

Komikazeland I (2002. – 2026.)
/ SCROLL DOWN FOR THE FULL TRANSLATION

KOMIKAZELAND ARHIVA / ARCHIVE (2002. – 2026.) IS ONLINE!

Živa arhiva koja odbija nestati. / A living archive that refused to disappear.

Objavili smo pročišćenu arhivu (100+ izdanja, 24 godine i 400+ autorica i autora)
— sada u novom, super-preglednom tabličnom formatu!
/ The archive just got a major layout upgrade (100+ issues, 24 years, and 400+ authors) — now in a clean, searchable table format!

 **Istraži / Explore: <https://komikaze.hr/komikazeland-arhiva-archive-since-2002/>**

Mapirali smo prva pojavljivanja autora/ica kroz 100+ izdanja i 24 godine Komikaza — imena, datume i prve tragove nezavisne strip-scene koja odbija nestati.
/ We mapped the first appearances of authors across 100+ issues and 24 years of Komikaze — names, dates and first traces of an independent comics scene that refused to disappear.

Od prvog webzina 2002. do #72 u 2026.: četvrt stoljeća crtanja, eksperimentiranja, povezivanja i novih glasova.
/ From the first webzine in 2002 to #72 in 2026: a quarter century of drawing, experimenting, connecting and new voices.

CRO / ENG: *VODIČ ZA RAZUMIJEVANJE HRVATSKE STRIP SCENE / A GUIDE TO UNDERSTANDING THE CROATIAN COMICS SCENE*

CRO / ENG: *PROBLEM PROLAZNOSTI U DIGITALNOM DOBU / THE PROBLEM OF IMPERMANENCE IN THE DIGITAL AGE*

KOMIKAZELAND - *VODIČ ZA RAZUMIJEVANJE HRVATSKE STRIP SCENE / Predstavlja autentični inventar autorske i nezavisne (alternativne) strip scene koja obilježava prijelaz stoljeća a pritom i dalje raste.*

ŠIRI HR KONTEKST

- **Otklon od klasičnog/komercijalnog stripa:** Za razliku od tradicije mainstream stripa u Hrvatskoj (od Novog kvadrata do komercijalnih izdanja), Komikaze od 2002. godine djeluju kao ključni pokretač alternativne, eksperimentalne i underground scene.
- **Digitalna tranzicija (Webzine):** Početkom 2000-ih, kada je klasično izdavaštvo bilo u krizi, Komikaze su među prvima u regiji iskoristile webzine format (#1, svibanj 2002.) (i društvene platforme) za demokratizaciju objavljivanja i stvaranje međunarodne mreže bez fizičkih granica.
- **Kulturna arhivistika i kontinuitet:** Arhiva prati rad scene kroz 25 godina bez prekida, uz **prijelaz mnogih autora iz underground statusa u etablirana imena suvremene vizualne umjetnosti.**

KARAKTERISTIKE

- **Kolektivizam i regionalno prožimanje:** Popis debitanta od samog početka miješa autorice i autore iz Hrvatske (Ivana Armanini, Dunja Janković, Miro Župa, Filjio) s imenima

iz regije (Zograf, Wostok, Radovan Popović, Ivan Mitrevski) i svijeta (Claudio Parentela/IT, Jacek Fras/PL, Roman Tolici/RO, Lars Sunneson/Swe).

- **Feministički i angažirani autorski glasovi:** Prisutnost tematskih projekata poput *Femicomix map/2.0*, *Street Girls* i radova autorica (Anna Ehrlemark, Ena Jurov, Agata Lučić) naglašava ulogu Komikaza u profiliranju ženskog autorskog stripa u HR.

- **Interdisciplinarnost i povezanost s undergroundom:** Strip se u ovoj arhivi ne promatra izolirano, već u spoju s grafičkim dizajnom, ilustracijom, street artom i nezavisnom glazbenom/punk noise scenom (npr. projekti *Trus!*, *C19*, suradnje s IG Luigi, TEMP, Litkon etiketama i brojnim DIY kolektivima).

/ KOMIKAZELAND – A GUIDE TO UNDERSTANDING THE CROATIAN COMICS SCENE / It presents an authentic inventory of the creator-driven and independent (alternative) comics scene that defined the turn of the century and continues to grow.

BROADER CROATIAN CONTEXT

- Departure from classic/commercial comics: Unlike the mainstream comics tradition in Croatia (ranging from **Novi kvadrat** to commercial publications), Komikaze has served as a key driver of the alternative, experimental, and underground scene since 2002.

- Digital transition (Webzine): In the early 2000s, when traditional publishing was in crisis, Komikaze was among the first in the region to utilize the webzine format (Issue #1, May 2002)—as well as social platforms—to democratize publishing and create an international network transcending physical borders.

- Cultural archiving and continuity: The archive has tracked the scene's work uninterrupted for 25 years, witnessing the evolution of many creators from underground status to established names in contemporary visual art.

CHARACTERISTICS

- Collectivism and regional cross-pollination: From the very beginning, the roster of debut artists has blended creators from Croatia (Ivana Armanini, Dunja Janković, Miro Župa, Filjio) with names from the region (Zograf, Wostok, Radovan Popović, Ivan Mitrevski) and the wider world (Claudio Parentela/IT, Jacek Fras/PL, Roman Tolici/RO, Lars Sunneson/SWE).
- Feminist and socially engaged authorial voices: The presence of thematic projects such as **Femicomix map/2.0** and **Street Girls**, alongside works by female artists (Anna Ehrlemark, Ena Jurov, Agata Lučić), highlights Komikaze's role in shaping the landscape of comics authored by women in Croatia.

- Interdisciplinarity and underground connections: In this archive, comics are not viewed in isolation but rather in conjunction with graphic design, illustration, street art, and the independent music/punk-noise scene (e.g., projects like **Trus!** and **C19**, and collaborations with labels such as IG Luigi, TEMP, and Litkon, as well as numerous DIY collectives).

KOMIKAZELAND (2002–2026): PROBLEM PROLAZNOSTI U DIGITALNOM DOBU

U hiper-ubrzanoj digitalnoj sadašnjosti, nezavisna umjetnička produkcija suočava se s krizom kratkovječnosti. Dok se subkulturni pokreti i digitalni artefakti često gube u "zaboravu servera" i algoritam-centričnoj kulturi, Komikaze mreža već gotovo 25 godina gradi sustavni otpor protiv entropije. "Living Archive" je javno skladište podataka, ali i dinamični, gerilski arhiv koji dokazuje da nezavisna scena može nadživjeti institucije ako posjeduje viziju i arhivističku preciznost.

Početak u pikselima: Webzine kao ishodište (2002.)

Mreža je javno zaživjela 25. svibnja 2002. godine lansiranjem prvog broja webzinea (#1). U vremenu kada je internet još bio "terra incognita" za domaći strip, pioniri Ivana Armanini, Sven i Goran Cvek prepoznali su web kao estetski laboratorij bez granica. Već od prvih piksela, mreža je imala snažan međunarodni i multidisciplinarni karakter, uključujući autore (projekte, timove) kao što su Sven Cvek (**Litkon**), **Studiostrip** (Kosmoplovci/Srbija), Emil Jurcan (**TEMP**/Slo) i Dunja Janković (**IG Luigi**, **Škver**/Hr), čime je postavljen temelj za širi vizualni otpor.

KOMIKAZELAND (Arhiva / Archive 2002–): Kronološki popis prvih pojavljivanja autora/ica u Komikaze mreži kroz četvrt stoljeća.

Pokretanje webzinea, nastalog kao tehnološka inovacija brzo je preraslo u čin grafičkog aktivizma koji ruši barijere između autora i publike, stvarajući organski mrežni ekosustav koji traje i danas.

Evolucija formata: Od ekrana do opipljivog albuma

Iako su rođene u digitalnom kodu, Komikaze su brzo evoluirale u opipljivi format. Ključna prekretnica dogodila se 15. studenoga 2003. izlaskom Albuma #2, čime je započeta simbioza virtualnog i tiskanog. Danas ovaj "živi arhiv" broji impresivnu statistiku od više od 100 izdanja, što uključuje 24 tiskana albuma i 72 webzinea.

Održavanje oba formata nije tek pitanje dostupnosti, već strategija tehnološke redundancije. Dok webzine nudi trenutačnu globalnu vidljivost i sirovu energiju eksperimenta, tiskana izdanja služe kao multiplicirani fizički artefakti. Ova dualnost osigurava dugovječnost arhiva u slučaju digitalnog kolapsa.

Kustoska platforma: Inkubator koji kanonizira alternativu

Kao kustoska platforma, Komikaze djeluju kao radari za talent, prepoznajući autore davno prije nego što ih mainstream "otkrije". Arhiv bilježi prva pojavljivanja imena koja su danas sinonimi za suvremeni strip. Komikaze ne bilježe samo povijest; one je aktivno stvaraju. Uloga mreže kao inkubatora omogućuje da se "alternativa" kanonizira unutar vlastitih pravila, čuvajući autentičnost i estetsku beskompromisnost autora.

Reakcija na stvarnost: Specijalna izdanja i društveni angažman

Snaga ovog arhiva leži i u njegovoj sposobnosti da pulsira u ritmu društvenih promjena. Komikaze nisu statična kolekcija, već odraz realnosti kroz projekte poput izdanja "C19" (lipanj 2020.) koji je dokumentirao pandemijsku tjeskobu.

Projekt "Femicomix" ističe se kao ključna kustoska intervencija koja afirmira feministički rukopis u suvremenom stripu.

Interdisciplinarne suradnje s bendovima IG Luigi (2003./4.) u ranijim brojevima i Trus! (2013.) u broju #32 pokazuje da mreža briše žanrovske granice, spajajući glazbu i strip u jedinstvenu sinestetičnu gestu. Ovi tematski zaokreti omogućuju mreži da ostane relevantna i društveno angažirana, pretvarajući arhiv u kroniku otpora.

Ovakav pristup pokazuje da se arhiva ne gradi retroaktivno, nego se gradi postepeno kao živa skulptura. To je vizija koja odbija stati i koja ne čeka budućnost, već je aktivno ispisuje u digitalni i papirnat kod.

Zaključak: Što ostaje kada se prašina slegne?

"Living Archive" mreže Komikaze pokazuje da nezavisna scena može posjedovati veći stupanj organizacije i kontinuiteta od službene kulture. On je podsjetnik da je arhiviranje čin očuvanja vlastitog identiteta na marginama.

/ KOMIKAZELAND (2002–2026): THE PROBLEM OF IMPERMANENCE IN THE DIGITAL AGE

In our hyper-accelerated digital present, independent artistic production faces a crisis of short-livedness. While subcultural movements and digital artifacts are often lost to "server oblivion" and algorithm-driven culture, the Komikaze network has spent almost 25 years building systematic resistance against that entropy.

The "Living Archive" is not just a data storehouse — it's a dynamic, guerrilla archive that proves an independent scene can outlive institutions, given vision and archival precision.

Beginnings in Pixels: The Webzine as Point of Origin (2002)

The network made its radical entry into digital space on 25 May 2002, with the launch of the first webzine issue (#1). At a time when the internet was still terra incognita for domestic comics,

pioneers like Ivana Armanini, Sven, and Goran Cvek recognized the web as a borderless aesthetic laboratory. From its very first pixels, the network carried a strong international and multidisciplinary character, including authors (projects, teams) such as Sven Cvek (Litkon), Emil Jurcan (TEMP), Dunja Janković (Škver), and Studiostrip (Kosmoplovci) — laying the foundation for a broader visual resistance.

KOMIKAZELAND (Archive, 2002–):

A chronological list of every author's/artist's first appearance in the Komikaze network across a quarter century. Launching the webzine wasn't just a technological innovation — it was an act of graphic activism that broke down the barrier between author and audience, creating an organic network-ecosystem that still runs today.

Evolution of Format: From Screen to Tangible Album

Though born in digital code, Komikaze quickly evolved into a tangible format. The key turning point came on 15 November 2003, with the release of Album #2, beginning a symbiosis of the virtual and the printed. Today, this "living archive" counts an impressive tally of more than 100 editions, including 24 printed albums and 72 webzine issues.

Maintaining both formats isn't simply a matter of accessibility — it's a strategy of technological redundancy. While the webzine offers instant global visibility and the raw energy of experimentation, the printed editions serve as indestructible physical artifacts. This duality ensures the archive's longevity in the event of any digital collapse.

A Curatorial Platform: An Incubator That Canonizes the Alternative

As a curatorial platform, Komikaze acts as a talent radar, recognizing authors long before the mainstream "discovers" them. The archive records the first appearances of names that are today synonymous with contemporary comics.

Komikaze doesn't just record history — it actively makes it. The network's role as an incubator allows "the alternative" to be canonized on its own terms, preserving the authenticity and aesthetic uncompromise of its authors.

A Reaction to Reality: Special Issues and Social Engagement

The strength of this archive lies in its ability to pulse in rhythm with social change. Komikaze is not a static collection but a reflection of reality, through projects like the "C19" issue (June 2020), which documented pandemic-era anxiety.

The "Femicomix" project stands out as a key curatorial intervention that affirms a feminist voice in contemporary comics.

Likewise, the interdisciplinary collaboration with the band "Trus!" (2013) in issue #32 shows that the network recognizes no genre borders, fusing music and comics into a single multimedia gesture. These thematic turns keep the network relevant and socially engaged, turning the archive into a chronicle of resistance.

This approach shows that an archive isn't built retroactively — it's laid down as lasting infrastructure. It's a vision that refuses to stop, one that doesn't wait for the future but actively writes it, in both digital and paper code.

Conclusion: What Remains When the Dust Settles?

Komikaze's "Living Archive" proves that an independent scene can achieve a greater degree of organization and continuity than official culture. It's a reminder that archiving is an act of preserving one's own identity from the margins.