

UNIVERSIDADE DE LISBOA
FACULDADE DE BELAS-ARTES
FACULDADE DE ARQUITETURA



META – A MAGAZINE ABOUT MAGAZINES

**Independent printed magazines as a platform for cultural
transgression and their relevance in the post-digital era**

Alice Barreiro Galeffi

Project Work

Master in Contemporary Typographic and Editorial Practices

Project Work guided by Professor Doctor Sofia Leal Rodrigues

2022

Trabalho de Projeto

Mestrado em Práticas Tipográficas e Editoriais Contemporâneas

Trabalho de Projeto orientada(o) pelo Prof(a). Doutor(a) Sofia Leal Rodrigues

2022

RESUMO

“Uma revista nunca é uma coisa fixa, mas muitas coisas ao mesmo tempo e, mais importante, uma relação entre as coisas - uma relação que está em constante evolução e mudança, tanto dentro de uma única edição como através do acúmulo de edições subsequentes.”

Gwen Allen “introdução - Magazines in and as Art”¹

Este é um estudo dos aspectos históricos, contemporâneos e futuros das revistas independentes — uma análise de sua criação, trajetória e indústria atual por meio de suas características inerentemente subversivas.

O fenômeno das revistas independentes não é recente; por mais que as publicações impressas de grande tiragem sejam cada vez menos viáveis, é surpreendente observar que a variedade, quantidade e produção de revistas independentes seja agora maior do que nunca, desafiando tudo o que ouvimos sobre a “morte do impresso”.

As transformações do espaço público e sua necessidade de continuar a expandir serão profundamente investigadas, levando-se a questionamentos como: as revistas independentes são uma consequência de seu tempo ou uma força motriz para a expansão de sua cultura? De onde vem a necessidade de informações de nicho e por que ainda continua a ser relevante? E será mesmo relevante? O que mudou em mais de 200 anos desde que o Salão Francês e seus subsequentes impressos permitissem que vozes pudessem debater sobre arte, política e sociedade? Como a crítica da arte se desenvolveu a partir daí? E talvez a pergunta mais complexa de responder não seja o que mudou nos últimos 30 anos desde a disseminação da Internet, mas para onde vamos daqui?

Para nos ajudar a esclarecer e aprofundar a discussão em torno dessas questões, a META — uma revista sobre revistas — busca se guiar na história da impressão, bem como apresentar a produção contemporânea das mais interessantes e inovadoras publicações independentes.

¹ “A magazine is never one fixed thing, but many things at once, and more importantly, a relationship between things – a relationship that is constantly evolving and shifting, both within a single issue and through the accumulation of subsequent ones.” Allen, Gwen “Introduction”. *The magazine*. The MIT Press, Cambridge, Massachusetts. Pp.12-13.

Este estudo não serve como guia de “como criar sua própria revista” ou uma tentativa de resumir a história das revistas independentes; META visa apresentar conhecimento com pensamento e ponto de vista críticos, combinando o material selecionado com imagens poderosas, documentando a produção atual das revistas, e mostrando diferentes perspectivas do que o futuro reserva para este mercado. META apresenta aos leitores não apenas informações, mas também uma experiência completa de ler sobre revistas independentes em uma revista independente.

Introdução ao tema

É difícil dizer ao certo onde começa a história das revistas, afinal a História em si é tão subjetiva quanto nós. E se a História como a conhecemos hoje tem início com a invenção da escrita, na Suméria, a das revistas talvez comece com Gutenberg e seus tipos móveis, trazendo à vida a capacidade de reprodução e impressão em série, que é intrínseca às revistas. Neste estudo, pesquisarei os principais aspectos da produção de uma revista, passando pelas revistas independentes mais significativas da história, até algumas das publicações contemporâneas mais relevantes.

A palavra “revista”, – de acordo com o dicionário: *1. ato ou efeito da revisão; para examinar alguém ou algo; 2. segunda visualização; novo exame, mais minuciosamente, com atenção; reexaminar* – tem origem no termo árabe makhzan, que significa “armazém”, e foi cunhado para referir-se aos primeiros periódicos impressos do século XVII. O objeto da revista constitui uma “assembleia” ou “revisão” de acontecimentos e reflexões de um determinado período de tempo – que irá variar de acordo com o assunto, frequência e objetivo da publicação.

O fenômeno das revistas independentes não é recente e, por mais que as publicações impressas de grande circulação sejam cada vez menos viáveis, é surpreendente perceber que a variedade, quantidade e produção de revistas independentes é agora maior do que nunca, desafiando tudo o que ouvimos sobre a “morte do impresso”. O serviço de assinatura de revistas independentes Stack, por exemplo, relatou um aumento de 78% em sua receita, um aumento de número de assinantes de 76% em 2014/2015.

Neste ensaio, irei investigar e pesquisar por que, apesar da diminuição do tempo dedicado à leitura, as estatísticas mostram que nos últimos 20 anos as revistas impressas foram publicadas mais do que nunca, assim como os números de suas assinaturas também aumentaram.

Em um mundo onde o digital pode ser mais real do que a própria vida, qual é o propósito atual em imprimir revistas independentes? Com a tecnologia e o mundo “livre e democrático” da Internet, também testemunhamos o aumento da vigilância digital. Quando os dados se tornam uma moeda de troca, todas as informações trocadas online são transformadas em conhecimento de dados, e conhecimento - como sabemos - é poder.

Neste ensaio vamos analisar o poder das informações independentes no formato de revistas independentes, e por que em um mundo cibernético pós-moderno elas se mostraram mais relevantes do que nunca.

Afinal, o que é e o que define uma revista independente?

Ser independente, pelo menos neste ensaio, está relacionado à independência da mente; uma revista audaz, mas muito bem produzida, com exemplares limitados e distribuição de nicho, pode ser vista aqui como “independente”. Hoje em dia, o que define uma publicação independente é o mesmo de sempre: defender uma causa, um assunto ou tema específico - ou vários - que vai contra o status-quo e o poder vigente; tem grande interesse para um número limitado de pessoas, o que também é chamado de “conteúdo de nicho”.

Panfletos, revistas, *little magazines*, zines: no reino da impressão independente, pode ser difícil definir o que é uma revista independente; pode-se argumentar que uma “revista independente” é um híbrido entre revistas comerciais e zines. As revistas independentes geralmente imprimem cerca de 500-3000 cópias por edição, enquanto as comerciais podem imprimir milhões; por outro lado, os zines têm uma produção muito mais artesanal e podem publicar apenas uma mão cheia de exemplares por edição.

Uma revista independente pode explorar qualquer tipo de assunto e ter qualquer tipo de formato; as possibilidades são infinitas. Embora o conteúdo seja subversivo, principalmente

nas áreas de arte, política, literatura, sociedade e ciência, o formato da revista também pode ser visto como inovador; o formato da revista *indie* hoje é mais parecido com um livro do que com uma revista comercial, portanto é um objeto menos descartável e mais colecionável; valor foi agregado às revistas através do design, se tornando tão atemporais quanto os livros.

Neste ensaio, iniciarei a jornada das revistas independentes com panfletos na era dos Salões de Paris, por entendê-los como o primeiro ato de publicação impressa underground/não autorizada com impacto histórico sobre temas como crítica de arte, costumes, expansão da esfera pública, criação de comunidades e espaço de debate. É aqui que começa o espírito da revista; é o início da era das revistas.

No final do século 19 e início do século 20 assistimos a um florescimento do crescimento das revistas comerciais e, em contraste, assistimos ao nascimento das “Little Magazines”, o primeiro tipo de publicação que se assemelha à nossa noção atual de revistas independentes. Little Magazines eram assim chamadas devido à sua pequena tiragem; seus designs, bem como seus conteúdos, eram experimentais e revolucionários.

Muito parecido com o que acontece hoje no mercado de publicações independentes, as Little Magazines influenciaram outras pessoas a publicar suas própria Little Magazines. Podemos ver TS Elliot e Ezra Pound, por exemplo, participando de muitas dessas revistas independentes, seja como escritores, editores, patrocinadores ou editores convidados, fomentando a indústria criativa e quebrando com suas barreiras: as Little Magazines publicaram o que ninguém mais ousou e acabaram por publicar os maiores artistas e escritores do Modernismo.

Hoje, o formato de uma revista pode variar de um minúsculo A6 a uma T-shirt, por exemplo, com o conteúdo impresso nela. A internet e a tecnologia trouxeram inúmeras possibilidades ao formato da revista, e a definição do que é uma revista independente está constantemente sendo desenvolvida e editada. Há muito mais do que tinta e papel envolvidos; existem pessoas, suas histórias, comunidades e diferentes maneiras de lidar com a existência. Revistas, de qualquer forma ou jeito, ajudam as pessoas a se conectarem e a se sentirem menos solitárias em sua jornada.

PALAVRAS-CHAVE

Revistas independentes, subverter, cultura, conteúdo e distribuição de nicho, impresso, consciência de sustentabilidade, metalinguística, política, liberdade de expressão, repressão, underground, mídia paralela, conteúdo lento x conteúdo rápido, internet, mídia social.

ABSTRACT

“A magazine is never one fixed thing, but many things at once, and more importantly, a relationship between things – a relationship that is constantly evolving and shifting, both within a single issue and through the accumulation of subsequent ones.”

Gwen Allen “introduction – Magazines in and as Art”

This is a study of the historical, contemporary, and future aspects of independent magazines – an analysis of their creation, trajectory, and current industry through their inherently subversive characteristic.

The independent magazines phenomenon is not recent; as much as the mainstream printed publications are less and less feasible, it is astonishing to observe that the variety, quantity, and production of independent magazines is now bigger than ever, challenging everything that we’ve been hearing about the “death of print”.²

The transformations of the public space and its necessity to keep on expanding will be deeply investigated, leading to questions like: are independent magazines a consequence of their time or a motor force for the expansion of their culture? where did the necessity for niched information come from and why is it still relevant? is it still relevant? What has changed in over 200 years since the French Salon and their subsequent print allowed for voices to debate on art, politics, and society? How has the art critic developed from there? And perhaps the most uncertain question to answer is not what has changed in over the last 30 years since the dissemination of the Internet but where do we go from here?

To help us to clarify and deepened the discussion around those questions, META – a magazine about magazines seeks guidance in printing history, as well as a presentation of the most powerful and innovative current production of independent publications.

² Smith, Rena Niamh. “Why a new wave of independent magazines are thriving”. The Telegraph. <https://www.telegraph.co.uk/news/media/11478027/Why-a-new-wave-of-independent-magazines-are-thriving.html>

This study cannot be seen as a guide of “how to create your own magazine” or an attempt to summarize the history of independent magazines; META aims to present knowledge with a critical thinking and point of view, having a well curated material with powerful imagery documenting their current production, and showing different perspectives of what the future holds for this market. META presents the readers not only information but also a full experience of how reading about independent magazines on an independent magazine.

KEY WORDS

Independent magazines, subverting culture, niched content, and distribution, print and sustainability awareness, metalinguistic, politics, freedom of speech, repression, underground, parallel media, slow context x fast content, internet, social media.

EDITORIAL / ACKNOWLEDGEMENTS

Why the decision of doing a magazine about magazines?

I tend to say I have never chosen the editorial path, but rather, it has chosen me. I made books from an early age, writing, drawing, designing, publishing and even selling them at school events. I was privileged enough to grow up in a house full of books, and I was able to receive and explore an artistic education. After graduating from Auckland University, in New Zealand, with a double major in Art History and Film, TV, and Media Studies, I went to London and joined several courses at the University of Arts, such as Introduction to Curating and Photoshop at the Chelsea University, Graphic Design at Central Saint Martins and Fashion Journalism at the London College of Fashion.

Back home, in Brazil, I produced, managed, and edited institutional videos for a big construction and engineering company, which was not the ideal for someone with artistic aspirations. At the age of 24 I saw myself running a publishing company focused on young writers and artists, as well as children's and educational books, which gave me enormous pleasure for about 7 years; I triumphed and made many mistakes altogether, from which I learned a great deal. I took risks publishing unknown writers who nobody knew, something the big publishing companies do not do anymore, and I have experimented with alternative funding strategies, such as crowdfundings and governmental incentives for book publishing.

The book market is evolving and changing, but perhaps not as fast as the magazine market, possibly because magazines coexist more easily with these technological times, as they are filled with imagery easily shared/consumed online. Besides books, I also published, designed and co-edited three issues of the independent feminist magazine *Nin* from 2014 to 2018, and my experience was extremely enriching; we gave voice to a lot of artists, created a community, and treated difficult topics with a fresh point of view. The magazine received a lot of press, a wide community, but still very little money.

The political and economic crisis in Brazil has been striking since 2014, and without the governmental incentive to produce culture, combined with sales declining and bookstores

going bankrupt, it became difficult for me to make a living off publishing. Books and magazines are seen as luxury goods in Brazil, and many other places in the world, and yet, they are also the core instruments for a political and educational change.

The economy and politics of Brazil might have been what made me go to a new country and start a new life studying what I knew and what I liked — if I couldn't publish books and magazines for a living, at least I could still study and deepen my knowledge on them, what I was first calling a “Master-Therapy”. But studying and writing about independent publication has given me the confidence that I haven't spent my time playing the publisher: I might have not made any money, and I might have lost a bit, but I have helped to create communities and given space for new voices to exist, and that is priceless.

Acknowledgements

Many thanks to my mentor, Sofia Leal Rodrigues, for believing in my project, for believing in print, and mainly for not giving up on me.

Thanks to my parents, who have always encouraged and supported my artistic endeavours.

And thanks to my husband who is the biggest cheerleader I could possibly have, supporting me throughout this long process, and to my beloved daughter, who is the reason why I still have hopes for the future.

Thank you for your patience.

INDEX

Introduction, 14

1. Part I – History , 16

1.1 What is and what defines an independent magazine?, 16

1.2 A brief history of the origins of independent magazines at the Paris Salons, 17

1.3 Little magazines; the core of Modernism, 22

1.4 The most impacting mega-magazines and the golden age of subculture, 30

1.4.1 *The Century of Mega-Magazines: (New Yorker, Vogue, Life), 30*

1.4.2 *The Underground Press: (Fuck You, The Village Voice, The International Times), 33*

1.4.3 *The Fanzine Culture: (The Comet, Spocknalia, Sniffn' Glue, Sounds, riot grrrl), 39*

2. Part II – Contemporary Analysis, 41

2.1 Contemporary market or Print is not dead, 41

2.1.1 *What is the magazine and indie magazine market like today?, 41*

2.1.2 *Which are the most relevant contemporary independent magazines?, 44*

2.2 How independent magazines are financed today, 53

2.2.1 *Private investor/ brand investor system, 53*

2.2.2 *Advertising and its new forms of existence (online x printed); 54*

3. Part III – Social media and its impact on the magazine industry, 57

3.1 Digital revolution impacting on print, 57

3.1.1 A globalized capitalist aesthetic of independent magazines or magazine making in the transaesthetic era, 57

3.1.2 Inability to read long pieces of text / concentrate, 58

3.1.3 The importance of magazines today, 59

3.2 Fast digital content x Slow printed media, 60

3.2.1 Magazines that knew how to adapt into the new digital era (i-D, Vice, Interview), 60

3.2.2 What the future holds for the independent magazines?, 63

4. Part IV – Conclusion, 64

4.1 Can independent magazines be seen as an art form?, 64

References, 68

Introduction

It is difficult to say exactly where the history of magazines begins after all History is as subjective as oneself. But if the History as we know today begun in Sumeria, with the invention of writing, the one of magazines may have started with Gutenberg's movable types, bringing to life the capacity to reproduce and print in series, which is intrinsic to magazines. In this study, I will research the primary aspects of magazine making, going through the most relevant independent magazines in history up to some of the most relevant contemporary publications.

The word “magazine”, - according to the dictionary: *1.the act or effect of review; to examine someone or something; 2.second view; new exam, more thoroughly, attentively; to re-examine* - has its origins in the Arabic term *makhzan*, which means “warehouse”, and it was coined to denominate the first printed periodic of the XVII century.¹ The magazine object constitutes an “assembly” or a “revision” of events and thoughts from a specific period of time – which will vary according to the subject, frequency and objective of the publication.

The independent magazines' phenomenon is not recent and as much as the mainstream printed publications are less and less feasible. It is astonishing to perceive that the variety, quantity, and production of independent magazines is now bigger than ever, challenging everything that we've been hearing about the “death of print”.² Independent-magazines subscription service, Stack, for example, reported a 78 per cent increase in revenue, with its number of subscribers growing by 76 per cent in 2014/2015.

In this essay, I will investigate and research why, despite the decreasing of dedicated reading time, the statistics show that printed magazines have, in the last 20 years, been published more than ever, as their subscriptions have increased numbers.

¹ Allen, Gwen “Introduction”. *The magazine*. The MIT Press, Cambridge, Massachusetts. Pp.12-13.

² Smith, Rena Niamh. “Why a new wave of independent magazines are thriving”. *The Telegraph*. <https://www.telegraph.co.uk/news/media/11478027/Why-a-new-wave-of-independent-magazines-are-thriving.html>

In a world where the digital can be more real than life itself, what is the current purpose of printing independent magazines? With technology and the “free and democratic” Internet world, we also witness the rise of *surveillance*. When data becomes a trading currency, all exchanged information online is transformed into data knowledge, and knowledge – as we know – is power.

In this essay, we aim to analyse the power of independent information in the shape of independent magazines, and why, in a post-modern cyber world, they have shown to be more relevant than ever.

1. Part I – History

1.1 What is and what defines an independent magazine?

To be independent, at least in this essay, is related to the independency of the mind; an edgy but very well produced magazine with limited copies and selective distribution can be seen here as “independent”. Nowadays, what defines an independent publication is the same it always has: to stand for a cause, a subject or specific topic – or several – that goes against the status-quo and those in power positions; it has great interest for a limited amount of people, what is also called “niched content”.

Pamphlets, magazines, little magazines, zines: in the realm of independent print, it may be hard to define *what is* an independent magazine; one could argue an “indie mag” is a hybrid between commercial magazines and zines. Indie mags usually print around 500-3000 copies per issue, while commercial ones can print millions; on the other hand, zines have a much more artisanal production and may publish only a full hand of copies per issue.

An independent magazine may explore any type of subject and have any kind of shape; the possibilities are infinite. While the content is subversive, mainly in the fields of art, politics, literature, society and science, the magazine format can also be seen as ground-breaking; the indie mag format nowadays is more similar to a book than to a commercial magazine, thus, it is an object less disposable and more collectable; value has been added in magazines through design and they became as timeless as books.

In this essay, I’ll start the independent magazine journey with pamphlets in the era of the French Salons, as I understand those as the first act of underground/unauthorised printed publication with historical impact on themes like art critic, mores, expansion of the public sphere, the creation of communities and a space for debate. Here is where the magazine spirit starts; it is the beginning of the magazine era.

In the end of the 19th century and the beginning of the 20th, we see a flourishing rise of the of commercial magazines, and by contrast, we also see the birth of “Little Magazines”, the first type of publication that resembles our current notion of indie mags. Little Magazines were called this way due to its small circulation; their designs, as well as their content, were experimental and revolutionary.

Much like what happens today in the indie publications market, Little Magazines influenced other people to publish their own Little Magazine. We can see T.S Elliot and Ezra Pound, for example, participating in many different little publications, either as writers, editors, sponsors, or guest-editors, fomenting the creative industry and breaking its barriers: Little Magazines published what no one else dared to and ended up publishing the greatest artists and writers of Modernism.

Today, the format of a magazine can vary from a tiny A6 to a T-shirt shape for example, with the content printed on its surface.³ Internet and technology have brought numerous possibilities to the magazine format, and the definition of what is an independent magazine is constantly being evolved and edited. There’s much more than ink and paper involved; there are people, their stories, communities, and different ways to deal with existence. Magazines, of any shape or format, help people to connect and feel less lonely in their journey.

1.2 A brief history of the origins of independent magazines at the Paris Salon

The Salon – the first free and open to public art exhibition – was originated in 1667 by Louis XIV who sponsored an exhibited works of the members of the *Académie Royale de Peinture at Sculpture*, at the Salon d’Apollon of the Louvre Palace in Paris, which originated the name “Salon”. After 1737, the Salon became an annual rather than a sporadic event, and in 1748 the jury system of selection was introduced. During the French Revolution, the Salon was opened for the first time to all French artists, although the

3 Leslie, Jeremy. “*The Modern Magazine - Visual journalism in the digital era*”. Laurence King. Pp.09

academicians continued to control most of the exhibitions held in the 19th century.⁴

Before the Salon, art was viewed only at the palaces, only for those who attended such environments. The Salons era was a very exciting time and generated a lot of talk and discussion about art, politics, etiquette and society. During the Salons,



self-published pamphlets started to circulate and to be distributed illegally, as they were filled with critical views and opinions, generally about the art that was being exhibited.

It was during this period that the *bourgeoisie* loomed a relevant voice and started to openly criticise the current political power and its rulers through art — and thus they were conquering a new type of power: the power of opinion and information. According to Habermas, the ability to think critically was enhanced at that time and ethical and juridical debates about the public space has begun⁵.

The art critics were seen as spokespersons of the general public, and the biggest difference from the art criticism that happened before (in a private sphere) is that now, in a social experience, the critics were able to blend their opinions and views with the public's opinion – in a printed document. Art critic develops into dialogues and interchange; the idea here was not to impose a rule or opinion but promote the reader's critic thinking and engage them in the discussion.

People began to actively interact with the published topics and started to discuss about these articles in cafes and meetings. People were starting to be an active part of the current discussion, or at least, they were becoming aware of the circulating ideas.

The printed journals broke with the verbal barriers and extended the conversation through its physical medium. The function of the printed journals in the amplification of

⁴ "Salon: French art exhibition". Britannica Encyclopaedia. <https://www.britannica.com/art/Salon-French-art-exhibition>
⁵ Allen, Gwen "Artists Magazines – an alternative space for art", Massachusetts Institute of Technology, 2011. pp.16

the public sphere happened precisely due to its distribution, circulation, and periodical publications, where information and discussion topics were not only organized and edited, but were also able to travel in space and time. These printed journals were about art criticism, but also politics and general culture. Printed journals focused exclusively in art only emerged in the 18th century.

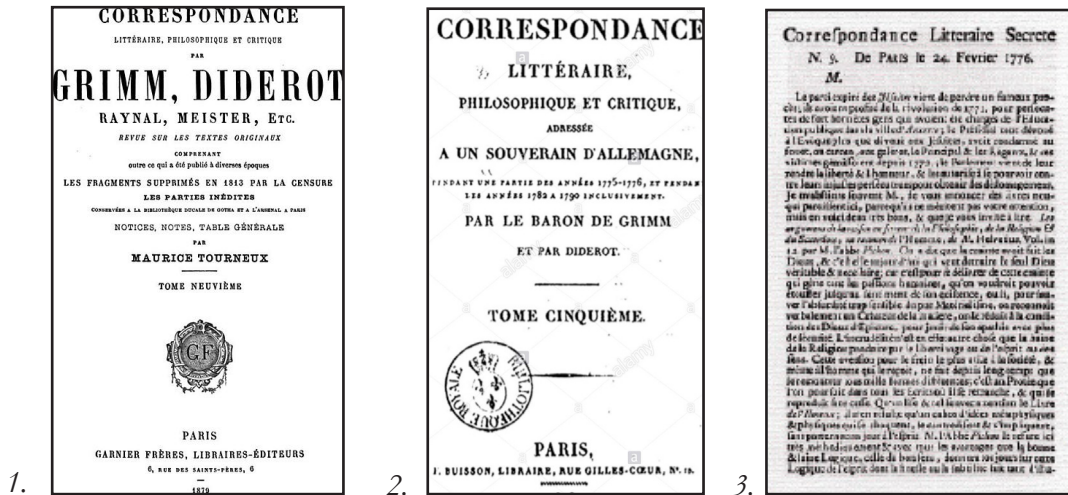
Like any other independent artistic manifestation critic of the current government, these journals were forbidden from 1750 to 1770 as they “threaten to denigrate and humiliate the artists with insults that would lead them to ruin”⁶. At that time, art criticism was seen as a threat to the relationship established between patron and artist, as it escaped the government control. However, there were numerous pamphlets being published and distributed independently, either criticising or defending the current art theory, which created and fomented the discussions and debates around the Salons.

CORRESPONDENCE LITTÉRAIRE

An excellent example of these pamphlets was the printed journal *Correspondence Littéraire, Philosophique et Critique*, a newsletter created by Friederich Melquior, Baron von Grimm, inspired by the famous reunions of debate hosted by Madame de Epinay that lasted from 1748 to 1793. Lots of intellectuals of that the time were published in this journal including Denis Diderot (Grimm’s great friend) with his famous text *Salon*, which heavily criticised artists and the work they exhibited at that time.

After the estate’s censorship, those literary correspondences begun being reproduced by hand in order not to fall under the correspondence’s censorship. The mailing list of this periodic was restricted to only 15 people never fully revealed, but it is believed to have had Catarina II of Russia, August III of Polonia and other kings, queens, nobles, and intellectuals amongst it.

6 Allen, Gwen “Artists Magazines – an alternative space for art”, Massachusetts Institute of Technology, 2011. pp.16



The images above (1 e 2) are posthumous publications, given that the original were manuscripts. The image number 3 refers to another secret literary correspondence known as Mettra, that emerged after Grimm’s publications, another important intellectual instrument in the fight for liberty⁷. In graphic terms, the above publications have a simple layout with a minimalist aesthetic that enhances communication and presents a well-structured and organized communication hierarchy, having the most important and known names on the top, highlighted. It is interesting to see how in the first two images the font is modern-classic, possibly using the first Bodoni types on the titles, considered the first modern font.

The layouts of these publications still resemble a lot the ones from books, as we will also see in other references during this text, and the inclusion of images still had not taken place here. Images will start to be used in magazines in the 19th century and even more so in the 20th century. One of the greatest characteristics of magazines throughout history becomes precisely the intense use of images combined with text.

THE GENTLEMAN’S MAGAZINE

The first publication to coin the term *magazine* was called *The Gentleman’s Magazine*, launched in 1731 and lasted until 1914. According to the Britannica Encyclopaedia:

“[The Gentleman’s magazine] originated as a storehouse (or magazine) of essays and

⁷ Berglund-Nilsson, Birgitta; Ohlin, Barbro. “Inventaire et index de la Correspondance littéraire secrète, dite de Mettra”. https://c18.net/18/p.php?nom=p_metta

articles culled from other publications, often from books and pamphlets. Its motto— “*E pluribus unum*” —took note of the numerous sources scoured to assemble one monthly issue. Samuel Johnson joined *The Gentleman’s Magazine* in 1738, and a short time later, the magazine started to publish parliamentary reports and original writing.”⁸



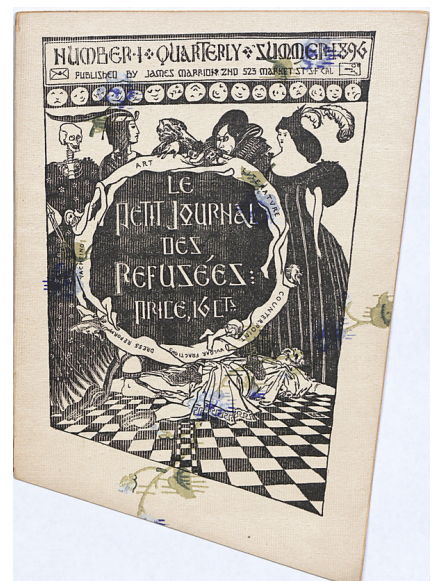
Jeremy Leslie explains on his book *The Modern Magazine* that:

“Such early magazines were journals for the wealthy; it took the industrial revolution to enable mass-produced publications to become feasible, and to popularise the form. Printing was cheaper, the new urban population were increasingly literate, and the railways made wide-scale distribution affordable. So began magazine publishing’s long and intimate relationship with technology. These early magazines were text oriented and visually indistinguishable from books, but the introduction of the photographic revolution in the early twentieth century provided new visual possibilities at a time that coincided with huge shifts in our political cultural realms”⁹

LE PETIT JOURNAL DES REFUSÉES

Whereas *The Gentleman’s Magazine* was mainly a *general-interest* periodical, and it might have set the tone to all other mainstream magazines to come, Gelett Burgess’s *Le Petit Journal des Refusées* (1896), is considered one of the first *independent* printed magazines. *Petit Journal des Refusées* had only 1 publication printed and since they were manually printed, each one was different from the other. Brad Evans, on his *Modernist Journals Project* explains:

“*Le Petit Journal des Refusées* was printed on wallpaper cut in the shape of butterfly wings, ran for just one issue, and was mostly the work of one man, Gelett Burgess, who appears in the magazine under the alias of ‘James Marrion’. [...] The short pieces of prose and verse in the journal are mostly presents as having been rejected by other magazines



⁸ “The Gentleman’s Magazine: English Periodical”. Britannica Encyclopaedia. <https://www.britannica.com/topic/The-Gentlemans-Magazine>

⁹ Leslie, Jeremy. “*The Modern Magazine - Visual journalism in the digital era*”. Laurence King. Pp.07

that are better known. And they are usually assigned to fictitious female authors. For students of modernism this journal is important as a precursor of the more ambitious little magazines, offering hints of Dada and Surrealism before these modes of modernism actually developed.”¹⁰

The magazine era was just in its beginning, and many publications started to rise in the end of the 19th century and the beginning of the 20th century, either in a more commercial and mainstream line of thought or with a rebellious twist, commonly against the dominant political system. The advances of technology and the industrial revolution only helped and reinforced the power of magazines.

1.3 The Little Magazines; the core of modernism

“The best little magazines inspire others to think and read differently, to write in new ways and in turn to make their own magazines.”

Richard Price

Over a century after the birth of *Correspondance Littéraire, Philosophique et Critique*, what started with pamphlets and manuscripts evolved to what is now known as “The little magazines”, publications thus coined due to their small circulation. There are those who affirm that Modernism started with magazines, and, according to the professor Eric Bulson, from Claremont Graduate University:

*“the little magazines worked as a creation of the world, a place where writers, readers, critics and translators could imagine themselves belonging to a global community that consisted of (but not limited by) national barriers”.*¹¹

According to the book *The Little Magazine* published by Frederick Hoffman, Charles Allen e Carolyn Ulrich, the *little magazines* are “sponsors of innovation”, and played

¹⁰ Marrion, James. *Petit Journal des Refusées*. Modernist Journal Project. <https://modjourn.org/journal/petit-journal-des-refusees/>

¹¹ Brooker, Peter; Thacker. “The Oxford Critical and Cultural History of Modernist Magazines (Volume I, Britain and Ireland)”. Oxford University Press Andrew. Pp. 263-289

a fundamental role in the protests and rebellions against tradition and convention. The authors define this “sub-genre” of magazines as “magazines designated to print artistic works that for some commercial reason were not accepted in a world of publications, journals and press oriented by money”¹². Being non-commercial was one of the intentions of such publications and they generally interested only a very specific public, no more than a thousand people.

According to Richard Price in his essay *Among friends: little magazines, friendship and networks*¹³:

“a ‘little magazine’ is a literary magazine which typically attracts only a small number of readers. Circulation can be numbered in the low thousands, or, as likely, in hundreds or even in tens. Characteristically, little magazines last only a few years, or even less. Looking back, this can seem surprising because, in classic magazines, those they publish have since become so famous, influential or popular – or their ideas have.”¹⁴

THE GERM

In 1848 a group of seven privileged young artists named themselves *PRB – Pre-Raphaelite Brotherhood*, a name that alluded to their preference for late medieval and early Renaissance art that came ‘before Raphael’¹⁵. Their members, the painters Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais, James Collinson and Frederic George Stephens and the non-painters, the sculptor Thomas Woolner and Brotherhood secretary William Michael Rossetti, Dante Gabriel Rossetti’s brother, were not in accordance to the art taught at the London’s Royal Academy of Art, as they saw it as mannered and artificial, and were seeking “true to nature”; the artists advocated a return to the simplicity and sincerity of subject and style found in an earlier age.¹⁶ Some argue “their aims were vague and contradictory, even paradoxical, which was only to be ex-

12 Frederick Hoffman, Charles Allen e Carolyn Ulrich. *The Little Magazines*. Princeton University. 1947

13 Price, Richard. “Among friends: little magazines friendships and networks”. British Library. <https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-networks>

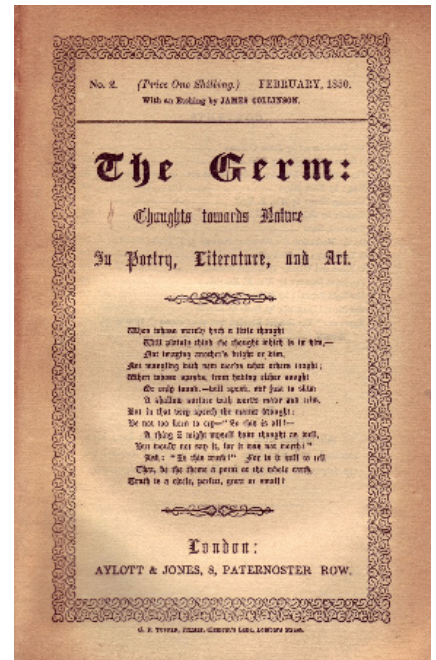
14 Price, Richard. “Among friends: little magazines friendships and networks”. British Library. <https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-networks>

15 Roe, Dinah. “The Pre-Raphaelites”. British Library. <https://www.bl.uk/romantics-and-victorians/articles/the-pre-raphaelites>

16 Roe, Dinah. “The Pre-Raphaelites”. British Library <https://www.bl.uk/romantics-and-victorians/articles/the-pre-raphaelites>

pected from a youthful movement made up of strong-minded individuals who sought to modernize art by reviving the practices of the Middle Ages.”¹⁷

In 1850, not long after their movement “launch”, a decade dominated by social and political revolutions in Europe, the Pre-Raphaelites launched their very own little magazine entitled *The Germ*, aiming to celebrate nature and “germinate” their Pre-Raphaelite ideals through poetry, literature and, of course, art. In their own words, printed at the end of each issue, their mission was¹⁸:



With a view to obtain the thoughts of Artists, upon Nature as evolved in Art [...] this Periodical has been established. Thus, then, it is not open to the conflicting opinions of all who handle the brush and palette, nor is it restricted to actual practitioners; but is intended to enunciate the principles of those who, in the true spirit of Art, enforce a rigid adherence to the simplicity of Nature either in Art or Poetry [...]¹⁹

The *Germ* only lasted 4 issues, all published in the same year. Perhaps their ideas were too controversial, too ahead of their time, or as Dinah Roe puts it in her Pre-Raphaelite article to the British Library²⁰ “[too much] in defiant opposition to the utilitarian ethos that formed the dominant ideology of the mid-century”. She goes on to explain:

The Pre-Raphaelites helped to popularize the notion of ‘art for art’s sake’. [...] Drawing inspiration from visual art and literature, their work privileged atmosphere and mood over narrative, focusing on medieval subjects, artistic introspection, female beauty, sexual yearning and altered states of consciousness.²¹

Oscar Wilde would say that “there are three things the English public never forgives: youth, power and enthusiasm”. The *Germ* may have not survived long, but the fact is that its movement has become relevant and imperative to what we now know as the History of Art.

17 Richman-Abdou, Kelly. “Pre-Raphaelites: how a secret society of artists blossomed into an art movement”. My Modern Met. <https://mymodernmet.com/pre-raphaelite-brotherhood/>

18 Roe, Dinah. “The Pre-Raphaelites”. British Library. <https://www.bl.uk/collection-items/pre-raphaelite-journal-the-germ>

19 “Pre-Raphaelite Journal: The Germ”. British Library. <https://www.bl.uk/collection-items/pre-raphaelite-journal-the-germ>

20 Roe, Dinah. “The Pre-Raphaelites”. British Library. <https://www.bl.uk/romantics-and-victorians/articles/the-pre-raphaelites>

21 Roe, Dinah. “The Pre-Raphaelites”. British Library. <https://www.bl.uk/romantics-and-victorians/articles/the-pre-raphaelites>

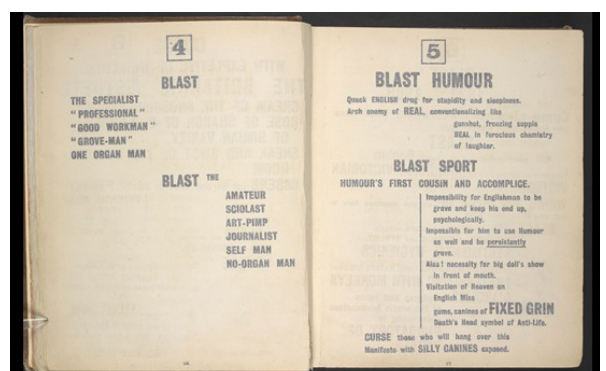
BLAST

Much like the Pre-Raphaelites, the Vorticism was an art movement that attacked the traditional British Culture. The group was founded by the artist, writer and polemicist, Wyndham Lewis in 1914, and the movement was launched with the first issue of their Little Magazine *BLAST: The Review of the Great English Vortex*, in July 1914. Blast was jointly sponsored by Lewis and the poet Ezra Pound.²² In this first issue, Lewis proclaimed the Vorticist aesthetic: ‘The New Vortex plunges to the heart of the Present – we produce a New Living Abstraction’.²³ The First World War took place one month after its publication, and the second issue entitled *BLAST: War Number* was published in July 1915.

Strongly inspired by but also an attempt to contradict the Futurist movement, which took its inspiration on speed and modern machines, the Vorticism focused on the pure potential of its energy.²⁴ While its paintings resembled much of the cubist movement, the BLAST layout was very different from other literary Little Magazines; in a large size format, with a bright pink cover, visual poems, concrete poetry and its related forms, with san-serif modern typography, they presented content they considered either Blessed or Blast (cursed).²⁵



Vorticism came to an end due to The First World War. Lewis made a brief attempt to revive it in 1920, with Group X. But the shocks and horrors of war brought about a refusal of the *avant-garde* movements, and a return of traditional art, also known as “return to order”.²⁶



22 “Little Magazine”. Britannica Encyclopaedia. <https://www.britannica.com/topic/little-magazine>

23 “Vorticism”. Tate. <https://www.tate.org.uk/art/art-terms/v/vorticism>

24 “Blast N.1, The Vorticist Magazine”. The British Library. <https://www.bl.uk/collection-items/blast-no-1-the-vorticist-magazine#>

25 Price, Richard. “Among friends: little magazines friendships and networks”. <https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-networks>

26 “Vorticism”. Tate. <https://www.tate.org.uk/art/art-terms/v/vorticism>

THE FREEWOMAN

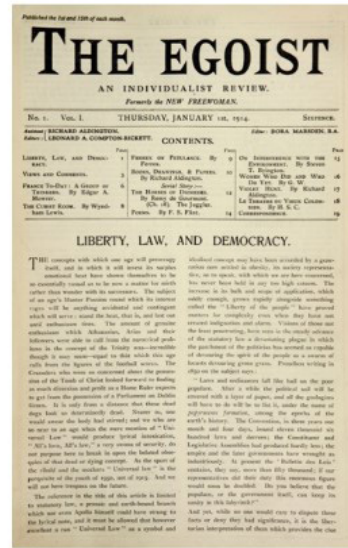
Several decades after the PRB, in 1911, in the field of human rights, politics and gender, emerged the extremely avant-garde little magazine entitled *The Freewoman*, created by the editor Dora Marsden and her faithful squire and sponsor Harriet Weaver, who financed the project after having inherited a small fortune from her father. The publication had literary, critic and philosophical essays that analysed and opposed to several paradigms about the alleged “feminine conduct”, thus creating a fertile ground to rethink the role of women in that society. The magazine became an important forum for the suffragettes, feminists, anarchists and socialists. Some discussions also received the collaboration from spiritualists, symbolists, money-reformers, translators, poets and aesthetes.

Marsden started as militant suffragist, but today she is best known for her contribution to what is considered the “high modernism” and for having published people like Ezra Pound, Hilda Doolittle, Aldington, James Joyce and Wyndham Lewis.²⁷ After being part of the suffragist movement, in 1911 Marsden decided to adopt a less militant attitude by studying philosophy and embracing politics of activist journalism. The suffragist movement was too limited for her, and her biggest interest was to ponder the real feminist aspects. The *Freewoman* started as a feminist publication and has transformed into an anarchic magazine by nature, publishing innovative and experimental literature.

The term “modernism” was already in use by then, but not in the same way as today. John Middleton Murry, editor of the little magazine *Rhythm* launched in the same year as *The Freewoman*, believed that *modernism* meant “those who follow Henri Bergson’s philosophy. For Bergson himself, *modernism* meant “the primitive harmonies of the world, everything that is under the surface”. In *The Freewoman* publication the term *modernism* was used to coin/talk about artistic issues or directly about gender politics, but also to speak about sexual matters like prostitution, frigidity, misogyny, contractual marriages and divorce.²⁸ The *Freewomen* may not have been the first modernist mag-

27 Brooker, Peter; Thacker. “The Oxford Critical and Cultural History of Modernist Magazines (Volume I, Britain and Ireland)”. Oxford University Press Andrew. Pp. 263-289

28 Brooker, Peter; Thacker. “The Oxford Critical and Cultural History of Modernist Magazines (Volume I, Britain and Ireland)”. Oxford University Press Andrew. Pp. 263-289



Re:covering Modernism, it was during this time, when Weaver became editor and no one less than T.S Elliot was her assistant that the publication became more refined and it lost the “rude and angry dog” from the first editions.²⁹ With the help of Ezra Pound, James Joyce’s *A Portrait of the Artist as a Young Man*, Joyce’s first novel, began to appear in serial form in Harriet Weaver’s *Egoist* magazine in London.³⁰

Weaver and her publication were political but not militant; she believed politics should be done including language, culture and historical matters. According to her: “All altruism is developed egoism”, hence the new name of the publication.

THE LITTLE REVIEW

The Little Review – A Magazine of the Arts: making no compromise with the public taste might be the one publication that best defines the Little Magazine essence. Established by the editor Margaret Anderson and financed by attorney John Quinn, The Little Review existed for a long time in this field – extensive 15 years of experimental, disruptive and innovative literature, and publicizing international art.³¹ The avant-garde magazine is known for its utterly bold moves, like publishing an issue mainly with blank pages, which protested for the lack of acceptable material.³²

The Little Review begun in 1914, in Chicago, moved to New York, in 1917, and it later moved to Paris after 1922. The first years of the publication were marked by what some

29 Bishop, Edward, “Re:covering Modernism: format and function in little magazines”. *Modernist Writers and Marketplace*. Basinstoke: McMillan, 1996, Pp. 300

30 “Joyce’s life and work”. The James Joyce Centre. <https://jamesjoyce.ie/about/james-joyces-life/#:~:text=In%20August%201904%20the%20first,English%20at%20Berlitz%20school.>

31 Marrion, James. *Little Review*. *Modernist Journal*. <https://modjourn.org/journal/little-review/>

32 Marrion, James. *Little Review*. *Modernist Journal*. <https://modjourn.org/journal/little-review/>

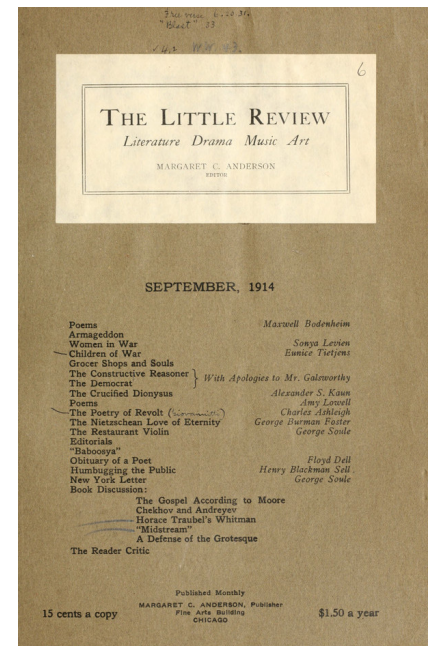
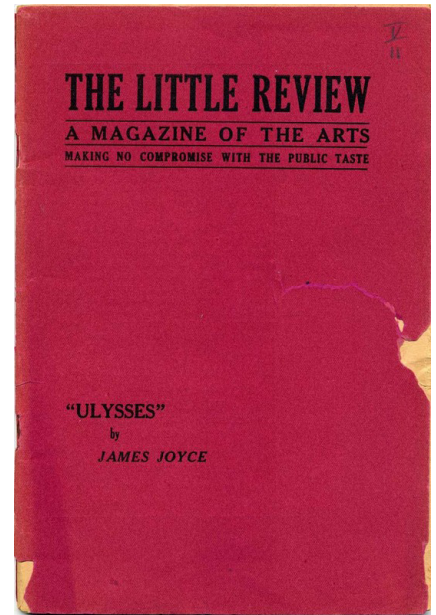
consider an “anarchic miscellanea” of themes from literature to art battling on behalf of Imagism and publishing authors like Aldington, Sherwood Anderson, Maxwell Bodenheim, Bem Hetch and Amy Lowell. In 1916 Jean Heap joined Anderson as co-editor and the author Ezra Pound joined the team as its international publisher.

Subsequently a new phase of the magazine started experiencing a fresh infusion of experimentalism, and published authors like T.S Elliot, Gertrude Stein, W.B. Yeats, W.C Williams, Hemingway, May Sinclair, Dorothy Richardson, Francis Picabia and Mina Loy. But this new phase of The Little Review became specially known for being the first publication to print from 1918-1920 parts of James Joyce’s *Ulysses* considered one of the most important pieces of modernist literature. The magazine was then charged with obscenity and having lost the trial, they were forced to discontinue the novel. Of course, that gave them great visibility and endured Joyce’s place in the international spotlight.

CONCLUSION

According to Peter Gay, the author of *Modernism, the lure of heresy: from Baudelaire to Beckett*: “It is much easier to exemplify than define modernism”. He goes on to explain:

Despite all the visible differences, the modernists of all colours shared two fundamental attributes: first, the fascination for the heresy, which impulse their actions to confront the conventional sensibilities; secondly, the compromise with the examination of itself by principle.³³



33 Gay, Peter. *Modernism, the lure of heresy: from Baudelaire to Beckett*. W.W Norton company. 2008. Pp.17

The Little Magazines are as modern as an object/artwork can be. They have lived and flourish for about forty years, from 1895 to 1935. After the Second World War magazines and presses were bought by big conglomerates and publishing houses became part of “entertainment groups” and multinationals that owned from movie companies to oil wells.³⁴ The word *little* had no place in the globalization era. They may have been *little*, but those publications were too influent to not be destroyed.

The fact is that no matter what the subject of interest was, the little magazines existed to disrupt predominant ideas and concepts. Little Magazines helped shape and strengthen several different modernist movements, they gave voice and opportunity to many of our most celebrated artists, who might have never had the opportunity to be published and known otherwise. Little Magazines are the core, the heart, and the soul of modernism.

1.4 The most impacting mega-magazines and the golden age of subculture

1.4.1 The Century of Mega-Magazines: (*New Yorker, Vogue, Life*)

Before we dive into the golden age of subculture, let’s take a quick look on the most commercial, popular and outstanding magazines of our time, as to one fully understand what subculture and underground is, we must first acknowledge what set of ideas and statements they were opposing to.

As Graydon Carter, former editor of *Vanity Fair* and creator of *Spy* puts it in his article “The 51 best magazines ever”:

“The essential strength of a magazine is its ability to amplify. An idea, or an image, or a story, set within the pages of a magazine and assembled by the right hands, can become the grist of breakfast chatter, dinner-party conversation, or elective body debate around the world. Until recently, with the advent of USA Today and the national editions of The New York Times and The Wall Street Journal, newspapers were by and large local endeavours. Magazines were national, and as they became international, their power of amplification grew exponentially. [...] **Newspapers tell you about the world; magazines**

³⁴ Bishop, Edward. Re:Covering Modernism – format and function in the Little Magazines. Springer Link. https://link.springer.com/chapter/10.1007/978-1-349-24551-2_12

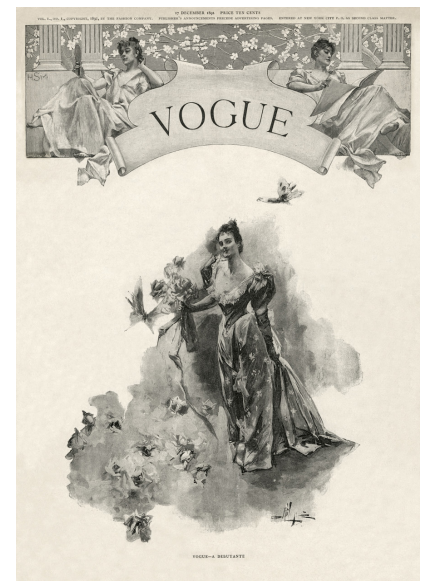
tell you about their world —and by association, your world. Writers, photographers, editors, and designers bundle the slice of the world they have chosen to explore and deliver it to you in a singularly affordable, transportable, lendable, replaceable, disposable, recyclable package. You can buy a magazine almost anywhere. Publishers will even deliver it to your door, for less than the cost of going out into the hurried street to find and purchase one.”³⁵

Many magazines in the 20th century were able to create their own world, amplify their voices and consequently impact millions of people (while making millions of dollars). The first example I will give is *VOGUE*: the magazine is considered by many as “the Bible of Fashion”, and has had a great impact in the fashion business, launching new brands, dictating fashion tendencies for the season and making models ambassadors of brands and faces of their generation, sometimes more popular than movie actresses, sports people or politicians.

What many people do not know is that the businessman and Princeton graduate Baldwin Turnure first published *Vogue* in December 1892. Sold at the time for 10cents, the first *Vogue* publication arrives at the newsstands with the promise of being “a worthy and authentic publication of the society, fashion and ceremonial side of life”³⁶. On its first issue, with only 30 pages, Turnure wrote that the publication had the goal to attract “the wise and the debutant, the businessman and the beauty”³⁷.

The word *Vogue* means: the prevailing way or fashion of a certain time; reputation or popular esteem; common ground; now frequently used in the expression *in vogue*: a particular way of dressing was *in vogue*; an author that was *in vogue* 50 years ago; such opinions are now *in vogue*.³⁸

Throughout the years, *Vogue* has set tendencies, trends and reaffirmed common views of fashion and sophistication rather than breaking with the current world system or having innova-



35 Carter, Graydon. “The 51 Best Magazines Ever”. Good. <https://www.good.is/articles/the-51-best-magazines-ever>

36 Bozinowski, Mónica. “Once upon a time in Vogue”. *Vogue*. <https://www.vogue.pt/vogue-historia-primeiras-vezes>

37 Bozinowski, Mónica. “Once upon a time in Vogue”. *Vogue*. <https://www.vogue.pt/vogue-historia-primeiras-vezes>

38 Bozinowski, Mónica. “Once upon a time in Vogue”. *Vogue*. <https://www.vogue.pt/vogue-historia-primeiras-vezes>

tive ideas and taking many editorial risks. It is a gigantic and impacting magazine, and *I can't help but wonder*: is it a great magazine?

THE NEW YORKER was first launched in 1925, and today it has managed to maintain itself as relevant as it was when it started and having pretty much not changed their design at all over the century, except for the introduction of colour and very few images in the 90's, when Tina Brow was the editor.

It is undeniable that The New Yorker is one of the greatest magazines of all times, and, as Nathan Heller, contributor of the magazine recent wrote on the article *What are magazines good for*:



“what made magazines appealing in 1720 is the same thing that made them appealing in 1920 and in 2020: a blend of iconoclasm and authority, novelty and continuity, marketability and creativity, social engagement and personal voice.”³⁹

The New Yorker certainly has it all, but its content is made of pure and golden *journalism*, therefore a view or a point of view of what is happening in the world, rather than *their own creation of the world*, as Greydon Carter puts it in the beginning of this chapter.

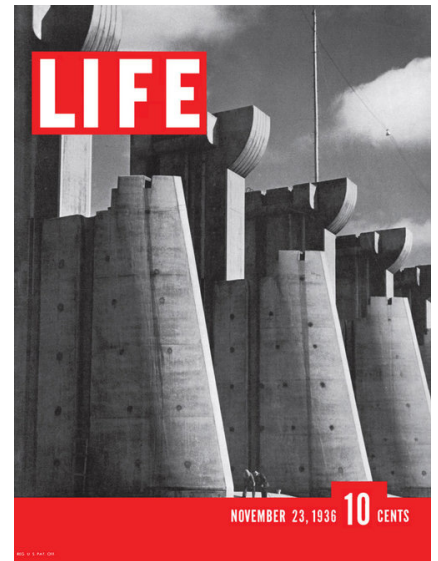
Along the lines of the New Yorker, another outstanding magazine from the 20th century is *LIFE* Magazine; but its most innovative and powerful characteristic was precisely the ability to show the world as it was, or perhaps as close to reality as photography can portray. We all know that an image is just a fraction of the whole picture, but before internet and television, Life was showing you the world, in the comfort of your couch, with bright new colours, angles and stories, in “real time” – or as real as the technology of the time would allow.

³⁹ Heller, Nathan. “What are Magazines Good For?”. New Yorker. <https://www.newyorker.com/culture/cultural-comment/what-are-magazines-good-for>

LIFE, as we know today, was first launched in 1936 by the publisher and editor Henry Luce, and in his own words:

“the magazine was meant to provide a way for the American people – to see life; to see the world; to eyewitness great events... to see things thousand miles away... to see and be amazed; to see and be instructed... to see, and to show...”⁴⁰

Commercial magazines had secured their place in the power of information podium, but as we will see in the next chapter, *for every mainstream magazine out there, a handful of independent ones seemed to arise.*



1.4.2 The Underground Press: (Fuck You, The Village Voice, The International Times)

The world may have been completely taken by the industry and influence of commercial magazines, but it was also taken by capitalism and the pursuit for power. Magazines were being more produced than ever in the 20th century, and were being sold in mass, making millions of dollars. While many magazines may have served the purposes of its economic and political systems, there were always those who fought against tradition and conservatism, who sought to think differently, to innovate, and to create new worlds and possibilities. Now let's have a look at some of the most influential *independent* publications below:

THE VILLAGE VOICE

Sometimes, *it takes a village* to change the current *modus operandi*, and that was exactly what *The Village Voice* did for many years, starting with its first issue published in 1955. In the post Second World War scenario, many artists, writers, musicians and intellectuals had moved to New York, in particular to the East Village where the New School

40 “First Issue of Life is Published”. History. <https://www.history.com/this-day-in-history/first-issue-of-life-is-published>

was created to absorb all the creative minds that escaped from Europe. According to the New Yorker:

“Many of the people who were flooding into the neighbourhood and taking classes at the New School were veterans, and they saw the Village, as Wolf later put it, “as an extension or a successor to Paris.” The Village promised the same combination of alcohol, sex, jazz, and highbrow conversation.”⁴¹

By the hands of Ed Fancher (publisher) Dan Wolf (editor), and Norman Mailer (silent partner), the independent newspaper The Village Voice was created without any previous experience on the newspapers field. The first issue of the publication had a black and white logo created by one of Has Hoffman’s student (Hoffman thought art at the New School), Nell Blaine. But the logo might have been the closest they got to a serious graphic design as the publication became famous for its copy-paste look as well as for its irreverent themes.⁴²



The stories covered in the publication varied from full coverage of the arts, or how classes were conducted in the New School, up to how-to pick-up women in the Village. The paper was also filled with humour, and it “mocked the square as much as the hip”⁴². It was not a political newspaper as editors were disillusioned with liberalism but avoided ideology altogether. “Ideology bored us—not simply the communist line but the anti-communist line too”, said Wolf.⁴² The Village was not looking to overthrow the system, nor it was an underground or counterculture paper; The *Voice* was not on the cutting edge of anything except journalism. That, of course, is why it survived. “Dan was a brilliant editor because he didn’t edit,”⁴² Jules Feiffer’s first wife, Judy, once said. Perhaps the greatest mark of this publication was to have created, as Louis Menand stands: “the romance of the journalistic vocation by making journalism seem a calling, a means of self-expression, a creative medium. It opened up an insecure and defensively self-important profession.”⁴³

41 Menand, Louis. “It took a Village”. New Yorker. <https://www.newyorker.com/magazine/2009/01/05/it-took-a-village>
42 Menand, Louis. “It took a Village”. New Yorker. <https://www.newyorker.com/magazine/2009/01/05/it-took-a-village>

The Village Voice idea always was to make money, or at least not lose it, but the business side took time to take off; at one point all salespeople from the magazine were poets. In order to survive, 80% of the newspaper was filled with advertisement, which may explain why The Village Voice is often not considered a modernist publication. The Village Voice managed to survive for long enough, and overthrown several other more conservative newspapers, and what was initially a neighbourhood paper, ended up as a highly influential national source, but more than that, it influenced many other local newspapers and, contradictorily or not, it influenced The Underground Press.

THE INTERNATIONAL TIMES - IT

On the other side of the Atlantic, in another island called the UK, The Underground Press phenomenon took off, very much inspired by The Village Voice, but of course, more underground and ground-breaking. The 50s and 60s saw a great number of working-class people being educated due to the 1944 Education Act providing free schooling for everyone in the country up until they were 15. That allowed this generation to move forward with their education and being much more cult and knowledgeable than their parents; this generation started looking for new mentors. As Berry Miles, a historian of the London underground culture and one of the creators of the International News so well describes:

This was the generation that grew up with rock ‘n’ roll (Elvis Presley, Chuck Berry, Fats Domino, Jerry Lee Lewis, et al.) and with Mary Quant’s fashions: teenage clothing that allowed young women to run and dance. (Young women used to leave school and immediately begin dressing like their mothers.) Young men no longer put on a suit like their dad. John Stevens’ Carnaby street shops offered flamboyant new styles, more appropriate to the new teenage lifestyle. Young people were able to pay for all this because in the 1960s there was full employment.

The new independence of young people, and the demographic shift in spending power naturally gave rise to tensions. Many older people expected Britain to return to the pre-war British monoculture with its rigid class system, and with society’s values determined – and imposed – by the middle class. These were the values embedded in the Fleet Street newspapers, but the cat was out of the bag: young, educated working-class people be-



came photographers, actors, models, playwrights, novelists, artists and entertainers, even politicians, changing the face of British culture forever.⁴³

The new young and educated generation were concerned with many subjects that were not being printed in the old-school publications, like the anti-nuclear weapons movement; the anti-Vietnam War movement; sexual liberation; *avant-garde* art including rock music; ways of exploring and widening the field of consciousness using drugs or meditation; the price of drugs; Eastern religions and philosophies. These youngsters were being influenced by the beat generation, William S Burroughs, Allen Ginsberg, Lawrence Ferlinghetti, Gary Snyder and Jack Kerouac, from the music of Charles Mingus, John Coltrane, Thelonious Monk and Miles Davis; from philosophers like Bertrand Russell and Herbert Marcuse, architect Buckminster Fuller, from Lenny Bruce and Lord Buckley. As pop developed into rock, singers and groups like Bob Dylan, the Beatles and the Rolling Stones addressed issues that their audience were interested in, like sexual freedom, parents, running away from home, broken relationships, lovesickness and getting high.⁴⁴

There was a whole generation that needed to be heard, to be expressed, and to have a voice. That was when John ‘Hoppy Hopkins’ and Barry Miles along with others created *IT – International Time*, that had Tom McGrath as the European editor, and it launched on Saturday 15 October 1966, according to Miles “with a big party held at the Roundhouse. It started at 11 p.m., the Pink Floyd and the Soft Machine played, and everyone was given a sugar cube as they entered. People were still arriving at 3 a.m.”⁴⁵

As the first issue came out, heavily artsy oriented with reviews of Yoko Ono’s show at the Indica, a review of Bob Cobbing’s Group H show, two reviews of the ‘Destruction in Art Symposium and a review of the Rolling Stones show at the Albert Hall, IT also included the street prices of Marijuana and LSD. The police raided their office with an obscene publication warranty, but rather than putting IT out of business it only increased the support from the underground community. That is history of independent publications repeating itself.

43 Miles, Barry. “The Underground Press”. British Library. <https://www.bl.uk/20th-century-literature/articles/the-underground-press>

44 Miles, Barry. “The Underground Press”. British Library. <https://www.bl.uk/20th-century-literature/articles/the-underground-press>

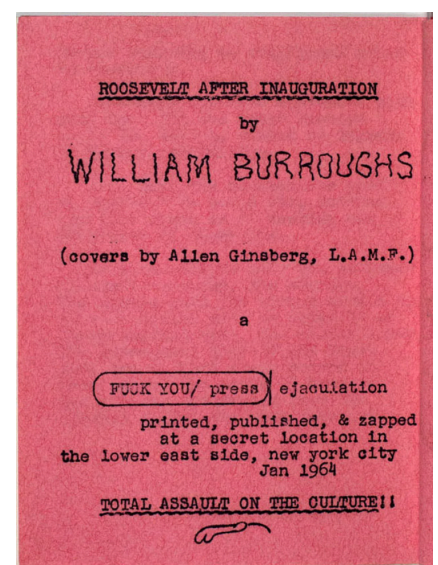
IT, like most underground press paper was a non-commercial publication, and due to its content, it had a hard time being distributed – no distributors wanted to touch it. So, they looked for alternative ways of selling it, having their staff sell it on the streets, or leaving it in a newsstand rack and following up in the next couple of days. If the copies had been sold the newsagent often placed an order.

Being non-commercial also meant that contributors often did not get paid and no one made any profits. According to Miles, “The people who made the papers created communities and a culture, and thus shaped the identity of each of the papers.” And as the British underground and counterculture expanded, IT was their main outlet for news and lifestyle. They published articles about astrology, numerology, Arthurian legends, Eastern mysticism, macrobiotics, vegetarianism, ecology, communal living, women’s liberation, homosexuality, revolutionary politics and, of course, drugs. Rock musicians like Paul McCartney, George Harrison, Frank Zappa, Mick Jagger, Pete Townshend, John Lennon often gave interviews to IT. The publication lasted until 1973, and it surely served well its underground/counterculture/revolutionary purpose.

FUCK YOU – a magazine of the arts

Ed Sanders launched a magazine called *FUCK YOU* – a magazine of the arts, in 1962, a publication that combined an impressive list of contributors and artists like Allen Ginsberg, Norman Mailer, Andy Warhol, Ezra Pound, Charles Olson, Gregory Corso, Robert Duncan, Gary Snyder, Philip Whalen, W.H. Auden, Carol Bergé and more, with a hand-made, unpretentious and authentic feel. The Fuck You magazine was printed in multi-coloured construction paper and reproduced with a Mimeographic Machine – the precedent of the Xerox machine – with lots of “school boy” drawings, it was not unusual to see a footprint on a copy of the magazine.

The combination of brilliant minds with a “careless/fuck you” look may have started what it’s called *The Mimeography Revo-*



lution, a great influence of the Zine Culture. Sanders and his crew were communicating their ideas through art, poetry and literary essays in the cheapest possible way and made its content free. The Fuck You magazine, from every possible point of view, is a clear statement against the establishment. In the words of Sander himself:

We'd just seen Jonas Mekas's movie *Guns of the Trees*, and I announced I was going to publish a poetry journal called *Fuck You/ a magazine of the arts*. There was a certain tone of skepticism among my rather inebriated friends, but the next day I began typing stencils, and had an issue out within a week. I bought a small mimeograph machine, and installed it in my pad on East 11th, hand-cranking and collating 500 copies, which I gave away free wherever I wandered. Fearful of getting arrested, I nevertheless mailed it to my heroes around the world, from Charles Olson to T. S. Eliot to Marianne Moore, from Castro to Samuel Beckett, from Picasso to Lawrence Ferlinghetti and Allen Ginsberg. *Fuck You* was part of what they called the Mimeograph Revolution, and my vision was to reach out to the "Best Minds" of my generation with a message of Gandhian pacifism, great sharing, social change, the expansion of personal freedom (including the legalization of marijuana), and the then-stirring messages of sexual liberation. I published *Fuck You/ a magazine of the arts* from 1962 through 1965, for a total of thirteen issues. In addition, I formed a mimeograph press which issued a flood of broadsides and manifestoes during those years, including Burroughs's *Roosevelt After Inauguration*, Carol Bergé's *Vancouver Report*, Auden's *Platonic Blow*, *The Marijuana Review*, and a bootleg collection of the final *Cantos* of Ezra Pound.⁴⁵

The *Fuck You* magazine certainly influenced many others to publish their own ideas, much like the *Little Magazines* did. One could argue that *Fuck You* is a *Little Magazine*, as it gave voice to a new generation of artists to write, draw and publish whatever they liked. As Sanders once said: "I'll publish anything".⁴⁶ The main difference here from the *Village Voice* or the *International Times* for example is its format and less journalistic approach to stories and themes – poetry, literary pieces and artworks can be the centre

⁴⁵ Sanders, Ed. "Fuck you: a magazine of the arts". From a secret location. <https://fromasecretlocation.com/fuck-you-a-magazine-of-the-arts/>

⁴⁶ Birmingham Jed. "Fuck you press archive: Reports from the Bibliographic Bunker". Reality Studio. <https://realitystudio.org/bibliographic-bunker/fuck-you-press-archive/>

of a publication, and speak about the same subjects and topics in a mix of book/magazine/self-publication.

1.4.3 The Fanzine Culture: (The Comet, Spocknalia, Sniff' Glue, Sounds, riot grrrl)

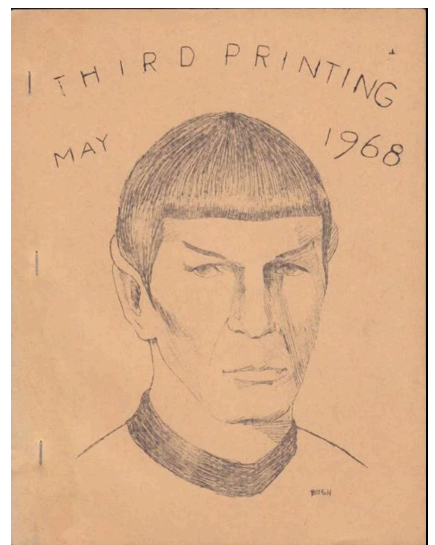
The 70s came along bringing the future, and with it came the Xerox machine, a highly important instrument for the Independent Magazine continuing Revolution. The punk culture became popular in the UK around the same time that the Xerox machine became widely accessible, and even though the 70s were the golden age of zines, let's first look at its origins. The "first zine" ever published is broadly considered to be *The Comet*, released in 1930. According to ZineWiki:



[The Comet] It was edited by Raymond Arthur Palmer and published by the Science Correspondence Club. As the name of the publisher suggests, it has its origins in correspondence between science fiction fans. Naturally, the letter section of *The Comet* was a prominent feature of the zine, where readers discussed issues concerning science, science fiction and fiction.⁴⁷

As Chloe Arnold explains in her article "The History of Fanzines":

The relationship between zines and sci-fi deepened after 1967, when the first *Star Trek* fanzine, *Spocknalia*, was produced. It gained plenty of attention, and the second issue included letters by members of the show, including writer D.C. Fontana and actors James Doohan, DeForest Kelley, and Leonard Nimoy. (The actors all wrote their letters in character.) In 1968, *Star Trek* was reportedly going to be canceled after two seasons, but a letter-writing campaign – partly organized through fanzines – that generated over 160,000 missives was able to help get the show back on the air for another year.⁴⁸



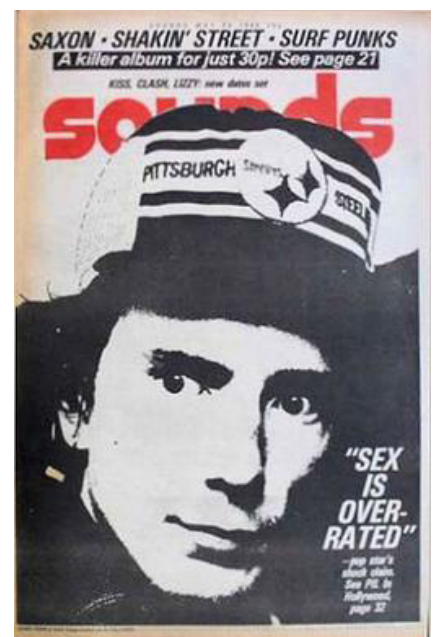
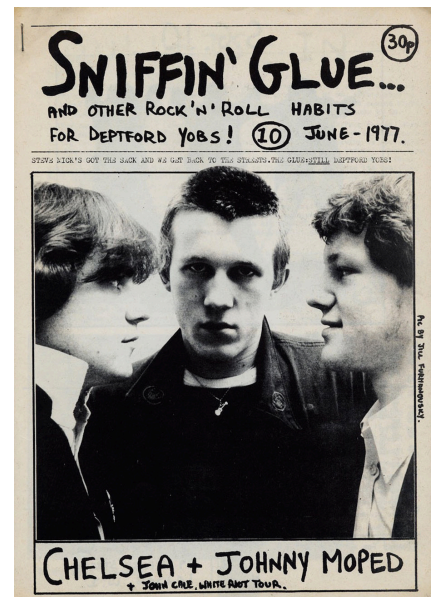
⁴⁷ "The Comet". ZineWiki: the independent media Wikipedia. https://zinewiki.com/wiki/The_Comet
⁴⁸ Arnold, Chloe. "A Brief History of the Zines". Mental Floss. <https://www.mentalfloss.com/article/88911/brief-history-zines>

In the 70s and 80s, with technology facilitating production and reproduction of print with the advent of the Xerox machine, the *zines* really took off, and the Punk community were widely responsible for generating this trend. The Punk ideal believed in self-expression and DIY, which were very much in sync with the *zines* manufacturing processes ideal. Furthermore, mainstream music publications were very popular in the 70s in the UK, and having alternative voices for the Punk music community was fundamental and hugely efficient. According to Gavin Martin:

The establishment-owned weeklies would have a symbiotic relationship with the independently produced fanzines. As the *zines* that followed from *Sniffin' Glue* (*SG*) sold in impressive numbers – at gigs, and on the counters of independent and chain store record stores – journals such as the *NME* and *Sounds*, were duty bound to document the new self-publishers in their own pages.

In this pre-Internet era it was also in these mainstream publications where more ambitiously minded *zine* editors could find addresses and contact numbers for the record stores that might stock their wares further afield. Many future mainstream music journalists came through the fanzine network.⁴⁹

A large number of important movements either started with *zines* or published their own *zines* to spread their voices and ideas. A great example is *riot grrrl*, an underground feminist movement from Washington, USA, that in the 90s, as an alternative response to the male-dominated punk scene, started to “encourage girls to have their own bands, make their own *zines* and have their voices heard. Key bands included Bikini Kill, Heavens to Betsy, Bratmobile, L7 and Sleater-Kinney. By 1993, an estimated 40,000 *zines* were being published in North America alone, many of them devoted to riot grrrl music and politics”.⁵⁰



49 Martin, Gavin. “Fanzine Culture”. British Library. <https://www.bl.uk/20th-century-literature/articles/fanzine-culture#>
 50 Arnold, Chloe. “A Brief History of the Zines”. Mental Floss. <https://www.mentalfloss.com/article/88911/brief-history-zines>

Nowadays the possibilities for *zine* publications are endless, not only for printing, but also for selling, marketing and getting to know your communities. Internet has allowed for information to be both shared without the need for print and also to value it even more, as it becomes an art manifesto against digital technology.

CONCLUSION

The limits and barriers that define the different independent publications are fine and they overlap in numerous aspects, but distinguishing a Little Magazine, from an Independent Magazine, or a *Zine* may be helpful to understand historically how this media format has mutated and developed. However, more important than the nomenclature of these publications, is their revolutionary and ground-breaking aspects: allowing a space for debating unconventional ideas and thoughts; bringing communities together and helping to transform and expand peoples' mind-sets and ideas.

2. Part II – Contemporary Analysis

2.1 Contemporary market or Print is not dead

2.1.1 *What is the magazine and indie magazine market like today?*

In a world overtaken by technology, gadgets, hyper reality and fast content, it is logical to assume that print would soon be dead. Thankfully not everything makes logical sense in this world, and print is in fact far from being dead; it is mutating, transforming and evolving, but also keeping its main and most appealing characteristics: the feel and smell of the paper!

There is something inexplicable about the tactile sensation of the paper, its different textures and weights, or the smell of a bookstore and a library, that people simply can't get over. Some say it is an affective memory, and book/print lovers are mainly old people that grew up with them. However, generation X, who were raised on

YouTube is here to prove this theory wrong; they also love a well printed and designed hardcopy, and in this chapter, we will try to understand why we keep printing and how its currently being done.

Of course, we don't print like we used to; the market is indeed changing, and we must understand how. Statistics may be the best way of understanding the reality of a specific situation, and in the print world, it couldn't be any different. The website Statista explains the print magazine trajectory from 2007 to 2019 in the United States and how it is managing to survive:

“The magazine industry is facing challenges, not least because of the waning interest in printed media formats. The estimated revenue of periodical publishers in the United States fell sharply in the past decade from 46 billion U.S. dollars in 2007 to just over 26 billion in 2019, and print advertising and subscription revenue is a sore point for even the larger media conglomerates like Meredith Corporation. *The Internet changed the print publishing industry drastically and reshaped not only how consumers engage with content, but the kinds of content they enjoy.* Audiences have become accustomed to the advantages offered by digital alternatives, making it increasingly difficult for print publications to keep their readers. Although competition is becoming more and more fierce, the total number of magazine readers in the U.S. has actually seen a slight increase in the last decade. The number of magazines in the U.S. has also grown steadily each year.

The surprising resilience of magazines

Data on magazine readership by format shows that U.S. consumers still prefer print magazines to digital. Although printed media in general is considered less appealing than digital alternatives, it is perhaps the unique appeal of magazines that has helped them to survive. Magazines have a certain visual appeal not comparable to that of a printed newspaper – from fashion and travel inspiration to recipe ideas and snaps of the reader's favourite celebrities, magazines often showcase certain lifestyles, which match the aspirations of their audiences.

Another appealing aspect of magazine media is its commitment to specific rather than generic content. Unlike newspapers, many magazines focus solely on one topic, e.g. travel, fashion, or home improvement, thus attracting particular types of consumers. Indeed, Architectural Digest, an American magazine whose topic is best explained by its title, ranked as the fastest growing magazine brand in the U.S. in 2019, followed by travel magazine AFAR, lifestyle publication Magnolia, Bicycling, and House Beautiful. Where the future of printed magazines lies is as yet unclear. The continued preference for printed magazines may be a comfort to publishers, but digital alternatives are increasing in prevalence, and magazines are finding themselves in close competition with blogs. Blogs

also provide niche and visually enticing content, but few ask for financial contributions from their readers. The proliferation of free digital content poses risks to paid physical media, and the magazine market will rely on its audience purchasing physical copies as well as advertisers continuing to invest in printed publications if the offline segment of the market is to survive.⁵¹

But what about the *independent* print magazine market trajectory? Naturally all the print industry is somewhat related, and the commercial market affects the independent market and vice-versa. In essence, an independent magazine is not a commercial product, nor financed by a big corporation. Editors and consumers value content and design equally, where niched content is published, having the ability of bringing communities together. So why are people leaving the mainstream magazine world behind and going for indie publications?

Naomi Van Groll writes on the blog “Writers Edit” on the *A look at the independent magazine market* article:

Whether they prioritise elegant looks or go for a samizdat-like underground style, they all share the appeal of the tactile experience of printed paper. “It is hard to say why people buy them. But the magazines are usually run and read by people who are enjoying the fact they have a voice and a place to go,” said Catterall.[...] Catterall also detects an editorial desire to make a substantial journalistic contribution. “Bertie Brandes of the *Mush-pit* said they like print because it feels more anonymous,” she said. “People cannot tell what else writers and editors have been watching and where you have been, like they can online.”⁵²

Vanessa Thorpe also comments on the independent magazine phenomenon on her article *Smart, cool and in print: how indie mags became all the rage* for The Guardian:

“Like the fillip in vinyl record sales, this indie magazine glut speaks of internet fatigue – despite the fact it is technological developments that have made small-scale publishing possible. And, since many readers of these niche titles are young, the boom must be fed by a feel for the exotic nature of print, rather than by nostalgia.

Such [independent] magazines are generally purchased on subscription, perhaps through a specialist service such as Stack, which boasted a 76% increase in subscribers in 2014. Or

51 Watson, Amy. “U.S Magazine Industry – Statistics & Facts”. Statista. <https://www.statista.com/topics/1265/magazines/>
52 Van Groll, Naomi. “A Look at Independent Magazine Publishing”. Writer’s edit. <https://writersedit.com/self-publishing/look-independent-magazine-publishing/>

they might be bought at a dedicated store, like Magazine in Brighton. This now sells three times as many titles than it did when it opened just three years ago.” “Magazines espousing the counter-cultural idea of “slow journalism”, such as *Ernest* or *Delayed Gratification* (which was founded in 2011 to review news events “after the dust has settled”, has 5,000 subscribers and a print readership of 24,000), are funded by fairly expensive subscription charges. *Ernest* starts at £21.50 for two issues a year, while *Delayed Gratification* costs £36 for an annual subscription of four issues.

Many of these magazines are reporting circulation increases, albeit from a low base. However, circulation is a relative thing. Condé Nast’s *Glamour* used to sell around 260,000 a month and was considered a failing magazine, said Catterall, so they cut back in print.”⁵³

2.1.2 Which are the most relevant contemporary independent magazines?

Afterall, which are some of the most impacting contemporary independent magazines today and what are they like? Do they still struggle financially and have unpaid interns and print enthusiasts who often pay to work? Or have they fallen into a commercial version of independent magazines? As Chloe Arnold points out on an article at the Mentalfloss website: “Zines are so mainstream today that even Kanye West has one, it’s called Zeene.”⁵⁴ Wouldn’t the same be true for the independent magazine world? Or have they found a way of escaping the capitalist aesthetic of the globalized era?

In this session, we will get to know some of the most relevant independent magazines of today; their relevance relies mainly in the innovative perception of the themes they present. Either old topics are being presented with new perspectives, or new themes are emerging from our current needs and values. Drug’s usage, minorities rights, politics, current affairs, fashion and lifestyle are some of the content we will notice presented in these independent magazines. We will also perceive how they are a response to the hyper technological times we live in.

⁵³ Thorpe, Vanessa. “Smart, cool... and in print: how indie mags became all the rage”. The Guardian. <https://www.theguardian.com/media/2018/jul/22/independent-magazines-buck-trend-for-print-decline>

⁵⁴ Arnold, Chloe. “A Brief History of the Zines”. Mental Floss. <https://www.mentalfloss.com/article/88911/brief-history-zines>

For example: the website *Statista* indicates that the fastest growing magazine genre in the US today is cannabis. In the past, this same subject has caused independent magazines and newspapers to either close or stop the circulation of certain issues, but nowadays, with the recent and ever-growing legalization of the cannabis plant in several countries and estates, the theme became less of a taboo, being now discussed by both mainstream and independent magazines (nonetheless it is still a marginalized topic and there's a long way to go towards decriminalization). There are in fact many magazines about cannabis, like *High Times*, *Cannabis Now* and *Weed World* with articles about how to grow the plant, how to profit and other more entrepreneurial aspects of the subject. There are also independent magazines about cannabis, like *Broccoli Magazine*, created by “women who love weed” as they describe it, and with a psychedelic chic design, “*Broccoli* is a magazine presenting a new perspective on cannabis culture. Playful, informed, eclectic, and thoughtful, it encourages the discovery and intelligent appreciation of cannabis through explorations of art, culture, and fashion.”⁵⁵

More than helping the normalization of weed consumption in many forms and shapes, *Broccoli* helps demystify the subject as male oriented/dominated, thus broadening the view and shifting the perspective of cannabis use.



If the future is or not female, we cannot foresee it, but the present is filled with female gaze generated content, unlike what has been seen in the past where printed content was mainly owned, written and edited by men. There are several independent magazines owned, written and edited by woman, about woman and for woman. *Gal-dam*, *The Gentlewoman*, *Girls like us*, *Ladybeard*, *One of my kind*, and *Riposte* are some great examples.

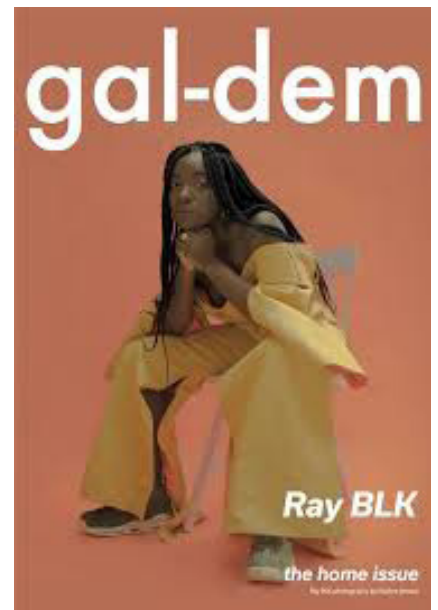
55 Broccoli. “About”. <https://broccolimag.com/about>

These magazines are not like the little magazine *The Freewoman*, for example, as the political agenda today is different for woman: in the western society, women are no longer fighting for the right to vote or to get a divorce, but they are still fighting for abortion rights, equal pay checks and mainly for their own identity and form of representation. Women have been portrayed and depicted by the male gaze for way to long, being oppressed to be whatever they'd like to be. All the magazines cited above are in one way or another deconstructing the notions of what it is to be a woman, or what should women be talking and reading about.

More impressively than the thematic being explored here is the number of publications that, in one way or another, have felt the need to continue and expand this conversation through different angles and multiple communities. Women's emancipation may have come a long way, but there is still a lot of work to be done towards gender equality.

While *Gal-Dem* is committed to tell stories of people of colour from marginalised genders, they address inequality and misinterpretation in the industry through platforming the creative and editorial work of their community across essays, news, arts, music and lifestyle content⁵⁶, *Girls Like Us* is turning the spotlight on an international expanding community of women from all genders within arts, culture and activism, mixing politics with pleasure, the magazine is mapping collaborative routes towards a non-patriarchy.⁵⁷

One Of My Kind (OOMK) is a collaborative publishing practice that publishes and distributes books and printed works that arise from self-initiated projects. Highly visual handcrafted small-press publication printed biannually, its content pivots



Girls Like Us is more or less female. Girls Like Us talks to each other and asks questions about possible futures, ways of living and sharing. Girls Like Us is an investigation in the form of a magazine. Girls Like Us is a feast for the eyes. Girls Like Us loves reading. Girls Like Us is Jessica Gysel, Katja Mater and Marnie Slater in Brussels, Stina Löfgren and Sara Kaaman in Stockholm. Girls Like Us is made across Europe with the help of various applications, Skype, Google Drive, Dropbox, trains and low-cost airline companies. Girls Like Us is a lot of other people in other places, sisters from other misters. Girls Like Us doesn't have a lot of money but makes ends meet. Girls Like Us has lived several lives in various costumes. Her current costume is designed by Sara and Stina. Girls Like Us is written in letterforms drawn by Emilie Rigaud and Freda Sack. Girls Like Us is printed on paper, and sometimes on white cotton T-shirts. Because the body is also a language, Girls Like Us brings her friends and reads them. R is for Revolutions, E is for Exchange, A is for Adventures, D is for Desire, M is for Maps, E is for Ecstasy.

www.girlslikeusmagazine.com

56 Gal-dem. "About". <https://gal-dem.com/about/>

57 Girls Like Us. "About". <https://www.girlslikeusmagazine.com/about/>

upon the imaginations, creativity and spirituality of women.⁵⁸ *Ladybeard* states in its website: “mainstream media has created a culture of self-hate. And it’s [the mainstream media] also pretty boring. We grew up being sold stories about purity, femininity and perfect happiness; now we want to tell new ones.”⁵⁹

The options of independent magazines subverting the female genre are endless, as well as the ones subverting the notion of fashion, décor and politics. They are all born out of a necessity to reinvent the way a certain idea has commonly been represented. But not only women are unhappy with the way they are being represented by the mass media; *Fantastic Man* for example decided to create a publication that subverts the idea that the men’s fashion magazines must sexualize the male body. Founder Jop vanBennekom describes the creation of the magazine: “We felt the need to expand our world and take on a magazine that wasn’t a gay project. [...] we thought we should try to make a man’s fashion magazine on our own terms.”⁶⁰ With san serif thin typography and a monochromatic beige sober feel, the modern Futuristic-Dadaist vibe is inevitable, opposing heavily with the commonly presented ripped abs and white speedos on a silver plate.



It is hard to find an “about me” on *Buffalo*, the magazine that has turned the fashion world upside-down, or better put, the magazine that knew how to portray the new era of fashion. *Buffalo* is the death of glamorous and hyper superficial magazines, it constantly mutating and evolving, and their visual identity is unique in every issue; *Buffalo* does not fit in a box, and therefore it cannot describe itself, it can only describe other’s perceptions on themselves:

58 One Of My Kind. “About”. <http://oomk.net/about.html>
 59 Lady Beard. “About”. <http://www.ladybeardmagazine.co.uk/about>
 60 Leslie, Jeremy. “The Modern Magazine - Visual journalism in the digital era”. Laurence King. Pp.78

“On the cutting edge of print: Buffalo Zine explores the back alleys of style”

The New York Times

“One of fashion’s most unique, fun, loveable, and exciting publishing projects”

i-D

“Serious fashion mags are over. Buffalo Zine is one of the publishing world’s most fun-loving art and fashion mags”

Dazed

“Intelligent without conceit, funny without focusing on funny people, and with an ever-changing aesthetic identity, it really is a magazine at the vanguard of print culture”

Vice

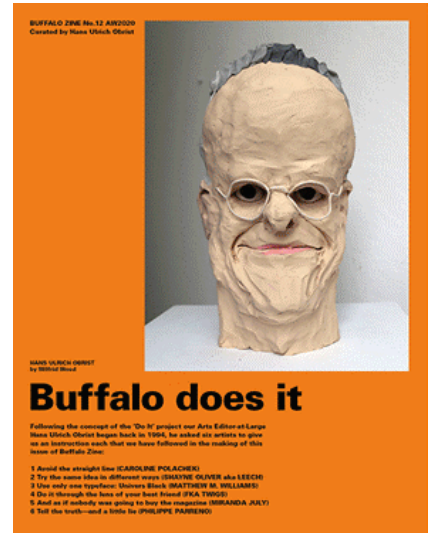
“One of the bravest new independent magazine titles investing in high quality content”

Monocle

The world of fashion extends into the housing market and *Apartamento* is a magazine created to deconstruct the “perfect home” ideal seen at the interior’s magazines, commonly filled with items that are listed with prices and stockists and homes that have been glamorously styled and photographed. Sick of seeing houses and lifestyles that did not match their own, Omar Sosa, Nacho Alegre and Marco Velardi created “an everyday life interior magazine” as its subtitle suggests.

“We see real living spaces, shot as they are found and with the tell-tale signs of real life very present: laundry is drying, friends are visiting, and the houseplant needs some care. [...]

It is surely the first interiors magazine to acknowledge the old adage that its people that make a house (or apartment) a home.”⁶¹



61 Leslie, Jeremy. “The Modern Magazine - Visual journalism in the digital era”. Laurence King. Pp.78

The kitchen space has suffered great transformations of meaning and usage in recent decades, becoming more integrated with the living room space as cooking becomes an increasingly popular hobby for all gender and ages. Knowing what you are eating and preparing it yourself has become a contemporary mantra for good health, and eating has become an art form. The magazine *The Gourmand* shows it both through its content as well as through its presentation.

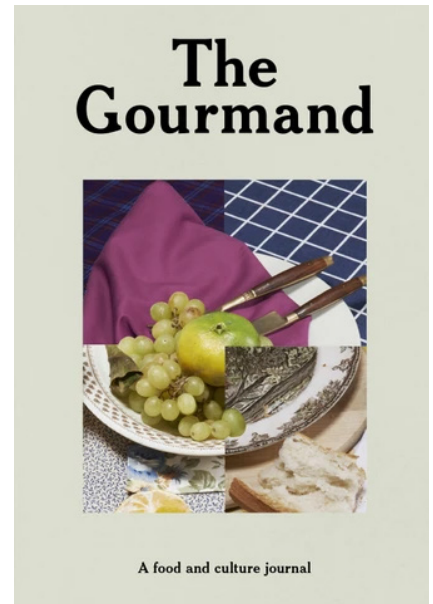
“The Gourmand is an award winning, biannual food and culture journal. Each issue features 120 pages of specially commissioned words and images—The Gourmand’s content is creative, timeless, and exclusive. The journal is printed on high quality papers by specialist art book printers.”⁶²

Connection to nature as a lifestyle, combined with the slow and DIY rising mentality gave room to very nutritive publications:

The Plant is a magazine that “besides providing botanical content in a simple, personal and cosy way, it offers plant lovers a new look at greenery by featuring the works of many creative people who share our love for plants. As a curious observer of ordinary plants and other greenery, the magazine presents a monograph on a specific plant, bringing together photographers, illustrators, designers, musicians, writers, and visual artists, both established and emerging, from all over the world. These people share with *The Plant* their unique perceptions and experiences of plants.”⁶³

Another Escape is:

on a mission to build culture and community around environmental stewardship and regenerative living through championing outdoor lifestyle and nature connection. In 2012, founders Rachel Taylor and Jody Daunton came together to create a high-quality lifestyle publication that inspires a connection to the great outdoors, considered ways of living, environmental stewardship and a sense of fulfilment in our everyday lives. Through our love for storytelling and working alongside our small team and a talented network of contributors, we have crafted a product for a community of outdoors

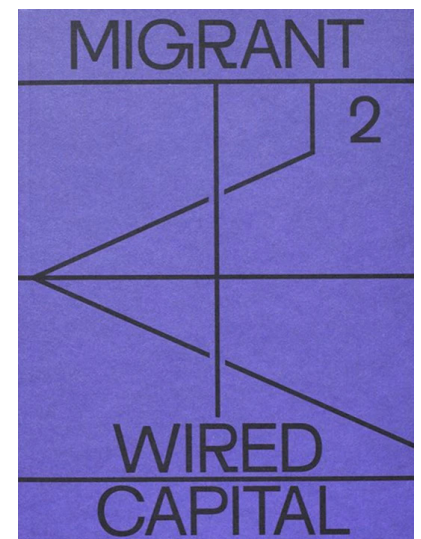
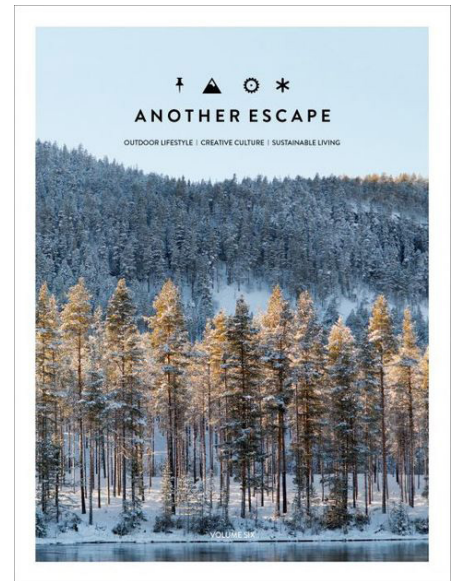


62 The Gourmand. “About”. <https://thegourmand.co.uk/pages/about>
63 The Plant. “About”. <https://theplantmagazine.com/>

people who are creative, curious and adventurous. We believe that if we can foster a meaningful relationship with nature then we may be best equipped and most motivated to offer stewardship to our planet, especially now, at a time when it so desperately needs it.⁶⁴

The contemporary mindset is to get back to nature and reconnect with it, not only through plants, food and DIY, but also through our inherent ability to keep moving, migrating and exchanging ideas. In a broader context:

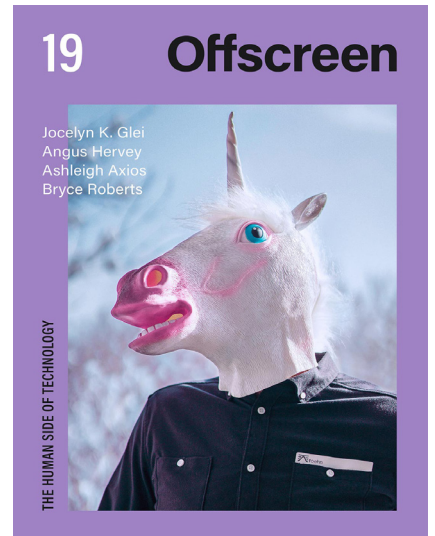
Migrant Journal explores the circulation of people, goods, information, but also fauna and flora, around the world and the transformative impact they have on space. While migration is part of humanity's genesis, it seems the phenomenon has become ubiquitous, happening faster, with complex ramifications. *Migrant* aims at exploring the relationship between these elements, events, journeys and spaces bound under the idea of 'migration' in all its forms, crucial to understand today's society. In order to break from the prejudices and clichés on migrants and migration, *Migrant* asks artists, journalists, academics, designers, architects, philosophers, activists and citizens to rethink our approach to migration and critically explore the new spaces it creates.⁶⁵



There are numerous independent magazines on numerous different topics, but what all printed magazines have in common is the desire to get out of the screen, for one reason or another. That's when niched content gets *really* niched: the contemporary independent magazine *Offscreen*, created by designers who are tired of spending all day working in front of a screen but want to keep acquiring information and continue the online dialogues about technology outside of the digital world. As they describe themselves: “*Offscreen* is an independent print magazine that examines how we shape technology and how technology shapes us.” As stated on their website, their cause or manifesto is:

64 Another Escape. “About”. <https://anotherescape.com>
65 Migrant. “About”. <https://migrantjournal.com/pages/about>

An Alternative View on Technology. Published 2–3 times per year in beautiful print, *Offscreen* offers critical perspectives on our tech-driven futures through in-depth interviews with a diverse range of contributors. **A buzzword-free zone:** We replace inflated success stories and click-bait tech jargon with unpolished human stories and thoughtful, earnest conversations. **The big picture:** We are unmoved by the latest fads and instead focus on the long-term positive *and* negative impact of major trends in technology. **Taking a stand:** We’ve taken off the rose-coloured goggles to lay bare Big Tech’s lack of ethics, proposing a more sustainable and humane way forward. **Proudly indie:** We’re funded by our readers and a handful of values-aligned sponsors allowing us to take a candid, objective view at the tech world.⁶⁶



The Exposed, on the other hand, tries to picture an imagined future:

The second issue of the Exposed Magazine tells the story about a place that does not exist. A place where energy is green, where minorities and majorities live peacefully side by side, where explorers rediscover planet Earth, where religion has no price, and where history does not repeat itself. Through the lenses of six young photographers we invite you on a hopeful journey; Searching for Utopia. The Exposed offers a different kind of reading experience, exploring the possibilities of how the physical world can interact with the digital. Inside the magazine you can scan images that are marked by the ear or eye icon and trigger scenes from around the world; artist introductions, field recordings, and archival materials.⁶⁷



Monocle has a very clear vision about its purpose, making a conscious choice to exist mainly in printed version, not reproducing the content in any social media, and still, it has managed to keep itself popular and widely sold across the globe, precisely because of its fresh and pure screen relief.

Monocle magazine was launched in 2007 to provide a briefing on global affairs, business, culture, design and much more. We believed that there was a globally minded audience of

⁶⁶ Offscreen. “About”. <https://www.offscreenmag.com/about>

⁶⁷ The Exposed. <http://the-exposed.com/>

readers who were hungry for opportunities and experiences beyond their national borders. Today, Monocle is published 10 times a year out of our HQ at Zürich's Seefeld and our editorial base at Midori House in London. We now sell more than 80,000 copies per issue and have 24,000 subscribers and growing. Monocle has an extensive network of correspondents in cities such as Milan, Bogotá and Paris, as well as bureaux in Tokyo, Hong Kong, Los Angeles and Toronto. We have stayed loyal to our belief in quality print with additional publications: *The Forecast* is packed with insights into the year ahead and *The Entrepreneurs* helps you run a good business. Our commitment to print extends to seasonal newspapers, including specials for events such as Salone del Mobile in Milan and the Venice Biennale.⁶⁸



CONCLUSION

Jeremy Leslie precisely puts in his *What is a magazine* text on *The Modern Magazine* book.

Whatever one considers were previously golden ages for magazine publishing, I would argue that today is a new golden age — an age where the very idea of what a magazine is can be challenged and where you will find a willing audience to enjoy and share questioning the exploration. The basic alchemy of manipulating text and image on a page — visual journalism — has never been easier, printing small number of copies has never been cheaper and, in the hands of top practitioners, the results never more exciting. And print, of course, is only the beginning; now we are experiencing the stirrings of the next revolution. How will the visual journalism of magazines respond and be applied to the new digital media?⁶⁹

Independent magazines have the power to open dialogues with many different voices, on unusual topics and, more than that, it encourages other people to have their own magazine and open a new window for a fresh dialogue with a distinctive point of view. The possibilities are infinite, and technology has never been easier. But how has technology really impacted the magazine market? And how revolutionary and independent can magazines be today? In the next session, we will explore the different aspects of magazine funding, marketing and commercialization.

⁶⁸ Monocle. "About". <https://monocle.com/about/>

⁶⁹ Leslie, Jeremy. "The modern magazine – visual journalism in the digital era". Pp.07

2.2 How independent magazines are financed today?

In order to understand how *independent* we can actually name something, this must: 1) be free from outside control; not subject to another's authority, and 2) not depending on another for livelihood or subsistence.⁷⁰

The magazines mentioned previously are all cutting-edge in the way they portray and discuss their chosen topics, but the barriers of feminism, drugs usage, LGBT communities and the de-glamorization of fashion have been shaken by many others before. Perhaps the contents of today's independent magazines are not the most revolutionary aspect of them – after all pretty much everything has been done and said before and can probably be found online – but the way this content is being *delivered* is its powerful weapon. In a world dominated by technology and digital surveillance, **nothing can be more revolutionary than being offscreen**. Reading an article without being traced is now an act of subversion, as well as writing an article without your name being hyperlinked to your Instagram account. We can be so much more diverse without our social media personas; we can be free of formal representation.

2.2.1 Private investor/ brand investor system

So **how is an independent magazine financed** if it's off the radar of capitalist click-bait? Independent magazines are not trying to break the capitalist wheel. After all, they are products of capitalism: independent magazines are expensive luxury goods made by artists, editors and designers with unique thoughts and distinguish education. They are not produced to make the most amount of profit like Fordism would suggest, but rather, they are made out of love and after hours of work, precisely because magazines are such a hard business to keep alive.

A patron or an investor that “believes in culture and wants nothing in return” is every editor's dream, but the reality today is that most independent magazines survive out of **subscriptions**. Thanks to the Internet for (still) allowing people to subscribe online to get offline printed media. People can subscribe online directly to the magazine page

70

Oxford Languages. <https://languages.oup.com/google-dictionary-en/>

and receive the hardcopy of their favourite magazine at home; alternatively, they can subscribe online to a monthly curated magazine delivery system like the *British Stack*, and every month you'll get a handpicked surprise independent magazine at home. Independent magazines are also sold in bookstores, magazine stores, designer shops, cafes and museums throughout the world. And thanks to the internet again for allowing all the shipment and delivery logistics to be done online, from the comfort of your home-office.

With a little help from the Internet world, **Crowdfunding** has become a popular way to fund several printed magazines and other forms of independent publications. This works as a pre-sale of the publication and the amount of printed copies is relative to the number of the *crowdfunding* supporters, minimizing thus waste and stockpile. The consumer of the product in a *crowdfunding* is also its investor, as the product, at this stage, only exists as a concept; only after the whole amount requested is raised, the product goes into production. If the full amount is not raised, nothing is lost and investors receive their money back. The idea is to allow products and ideas to exist by demand, and not by market manipulation and exclusion system. With *crowdfunding* many groups and niches got together to fund projects that would have never had the opportunity to exist.

2.2.2 *Advertising and its new forms of existence (online x printed)*

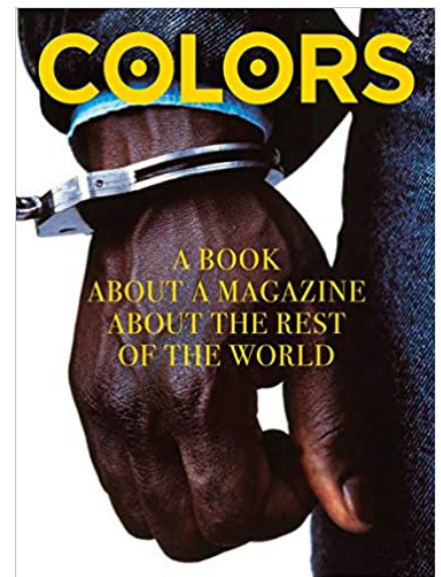
Back in the days, printed advertisement used to be the way for magazines to finance themselves, but times have changed and publishers and editors had to rethink their means of survival. The formal printed double spread **add** with the *model of the moment* on your favourite printed magazine has been substituted for long by *paid partnerships* between social media *influencers* and brands. It doesn't make monetary sense for brands to invest on a small circulation print add when they can get thousands of new followers and potential consumers in the instant of a *story*.

Luckily, what editors and readers seek in their offline printed reading experience, is an **add free** experience, rather than flooded with adds like a 90s *dejà-vu*, and the inde-

pendent print magazines social media persona is often very different from their printed issues. The fast pace of Internet is being used to market and sell printed magazines, and their online presence can and should be different from the content presented in the print version. **Adds from small brands**, mainly the ones that subvert the formal conventions of the advertisement industry, are usually welcomed in independent magazines, and brands tend to work in collaboration with the magazine's team for the conception and creation of the add.

Brands will, however, put their logo (and invest some cash) on a printed magazine if the subject coincides with their current marketing *philosophy*, and if all parties agree to heavily publicize it online, with all due *logos, tags, hashtags, unboxings, and lives with the contributors*. It is necessary to adapt, and the independent magazine world quickly understood **how to use the internet in its favour**.

Brands throughout recent times have also **published** (and financed) their own really good magazines. *Colors from Benetton* (1991-2014) is one of them. "A magazine about the rest of the world" read the subtitled, its content was filled with political, social, racial and cultural issues and its imagery was strong, real and colourful, as its name suggests. Funded by Oliviero Toscani and Tibor Kalman, "driven by the belief that diversity is positive, and all cultures have equal value,"⁷¹ COLORS was a quarterly magazine sold internationally and published in six bilingual editions (English + Italian, French, Spanish, Korean, Chinese and Portuguese).



COS, H&M's rich cousin, also has a printed (and online) magazine filled with interviews of extremely artistic, stylish and climate change aware people that genuinely reflect the spirit of the brand. A very well edited and cleanly designed magazine, with thick uncoated paper and that nice exhibition catalogue feel. The design of this publication is as well-structured and minimalist as COS's clothes, expressing and reinforcing the aesthetics and essence of the brand.

71 Benetton Group. "Colors Magazine". <http://www.benettongroup.com/the-group/communication/colors-magazine/>

None of these two magazines are independent magazines if you look at its financial structure, but they are in fact artistic, innovative and, in a way or another, supporting young and independent artists and voices who might not have had the opportunity to be featured and heard in a large-scale and well distributed printed magazine. In the end of the day, those publications developed by fashion brands are highly influenced and inspired by the independent magazine culture and hype — the main difference might be precisely its *raison d'être*; while one



tries to break with the previous established points of view, the other uses this subversive language to convey an ideal of innovation to a brand, and consequently add value to their product. As Gilles Lipovetsky puts it in his book *O Capitalismo estético na era globalização*:

Art has become an instrument for legitimizing brands and companies under capitalism. [...] At the time of trans-aesthetic capitalism, art imposes itself as a <factual communication> tool that allows for the enhancement of brands, creating an audacious, creative, less commercial image.⁷²

We will deepen the conversation on the transaesthetic capitalism in the next session and try to understand what is its real impact on the indie mag world.

People might subscribe to a magazine signature for all kinds of reasons: to support the cause, to expand their knowledge on that topic, to give to someone as a present, to support their niece's project or to get offline content. The **independent magazine consumers profile varies**; the ones who attend magazine shops are usually the affectionate ones, devoted to the magazine cult; people who buy them at galleries, cafes and so on buy as impulse and the design and layout of the publication usually has a great weight

⁷² Original: "A arte tornou-se um instrumento de legitimação das marcas e das empresas do capitalismo. [...] Na época do capitalismo transestético, a arte impõe-se como ferramenta de <comunicação factual> que permite enaltecer as marcas, criar uma imagem audaciosa, criativa, menos mercantil" Lipovetsky, Gilles and Serroy, Jean. "O Capitalismo Estético na era da Globalização". Pp. 34

on their buying decision. People who buy monthly magazine deliveries with surprise publications are usually looking for a thrill and have decided to give a chance to *this independent magazine thing people are talking about*.

CONCLUSION

For now, the number of independent magazines consumers, lovers, and admirers are growing, nonetheless it is continually important for the community to support their local magazine shop, their friends *crowdfunding*, and also to actively participate in the online community, after all, *sharing* is caring. The more magazines (and any independent art projects) exist in the world, the better the quality of content and design, the more jobs can be created and invented, and a real parallel channel of communication through print can exist.

3. Part III – social media and its impact on the magazine industry

3.1 The digital revolution impact on print

3.1.1 A globalized capitalist aesthetic of independent magazines, or magazine-making in the transaesthetic era

“Being good in business is the most fascinating kind of art. Making money is an art and working is an art and good business is the best art” famously said Andy Warhol, the first artist which’s art symbolizes a hybrid of the consumed artistic capitalism.⁷³ He is thus, greatly responsible for bringing art into the capitalist realm and literally transforming art in the greatest of all businesses.

Warhol was responsible for creating the legendary Interview magazine after conquering the art world; he did so not because it was a great business opportunity, but because it reinforced his status, his community and his branding.

73 Lipovetsky, Gilles and Serroy, Jean. “O Capitalismo Estético na era da Globalização”. Pp. 101

As Gilles Lipovesty explains:

Artistic capitalism has not only developed a proliferating offer of aesthetic products, but it has also created a bulimic consumer of novelties, entertainment, shows, tourist escapes, emotional experiences, sensitive pleasures: in other words, an aesthetic consumer or, more precisely, transaesthetic.⁷⁴

The fact that internet and electronic devices are more accessible than ever has of course potentialized this equation by millions, and it has never been easier to consume art and information. Lipovetsky continues.

(...) the information technology revolution, far from pushing back the realm of artistic capitalism, only widens its empire by allowing mass production of digital products for the cultural and aesthetic consumption of the greatest number of people: <informational capitalism> feeds the exponential growth of artistic capitalism.⁷⁵

The fine line here for independent magazines is not falling into the traps of the artistic capitalism; being independent after all only works when you are free of rules and pre-established concepts and purposed.

3.1.2 Inability to read long pieces of text / concentrate

Society has been consuming more information than ever, in the most varied forms, but **who actually reads independent magazines today?** We have seen here that people are tired of being dependent of electronic gadgets and manipulated by online content, but are the people actually reading the magazines they are buying, or are they simply stacking them in a corner of their prettily messy house and posting it on *Instagram*? As mentioned on the *Statista* research: “*As of 2018, the printed magazine industry remained popular with consumers, although the daily time spent with print media was just 21*

⁷⁴ Original: “O capitalismo artístico não tem unicamente desenvolvido uma oferta proliferante de produtos estéticos, criou um consumidor bulímico de novidades, de animação, de espetáculos, de evasões turísticas, de experiências emocionais, de prazeres sensíveis: por outras palavras, um consumidor estético ou, mais exatamente, transestético”. Lipovetsky, Gilles and Serroy, Jean. “O Capitalismo Estético na era da Globalização”. Pp. 69-75

⁷⁵ Original: “...a revolução das tecnologias de informação, longe de fazer recuar o reino do capitalismo artístico, apenas alarga o seu império ao permitir uma produção em massa de produtos digitais destinados ao consumo cultural e estético do maior número de pessoas: o <capitalismo informacional> alimenta o crescimento exponencial do capitalismo artístico.” Lipovetsky, Gilles and Serroy, Jean. “O Capitalismo Estético na era da Globalização”. Pp. 69-75

minutes, whereas several hours were spent watching television or using the internet.”

Has the Internet changed forever our attention span and our memory, or is there a real movement to get off the screen and back in print working its way to revolution? Has the artistic capitalism forever ruined our cognitive capacities? Perhaps the next generation will be able to report (or write with *emojis*) about that.

3.1.3 The importance of magazines today

The important aspect of the independent print market is more relevant than we may think, as we spend most of our days in front of a screen. Not only our eyes get tired and sore, but also the type of information we are receiving is being edited and manipulated by the data surveillance of the Internet empires. And what is this content like and how deep and valid this experience really is? In a world filled with images and short sentences, how does one deal with dense information that needs long hours of focus to be deciphered?

Images are cool, beautiful and vital, but text is just as important, and the mixture of them both is what makes a magazine a magazine. In this *Instagramable-45-character* world, words cannot die; words must be said and written and thought about and read and debated and rewritten and invented and they ought to be meaningful. The more one reads the easier and more natural it becomes; one can only become a writer by writing, as well as the editor only becomes an editor by being one. When a good text is carefully curated along the perfect image, that's when magazine magic happens; a double meaning is created by the editor, or designer or by pure chance. The juxtaposition of image and texts adds layers of meaning to determined topics; if one image is worth a thousand words, there's also a lot that happens outside of the picture — combined, image, text and design can powerfully send the right message.

3.2 Fast digital content x Slow printed media

3.2.1 *Independent magazines that knew how to adapt into the new digital era:*

(i-D, Vice, Interview)

Many great publications from previous decades did not know how to adapt when the internet came along and changed the full course of our existence. Innumerable magazines have died, and many others arose because of the internet, but only a few knew how to make a transition into this new era and merged gracefully into the cybernetic times. The 80s saw the DIY explosion, and one of the greatest independent fashion magazines of all times, *i-D* magazine, was heavily inspired by it. Jeremy Leslie explains:

(...) a magazine that started lo-fi at its launch: a two color, stapled, landscape-format magazine that used typewriters, handwriting and stencils instead of typesetting. Founder Terry Jones had previously been art director of British Vogue, and while *i-D*'s DIY aesthetic was primarily budget-driven, part of its appeal to Jones, his colleagues and the magazine's readers was the contrariness of the form. Unlike the punk fanzines, which had developed their visual style by default, here was a prominent magazine art director taking a DIY approach and printing it using fluorescent inks. A choice was being made. *i-D* was concerned with street fashion, a revelation itself at the time, and its entire visual identity reflected this; the unusual landscape format suited the lined-up images, the design was defiantly non-elitist, yet the color added a degree of sophistication.⁷⁶

i-D has adapted its format and morphed into the internet times. Its own editorial trajectory is described on the website:

i-D has built its reputation on being a consistent source of inspiration in fashion culture. It began as a fanzine dedicated to the street style of punk-era London in 1980, and quickly earned its position at the vanguard of fashion and style, abiding by the premise of originate – don't imitate. *i-D* has come a long way since its pre-digital, cut-and-paste days and has developed into a glossy magazine that documents fashion and contemporary culture, and has broken ground defining it too. Constantly reinventing itself, as with our website, *i-D* continues to encourage creativity, which is why after more than 30 years, its editorial content still manages to surprise and inspire.⁷⁷

76
77

Leslie, Jeremy. "The Modern Magazine: visual journalism in the digital era". Laurence King. pp.07
"About us". *i-D*. https://i-d.vice.com/en_uk/page/i-d-about-us-en-uk

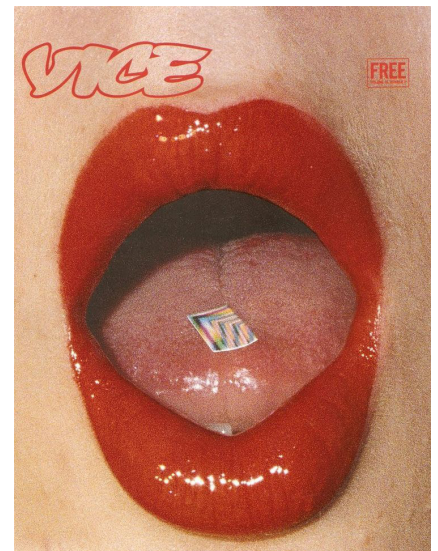
i-D's printed version is still sold today, their *Instagram* has over 2 million followers and their website is filled with great and free content. The printed version does not have that DIY aesthetic any longer, but as a result of this change, its distribution and range are bigger than ever. In 2012, i-D was bought by Vice, originally a free printed magazine, launched in 1992 by three friends in Canada, which today is a multimedia enterprise part of a giant media conglomerate.

Just like i-D, *Vice* has also started as ground-breaking publication; they dared to print what others did not, and copies were freely distributed. As very well stated by the New York Magazine article “A company built on a bluff” by Reeves Wiedeman, “Vice was founded in 1994 when Suroosh Alvi, Gavin McInnes, and Smith used money from a government welfare program to start a magazine in Montreal that was funny, hip, and off-color in a way that hasn’t always aged well — “The Vice Guide to Shagging Muslims” — but offered an outlet for young people who found mainstream culture lame”⁷⁸.

Vice went from a homemade magazine to a global media enterprise in over a decade, and the million-dollar question is: “how do you scale the essence of a punk-rock magazine into a multibillion-dollar media company? There is no real answer,” a former Vice executive who remains fond of the brand told me. “At some point, what got you there isn’t what you are.”⁷⁹

As many other magazines before, Vice had created a community and a lifestyle and sold dreams and goals to its investors rather than an actual product. Getting rich selling magazines is a hard trick to play, so Vice diversified its outlets, and their young and rebellious ideals were used to sell TV shows, doc-

umentaries, parties and what not. In a way, Vice did what many independent magazines

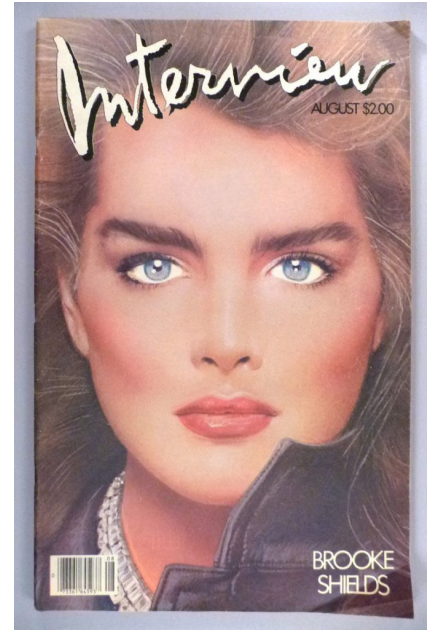


⁷⁸ Wiedeman, Reeves. “A Company Built on a Bluff”. New York Magazine. <https://nymag.com/intelligencer/2018/06/inside-vice-media-shane-smith.html>

⁷⁹ Wiedeman, Reeves. “A Company Built on a Bluff”. New York Magazine. <https://nymag.com/intelligencer/2018/06/inside-vice-media-shane-smith.html>

do today: they adapted and morphed into a consulting and branding hub rather than living off their printed magazine.

For last but not least, a very similar case is Andy Warhol's *Interview Magazine*, launched in 1969. The Q and A as well as artistic direction were all done by Warhol himself, and the publication back then was mainly distributed to their acquaintances and inner circle. It was irreverent, appealing and known for their intimate conversations with the artists. According to Artnet, "during Warhol's days, the magazine had a distinct visual identity, featuring illustrated covers of celebrities by artist Richard Bernstein. It was sometimes described as The Crystal Ball of Pop'. Warhol, who conducted Q&As for the magazine, once said that when he was drunk "I tell everyone they can be on the cover of Interview".



Throughout the end of Warhol's life, a more conventional style was adopted by the magazine when Bob Collacello became the editor. Warhol still acted as an ambassador of the publication, but it was in 1987, two years after Warhol's death "Interview was acquired by Peter Brant, a real state and newsprint magnate also known for his extensive Warhol collection. (Brant decorated the publication's office with four Mao silkscreens by the artists)."⁸⁰

Bankruptcy, unpaid suppliers and collaborators, lawsuits and whatnot is how this story goes, but in 2018 the magazine has been bought by Brant's daughter, Kelly, who had recently launched the "Crystal Ball Media" with other undisclosed partners. Interview magazine today is different from what it was when first launched in 1969 as it has been through many different hands and minds, but the brand is still known as Andy Warhol's magazine, and the power of this history is greater than its owners and editors.

80 Sarah Cascone. "Interview Magazine, Founded by Andy Warhol, Shatters after nearly 50 years". Artnet News. <https://news.artnet.com/art-world/andy-warhol-interview-magazine-closes-1289855>

Perhaps all the independent magazines that existed before the internet and have “survived” the internet revolution ended up in the hands of big corporations. Today’s independent magazines, rather than adapt to this new era, were already born on it and perhaps that is why their *raison d’être* is different; sick of so much screen time, and yet taking advantage of internet they are here for a different purpose. Perhaps one day the current post-digital independent print magazines will also have to “adapt” into a new technology of the future, or even sell out a bit to survive. I truly hope this prediction does not become a reality and that independent print publishers and makers learn something from their own history.

3.2.2 *What the future holds for the independent magazines?*

Ruth Jamieson ponders on the philosophical existential issues of indie magazines in her book *Print is not dead. Long live print: The world’s best independent magazines*:

Why are indies thriving while mass-market mags flounder? A look at the hallmarks of successful indie magazines reveals a lot. First, instead of moaning about the Internet moving their cheese, these magazines look for ways to use digital media to their advantage. As Omar Sosa of interiors magazine *Apartamento* says, ‘It seems that the internet is helping independent publications as much as it is killing big publishing groups.’ Approached in the right way, technology removes barriers to magazine making. The fundamental tasks of putting a magazine together, such as finding suppliers, wooing contributors, getting it printed, connecting with retailers and collecting subscriptions, have all been made easier by the internet. It can help even the most niche of magazines find readers — chances are if you are interested enough in a subject to make a magazine about it, there is an audience out there interested enough to read it. Magazines were once restricted by geography when it came to find the right readers. Today, thanks to social and digital media, readers are only ever a few clicks, likes or shares away.

Makers of indie mags are also great at playing to the strengths of their medium. They recognize that the same characteristics that make digital media a foe can make it a friend, too. In delivering ever faster, ever cheaper, ever more disposable content, digital has created a demand for something slower and of higher value, something that stands to the test of time. Producers of successful indie magazines don’t try to beat digital media at its game; they focus on the things only print can do. And they do them very, very well. They reveal in the physicality of the magazine. They play with format. They mix paper stocks. They publish long luxurious articles and photos-essays that take months to research and

hours to read and absorb. They lovingly craft issues that are beautiful, collectable and timeless objects.

[...]

For some, publishing is a labour of love, undertaken as a creative but unprofitable counterpoint to an unsatisfying day job. For others, their magazine acts as a calling card, used to gain more lucrative side projects. But for a significant number, magazines are not hobby projects or portfolio pieces but proper, grown-up, rent-paying, person-employing, family-supporting business. It is disingenuous to dismiss indie mag makers as mere bedroom publishers. These magazine makers aren't just creative — they are entrepreneurs, and they are reinventing an industry.⁸¹

Books and magazines (along with writing and the reproduction of images and texts) out of all technologies can be seen as the most revolutionary ones, or at least the ones that better stood to the test of time. Books (and magazines) are the only communication media that is its own player, and its mass reproduction technology system remains pretty much the same since their invention. All other media need some sort of support to be played, and its technology is constantly changing; for example, to consume music you either need a radio, a vinyl player, cassette player, computer or a band/musician in front of you; to watch a movie you need a screen and some sort of projector, and to hear the news you're either listen to the radio, TV, or are in the press room. For you to consume information on a book or a magazine, all you need is the book or the magazine, no author needed, no buttons to press, nothing to plug in, just paper and ink — and the possibilities are endless.

4. Part IV – Conclusion

4.1 Can independent magazines be seen as an art form?

Independent printed magazines have been and still are a platform for cultural transgression; their relevance in the post-digital era is more important than we might foresee.

⁸¹ Jamieson, Ruth. "Print is dead — long live print: the world's best independent magazines". Prestel. Pp. 8.

The meaning of writing and documenting has evolved so much, and its relevance has mutated and developed so many times that it is impossible to predict the future of print media. But only with written documents and art pieces we can trace back our history and understand a bit better about who we are and where we came from. Without writing, we would have no history, and without history we would have nothing to refer to.

We have seen in this text that rather than kill the print publications, technology has somehow heightened it, and allowed for many independent publications to exist in different ways, and gave us back the time to stop our rushed lives, breath, sit and read. Modern diseases such as depression, impostor syndrome, insomnia and others may arise from the speedy, instant and ephemeral ways we lead our lives and exchange information; such a frenetic pace is often not seen as a healthy lifestyle. In 2021, due to the Covid-19 pandemic, it is harder than ever to get out of the screen; your yoga classes are online, your meeting is on *Zoom*, your child's teacher is on a screen and even your social life is online. Publishing, editing, writing, drawing, photographing, reading, buying and supporting somehow the independent publishing market is itself an act of rebellion against the digital monopoly of information and content.

Being in print, independently, more than ever, is a transgressor act, filled with labour and love.

History depicts writers, visual artists, rock stars and their bands, books and paintings as transgressors and culturally ground-breaking, but their popularity and historical archives relied on many articles published, many interviews written, and many historical photos taken by independent magazine's photographers and journalists. The Beat Generation, as many other independent magazine creators, became famous for their poetry or literature books. Their *books* became movie features, but they also published an *independent magazine*, and I believe the creation of Fuck You Magazine would be a more interesting screenplay than *On The Road*.

I am not sure why magazines are still not in the same category of excellence as books or records. Independent magazines have, historically, created art critic and a space for debate outside of monarchy; it has supported human rights such as feminism, LGBT rights and the black community rights; independent magazines had the courage to publish what are now seen as great Modern literary masterpieces when no book publisher wanted to; and, with technology, indie magazines are more plural and diverse than ever, giving voice to whatever niche you might think of.

With the plurality and consistency in which independent magazines have been published since its conception up to current times, being a symbol of community, independency and freedom, and being able to adapt and reinvent itself even when technology threatened it all, I believe we have reached a time in history when it is safe to say that independent magazines are more than art objects or historical records; they are an art form.

Four different players in the independent printed magazine market shared a bit about their experiences and views upon the theme. The interviews were published at *META – a magazine about magazines*, a publication born out of the research presented here, and an attempt to document, question and explore the current conceptions of what is to be a truly independent nowadays.

Questions raised:

- What is your favourite indie magazine and why?
- As an editor/publisher/designer/writer/photographer/distributor of indie mags, what is the part of the role that you enjoy/ed the most? And what is/was your motivation?
- What is the hardest aspect of making a print/digital publication? And what was the most bizarre moment you have experienced in this industry?
- In the times of technology and Internet, what is the role of contemporary independent magazines?
- Would you say indie magazines are an art form?

Interviewers:

Writer Monocle (UK); Founder Broccoli (USA), Owners Under Cover Shop (PT);
Co-founder Nin Magazine (BR)

REFERENCES

Allen, Gwen. *Artists Magazines – an alternative space for art*. Massachusetts Institute of Technology. 2011.

Allen, Gwen “Introduction”. *The magazine*. The MIT Press, Cambridge, Massachusetts.

Bishop, Edward, “Re:covering Modernism: format and function in little magazines”. *Modernist Writers and Marketplace*. Basinstoke: McMillan, 1996.

Brooker, Peter; Thacker. “The Oxford Critical and Cultural History of Modernist Magazines (Volume I, Britain and Ireland)”. Oxford University Press Andrew.

Frederick Hoffman, Charles Allen e Carolyn Ulrich. *The Little Magazines*. Princeton University. 1947

Gay, Peter. *Modernism, the lure of heresy: from Baudelaire to Beckett*. W.W Norton company. 2008

Jamieson, Ruth. *Print is dead — long live print: the world's best independent magazines*. Prestel.

Leslie, Jeremy. “*The Modern Magazine - Visual journalism in the digital era*”. Laurence King.

Lipovetsky, Gilles. *O capitalismo estético na era da Globalização*. Edições 70.

McKible and Churchill. *Little Magazines*. Routledge

Websites and articles:

“Blast N.1, The Vorticist Magazine”. The British Library. <https://www.bl.uk/collection-items/blast-no-1-the-vorticist-magazine#>

“First Issue of Life is Published”. History. <https://www.history.com/this-day-in-history/first-issue-of-life-is-published>

“Indie Magazines”. Newsstand. <https://www.newsstand.co.uk/700-Indie-Magazines/Subscriptions.aspx>

“Joyce’s life and work”. The James Joyce Centre. <https://jamesjoyce.ie/about/james-joyces-life/#:~:text=In%20August%201904%20the%20first,English%20at%20a%20Berlitz%20school>

“Little Magazine”. Britannica Encyclopaedia. <https://www.britannica.com/topic/little-magazine>

“Salon: French art exhibition”. Britannica Encyclopaedia. <https://www.britannica.com/art/Salon-French-art-exhibition>

“The Gentleman’s Magazine: English Periodical”. Britannica Encyclopaedia. <https://www.britannica.com/topic/The-Gentlemans-Magazine>

“Vorticism”. Tate. <https://www.tate.org.uk/art/art-terms/v/vorticism>

Another Escape. “About”. <https://anotherescape.com><https://broccolimag.com/>

Benetton Group. “Colors Magazine”. <http://www.benettongroup.com/the-group/comunicazione/colors-magazine/>

Berglund-Nilsson, Birgitta; Ohlin, Barbro. “Inventaire et index de la Correspondance littéraire secrète, dite de Mettra”. https://c18.net/18/p.php?nom=p_mettra

Bishop, Edward. *Re:Covering Modernism – format and function in the Little Magazines*. Springer Link. https://link.springer.com/chapter/10.1007/978-1-349-24551-2_12

Birmingham Jed. “Fuck you press archive: Reports from the Bibliographic Bunker”. Reality Studio. <https://realitystudio.org/bibliographic-bunker/fuck-you-press-archive/>

Bozinoski, Mónica. “Once upon a time in Vogue”. Vogue. <https://www.vogue.pt/vogue-historia-primeiras-vezes>

Carter, Graydon. “The 51 Best Magazines Ever”. Good. <https://www.good.is/articles/the-51-best-magazines-ever>

Davidson, James. “The independent magazine Revolution”. We heart.

Gal-dem. “About”. <https://gal-dem.com/about/>

Girls Like Us. “About”. <https://www.girlslikeusmagazine.com/about/>

Heller, Nathan. "What are Magazines Good For?". *New Yorker*. <https://www.newyorker.com/culture/cultural-comment/what-are-magazines-good-for>

<https://www.we-heart.com/2019/02/26/independent-magazine-revolution-indie-publishing/>

I-D. "About us" https://i-d.vice.com/en_uk/page/i-d-about-us-en-uk

Lady Beard. "About". <http://www.ladybeardmagazine.co.uk/about>

Marrion, James. *Petit Journal des Refusées*. Modernist Journal Project. <https://modjourn.org/journal/petit-journal-des-refusees/>

Mathews, Laura Isabella. BOF. <https://www.businessoffashion.com/articles/intelligence/how-independent-magazines-make-money>

Menand, Louis. "It took a Village". *New Yorker*. <https://www.newyorker.com/magazine/2009/01/05/it-took-a-village>

Migrant. "About". <https://migrantjournal.com/pages/about><https://monocle.com/about/>

Miles, Barry. "The Underground Press". British Library. <https://www.bl.uk/20th-century-literature/articles/the-underground-press>

Offscreen. "About". <https://www.offscreenmag.com/about>

One Of My Kind. "About". <http://oomk.net/about.html><http://the-exposed.com/>

Orr, Gillian. "Indie magazine sales are proving print is not dead". *Independent*. <https://www.independent.co.uk/news/media/indie-magazine-sales-are-proving-print-is-not-dead-10388266.html>

Price, Richard. "Among friends: little magazines friendships and networks". British Library. <https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-networks>

Purcell, Cornor. "The rise of independent magazines: it's never been easier". *Irish Times*. <https://www.irishtimes.com/culture/books/the-rise-of-independent-magazines-it-s-never-been-easier-1.3491621>

Richman-Abdou, Kelly. "Pre-Raphaelites: how a secret society of artists blossomed into an art movement". *My Modern Met*. <https://mymodernmet.com/pre-raphaelite-brotherhood/>

Roe, Dinah. "The Pre-Raphaelites". British Library. <https://www.bl.uk/romantics-and-victorians/articles/the-pre-raphaelites>

Sanders, Ed. "Fuck you: a magazine of the arts". *From a secret location*. <https://fromasecretlocation.com/fuck-you-a-magazine-of-the-arts/>

Sarah Cascone. "Interview Magazine, Founded by Andy Warhol, Shuttters after nearly 50 years". *Artnet News*. <https://news.artnet.com/art-world/andy-warhol-interview-magazine-closes-1289855>

Smith, Rena Niamh. "Why a new wave of independent magazines are thriving". <https://www.telegraph>

[co.uk/news/media/11478027/Why-a-new-wave-of-independent-magazines-are-thriving.html](https://www.theguardian.com/uk/news/media/11478027/Why-a-new-wave-of-independent-magazines-are-thriving.html)

The ARTFL Project. “Grimms Correspondance Littéraire”. <https://artfl-project.uchicago.edu/content/grimms-correspondance-litt%C3%A9raire>

The Gourmand. “About”. <https://thegourmand.co.uk/pages/about>

The Plant. “About”. <https://theplantmagazine.com/>

Thorpe, Vanessa. “Smart, cool... and in print: how indie mags became all the rage”. The Guardian. <https://www.theguardian.com/media/2018/jul/22/independent-magazines-buck-trend-for-print-decline>

Van Groll, Naomi. “A Look at Independent Magazine Publishing”. Writer’s edit. <https://writersedit.com/self-publishing/look-independent-magazine-publishing/>

Watson, Amy. “U.S Magazine Industry – Statistics & Facts”. Statista. <https://www.statista.com/statistics/238589/number-of-magazines-in-the-united-states/>

Wiedeman, Reeves. “A Company Built on a Bluff”. New York Magazine. <https://nymag.com/intelligencer/2018/06/inside-vice-media-shane-smith.html>

