

# CHAPTER 1

# **TIPO.PT PROJECT: PRESERVING PORTUGUESE SMALL PRESS**

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

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

## 1.1 Introduction

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

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

## 1.2 Presentation

Our research project comprises the [www.tipo.pt](http://www.tipo.pt) database and the Portuguese Small Press Yearbook.

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

Tipo.pt

The project Tipo.pt is dedicated to editions created by Portuguese artists, illustrators and designers or related with Portugal.

Tipo.pt aims to collect information on the largest number of books and other printed objects, produced in the context of contemporary art.

The project comprises the [www.Tipo.pt](http://www.Tipo.pt) database and the *Portuguese Small Press Yearbook*.

[www.Tipo.pt](http://www.Tipo.pt), still in development, is divided in two sections:

- Archive: Editions

- Archive: Periodicals and collections

Each file is on a piece of work and contains photos, technical information, a short description and, when available, critical texts.

Tipo.pt is an archive of affordable and democratic multiples. We are interested in books, magazines, brochures, posters, postcards, newspapers, etc. - being self-publishing, small press, artist's books, and fanzines, among other typologies. Printed projects in offset, digital and laser, engravings, letterpress, silk-screen and other printing techniques.

We mention the libraries where the editions may be consulted.

The *Portuguese Small Press Yearbook* is a printed edition containing critical texts and pages created by contemporary artists. The *Portuguese Small Press Yearbook* will divulge the annual production of artists'

**Figure 1.1 Tipo.pt index page.**

Source: [www.tipo.pt](http://www.tipo.pt)

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



**Figure 1.2 Portuguese Small Press Yearbook covers 2013-2019.**

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

<sup>3</sup> <http://www.artistsbooksonline.org/mission.html>

## 1.3 Genesis

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

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

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

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

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

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<sup>3</sup> <http://www.artistsbooksonline.org/mission.html>

<sup>4</sup> Second edition published in 2004, first edition in 1995.

<sup>5</sup> Brad Freeman (ed.), 1994, Columbia College Chicago. <http://www.journalofartistsbooks.org/index.php>

<sup>6</sup> <http://www.journalofartistsbooks.org/about/>

<sup>7</sup> <http://www.journalofartistsbooks.org/jab32/issue.html>

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

## 1.4 State of the art

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

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

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

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

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

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

## 1.5 Where are they?

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

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

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

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

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

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

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

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

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

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

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

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

<sup>9</sup> This is a pun with Salão de Banda Desenhada or Comics Fair.

<sup>10</sup> <http://catalogolx.cm-lisboa.pt/ipac20/ipac.jsp?profile=bdteca&menu=search>

<sup>11</sup> <http://bedetecaportugal.weebly.com/>

<sup>12</sup> <https://www.cm-amadora.pt/cultura/bedeteca1.html>

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

The first press-release stated:

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

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

## **1.6 The database and the Yearbook: collecting and organizing information**

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

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<sup>13</sup> <http://oqueumlivropode.tumblr.com/>

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

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

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

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

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

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

Some artists close to the punk movement, like Rigo, João Fonte Santa and Alice Geirinhas, are interesting case studies. They have been working since the late 1980s and published a great diversity of books and zines, some in close dialogue with their artistic projects, others with an experimental nature, which may not be directly related to their artwork. In the case of Rigo, there is a very free use of the book as medium, as a place of experimentation crossing borders between graphic language like comics and painting (Ganmse, 1986), accompanying an exhibition (Mu Zoo, 2008), or as a political and/or an aesthetic statement (*Backtracking* 1994/85, 2007).

Edições



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

**Figure 1.4 Ganmse, 1986.**

Source: [www.tipo.pt](http://www.tipo.pt)

Periódicos



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

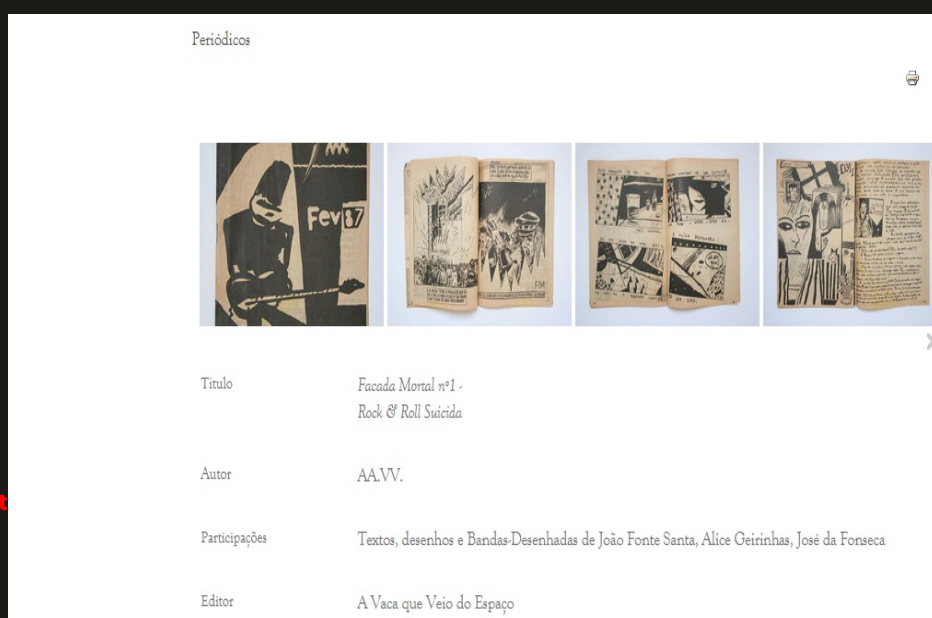
**Figure 1.5 Backtracking 199485, 2007.**

Source: [www.tipo.pt](http://www.tipo.pt)

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

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

Some of these publications are also catalogued on the Portuguese Small Press Yearbook, like André Lemos's *J.M.W. Turner On Dole* (Cardoso, 2013: 52) or recent issues of punk zines, as is the case of #26 of Marcos Farrajota's *Mesinha de Cabeceira* (Cardoso, 2015: 73).



**Figure 1.5** *Facada Mortal*, 1st issue, 1987.

Source: [www.tipo.pt](http://www.tipo.pt)

<sup>14</sup> We are cautious about this aspect, because we have not seen the artists or the zines that we are going to mention referred to in the papers and other available material of the KISMIF project. And our participation in this project is only auxiliary: Tipo.Pt is a tool to present the publications and not a place to discuss their classification. Nevertheless, we think that by most considerations *Facada Mortal* and *Joe Indio* could be considered punk zines.

<sup>15</sup> It can be translated as: 'The Cow That Came from Space'.



Title *J.M.W. Turner On Dole*

Author André Lemos

Collaborations

Publisher Re:Surgel

**Figure 1.6 J.M.W. Turner On Dole, 2013.**

Source: [www.tipo.pt](http://www.tipo.pt)



Titulo *Joe Índio - Especial off*

Autor AA.VV.

Participações Desenhos e Bandas desenhadas de João Fonte Santa, José da Fonseca, Alice Geirinhas, Pedro Amaral e Rui Silveiras a.k.a RSXX.

Editor A Vaca que veio do espaço

**Figure 1.7 Joe Índio - Especial off, 1993.**

Source: [www.tipo.pt](http://www.tipo.pt)

## 1.7 Conclusion

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

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

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<sup>16</sup> <http://www.punk.pt/2014/01/17/punk-fanzines-in-portugal-1978-2013-a-cronotopy/>

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

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

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

