with the printer, help is welcome :D
06. In Paris, in a print shop.
07. Mostly thanx to internet and festivals, and in some parisian library.
08. In France, I'm happy to see a new energy growing with some old friends. Vertebrale is close to some others french zines, like Deadline, Cambrousse, Italian/french zine Square and the camerounese/french fanzine Wakawaka.
09. My old friend David Popcube, and Franz-Olivier Seewald.
10. My home!
11. Illustrator, mostly for children
12. Working with some people I appreciate, and make them show what's more personal about their work. And "continue the discussion", whatever happens. Fanzines and small printing is the most important artistic platform of expressing what the world is going to be like in the next 20 years, instead of information and art that create fear and bigger ignorance. Filling a white page and just SAY what you experienced and saw with your own language: This is what is truly interesting.

01. Komikaze, Zagreb, Croatia / [www.komikaze.hr](http://www.komikaze.hr)
02. 2002.
03. Association, 5 people.
04. 3 webzines, 1 printed book, 15 posters (this year), 5 000 flyers every year.
05. Funding, own money, love.
06. Print-shop.
07. Internet, festivals, bookshops.
08. Different
09. Different
10. No.
11. Free artists, free thinkers.
12. For squatting the local/global mind by own pattern and to make the comic network aka social sculpture...

01. Stripburger, Ljubljana, Slovenia / [www.stripburger.org](http://www.stripburger.org)
02. 1991; first release 1992 as we needed a year to get money for print.
03. Stripburger is part of Forum Ljubljana, Institute for Art and Cultural Production. This is a nongovernmental nonprofit organization focused on contemporary art. At the moment there are 6 people in the editorial.
04. We publish a magazine and comics books. We issue two magazines per year and up to seven other publications. We also organize several exhibitions a year, workshops, contests and other events concerning comics. Print run differs: albums are printed from 400 to 1000 copies, depends on the author and audience (literature for kids sell better), but average would be around 500. Stripburger magazine is printed in 600 copies, special projects in english have been printed in around 1500.
05. Love is the main thing of course. But the main financier now is the Slovene Book Agency that co-finance the publishing program. Lot of voluntary work both by editorial and artists (both comics artists and writers). And we also get some money back from sales.
06. Mostly we print in private print-shops. We've produced some silk screen and other technics productions (posters, books) in cooperation with other institutes or associations (International Center of Graphic Arts, tipoRenesansa, MCJ Lillebonne). Those project have a smaller print-run, from 40 to 100.
07. We have an official distributor in Slovenia that deal with most bookshops and libraries, we have some subscribers, we sell on fairs, festivals, exhibitions, wherever possible. Slovenia has only 2 million residents and poor comics culture so it's impossible to cover expenses only by selling. All english books are taken care of by american publisher Top Shelf.
08. There are quite many interesting associations that we've collaborated with. We had great time and collaboration with Le Dernier Cri, Les Requins Marteaux, Top Shelf, Finnish Comics association and many other, including artists. We all share passion for comics arts and try to share it with the rest of the world, trying to create something exciting and to send the comics virus among others, no matter how many sleepless nights it will take.
09. We have several close Slovene artists: Kaja Abverser, Gasper Rus, Martin Ramoves and foreign ones: Marcel Ruijters (one of our oldest friends), Danijel Zeželj, Lars Sjunnesson, Jyrki Heikkinen, Malin Biller, Peter Kuper ... but there are many others that we feel very connected and have been our main contributors before like Max Andersson, Matthias Lehmann, Jakob Klemencic ... There are many of those we feel connected though they are not published often like Gunnar Lundkvist, Capucine Latrasse...
10. We only have an office. But we collaborate with associations and institutes that have spaces for exhibitions, production spaces...
11. Illustration, curating, layout, translation, writing, theatre production, set-design, student.
12. We started Stripburger because we wanted to publish alternative art, not just comics. Yet with the second issue and new editorial crew Stripburger was shaped as a comics magazine. At the time there was no such magazine in the former Yugoslavia. We grew up with comics and we wanted to do something about it. So, passion for comics and for making a difference are two basic things that keep us going. Well, stubbornness helps a lot too.



# COMING SOON WWW.FIJUK.NET

Left to right: Symposion in the Novo Doba festival (photo Marko Krojač), Greed Graphics in Novo Doba, Vetomat & Czentrifuga in Crack! festival (photos Hannes Conradt), Fanzin Ceger in the workshop Metatisk in Metelkova (photo Fijuk), Fijuk laboratory in Novo Doba festival (photo Marko Krojač), Fijuk laboratory in the silkscreen workshop of Forte Prenestino, Crack festival, Fijuk laboratory in Metelkova, Fijuk stand in the C.A.T.A. festival in Timisoara (photos Fijuk).

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