

ARTZINES

.INFO

- N° 2 - novembre 2014

NOUVEL

IF NOUVEL

"LE NOUVEAU BREVET D'ARTISTE"
N°4 - ART & VERTICAL

PIED





MONUMENT A GEORGES BATAILLE
"Nouvel erotisme" par Pat McCarthy

le nouvel esprit d'aujourd'hui
architectural (a.c.)



JJ Peet

MONUMENT A GEORGES BATAILLE
Leber Mathews et Dudu Bex
pour Marcelo Krasilic

par A GEORGES BATAILLE
par André Duque



"Dépassé jusqu'à toucher la mort à force de beuveries,



de nuits blanches et de couchezies" (George Bataille)

"Julia" pose pour David Byrard

Hello Everyone!

This is *ARTZINES* #1! This first issue is dedicated to the Paris zine scene which is not so easy to grasp, or should I say, this issue contains what I have been able to gather. *ARTZINES* is the printed extension of www.artzines.info, its content is based on the interviews conducted for the website. Each issue of this meta-zine—a zine about zines—will be dedicated to the zine scene of a different city. As a Frenchman, it seemed only normal that this first issue should be about Paris, where I live.

There has been zines in France since after May 1968, but rather than zines, most of them were called “brochure” or “livret” which are equivalent to “pamphlet” and refers to a far more ancient history.¹ Since the late 1970s and early 1980s a lot of punk and hardcore zines appeared in France, just like in other countries.² But what is very important in France is the liveliness of the graphzine and comics zine communities.³

When you talk to French people about *fanzine*, the image that comes to mind is a small photocopied comics magazine put up by very young aspiring graphic novel authors. In France, every famous graphic novel artist started by publishing a fanzine with some friends and they usually stop as soon as they get published by a “real” publisher. Some of them stray from their original goal and end up publishing graphzines, these ones usually never come back from that and never stop. The French graphzine scene is full of energy and very well organised.⁴ Some of its artist publishers have become legends, such as Bruno Richard and Pascal Doury who created “*Elles Sont De Sortie*” (ESDS) in 1977, the famous punk collective Bazooka, Pakito Bolino,

who has been running *Le Dernier Cri* in Marseille since 1992, or Stéphane Blanquet and his publishing imprint United Dead Artists.

There won’t be much here about graphzines because the focus of *ARTZINES* is the connection between zines and contemporary art. People who make graphzines usually despise contemporary art, so it is only in a few very specific cases they will acknowledge that links can exist between both worlds.

The goal of this first issue is to show that there is more to the French zine scene than just graphzines. To help me put up this publication; I invited “*Le Nouvel Esprit du Vandalisme, The New Spirit of Vandalism*” to be the featured zine in this issue. On the cover, back cover and pastedowns Laura Morsch-Kihn, its founder composed a medley of her zines. In the centerfold, we reproduced a work by Pauline Lafargue featured in *LNEV* #7.

ARTZINES #1 is 20 pages, with 6 zines featured, 1 guest zine, 1 reading card and bonuses. You will find much more about the artists featured in this issue, including scans of their publications, interviews, and videos on the online database www.artzines.info

Enjoy!

ale*

1. Roger Chartier, « Pamphlets et gazettes », in *Histoire de l’édition française, Le Livre Conquérant, Du Moyen Âge au milieu du XVIIIe siècle*, Paris, Fayard, (1982) 1989.

2. About French Punk and Hardcore scene, see the work of sociologist Fabien Hein on fabienhein.com

3. La Fanzinothèque, a non-profit zine library in Poitiers has been archiving fanzines since 1989. Fanzino.org

4. For a great collection of graphzine, check the website graphzine.net. The documentary *Undergronde* (58”) by Francis Vadillo gives a great portrait of this world.

Elles Sont De Sortie

Pascal Doury (1956 - 2001) and Bruno Richard (1956 -) created *Elles Sont De Sortie* (*The Girls are Out* or *Girls Night Out*) in 1977, the year of Punk exploded. They published together more than a hundred issues until Doury died in 2001. Up until today, Richard still publishes the zine, but he never forgets to add "Sans Pascal" —without Pascal— after the name of the publication, as if it were now part of its title.

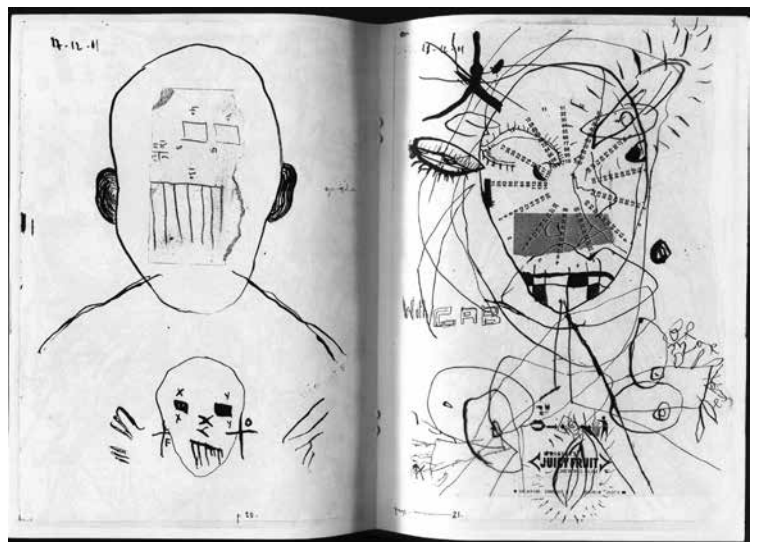
Sex, Violence, Death and difformities are the main inspirationnal themes treated in *ESDS*. For Uli Augustynen, who created a website in English dedicated to *ESDS* (www.eyecatcher.gegahost.net), the work of its two creators is "much in tie with contemporaries like the French 'Bazooka Group' collective, the Spanish 'Neon de Suro' w/ Tomeu Cabot and Art Spiegelman's 'RAW Magazine' in the USA."

Doury and Richard met in 1966 at the "Maison d'enfants de Sèvres", a haven for children from broken homes and orphans. They later on drew apart and both followed art studies. They reconnected years later in the mid seventies and published a portfolio which quickly established them with like-minded artists in the Paris Underground scene.

ESDS embraced the whole adult lives and art careers of its founders. While they both worked day jobs, Doury as a typesetter at the newspaper *Libération* and Richard as an ad copywriter. They both led successful careers as artists in the 1980's and 1990's, showing in galleries and publishing zines and books. In the 1990's, Doury's participation became more erratic and Richard started putting the mention "Sans Pascal" on new issues of *ESDS* to show that he was doing it alone.

The consistency of Richard in publishing his zine for almost 40 years makes him the undisputed godfather of the French zine scene. His contributions to other zines are numerous — he is a guest star in every collective zine published.

Bruno Richard, *ESDS #60 sans Pascal*, Paris, Elles Sont de Sortie, 2002, Photocopy, A5 format, 40 pp.





Olivier Nourisson

Most of Nourisson's work are instruments to observe the world which he makes with scrap material found in dumpsters. These artworks are usually functional, but nobody has been crazy enough to consider going under water in a wooden submarine. Instead, Nourisson placed the "anti-Aufklärung" submarine at the center of his self-publishing fair of the same name. The first Salon "anti-Aufklärung"* was organized at the Générale en Manufacture, a squat in Sèvres, in March 2015. The second edition of the Salon will be hosted by Le Point Éphémère in Paris the 25th, 26th and 27th of March 2016.

Placed on a rotating pedestal in room full of publications on tables, the submarine becomes an instrument to discover the depths of the self-publishing world. Through monumental installations, performances and readings, the public will discover the gems of the self-publishing world straight out of the abyss that the lights of powerful spotlights cannot reach. A few dozen exhibitors will be present, and sometimes the murmurs of the crowd will be broken by performances and virulent voices.

Designed as an exhibition rather than an alignment of books on tables, the salon's team encourages the invited self-publishers to invade the walls with their publications in order to fill the entire space.

Nourisson started making zines in the early 1980s, when he was a young aspiring artist. He was already disgusted by the art world and created *Fact'Art* and *Has Been*, two faux art magazines making fun of the latest trends. In *De l'art moderne chez vous* he parodied DIY guides, and explained how to make your own modern art masterpiece. In 1990,

he created the hilarious *SPLATCH*, the first magazine entirely colored with pencils.

In 1998, Nourisson started publishing another kind of zine in Montréal. In the first issue of *Slash Zone*, he warns the reader: "The format, the layout, the typography, the issues and the images in this magazine were conceived, in their entirety [sic], by a machine in the sole purpose of seducing as many westerners as possible." Nourisson allowed his publications to be scanned entirely, come check them out on ARTZINES.INFO.

Left: Olivier Nourisson, *Vibropen*, Paris, no date, color copy and vibrating felt pen, 36 pp.

Right: Nourisson's submarine at Salon "anti-Aufklärung" 2015.

* In *The Dialectic of Enlightenment* (*Dialektik der Aufklärung*), Adorno denounced the cultural industry and the Enlightenment who wanted to emancipate man through culture. For him, widespread cultural industry produces the opposite effect, leading to the standardization of lifestyles and domination of an economic logic.





Le Gros Monsieur

I came across the zines of Le Gros Monsieur (The Fat Man) at the galerie du jour. Jimmy, the guy who runs the bookshop there knows I am interested in zines and reached behind the counter to get some issues of *Le Gros Monsieur*. Indeed, the only way to get publications of Le Gros Monsieur is to meet its creator, or to find one of the bookseller he asked to distribute his publications for free.

"Le Gros Monsieur is an Art collective that likes to give souvenirs". So far I have only met one guy who uses a lot of aliases, so you will have to do some investigation as to which published artist is an actual person and which name is one of the many aliases of Vincent.

Le Gros Monsieur also publishes a queer zine or gay porn zine called *Cock au Soleil*, which draws its inspiration "by sharing experiences, different ways to love and make love, and the underground gay scene (NYC 70' the best decade !)". This very underground zine is open to contributions and distributed through secret events by invitation only. It usually takes the form of a bag of goodies and small zines featuring many cocks and naked dudes.

What is delightful about the creator of *Le Gros monsieur* is that he has a day job not even remotely close to the art world, and he does zines because he truly is passionate about them. It also means that he does not expect to make any money with them. You should see him at the New York Art Book Fair, not trying to sell anything, and giving zines away to people who show an interest. He also writes a lot of good old letters and sends a lot of mail art, so shoot him an email, and maybe you will get

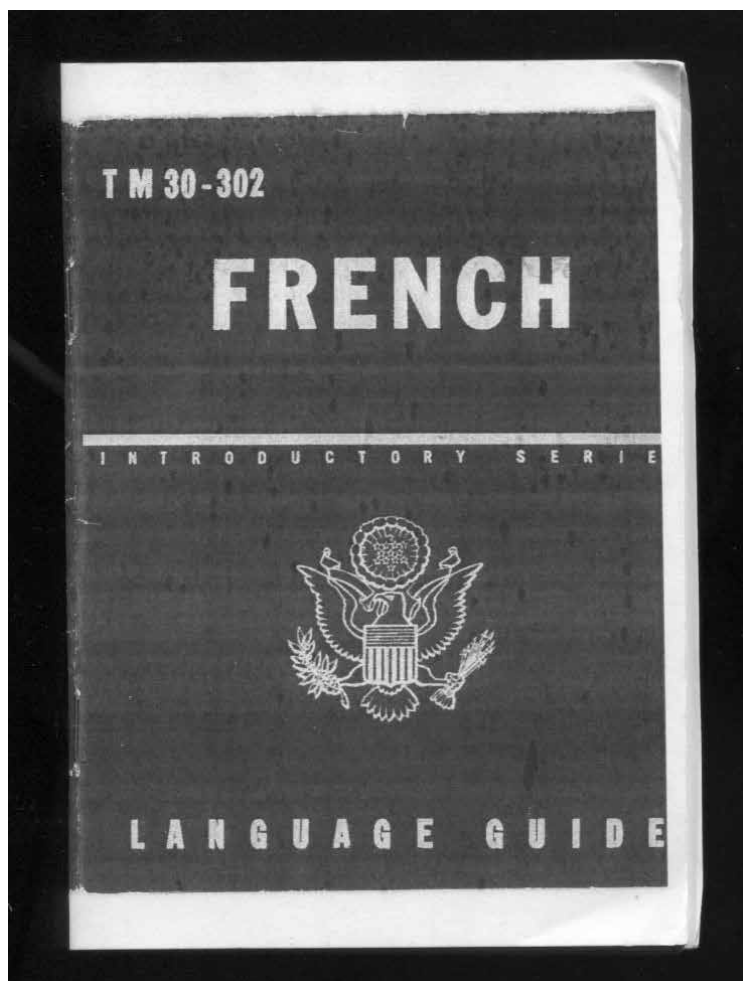
something in your mailbox soon!

legrosmonsieur@gmail.com

Left: Mahieddine Batcharzi, *Le Gros Monsieur n°28* – Bogota, Paris, self-published, July 2011, 16 pp., A6 format, Photocopy on tracing paper.

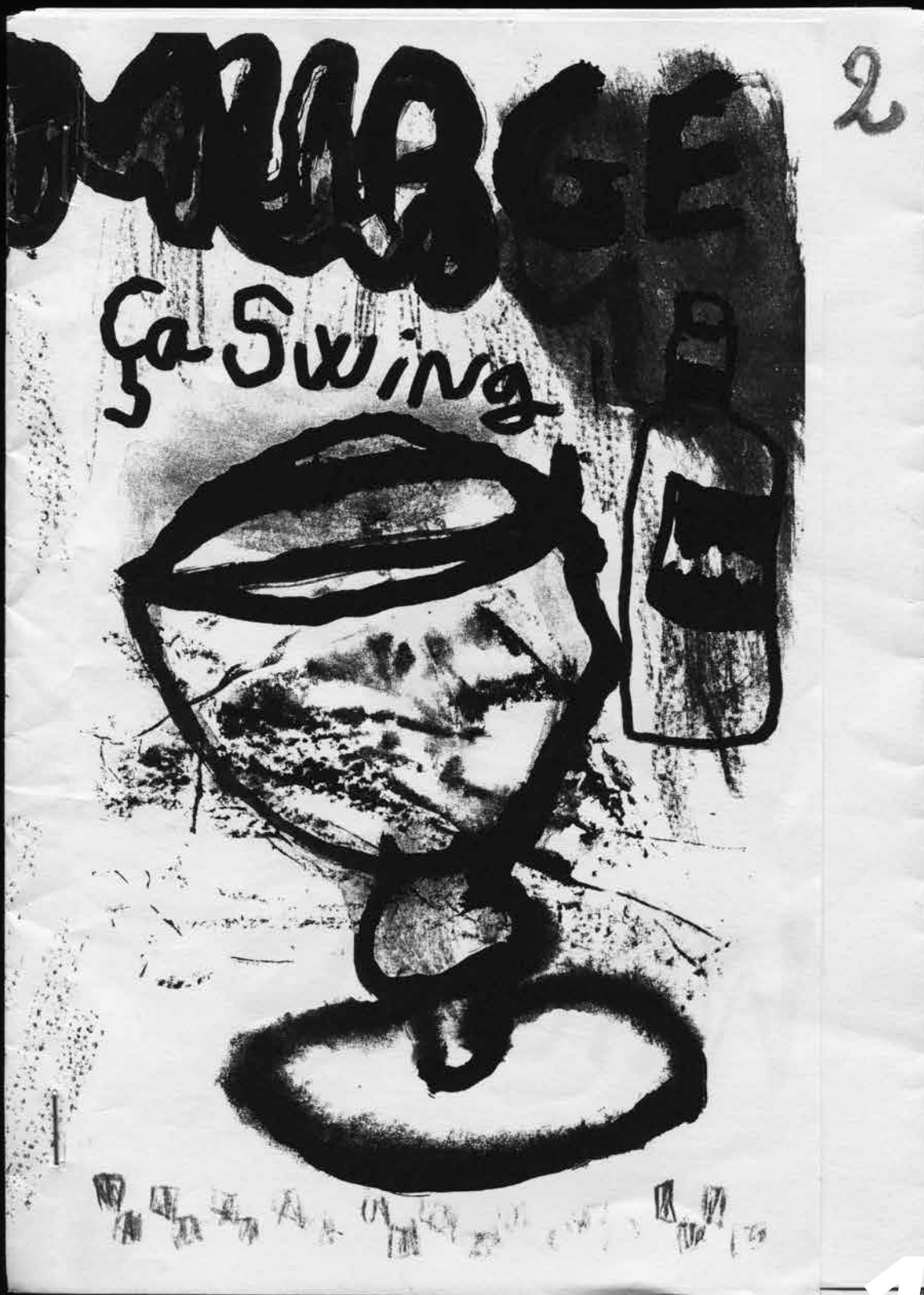
Mahieddine Batcharzi, *Le Gros Monsieur n°19 ter*, Paris, self-published, November 2010, 12 pp., A8 format, Photocopy on tracing paper.

Right: Anonymous, reprint of a WWII Pamphlet distributed to US Soldiers, A6 Format.









Vieux Murge Mag

Not everyone can become a professional artist, even if you study Fine Art. Life is unpredictable. Jean Recoura studied at the best art school in France, the École des Beaux-Arts de Paris. After working for several years as a carnival crew member in amusement parks, he ended up working a tough job in a retirement home. When you talk to him about it, he will admit that no part of his job is funny and that drawing and painting when he comes home is what helps him cope with the unavoidable presence of death in his daily job. He always took his work environment as a main subject for his art, that's why he started a zine called *Vieux* —*vieux* is a pejorative way to talk about old people.

Recoura is a painter, therefore his zines are made with an accumulation of layers just like paintings are. He usually photocopies his drawings and paintings, and then paints the photocopies and photocopies them again. So even if he makes around a hundred copies of an issue of *Vieux*, each copy he assembles is unique, handmade and hand-painted. The drawings are very rough just like the subject is, they are usually accompanied by sentences heard during the day in the retirement home.

On a funnier note, Recoura also publishes *Murge Mag* (*Binge Magazine*), a zine composed of drawings made while being really wasted. He admits that most of them don't make any sense the day after, but they might be a way to recall what happened the night before. If the drawings of *Vieux* are rough, the ones of *Murge Mag* are even worse, and sometimes close to abstraction.

Left: Jean Recoura, *Murge #2*, Paris, self-published, 2015, 15 x 21 cm, Photocopy, 12 pp.

Right: Jean Recoura, *Vieux* [April-May], Paris, self-published, 2015, 21 x 29,7 cm, Painted B/W and color photocopy, 22 pp.





Le Nouvel Esprit du Vandalisme

Laura Morsch-Kihn created *Le Nouvel Esprit du Vandalisme* (*The New Spirit of Vandalism*) in May 2014, after she quit her job working at the galerie du jour —the gallery of the fashion designer and lifetime supporter of art agnès b. As Morsch-Kihn started a new career as an independent curator, she wanted to publish a zine that would support all her curatorial actions. *LNEV* is a meta-artistic activity devoted to curatorial projects in publishing and exhibition formats. She began to work that way because her main interest was how graffiti —not street art— can interact with contemporary art without loosing its substance. The title of her zine is a reference to the book *The New Spirit of Capitalism* by Luc Boltanski and Eve Chiapello (1999), and its motto is “The zine that transforms everything into art”. A pompous name, an ambitious motto, for a generous handmade publication, *LNEV* is definitely full of energy and one of a kind.

Two people influenced Laura to choose zines as a medium that would support her curating activities. When she worked at the galerie du jour, she helped the curator of “Musique Plastique” an exhibition about artists who also make music. She insisted to dedicate a section of the show to Destroy All Monsters, the infamous punk band of Jim Shaw, Mike Kelley and Cary Loren. The latter, who is now the architect of the art band, helped her set up a whole installation in the the basement of the gallery and inspired her to make zines. She later met Pat MacCarthy, who uses zines as a medium in his practice. He showed her how powerful a small photocopied object can be.

The object that Laura fabricates in collaboration with a lot of different art-

ists has a real aura: she pastes original photos in each issues herself. Some of them are just taped and cover the texts, but they can be lifted to read what’s underneath. The zine is an accumulation of layers of text, images, photocopy and photographs, and each one has a custom cover drawn by an artist.

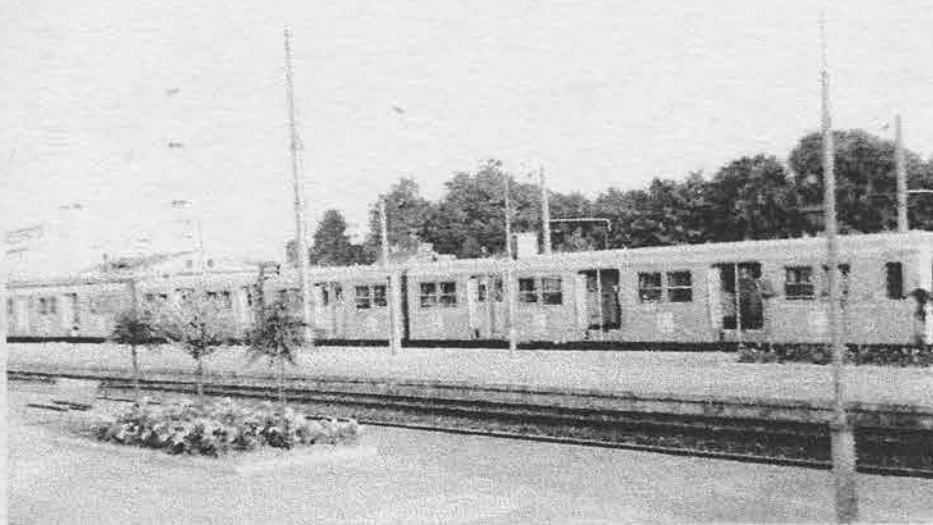
I decided to invite her as a guest zine because she so energetically defends the zine as a medium. Indeed, she has her own distro “Printing on Fire” and she is currently organizing “Rebel rebel”, her own zine fair in Marseille. So if you are in the south of France the 22nd, 23rd and 24th of April you should definitely drop by.

Left: *Le Nouvel Esprit du Vandalisme* #3 “Seine Saint-Denis Style”, 32 pp., Mars 2015, B/W Photocopy and taped photographs, 100 copies. (Cover Art by Ken Sortais)

Right: *Le Nouvel Esprit du Vandalisme* #4 “Art et Justice”, 32 pp., Mai 2015, B/W Photocopy on paper and golden paper and taped photographs.



PARIS - GDN



DOUX
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Red Lebanese

The three founders of Red Lebanese met at school when they were young, they actually are still quite young and have been publishing together since 2012 when they started studying art.

They chose the name Red Lebanese after tasting the best hash from Lebanon. Their work is a great example of how the act of editing and publishing becomes an artistic practice for artists publishers, and how the pages of their publications therefore become a place for experimentation just like a studio space. It is not surprising then to hear that those three deserted their art school, preferring the murmurs of their printers to the ambiance of the collective studios of the École des Beaux-Arts.

Pablo Jomaron, Thomas Brun and Quentin Leroy started publishing when they bought a Riso printer they found on Le Bon Coin, the French equivalent of Craig's List. But instead of using the extraordinary characteristic of the Riso to make flashy colorful publications they only ever put black ink in their machine.

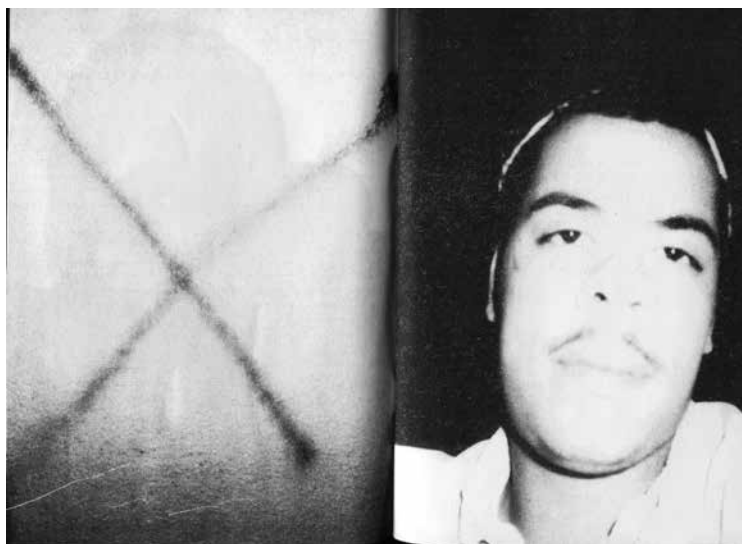
Having too much respect for the history of graffiti, they do not consider their tagging activities as part of their artistic practice, but more like a hobby. They don't see any contradiction in filling their zines with photographs of their mischiefs though. Their publications somehow have a "lifestyle" aspect, showing pictures of their everyday life taken either by friends or by themselves.

It is only natural then that the music that accompanies them in their life is a key element of their publishing activities. Indeed, Red Lebanese also issues mixtapes on good old audio cas-

settes, so go get your tape recorder and listen to their hip hop and house mixes. The result is a multiplicity of zines and books full of youthful energy and refreshing *naïveté*. One could wonder where all this is going, but who cares? The zines of Red Lebanese have this kind of intelligence and authenticity that is really scarce.

Left: Benito & Le K, *Paris – GDN*, Paris, Red Lebanese, 2013, 40 pp., 14 x 20 cm, Riso print, 20 copies.

Right: Raphael Lopez, *PARISREAL I*, Paris, Red Lebanese, 2015, 44 pp., 15 x 23 cm, Riso print, 100 copies.



ARTZINES.INFO is an online database for zines created and selfpublished by contemporary artists. ARTZINES is a transmedia research project run by artist publisher antoine lefebvre editions. Supported by Phil Aarons, this research project aims to produce a reference book on the subject of contemporary art zines. As an artist/researcher, it is important for me to imagine new creative ways of doing research. Therefore, ARTZINES.INFO will allow the public to access the unedited data of this research project as it is collected. The website and the zines produced by ARTZINES during the research process will show the progress made toward the publication of the book.

The ARTZINES project has two goals: first, to define a new category of artist publications at the crossing of DIY counter culture and contemporary art, second, to describe the recent evolution in the field of independent artist publications and self publications over the past 15 years. In order to achieve this, the project will show how influential the punk scene has been as one of the last transdisciplinary avant-garde movements in the modern era. By constituting both an incentive to take action, and a mechanism of self empowerment, the Punk movement planted the seeds of a whole new era in the field of artist publications. Greil Marcus coined this influence as a "Secret history of the 20th century", an alternative history of art. Stemming from the punk's legacy and the history and tradition of the artists' books, artzines are a subgenre in the broader realm of zines. But they can be divided up into as many subgenres as the zines themselves (perzine, queerzine, photozine, graphzine, etc...).

*Who's writing ?

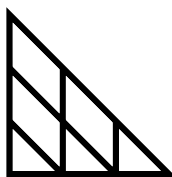
antoine lefebvre editions is the publishing structure and nom de plume of artist publisher Antoine Lefebvre. He holds a Phd in Fine Arts from the Sorbonne where he teaches. His dissertation is titled « Portrait of the Artist as a Publisher, Publishing as an Alternative Artistic Practice ». He created *La Bibliotheque Fantastique* (2009-2013), a publishing structure for artists' books that takes its name from a Michel Foucault essay. Lefebvre also curates and publishes for a small number of emerging artists from around the world and contributes to make their work visible.

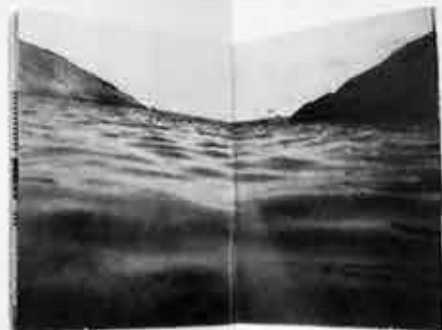
Many other zines and artists should or could have been mentioned here: Peltex, Gay house, Alex Chevalier, Dans le ciel tout va bien, Ripopée, Coop Fanzine, Anne Émilie Philippe, Hélène Brouillard, Pakito Bolino, Le Dernier Cri, Bazooka, Nazi Knife, etc. Please do suggest your hidden gems, I am always happy to discover new things.

editions@antoinelefebvre.net

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Many thanks to Phil Aarons.

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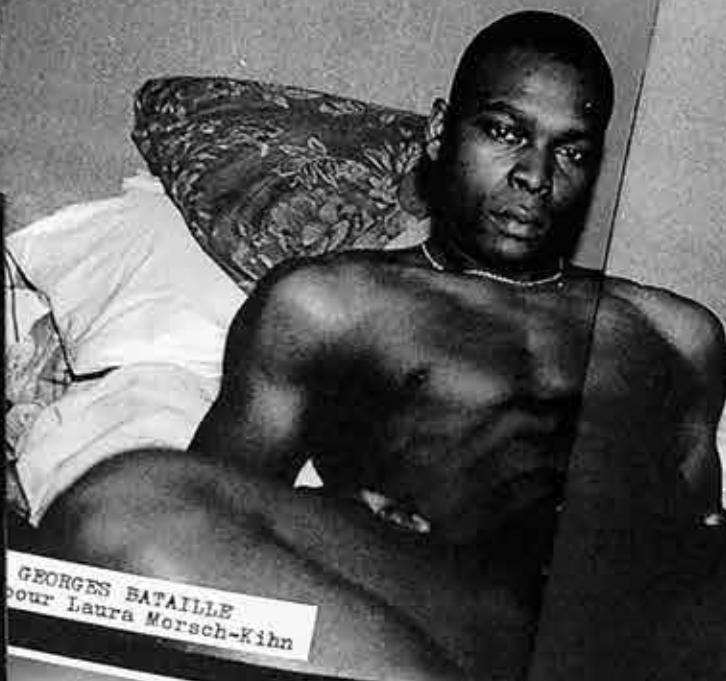
" Nul jour " (Marseille pose pour Pauline, juin 2003)

LE NOUVEL ESPRIT DU VANDALISME

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GEORGES BATAILLE
pour Laura Morsch-Kihn

Synopsis :

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os deux protagonistes sont pr
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atteindre leur liberté est la
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Un protocole est alors mise en
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The World of

FANZINES

The image shows a stylized red book cover. At the top, the word 'FANZINES' is written in large, bold, yellow-green 3D block letters with dark outlines. The letters are slightly arched. Below the title, the cover is a solid red color. In the bottom right corner, there is a white arched label with a dark outline, containing the text 'A Special Form of Communication' in black. The entire cover is framed by a dark red border.

A
Special
Form of
Communication

Fredric Wertham, M.D.

Fredric Wertham, *The World of Fanzines: A Special Form of Communication*, Southern Illinois University Press, 1973.

"For me, the impact of fanzines was reminiscent of an old legend. At the time of Erasmus of Rotterdam a little goblin replaced one night all the solemn church bells of the city with tinkling sleigh bells. The citizens were awakened in the morning by the jingling sound instead of the stern clamor of the usual bells. They took it as a special message of cheer and optimism. Having had to read so many solemn professional and professorial publications in my life, the unconventional fanzines reminded me of the cheery sleigh bells of Rotterdam." (p. 36)

Some people are not afraid of contradicting themselves; Fredric Wertham (1895 –1981) is one of them. While crusading most of his life against the purportedly harmful effects of violent imagery in mass media and comic books on the development of children, he also was a fanzine lover and wrote at the end of his career the first reference book on the subject: *The World of Fanzines*. Even if he was accused of falsifications for his study on comic books *Seduction of the Innocent*, his book on zines has all the honesty and authenticity that the subject necessitates and remains relevant even today. Wertham's life might best exemplify how the generosity that comes with zine-making can turn even the toughest critic into a nice chap.

Wertham begins by warning his reader that his book "is a professional exploration of amateur-produced magazines, a serious study of what some would regard as trivialities." (p. 34) As a psychiatrist, he insists that his passion for fanzine should be treated as seriously as any other subjects. According to specialists, the very first fanzine is *The Comet* published in 1930 by the Science Correspondence Club. What's most surprising about Wertham's book is that while the focus is on the oldest form of zines, that is sci-fi zines, his insights into early 1970s zines basically apply to every zine published since then.

As this is the first book dealing with what is a fairly new phenomenon, Wertham simply sets out to provide a precise definition of a new type of publication. To him, "fanzines are uncommercial, nonprofessional, small-circulation magazines which their editors produce, publish, and distribute." (p. 33) Self-publishing became accessible in the fifties through what is now known as the Mimeograph Revolution, when the invention of stencil printing

made it possible for every one to access printing technologies. Fanzines appeared in the sixties in the form of Xeroxed pamphlets, when photocopy became affordable to anyone —although it remained initially expensive.

On the dust cover, the author makes it clear that zines should also be considered as a social phenomenon: "Against the background of our general polluted communication system, fanzines stand out as a special form of communication. They are a unique unmanaged type of publication free from outside interference, without control or manipulation from above, without censorship, visible or invisible." Zines didn't wait Punk to be unmanageable, to operate outside of a system and to be completely free: "The keynote of the underground is that it is in opposition. It is "anti-establishment" in every sense of the word and in practically every aspect." (p. 77) But that opposition also lies in the secret codes that zinesters share, as D. H. Lawrence stated, "men can only see according to a convention." Zines are therefore completely invisible to most people.

While the author is mostly interested in sci-fi zines, he also pays close attention to every kind of self-publishing going on at his time, and finds that even if their themes are quite different, they all share a "kind of briskness and openness. [...] Though spelling is often poor, the writing is uncontrived and can represent an antidote against so much superciliousness and conformity in current professional writing." (p. 88) Wertham draws a line between what he considers as two poles in zine-making: "The emphasis of the underground press is essentially social-political, that of fanzines is chiefly literary artistic" (p. 77)

He also delineates categories within fanzines: "Fanzines with emphasis on art call themselves "art-zines (e.g., Eon)." (p.107) This might possibly be the first time the term 'artzines' was used. No wonder this kind of self-publishing was close to art from the beginning, zines tend to bring out the inner creativity in everyone. Yet, "Fanzine art is rarely influenced by avant-garde modern art. One of the exceptions is a Sol 42 cover in the famous collage style of Kurt Schwitters". (p. 110)

The network has always been central to zine culture. In the end, even if Wertham doesn't see zine-making as a subculture but rather as a "paraculture" (p. 129) he still considers this activity as "An urge to create and thereby to communicate in a special way with others who are like-minded". (p. 119)