RHA no. 21, special issue: Experimental Publishing in Post-Dictatorship

rha.fcsh.unl.pt/index.php/rha/issue/view/11

Inés Molina, Institute of Art History (NOVA FCSH, Lisboa)

The Institute of Art History (NOVA FCSH, Lisboa) has published issue 21 of the Journal of Art History, Revista de História da Arte (RHA), a special volume exploring experimental, alternative, and underground publishing in post-dictatorial contexts since the 1970s.

«This special issue explores experimental, alternative, and underground publishing in contexts of post-dictatorship since the 1970s, from a transnational and diachronic perspective. As both a historical and political concept, "post-dictatorship" is framed here as a period following the suspension of an authoritarian political and social order, marked by a significant cultural openness and effervescence. We consider post-authoritarian contexts in a broad sense, as those undergoing a rupture from conditions in which civil, political, and existential freedoms are censored. Within these specific coordinates, publishing emerges as a key medium for the expression of this newfound creativity, thanks to its accessibility and ease of circulation, which require minimal technical infrastructure or financial resources.» (Editorial)

It brings together five academic articles, three interviews, and a visual essay, and was edited by Inés Molina, Juliane Debeusscher, and Lola Visglerio-Gómez.

CONTENTS:
https://rha.fcsh.unl.pt/index.php/rha/issue/view/11

EDITORIAL INTRODUCTION
Inés Molina, Juliane Debeusscher, Lola Visglerio-Gómez: A Slight, Yet Charged Gesture. Publishing in Post-Dictatorship

PAPERS
Evangelina Margiolakis: “Argentine Countercultural Magazines in the 1980s: a Reading in Context” | https://doi.org/10.34619/5hfy-jpu2

Paula Guerra: “Countercultural Splinters, Cultural Metamorphoses and Artistic Differences in Post-dictatorship Portugal” | https://doi.org/10.34619/lhj8-r3pq

Márcia Oliveira: “A Memória como Ruína, a Ruína da Memória: (Re)Configurações dos Resquícios de uma Ditadura nos Livros de Artista de Ana Vidigal” | https://doi.org/10.34619/z8gm-xqif

Mela Dávila Freire: “Beyond the Book, but Still Attached: Publishing by Artists in Chile in the 1990s and 2000s” | https://doi.org/10.34619/fzi8-prvj

Marie Boivent: “Post-dictatorship Re-editions in South America: Two Case Studies from Chile and Uruguay (1970s / 2010s-2020s)” | https://doi.org/10.34619/7tci-vgaj

VISUAL ESSAY
Inés Molina, Juliane Debeusscher, Lola Visglerio-Gómez: “Windows: on Post-Dictatorial Openings, Thresholds, and Opacities” | https://doi.org/10.34619/d2rf-gbfm

INTERVIEWS
Inés Molina: “Lola Nomdedeu, Clara Beltrán and Uberto Stabile: ‘La imprenta era una plaza’. On Marginal Press in Post-Franco Spain” | https://doi.org/10.34619/sz3y-t1il

María Gómez López, Myriam Dalal: “Bidayat Magazine: to Radical Beginnings, Slow Thought and Collective Action. Interview with Cynthia Kreichati and Jana Traboulsi” | https://doi.org/10.34619/cwlp-vcgy

Juliane Debeusscher, Lola Visglerio-Gómez: “From Souffles to En Toutes Lettres: Moroccan Independent Publishing Across Generations. Interview with Kenza Sefrioui” | https://doi.org/10.34619/wwkx-uzci

Contributors: Evangelina Margiolakis, Inés Molina, Juliane Debeusscher, Lola Visglerio-Gómez, Márcia Oliveira, María Gómez López, Marie Boivent, Mela Dávila Freire, Myriam Dalal, Paula Guerra.

Reference:
TOC: RHA no. 21, special issue: Experimental Publishing in Post-Dictatorship. In: ArtHist.net, Apr 29, 2026 (accessed Nov 23, 2026), <https://arthist.net/archive/52345>.