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The Zine Symposium Zine. 1 ed. York St John University

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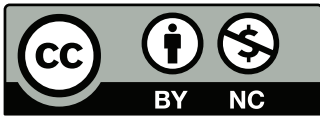
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THE ZINE SYMPOSIUM ZINE



The Zine Symposium Zine

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Edited by Charlene Clempson & Nathan Walker

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There are a LOT of helpers out there who are working to protect you. It is **NOT** your job to worry.

AND DON'T FORGET!

But seriously, though...
PLEASE **WEAR** A **MASK** !!!



How to Stay Safe from the **CORONAVIRUS**

A Comic Just for Kids

By Malaka Ghauri

It's a word you might have heard at school or online or on T.V.

CORONAVIRUS!!!

OMG! OMG! OMG! WAIT... WHAT IS THAT?

HE MIGHT HAVE THE...

AGHHHHH!

WHAT! SNIFF-SNIFF!

This **CORONAVIRUS** is a newly discovered virus. It causes a disease called **COVID-19**.

Most people who have gotten sick with this coronavirus have had a **MILD** case.


And there aren't a lot of cases in kids. It kids do get the virus, it tends to be **VERY MILD**.

MILD MEANS NOT VERY STRONG.

LIKE MILD SAUSA IS THE LEAST SPICY

I WOULD PREFER SPICY SAUSA!

RESEARCH CONCLUDES



3. WASH YOUR HANDS OFTEN

USE SOAP AND WATER

WASH FOR AT LEAST 20 SECONDS. IF IT HELPS, SING THE ABC'S WHILE YOU DO IT-- THAT'S ABOUT 20 SECONDS.

WASH AFTER USING THE BATHROOM OR BEING IN PUBLIC SPACES (LIKE THE BUS OR PLAYGROUND).

TRY TO GET INTO ALL THE NOOKS + CRANNIES!

4. AVOID TOUCHING YOUR FACE

DON'T PICK YOUR NOSE, DON'T TOUCH YOUR MOUTH, DON'T RUB YOUR EYES.

THESE ARE THE PLACES WHERE GERMS ENTER OUR BODIES.

HEY!!! STAY DOWN OVER THERE!

YOOOOO VEEEEE DOOBLE YOO EXXXX...

BUT I LOVE PICKING MY NOSE!



2. STAY SIX FEET APART

THE VIRUS TRAVELS THROUGH THE AIR

THE FARTHER AWAY WE ARE FROM PEOPLE WHO MIGHT BE SICK, THE SAFER WE ARE. THE VIRUS IS MORE LIKELY TO FALL ON THE GROUND THAN ON PEOPLE.

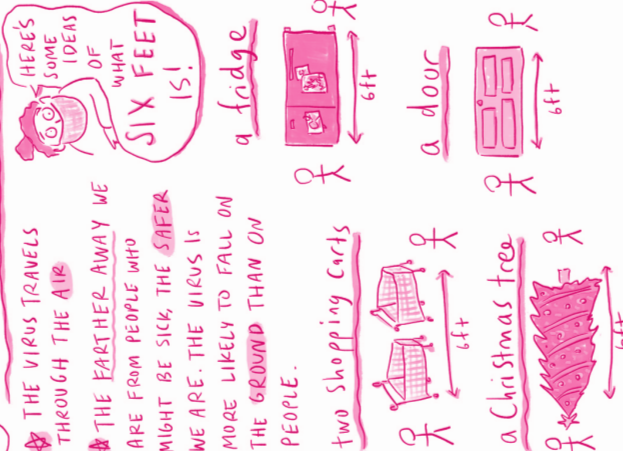
HERE'S SOME IDEAS OF WHAT SIX FEET IS!

a fridge 6ft

a door 6ft

Two Shopping Carts 6ft

a Christmas tree 6ft



There are some things you can do to **protect** yourself, family and friends from getting sick.

1. WEAR A MASK

IF YOU'RE SICK, THE AIR THAT COMES OUT OF YOUR MOUTH CAN HAVE THE VIRUS IN IT

IT COMES OUT WHEN WE LAUGH, TALK, SING OR EVEN BREATHE

A MASK PREVENTS US FROM GETTING SICK

MAKE SURE YOU'RE WEARING YOUR MASK OVER YOUR NOSE AND MOUTH. BITS OF VIRUS CAN ENTER YOUR NOSE AND MOUTH AND INFECT YOU.

YOU'RE WEARING THE WRONG KIND OF MASK.

YES?

Ummm, sir--

WHAT ABOUT DAD AND MOM AND GRANDPA AND GRANDMA AND UNCLE AND AUNTIE!!!

AGHHHHH!

People who are much older or who already have health problems are more likely to get sicker with coronavirus.

If any one gets sick and feels like they might have coronavirus, they can immediately call their doctors and get help.

YOU'RE OK!

WELL WHAT'S THE VERDICT DOC?



Fig. 1

Introduction

Life in the Age of the Quaranzines

By Teal Triggs

There is no denying that living through a pandemic has been outright strange. No one could have predicted the multiple ways in which the crisis would impact life and death, leaving behind bereaved families, changed neighbourhoods and redefined global communities. On a local level, it disrupted work patterns whilst also refiguring the places where we worked. (Many went on furlough while others lost their jobs.) Social life, too, was transformed. Health officials pleaded with us to stay home and wear masks when going out. In return, we would thank NHS frontline workers by clapping in the evenings from our front doorsteps. Our geographic sphere was determined now by how far we could walk during our timed, daily outings, whilst 'WhatsApp' and 'Nextdoor' apps connected us virtually with our local communities. We had to learn a new vocabulary and new ways to behave including 'shielding', 'self-isolation', 'bubbles', 'home working', 'social distancing', and 'burst mode'. The pandemic, for many, meant time for reflection: we began to question who we were, where we are now, and what was yet to come.

Throughout the pandemic, zines have remained as relevant as ever through a process of adaptation and constant reinvention. Traditionally, zines have taken on a role as platforms for addressing political, social and cultural issues – whether considered personal or collective. Zines are borne out of the need to communicate to like-minded individuals in an effort to form networked communities, and a sub-set has brought to the fore critical positions on the politics of identity, diversity and sexuality. Zines can be spaces of resistance expressed through their texts and graphic languages. During the lockdown, zines became an accessible way for documenting and sharing personal journeys. In the process, a new category called 'Quaranzines' has come into being, describing zines made in response to COVID-19.

Documenting Self-Stories

Producers of quaranzines would reach out to others by sharing quarantine music playlists or tips for surviving quarantine life at home. Sometimes they centre on personal experiences of loneliness or ways of coping with death of a family member. The diary form, typically illustrated, has become a staple. Quaranzines can also be important as mutual aid or informational platforms. For example, Malaka Gharib, an illustrator and editor for National Public Radio (NPR), created a pdf downloadable multi-lingual comic/zine *Just for Kids: A Comic Exploring the New Coronavirus* (2020). (Fig. 1) In collaboration with

health officials, Gharib instructed kids on how to ‘Please wash your hands!!!’. Similarly, the effective use of social media formats for promoting health awareness is exemplified by *Still Ill Corona Diary* which chronicles illustrator Monique Jackson’s ongoing battle with long-tail COVID. (Fig 2) Her intent for the digital publication is both to ‘maintain visibility of the illness’ (along with amplifying ‘the voices of front-line workers and researchers’) and to ‘share helpful resources’. (Jackson 2021) The comic strips are uploaded regularly onto Jackson’s Instagram site which mirrors a series of pages of an autobiographical comiczine.

Gina Murrell, an academic librarian at The University of San Francisco observes ‘the quaranzine is widely emerging as an artistic, therapeutic way to cope with this unique and trying time in history.’ (2020:2) In her essay, ‘Libraries Collect COVID-19 Stories in Quaranzines’, Murrell reflects on projects initiated by libraries across the United States where zine-related activities are using the zine as a form of ‘self-documentation’. (2020: 3) Their intent is to capture a diverse range of personal stories and in doing so provide a snapshot of daily lives in the age of a pandemic. In the UK, The Feminist Library produced a zine on the theme of *Care in a Pandemic* (July 2020) with the intent to foreground ‘care [as] a core component of [a] radical feminist ethos’. (Lola, Rhiannon, Cristina and Jennifer 2020: 3) Produced by library volunteers, the zine seeks to highlight many of the realities faced by women and their families during the crisis, including zero-hour contracts for vulnerable workers, the lack of protective equipment for Black women and women of colour healthcare workers, and concerns for survivors of domestic violence. Submission formats included essays, poetry and visual essays bearing witness to, for example, mourning, longing, trans care, and the travails of domiciliary care workers. Like many of the individual stories found in quaranzines, *Care in a Pandemic* shows that ‘care means many things.’ (Lola, Rhiannon, Cristina and Jennifer 2020: 3)

What these remarkable publications underline is that zines produced during the pandemic result in ‘artifacts of lived experience’. (Weida 2020: 268) As a potential form of self-care, quaranzines reflect the mundane routines of pandemic life, for example, hygiene practices, and making your own face masks to sharing of recipes and cooking tips. Some are digital, some are print, and some are a hybrid. The tradition of print-based DIY is hard to shift. As an embodied form of making, zines may be constructed on kitchen tables using paper, scissors, glue and the materials on hand in people’s homes. Such is the informality of the making process, that the zine enables producers to comfortably engage in a diarist’s narration of experiences and self-stories. Digital examples similarly have their benefits, of course, not least in terms of accessibility.



Fig. 2

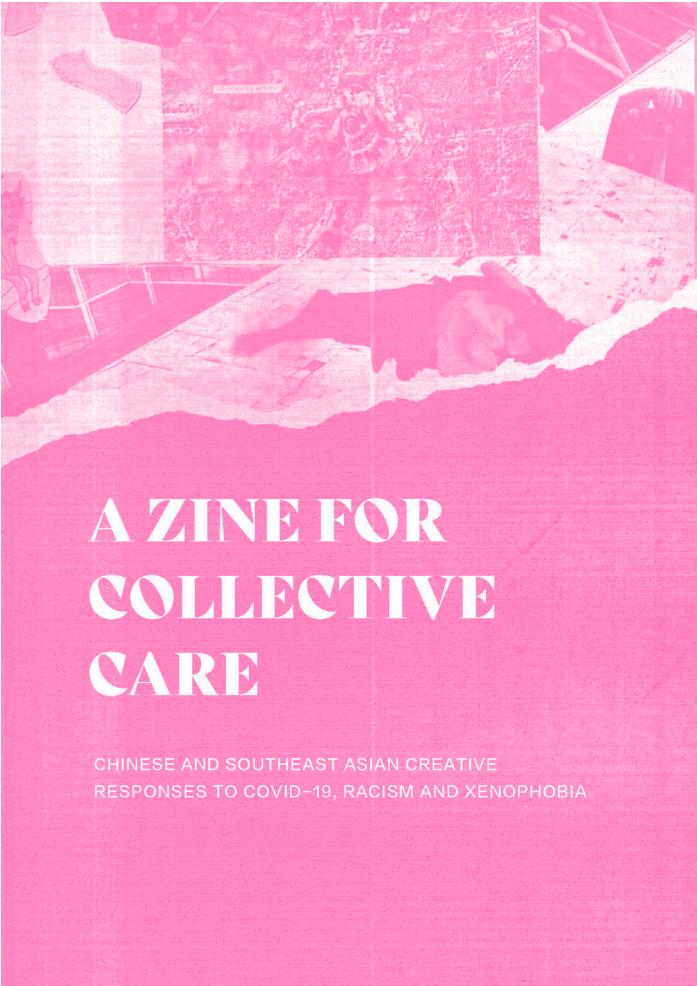


Fig. 3

Mutual Aid & Collective Resistance

During the pandemic, networks have been extended through zine-making workshops. A collective act of producing (necessarily) born-digital zines helps to bring a sense of achievement and togetherness in order to counter a sense of hopelessness and isolation that many continue to feel. People are encouraged to join in and share with each other their feelings. Such processes result in fostering a shared activity and in turn, a communal act of making. The University of Westminster for example, promoted a series of digital zine making workshops led by Denise Kwan in 2020 titled 'A Zine of Collective Care: COVID-19 & Racism'. (Figs. 3,4) They offered a 'restorative space of collective sharing through art and zine making.' Focussing on a time 'where bodies of Chinese and East Asian heritage are experiencing racial hostility', the organisers asked: 'what does it mean to feel and be in our bodies?' (Westminster 2020) The result was *A Zine of Collective Care* (24 February 2021, designed by Bethan Morgan) published digitally on *issuu* as a collective response to the way in which the pandemic had engendered racism and Xenophobia.

The Westminster zine tackles the problem from one vantage, while other zines are positioned more in a tradition of radical resistance. A case in point is *Asian American Feminist Antibodies (Care in the time of Coronavirus)* - a pdf downloadable zine produced by the Asian American Feminist Collective and NYC bookstore Bluestockings. This social justice zine is hard-hitting, problematizing 'a viral outbreak that has been racialized as Asian...' by focussing on practices of care. The zine's five producers - Salonee Bhaman, Rachel Kuo, Matilda Sabal, Vivian Shaw, and Tiffany Diane Tso - draw on first-hand experiences and accounts from the Asian American community, foregrounding 'health and service workers and caregivers on the frontlines...' They propose that 'together, we can survive and build independent communities of resistance.' (2020: 3)

Online and Tweetable

The role the internet and social media has played in the rise of the quaranzine is undeniable. There is a history to the examples cited above, in the form of the 1980s/90s 'perzines', which were print publications (usually photocopied) about personal stories, and which were distributed cheaply via the post and radical bookstores. (See Sabin and Triggs 2000) But the digital zine has gradually been taking over, and Covid-times has accelerated the need to adapt. Over the last year, the need for self-isolation and social distancing has meant the usual zine maker practices of gathering at zine fairs or gigs and exchanging zines is no longer a viable option. The freedom to exchange printed zines remains under threat as a result of a highly transmittable COVID-19 curtailing

any direct physical contact between people. For example, NPR took to the twitter-sphere asking followers ‘to make a zine to documents your quarantine experience’ using #Quaranzine. If we couldn’t exchange zines in person physically, we certainly could do so digitally.’ As Gharib and Harlan observed, it was a stark ‘reminder that were stronger together.’ (Gharib and Harlan 2020)

To address the challenge of maintaining a (print) shop presence during the pandemic and in turn, its zine community, the Sticky Institute in Melbourne created pages for an online Zine Library and Quarantine Zine Club on their existing website. Zines are donated via a Google form and made available as downloadable pdf files to enable the reader to print copies at home. Alternatively, zines can be read online, or you can be directed to specific social media platforms. In this way, the Zine Library became a virtual space for community building.

Yet still an ‘alternative-mainstream dichotomy’ continues to play out in the zines produced during the pandemic. Quaranzines function like their predecessors, as alternative platforms which continue to form ‘a dialectical, interdependent relationship to the mainstream...’. (Rausch 2016: 756) And, increasingly zines are produced within ‘a converged environment’. (Rausch 2016: 756) Yet, in the same way that print zines in the 1980s and 90s had to engage with the vexed question of ‘authenticity’, so the producers of digital zines are doing the same. This is especially true with regard to platforms. For example, during COVID-19, many zinesters turned to platforms such as TikTok, Instagram, Twitter, Spotify and Pinterest. These are attractive for obvious reasons: Instagram offers the opportunity to create videos, COVID-19 diaries, as well as post images of their zine pages; Spotify facilitates collaborative playlists; Pinterest and Twitter post ‘behind the scenes content’; and so on. For some commentators, such platforms are valid and ‘amplify voices and create effective ways to raise awareness on social justice issues and social change’, as Kristen Merriless writes. (Merriless 2020) However, for others, they are politically compromised: corporate entities that do not synch well with a zine ethos.

Returning to Offline Production

Perhaps some of these tensions are at the root of the turn away from the digital by some quaranzine producers. They are choosing instead to construct print-only formats to be distributed amongst friends or through specialist shops – a nostalgic (and niche) approach which they claim heightens their anti-consumerist and pro-community credentials. This return to an ‘authentic’ zine ethos offers a freedom of experimental zine and broadsheet formats,



Fig. 4

RECIPES FOR INTERGENERATIONAL INTIMACY & RESISTANCE

Chinese food has historically been subjected to Western gazes and this has been acutely heightened by the racialisation of Covid-19. Reversing the prejudice projected onto Chinese food, we collectively compiled, re-made and revived recipes that nourished familial intimacy, resistance and togetherness.

During this workshop, 'Recipes for Intergenerational Intimacy & Resistance', the material and somatic role of food formed a conduit to time travel, revisiting the tenderness of the extended family and recognising labour as love. Food, desire and joy became a sensory vehicle to resist cultural prejudice and create a site of migratory adaptation and re-invention.

production processes and alternative modes of dissemination. To offer two examples: The graphically bold front page of *The NewNow* (published by Kim Hastreiter) screams its raison d'être: 'Free of Internet, Free of Advertising, Free of Charge'. The completely offline *Drunken Canal* (published by Claire Banse and Michelle Guterman) is in its fourth issue and has a print run of 1000 per issue and *The NewNow* runs at 5000 copies. (Helmore 2021) These circulation numbers are relatively moderate compared to mainstream publications, yet for their intended niche markets, suggest desirability; they become exclusive material artifacts to be held, read, and passed on to similar-minded individuals. And, like many successful zines before, it isn't long before they became the focus of mainstream editorial features including *The Cut* (10 December 2020), *The Guardian* (16 February 2021) and *GQ* (9 March 2021).

Reflecting on such zines in a recent *GQ* feature, 'The Dawn of the Quaranzine', Rachel Tashjian proposes that the pandemic has created 'a new wave' responding to a 'more precarious than usual, state of journalism'. (Tashjian 2021) She observes that 'paradoxically,' these zines are borne out of 'extreme boredom and a jolt of creativity', and that they look back to a bygone age in more ways than one. Design-wise these publications are graphically 'messy' and knowingly draw upon publishing practices reminiscent of 1970s art print projects and DIY punkzines.

This Zine

The book you are holding emerges out of what was envisaged as 'The Zine Symposium: On Voices' - a one-day event for 'zine makers, academics and artists to consider zine culture in the context and theme of voices'. The intent was to provide an alternative, small zine fair where 'stall holders' operated in the same room to ensure a lively exchange and cross-fertilization of theories and practices. Like so many scheduled events in 2020/21, lockdown in the UK meant that the symposium was now impossible.

However, the organisers were not deterred, and ensured that those who had responded to their call for 'Papers/Tables/Talks', still had a place for their voices to be heard. The result is this printed publication, formatted like an old-school zine, and reflecting the symposium idea by having pages mirror the structure of the room and placement of stallholders. As a material artifact, this publication invites an exchange between contributors and readers through its 13 essays, which range from a critical analysis of Portugal's first lesbian zine to a discussion on the intersection of zine culture and academia; and from the 'rejected voice' of a maker of zines to zines as a way of giving voice to marginalised groups and museum educators. Though the book is not a

quaranzine, it was produced during quarantine. This context forms another kind of zine community – one which grapples with the complexities of crisis times and looks forward to what a post-pandemic environment will bring.

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Fig. 1 ©2020 National Public Radio, Inc. NPR comic titled "How to Stay Safe from the Coronavirus: A Comic Just for Kids" by Malaka Gharib was originally published on npr.org on November 16, 2020, and is used with the permission of NPR. Any unauthorized duplication is strictly prohibited.

Fig. 2 ©2020 Monique Jackson, *No-bodies* (size: 2048 x 2048 px). Image is used with the permission of Monique Jackson.

Fig. 3 and Fig. 4 ©2021 Denise Kwan, *A Zine of Collective Care*. (viewed online: https://issuu.com/denisekwan/docs/a_zine_for_collective_care). Images are used with the permission of Denise Kwan.

Lou Hazelwood & YoL

this is

hu

the walls

how i

park or

ARE

burn it down
or turn it into
a



main riot

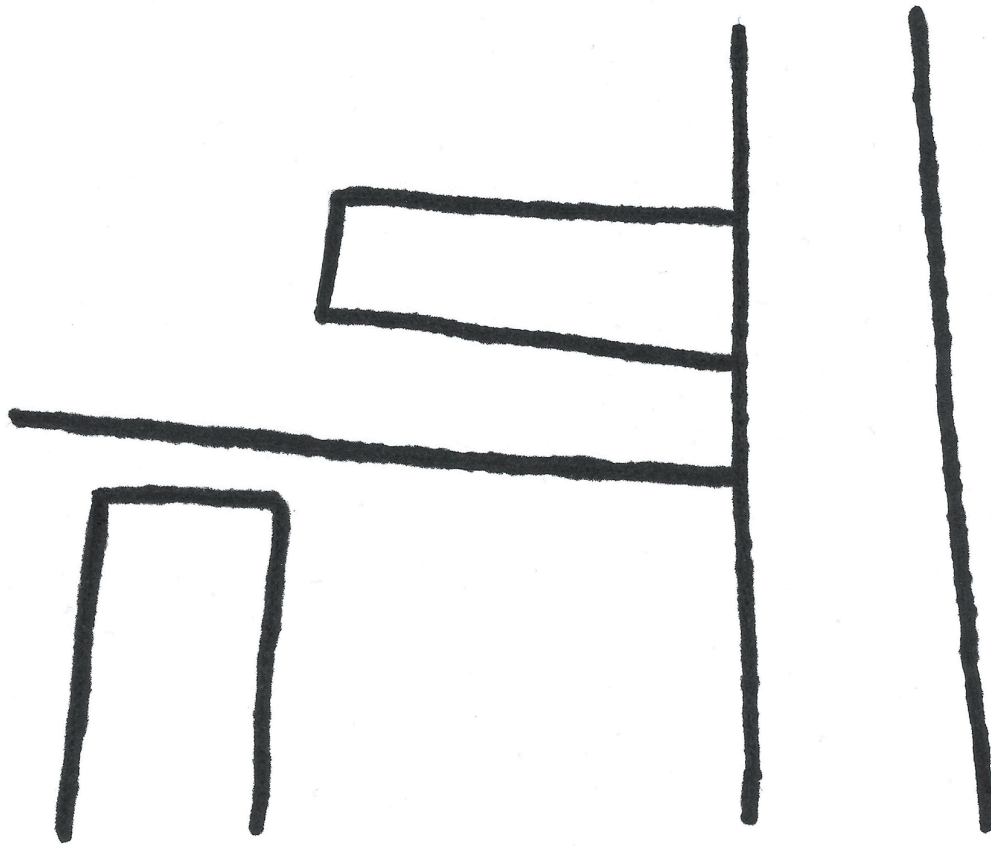
gristle

BLEAK

car.

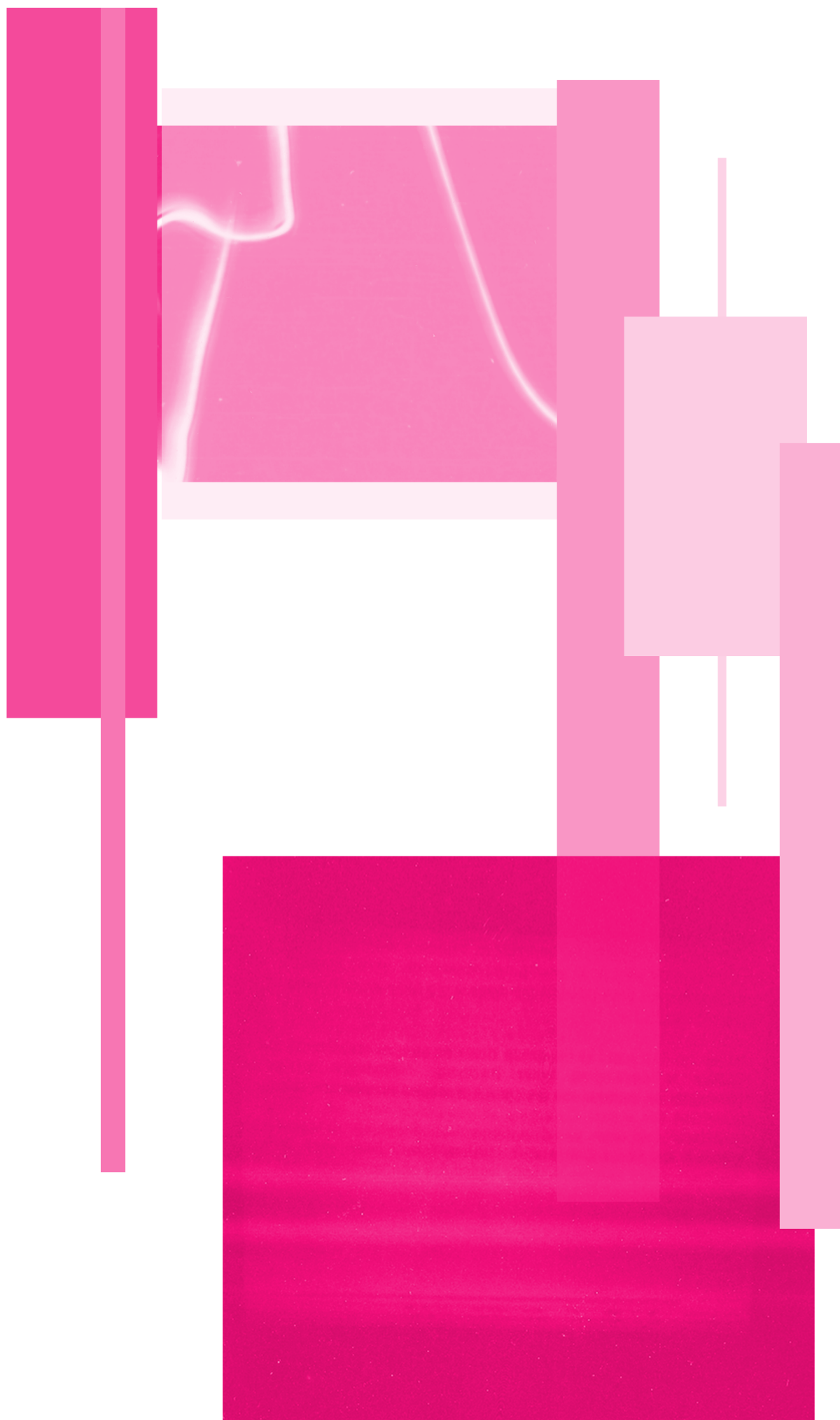


park.



skylight. door. wall.

they are in
heaven now with
the world's biggest
crisp
paper plates
in the graveyard





**Of your nauseous systematic apprehension to the words of others, to
begin to endure the benign space captivated by light.
Within the absence of an image becomes an image as**

**blank as your thoughts about it in negative expectation.
Tartrazene moments of monuments left in sand as voices argue over the
deception of and in conjunction and obliteration of said image.**

**As you fall over, words tumble out of any semblance of united comprehension, a regardless lack of
intonation.**

**This is a lie, whilst tactical players run wild in the field
Solving riddles is a waste of time, to find your relief in the abyss
Move like Morpheus,
To admit to put yourself on the back, in place of time.**

**In structures of containment, projecting innocence on to our visual image
A misjudged citation, coffee with cream
Sun bleached, continually temporary and regardless.**

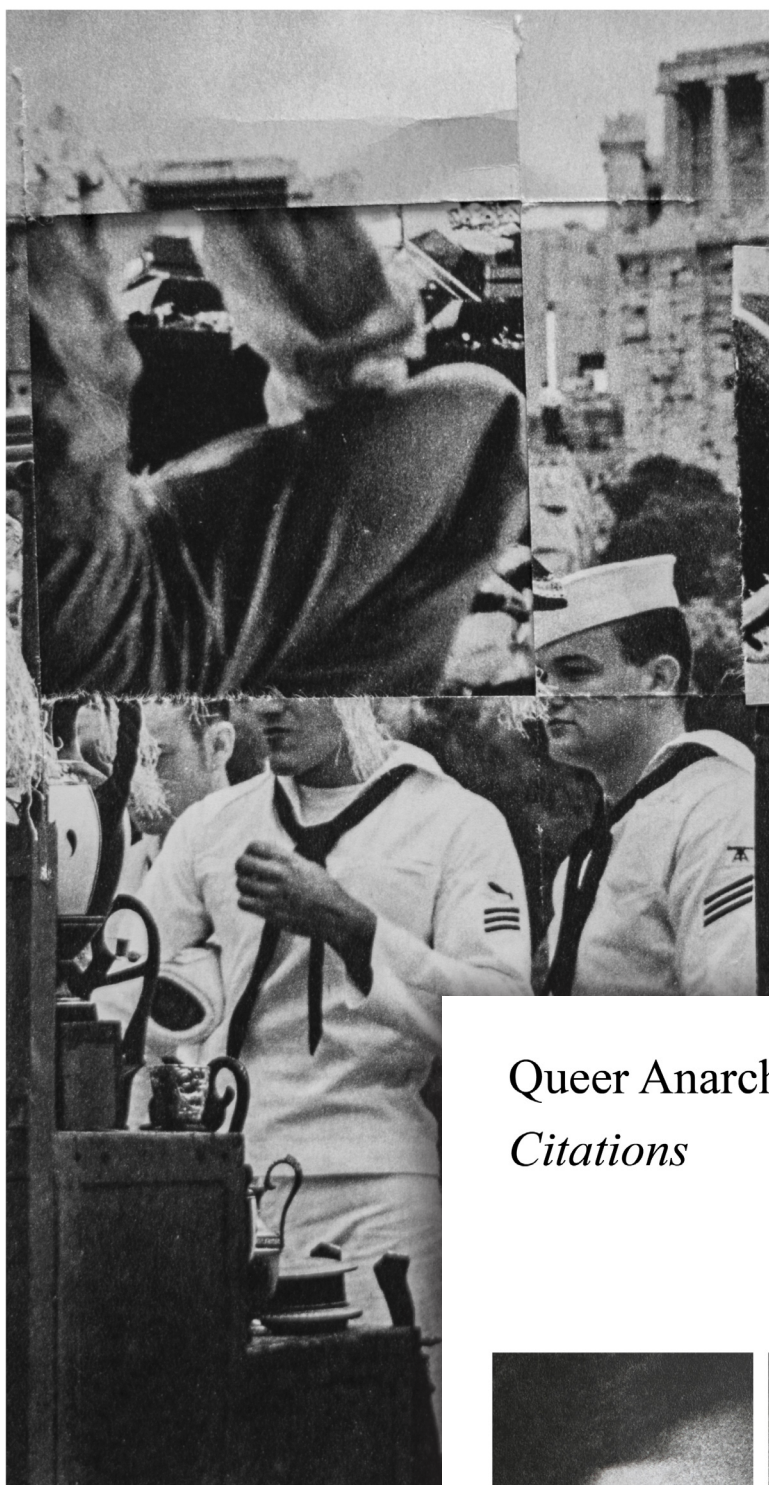


Fig. 1 & 2

Queer Anarchy *Citations*



Some Queer Zines

By Nathan Walker

1

In 2018 I made a small zine entitled 'Queer Anarchy'. Xerox printed on pink paper it included a series of my own collages and a collection of citations on queer anarchy from writers like John Cage, Mary Nardini, Vikky Storm, Susan Song, Jack Halberstam, Sara Ahmed and Jamie Heckert. These citations positioned queerness and anarchist / post-anarchist ideas together to try to patch together my reading and thinking into something easily accessible.

Anarchism and Queerness bring attention to the need for the creation of safe spaces, to organise and cultivate local(ised) networks of resistance and to generate genuinely inclusive places and events. We see this through the curation and distribution of zines and zine fairs or other events that facilitate the sharing of ideas, meetings of groups and individuals and the community of alternative culture. This is a necessary and deliberate project.

When I began to compile the citations for 'Queer Anarchy' I was also aware that within these spaces that cultivate freedom (of ideas, bodies, desires) and are intrinsically anti-censorship, anti-copyright, anti-state, there is also the need to be vigilant against patriarchy, co-option and appropriation. The spaces we create are open to all and so patriarchy will inevitably attend too. With patriarchy comes all sorts of hierarchies of power, insidious structures that dictate, infiltrate and undermine. We see this with pride marches (now 'parades') being co-opted by corporations whose interests are (and always will be) only their own profit. This is evident in recent dialogues that suggest that kink has no place at pride because children will be present and that they should be shielded from these practices. Outrageous. This policing of queer expression not only shames the kind of liberation that pride advocates but also continues the incorrect and long-standing conflation of queerness with perversion. We must be vigilant to protect the spaces that have been hard-fought and created by our queer ancestors.

An example of the importance of this vigilance for the anarchist community is the writing by oft-cited and widely published 'anarchist' Peter Lamborn Wilson (aka Hakim Bey). Wilson's (Bey's) concept the of Temporary Autonomous Zone [TAZ] promises a valuable way to articulate our shared liberation and creation of spaces and places of freedom, and TAZ has been taken up by many. I see TAZ cited within academic and non-academic discourse on all sorts of topics from zine culture to counter-cultural histories, squatters rights, border control and the free movement of people, art-history and performance studies.

However, what is often not discussed is Wilson's (Bey's) use of this concept to promote paedophilia within a space autonomous from the policed spaces of society. This is a vile and unethical use of anarchist principles and the opposite of queerness. I wanted to promote the ideas of this collection of citations in Queer Anarchy as a resistance to Bey's concept of the TAZ. To take these writers seriously and to continue the struggle for freedom from oppression in all its possibilities, or possible actualities, by collecting them together. To stand together, in peace, kindness and true compassionate care for all. I believe we do this by understanding power and resisting it, by recognising the power we have and by adopting a queer citational practice that excludes hetero-normativity, excludes patriarchy, excludes abuse, excludes hate, bigotry, racism, and fear of otherness.

2

Somehow during 2020, the year of the first Coronavirus lockdowns and limited national and international travel, I managed to travel from the UK to Berlin and to Chicago all before March! I had no idea at the time just how radical the idea of being away from my home, in a different country and experiencing art exhibitions, saunas, eating out and bookshops would be for the twelve months (and more) that followed where I spent 95% of my time alone in the house I rent in York, North Yorkshire, UK.

It was already a difficult time in my life, segmented now into period before Covid where I was living on my own for the first time in ten years, to these two significant trips abroad, my last for the foreseeable future.

During these two short trips to Europe and America I was able to gather a small collection of new and recently published queer zines. Having just put together 'Queer Anarchy' I wanted to cultivate a collection of queer zines that fostered similar ideas and created a dialogue for LGBTQ+ and queer theories outside of academic and capitalist publishers.

In Berlin I was fortunate to meet with 'The King of Zines', the artist, healer, curator and publisher AA Bronson. AA was generous and gifted me with zines printed by his own press Media Guru Editions. Over a coffee we talked about zines, about Berlin and his own journey there. In 2008 AA organised the first exhibition of queer zines at the NY Art Book Fair which developed into a two volume edition with Philip Aarons.

The publications he gave me are focused on queer artists often sharing a project or collection of recent work, ranging from performance, photography to painting and drawing.

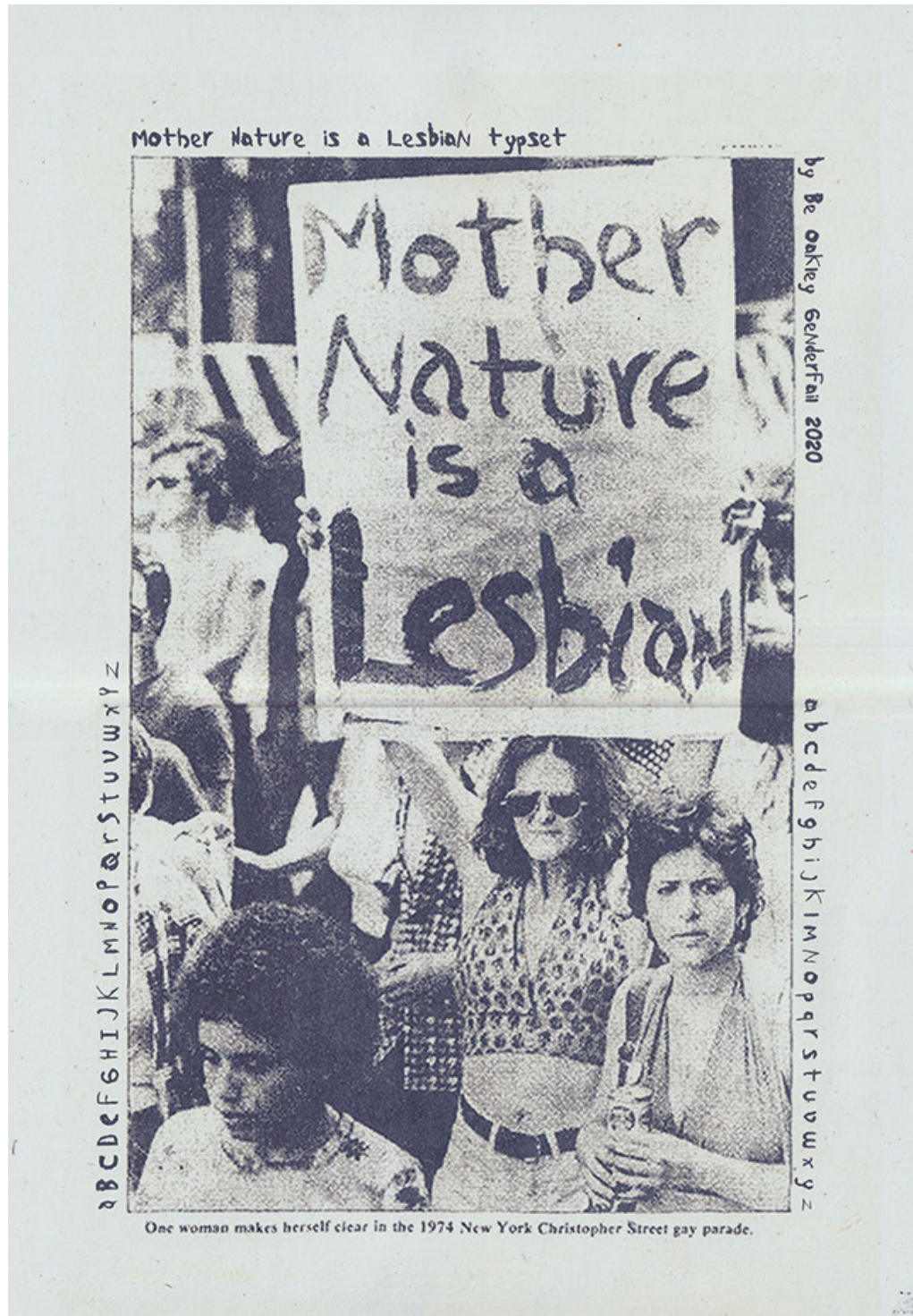


Fig. 3

In Chicago I went to Quimby's on the recommendation of CJ who runs Black Lodge Press (also included in this volume). I spent a rainy hour pouring over their shelves for queer zine delights, this entire store is dedicated to zines, comics and self published works. I was fortunate to discover two publications published by Genderfail, an imprint ran by Be Oakley.

Throughout the isolation of 2020 and 2021, the long winter of 'working from home' (read: 'living at work') they kept me company. Unsurprisingly the last year has taken away so much and what remained were these experiences of traveling and the small publications and connections I was able to make. The Coronavirus pandemic gave my life solitary space and time which has helped me come out as non-binary and change my pronouns. I don't think this would have happened without sharing this space with queer zines. Here I will lay out a virtual zine table that shows and celebrates these joyful and important publications, imagine I'm pointing to each zine in turn and telling you about how wonderful and rewarding it is.

Zines from AA Bronson

This zine by Matthias Herrmann is called 'La Batalla de las Flores' (2019) and is a sequence of still-life images consisting of piles of cut flowers and the artist's erect penis. These photographs, like much of Herrmann's work playfully charge the erotic with a conceptual energy. Somewhere between the explicit and the poetic, Herrmann arranges an equilibrium for the sexual and the sublime.

Ben Miller's exquisite essay 'Time Is A Queer Thing' (2018) is given its own zine illustrated with works by Sholem Krishtalka, Florian Hetz and Peter Welz. This zine unintentionally contextualises the Media Guru project, in many ways it is not about this at all but it carves a space for the lived experience of queerness in art and life.

Only by engaging with the past can we address the present, cast off what no longer serves us, and move the future forward. Our paranoid Dorian Gray obsession with youth keeps cobwebbed paintings stuck in the attics of our imagination. And we need that imagination, now more than ever. Silvia Federici teaches us that the body was the first machine produced by capitalism. What are our bodies, stuck in Tom of Finland's forms, producing ? And for whom? (Miller 2018 p3)

Genderfail

Conceived and produced by Be Oakley, they publish works that ‘expand queer subjectivity by looking at queerness as an identity that challenges capitalist, racist, ableist, xenophobic, transphobic, homophobic, misogynistic, and anti-environmental ideologies’ (Genderfail website). The two publications I purchased have been on my desk ever since, I come back to them again and again and have shown them to my students.

The first is ‘i am your worst fear i am your best fantasy / FIRST GAY AMERICANS’, this green riso-printed zine outlines Oakley’s project of creating typefaces using protest signs from the gay liberation movement of the 1970s. I can’t get enough of this zine, and have told so many people about this typeface, which you can download from the gender fail website, as a radical graphic project.

‘Stonewall was a Riot’ (2018) is an essay zine ‘On Whitewashing and Queer Resistance’, it talks through queer liberation and queerness as a site of resistance, asking ‘how queer can be enacted rather than just proclaimed’ (Oakley 2018: 5). In discussing the intersectional and inclusive use of queer language and LGBTQ+ histories of resistance, Oakley is able to build an argument for this enactment of queerness. In a chapter on the ‘Undercommons and Queer Resistance’ Oakley uses Fred Moten and Stefano Harney’s theory of the undercommons to highlight the complex and often problematic use of queerness within the academy, they eloquently express the spaces between queer theory and queer resistance:

Queerness is influenced by both enactments of ‘queer theory’ and ‘queer resistance,’ allowing artists like myself the opportunity to try to bridge the gap between these two discursive uses of queer identity... one that requires an active participation in the queer lived experience. It is a space that produces content that non-institutionally trained artists, activists, and community members can find relevant to their experiences. (Oakley 2018: 35-36)

This articulation speaks to me so much, especially as a non-binary academic working in an educational institution. I too am trying to find ways to bridge and enact radical and inclusive spaces of queer resistance in my teaching and research. For me, zines like Oakley’s are opening these spaces - as zines can and do - to make them accessible and understandable, to make them live within and through our artistic and intellectual practices.

Black Lodge Press

Spending quarantine and all the subsequent lockdowns of 2020 in my home in York was made better by sharing space and time with these publications, they inspired me to continue making and thinking about zines as spaces of radical inclusivity, creative innovation and of hope. During this time I was able to also get hold of a whole batch of zines from queer maker Black Lodge Press (included in this volume). Black Lodge Press is based in York and so I was able to go round to their house, and swap cold hard cash (remember that?) for hot riso zines. My favourite of which is called 'Fucking' and consists of drawings of queer bodies and cocks overlaying photographs of cruising sites. Lush.

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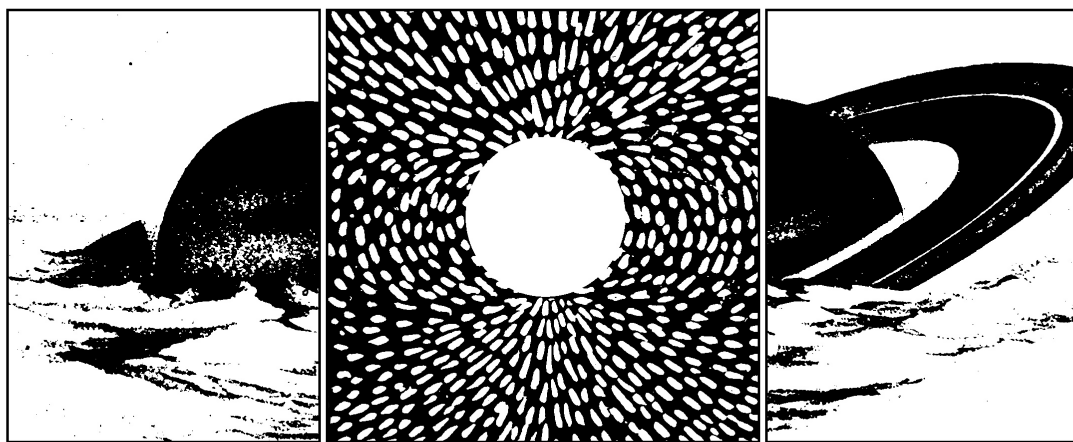
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Figures

Fig. 1 & 2 Walker, N. (2018) Queer Anarchy. Self Published.

Fig. 3 Oakley, B. (2020) i am your worst fear i am your best fantasy / FIRST GAY AMERICANS. Genderfail, NY.

**QUEER
UTOPIAS
ARE NOT FANTASIES**



**QUEER
UTOPIAS
ARE NECESSITIES!**


① DEVELOPMENT

This project had two aims:

- 1) to HIGHLIGHT care-experienced voices in a novel and accessible way
- 2) to bring these perspectives to cultural sector workers, opening conversations about supporting and including care-experienced families in museums and galleries.

② DATA COLLECTION

- A workshop was done with care experienced young people to gather diverse perspectives on foster care experiences using games + artistic methods
- follow up interviews were done with young people AND foster carers to collect deep narratives of care experience

[N.B. our data collection was adapted due to COVID-19 so we reimagined the project from here 

ZINE BUT NOT HEARD?!



[CR

③ ZINE DEVELOPMENT *

After collecting data from foster-care experienced

individuals - a care-experienced artist * responded creatively with illustrations to particularly meaningful parts of the data given their own perspectives.

The data and artwork were then further responded to by a care sociologist researcher * whose responses prompt questions, discussions and possible directions for cultural sector workers to connect these data to their own practice.

FUNDED BY UCL'S
GRAND CHALLENGES
JUSTICE & EQUALITY
THEME



* please note: collaborator names are currently withheld but will be shared on our website soon!

④ NEXT STEPS + RESPONSES

- We will be making the material produced by our collaborators accessible to a wider audience by showing it online (website below).
- We will be leading a digital workshop giving space for reading and responding to the zine from ③ and collecting these responses (with permission) to share and scaffold future use of the zine by others.



CREDITS: Dr. Ellie Armstrong @elliethetheelement
Eva A Sprecher @EvaASprecher
www.zinevoices.com



The Failure Baler

Give the Rejected a Voice

The Failure Baler is a literary zine which I launched in 2019. The concept for the zine was simple. I wanted to collate work that explored failure and rejection, or that had been rejected from elsewhere. This came after I wrote a blog post about my own catalogue of failure as a writer, which made me reflect on the countless other writers and artists in the same boat as me. If my work had faced multiple rejections over several decades, then I thought that other individuals would be dealing with those rejections too. I wanted The Failure Baler to be a home for those people and a space to give them a voice - and I wanted my editing model to be different.

So many indie presses and zines have a call for work that runs for months, which means a large amount of submissions. Subsequently, this also means a large amount has to be rejected, even if the work is good. It also means the contributors can wait for a lengthy period to hear if their work has been accepted, which can be very difficult when you're repeatedly trying to get work published. I wanted to work with the space I knew I had available in the zine, which I set at a manageable 24 printed pages. I read through the submissions as they arrived and then closed the submissions window once the zine was full. This seemed a much fairer system than turning contributors away and potentially causing them to fall foul of yet another failure.

The call for work for the zine was a huge leap of faith, particularly as I'd constructed a metaphorical concept for the theme. The Failure Baler would be a collective of little strands of failure that would be baled together to form a shining hay bale of work. Fortunately people could relate to the concept and there were some great submissions. I was thrilled that the concept resonated with the writers and artists, with it sometimes being a creative prompt for new pieces of work submitted specifically for the zine. The Failure Baler has now published three issues.

The work I receive is of consistently high quality and it is unbelievable that some of it has been rejected by multiple publications for years. It sometimes feels like the contributors are just waiting to be heard and get that acceptance after what can be a very long time. I feel greatly privileged to be able to give the contributors a voice in The Failure Baler. Along with some dedicated readers, the contributors now form a small online community, The Balers, who continue to support the zine and its output.

Part of creating the zine was an exercise in altruism, as I wanted to support writers and artists who had struggled to see their work published. I also wanted to encourage people who had a creative life, but weren't taking the plunge in submitting their work. I send all the contributors a printed copy of the zine, so they hold it in their hands and see their work, with the small sales of the zine helping to cover the printing costs for future issues. I want all the writers and artists who have had work knocked back for so many years to see that they are valued, to encourage them to keep their creativity going and to give them a voice through the zine.

Kate Dowling
Editor/Creator
The Failure Baler

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"One day, when I dreamed of Organa": Portugal's First Lesbian Zine

By Joana Matias

The first known lesbian publication in Portugal, *Organa*, appeared in 1990 and ran for nine issues until 1992, securing, in that time, a purported readership of a hundred women throughout the southern European country. The photocopied booklets, assembled using a mix of cut-and-paste and type, provided a source of national and international news relevant to women and the queer community, along with essays, interviews, creative writing, personal ads, recipes, and sex education. Its editorial collective established the first support hotline for lesbians in the country, and pioneered the women's retreats that laid the foundation for the first dedicated organisation in the country, Clube Safo, founded in 1995. These magazines are an important archive of the early lesbian movement in Portugal, while also evidencing important collaborations with queer bookstores, archives and collectives abroad. However, their contributions are not broadly recognised by work on the history of contemporary queer culture and activism in Portugal, which has focused on legal victories, adopting an emancipatory narrative of modernity that underscores important cultural contributions outside the frame of advocacy and policy change. Interpreting *Organa* as a zine allows us to situate it in a broader context of countercultural political intervention. This present article is an initial attempt at reading it as a dynamic archive that disrupts current trends in Portuguese queer historiography.

Context

The origins of this publication can be traced through several parallel strands. One would be the feminist movement in Portugal and its investment in independent publishing. The year succeeding the military coup that ended one of Europe's longest lasting fascist regimes (1933-1974) saw the founding of the first national body for women's rights, Women's Liberation Movement (MLM, Movimento de Libertação da Mulher). It established a publishing cooperative (Cooperativa Editorial de Mulheres) and the Women's Centre for Information and Documentation (IDM, Centro de Informação/Documentação de Mulheres). Founded at some point between 1979 and 1985 in Lisbon, the latter may have inadvertently become a meeting place for its majority of lesbian volunteers despite the rampant lesbophobia of the feminist movement (Pryde 2010). It produced four issues of its own publication, *Lua*. Similarly, in Porto and Coimbra, other feminist collectives self-published newsletters, bulletins or magazines, with one in particular (Grupo de Mulheres do Porto's *Artemísia*) publishing an article on lesbianism (Tavares 2010, Magalhães 2010) in 1985. A second strand would be the nascent gay rights movement. Though the slow

industrialisation and opening of the Portuguese economy in the 1960s allowed a middle class to flourish in the largest cities, creating with it hints of an urban gay life behind the closed doors of private bars (Brandão 2016), homosexuality was only decriminalised in 1982, almost a decade after the revolution. Yet there were stirrings: one month after the Carnation Revolution, on International Workers' Day, a manifesto for the rights of "sexual minorities" was printed in two main newspapers, and a banner reclaiming "freedom for homosexuals" was witnessed in the day's celebrations in Porto (Cascais 2006). The manifesto was signed by the Movement for Revolutionary Homosexual Action (MHAR, Movimento de Acção Homosexual Revolucionária), and was met with the infamous rejection of general Galvão de Melo of the National Salvation Junta, who decried, on television, the "amorality" of the "ignoble statements" from "prostitutes and homosexuals" (ILGA 2016). From there, the next milestone appears to be the founding of another leftist group, Revolutionary Homosexual Collective (CHOR, Colectivo Homosexual Revolucionário) in 1982; active for a year, they were present at the International Workers' Day march in 1981 in Lisbon, held one public event and published a manifesto.

Without evidence of significant lesbian participation in either of these groups, Organa can be considered the first explicitly lesbian form of cultural and political engagement in the country. Organa's appearance in 1991 marks a crucial point in the history of queer politics. The same year sees the creation of the pioneering Homosexual Working Group (GTH, Grupo de Trabalho Homosexual), part of the Revolutionary Socialist Party (PSR, Partido Socialista Revolucionário). The two immediately preceded a thriving acceleration: Clube Safo was created in 1995, the same year as the first public pride celebrations; the Gay and Lesbian Centre in Lisbon was founded in 1997, along with the city's Gay and Lesbian Film Festival; in 1999, civil unions between same-sex partners were written into the law.

A final strand would be the publication's own format. Written and compiled independently by a small number of editors and contributors; photocopied, stapled, and distributed to a limited number of subscribers, with a voiced intent to blend the lines between reader and contributor, Organa certainly fits the (non-)definition of a zine. Alternatively dubbed "Portuguese lesbian publication", "information space" and "lesbian magazine", there is no known precedent for queer publishing in the country. There is, however, space to consider interesting points of contact with the production of punk zines in Portugal in the same period (Quintela et al. 2014). The advent of accessible technologies that catalysed DIY publishing in counterculture is contemporaneous with an independent gay press (Baim 2012). It is likely that

the two women behind *Organa*'s issues one to four (before being joined by four more collaborators), having lived in England and Germany and writing knowledgeably about lesbian culture abroad, had been exposed to the practice of self-publishing and zinemaking.

Literature

To date, the single published article on *Organa* alludes to the political use of publishing and its importance to building community, but fundamentally misunderstands the medium of DIY publishing by perceiving the publication as “naïve” and “amateurish” (Brandão 2016a). *Organa* figures in most attempts to historicise a timeline of queer organising in Portugal, though never expanded upon beyond the event of its publication and its title as first lesbian magazine (Amaral 2004, Brandão 2011, 2016a, 2016b; Cascais 2006; de Oliveira et al. 2010; Ferreira 2014, 2015; ILGA 2016; Pryde 2010; Santos 2005; Vale de Almeida 2004). From this corpus, I draw the following dominant hypotheses: The first considers the AIDS epidemic as the main catalyst for queer political action (Vale de Almeida 2004; Santos 2005; Cascais 2006). *Organa*, while featuring information about the virus in a small number of issues (including the names of the hospitals in Lisbon and Porto that tested for HIV and treated those tested positive), makes it clear in its manifesto, its editorials, and many essays, that the principal goal of the magazine is to reach out to lesbians scattered throughout the country, learn of their experiences and inspire them to live fulfilling lives. Remarkably, the first piece about HIV in the inaugural issue affirms sex between two (presumably AFAB) women carries no risk of contracting the virus, a statement helpfully corrected by means of a reader's letter in issue #3.

A second posits lesbianism as a political, theoretical and cultural force as ineffective without the practical support of either the feminist movement (Ferreira 2014, 2015; Pryde 2010) or LGBTQ+ coalition building (de Oliveira et al. 2010). The nine issues of *Organa* contain no mentions of connections to feminist organisations, and as such it stands as a fundamentally lesbian project, for lesbians and by lesbians, sourcing lesbian news, materials, and contacts and participating in international lesbian networks. With regards to broader non-lesbian queer politics, there are several references in *Organa* to two other “gay” organisations in the country, “JLRES”, of which no other information is provided except for being based in Lisbon, and prototype of ILGA based in Aveiro (#1). *Organa* offers to collect testimonies of homophobic discrimination on behalf of ILGA's Iceberg project, and to send more information about the two to any readers requesting it by post. This suggests *Organa* acted as a connecting dot between these and the lesbian community,

rather than being dependent on their support. This is further evidenced by a note from the editors in issue #5, in which they lament not having the resources to respond to all the letters asking for advice, information and support; they ask that readers not use male pseudonyms, reassuring them of their confidentiality, because they want to be able to direct any real gay male readers to more dedicated support channels.

A look inside

The first issue of *Organa* was one woman's contribution to a private penpal group (#6). She was soon joined by her partner, and the two - Ana Pinheiro and Filomena Loureiro - would publish the first four issues, inspired by their experiences living in England and Germany. After the success of a first public event, the editorial collective expanded to include four more contributors.

Physically, *Organa*'s nine issues varied between 50 and 80 pages, with issue 4, a break from the norm in many ways, boasting a mere 34. They were A5 booklets with coloured paper for the covers, stapled twice in the middle and xeroxed. The text was typed in rudimentary fonts of the 1990s, and interspaced with photocopied images, clippings and drawings. From number four onwards, there is an evolution from a more intentional cut-and-paste aesthetic to a more stylised appearance that attempts to camouflage the amateur composition. With the exception of numbers 1 and 4, the cover is comprised of a large traced image (usually the outline of a woman's body or face) with the *Organa* computerised logo on top, the tagline "lesbian publication of Portugal" and issue number, with only some issues including the price (notably, in both escudos and US dollars). The mixed media content relied on random images of women, alongside especially designed logos (such as a turtle with a lesbian symbol on top) abandoned after issue 3.

In terms of structure, the zine evolved from recurring columns to a more submission-based model. Issues one to three included a section on the history of lesbian symbols, a spotlight on an international organisation, an ongoing translated series about coming out, and one about the epidemiology of AIDS. Issue four was a standalone, featuring only news content, and the original structure was abandoned afterwards. The content became more political but less personable, in both tone but also accessibility, with longer blocks of text in smaller font and the occasional untranslated English excerpt. Though *Organa* had always requested reader submissions, these tended to be more personal letters, and by issue 7 they were almost exclusively full-length essays, touching on topics such as Freudian theory (#4) and the work of lesbian theorists like Gayle Rubin and Adrienne Rich (#6). Issue 7 included a critique from a reader

that found this new content difficult, repetitive and dogmatic. Overall, however, the editorials and personal essays in *Organa* often succeeded at resonating off the page, working towards its stated goal of easing feelings of loneliness and stigma in their readers and exemplifying a “talking to” and “talking back” to its readership unique to zines (Chidgey 2013).

Other content featured in its pages included features on life abroad, reports of relevant local events (such as a women’s film festival held in Lisbon in 1990) and international news (with particular attention paid to the British news, with reports on section 28, the Jennifer Saunders case, the start of the Gay and Lesbian programme at the University of Sussex, and the short-lasting Bernhard Clinic at Charing Cross Hospital), information on hospitals in Lisbon that would treat HIV positive patients, and safe sex practices for (cisgender) lesbians. There were recurring translations of lesbian news sources, reviews of lesbian-themed foreign film and literature, writings by international lesbian authors (including an Alison Bechdel strip dated 1986), and pieces on Western queer cultural phenomena (butch-femme culture, lesbian separatism, and, notably, the hanky code, featuring some very poorly translated fetishes). From issue 2 onwards, there was a rapidly growing section for personal ads. These were paid, the money going into the running costs, and this is justified on the grounds of guaranteeing the legitimacy of the ads and the safety of the readers.

The phone line was started from issue 5, as an action point from the first general meeting. It operated from 6 to midnight every day, manned by two volunteers. It was intended that it would be advertised in mainstream media, but its attempt to place in add in newspaper *Correio da Manhã* was rejected on the basis of “ethics” (#6). Another interesting element, abandoned after issue 3, was *Organa*’s own catalogue which readers could order separately. It included lesbian-themed books in English, with translated booklets prepared by the editors; English-language brochures on sexual health; VHS tapes of lesbian-themed films, including tapings of films shown on Portuguese television; and (very expensive) dildos, harnesses and, interestingly, pleather pants.

With regards to politics, the “dreams” the original creator alludes to in the editorial of issue 5 (and replicated in the title of this article) are of a world in which women who love women can live freely and enjoy societal acceptance. Though there are positive references to bisexuality, there are none regarding gender identity or gender non-conformity beyond cisgender-aligned female masculinity. There is no wish to significantly question the established order, and this is in fact vehemently rejected at times (#3). Instead, *Organa*’s stated

aims were to reach isolated lesbians throughout the country, build community and compile information about the specificity of lived experiences in their local contexts, related to an anxiety about the unilateral adoption of Anglo-American terms and practices alluded to repeatedly. The zine was a vehicle to “unite our desires and identify our codes” (#1). A hint of success at creating its own references is shown in an essay in number 6, where the writer describes her cruising exploits in Lisbon and states, with regards to her style, that she “doesn’t own any badges, aside from the Organa tortoise”.

Though the ambition of its programme may be debated today, Organa succeeded at creating a material rendering of a collective, multiple consciousness located in a specific historical time (Thi Nguyen 2015), demonstrating the exceptional potential of DIY publishing to move, transmit, yet also preserve.

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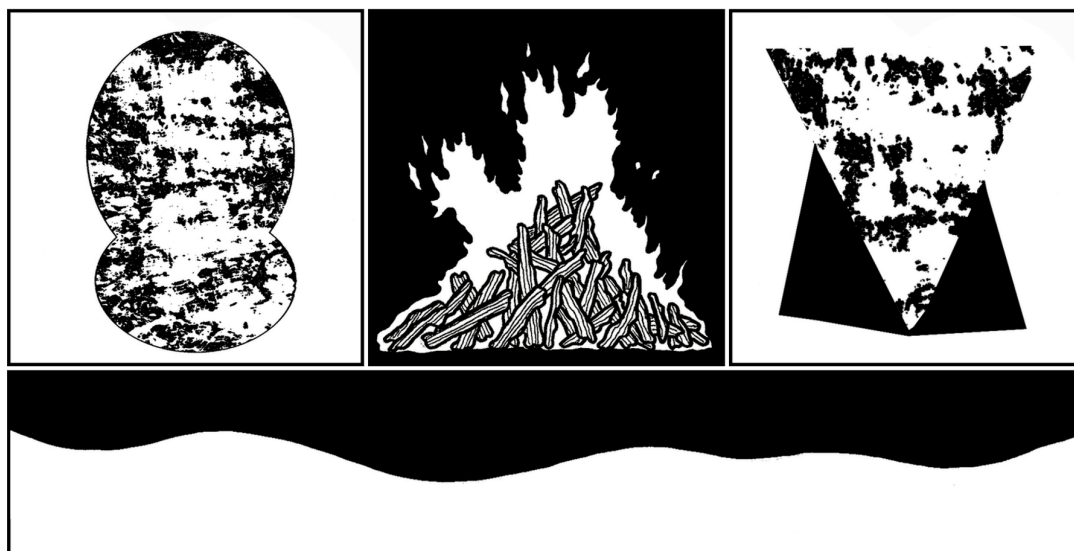
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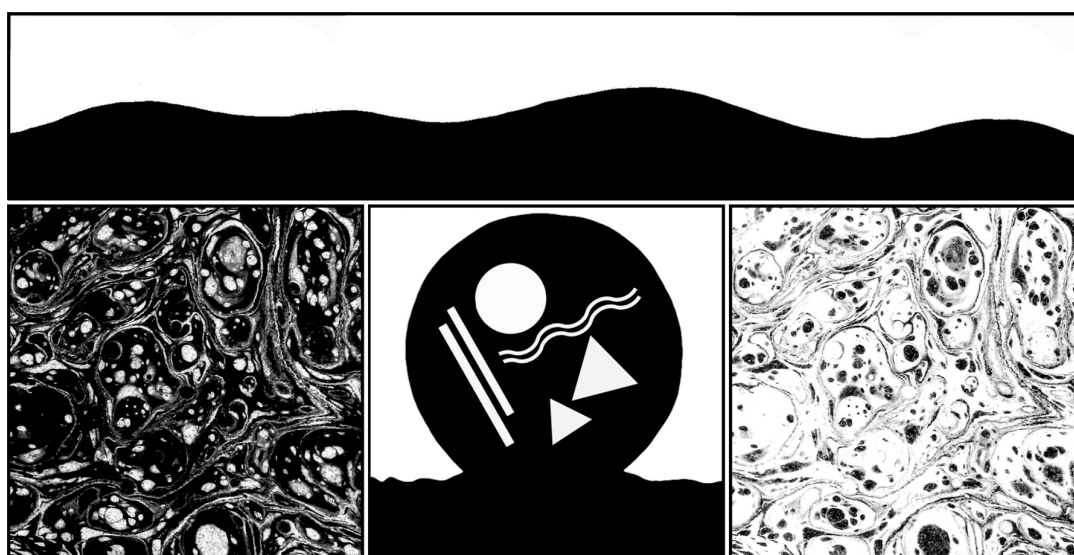
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DISMANTLE



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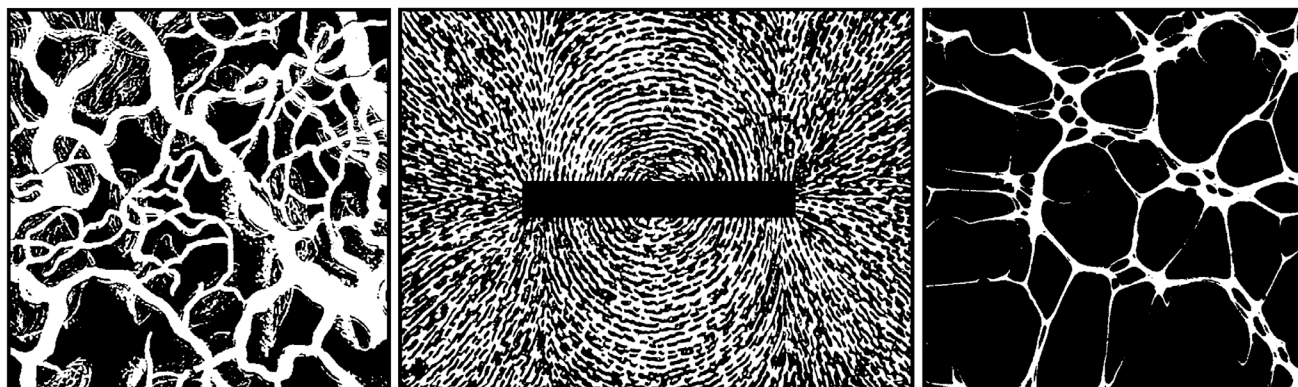


SUPREMACY

**SEX WITHOUT
STIGMA!**



**SEX WITHOUT
SHAME!**



**RESIST
HETERONORMATIVITY!**



How to (not just) put on a Zine Fest- A proposed performative talk for Zine Symposium by York Zine Fest.



Photos of York Zine Fest Summer '19 by Kayti Peschke.

York Zine Fest

By Kayti Peschke and Jade Blood

For the Zine Symposium we had proposed to make paper fortune tellers with attendees, as an ice breaker. In an ideal world the collective activity would create an atmosphere which would be comfortable and relaxed. We would invite the attendees to read out sections of the fortune teller and elaborate on the topics with total ease... it wouldn't seem like a talk in the traditional sense! It would be effortless, conversational and casual. .. which would emulate the tone that the stall holders set at a York Zine Fest (YZF) event.

OK so maybe IRL (in real life), things wouldn't have gone so smoothly but it would've existed IRL- which is definitely ideal. Despite the symposium cancellation (Covid 19!), let us talk to you about how YZF came to be and why these words on the paper fortune teller are really important to our history and our future. Some of these topics have become especially urgent in these unprecedented (sorry!) times.

Please cut out the fortune teller and follow the folding instructions. Each section corresponds with a sub heading below. They aren't written in any order of importance, so you can read in which ever way you like. Each subheading is interpreted by either J or K, as we write this from our own separate homes. J= written by Jade Blood and K= written by Kayti Peschke (aka; co-founders of YZF). Enjoy!

D.I.Y. (Do It Yourself)

J: As in, organise stuff yourself. I'm from Scunthorpe and since about 15 I went to gigs that my friends organised. I commend them for being such beacons of joy and possibility in a town that sometimes felt so hopeless. When I moved it took me a while to actually find a similar scene. I eventually found people who were putting on gigs, events and making stuff small scale with a bit of research. I realised that maybe DIY was actually in fact more accurately about DITing (doing it together) because its much more fun that way...

P.O.V. (Point of View)

J: Zines enable us to engage with another point of view, a new perspective. Something we could always commit to giving more time to. A zine maker's POV is expressed directly from person to the page, they are not edited or filtered through a publishing house. If you want to educate yourself on sociopolitical issues, there are zine makers doing the research for you and even suggest ways in which you can educate yourself further. The money usually goes to important grassroots community groups too.

If you are feeling lonely, perhaps struggling with your mental health, there's a wealth of zines written by people who experience or have experienced these issues. They generously share helpful strategies or more importantly, their experience. This can often make us feel a little less alone and comforted. Zines have been a really good way of educating myself about a lot of things. I still have such a long way to go, but I am eternally grateful for those that generously share their POV to continually broaden mine.

SELF PUBLISHING

K: There are no rules, you can publish whatever you want. Whether you want to share your thoughts, provide advice for those who need it, or just make something silly for your own amusement, zines provide the platform! From A4 photocopied folds to snazzy bound numbers, whatever your creative style or budget you can share your work and voice - USE IT!

FRIENDSHIP

K: The best part of putting on the events has been making new friends and seeing friendships form within the group. To know you have provided a space for people to connect and bond is insanely rewarding.

TANGIBILITY

J: Books, tapes, records, CD's, band T-shirts and Zines all seemed like valid ways to treat yourself without being a total capitalist. There is undoubtedly an inherent, natural desire to collect and organise within us. This urge occurs throughout nature in bower birds, magpies and rodents too (to name a few examples of the gathering and organising of stuff in nature)! For me, collecting stationary, stickers and using the library was the sealing of my fate to forever be semi luddite. As I got older, charity shopping (also known as treasure hunting) alongside buying CDs and records were favourable past-times. I think this is why screen time and working online never feels OK to me. Generationally, myself and Kayti didn't grow up with technology being an everyday thing. I actually remember having half an hour computer time at primary school, it was a big old clunky thing that flashed up green writing. I remember thinking ; this is shit, what's the point? Obviously I am not really a luddite, and can be found staring at my phone whilst the TV and laptop are on at the same time.

It's embarrassing but somehow I feel like I am offsetting this behaviour by reading, collecting zines, seeing people and making stuff .

NETWORK

K: The traditional idea of "networking " brings me fear, I can think of nothing

worse than standing in a room full of people flinging business cards at each other. BUT... when it is the right bunch of people it does not feel that way! If you can, talk to people. If you like their work, tell them! If you want to show them your zine, I bet they'd love to see it! When you find a kindred spirit, cherish them! The best collaborations, creative connections and friendships can all begin by just saying HI!

COMMUNITY

J: What I like about the zine community is that it's made up of lots of micro communities. There's also periphery people like artists, musicians and activists that are typically drawn to these events. Not forgetting the curious folk too and those seeking a place to fit in or find their people. We may be a disparate community, only seemingly emerging a few times a year but it extends beyond. Some of us attend lots of zine fairs and build up long lasting friendships with fellow zine-makers, whilst others come and go. The zine community is an open one which welcomes those with niche interests and an enthusiasm for trading paper based information. Be it beautiful, strange, urgent or political (or all of these things).

York Zine Fest

K: We put on a zine fest in York not because we knew what we were doing, but because there wasn't one, and we didn't want to just sit around doing nothing and wait for someone else to do it! We felt like it was the kind of thing we wanted to go too and other people would feel the same, so with an abundance of enthusiasm we threw ourselves into making it happen and finding the right people to collaborate with who felt the same. We have learnt a lot along the way and the event continues to be a wonderful inclusive day that brings joy to so many, which makes it so worthwhile.

MAKING

J: I love making stuff. I will be in the middle of writing something important, or making something for an exhibition and suddenly think; umm, I have this idea about making this other thing... I will spend ages not following instructions properly and when I finally reach the point of almost mastering a technique, I'll move on to something else and combine it with another almost-there technique. Ending up creating a hybrid-weird almost-art-thing. I will do all of this to procrastinate the task in hand, especially when it's writing!

Zine making though, can hold my attention and it requires less actual space and materials than screen printing or sculpting. You just need a piece of paper and something to write with (glue sticks and scissors if you want to go wild)

which makes it super accessible (and you don't need any instructions!) Kayti and I love making stuff, which was one of the reasons we became friends and started YZF. Making in common was a catalyst.

CUTTING & STICKING

K: My artistic talents do not lie in hand lettering or illustration, so collage is my secret weapon! My zine ideas are usually based on a lot of cutting and sticking, and by 'eck its so relaxing too! I lose hours at zine club just cutting out any bits from old mags that appeal or might be reworked for my own amusement. Check out junk shops, car boot sales, chazza shops and the £1 shelf at book stores for collage fodder. My faves are old cartoon and music annuals for snappy speech bubbles and 70's fonts heaven. Grab yer glue stick and go for it!

CORRUPT THE YOUTH!

J: This is an important job bestowed upon the art teacher. I have run a school zine club for 6 years and frequently work with young writers around the North. I usually share my zine archive with students which is an invaluable resource. Can you remember the first zine you read or bought? I think we tend to forget the magic of zines when we make them a lot, or write about them. I love seeing people make them for the first time, the freedom of 8 little rectangles . In my school club, naturally the novelty wears off and by summer, we are down to a dedicated zine making skeleton crew until a new academic year joins. I have the privilege of witnessing their creative journey and developing their own unique voice.

We encourage young people to set up a stall at York Zine Fest, why not expose them to the zine making world with its wealth of diverse voices and let them be empowered by using theirs.

IRL

K: If your town doesn't have any of the kind of events you want to go to happening, think about starting your own! You won't be alone! You want to self publish? Make it happen! My best advice is JUST START! Don't wait til everything feels like the right time or you have perfected InDesign or have more time, it'll never happen! Just have a go at starting the project - learn and perfect along the way - reach out for likeminded collaborators. IF YOU BUILD IT THEY WILL COME!

I CHERISH MY INTER-CONTINENTAL FRIENDSHIPS

J: Postal exchanges and website communities like we make zines were really helpful when I was younger. My friend and occasional collaborator Melanie Alexandrou and I exchanged art works, postcards and zines in the post with

people internationally. We started a touring archive The Postal Project which meant we could connect people with similar interests from all over. Being able to connect with someone so far away in a meaningful way played a big part of the origins of zine making. When I started actually going to zine fairs, I was excited to meet the makers in real life and would practice trying to be less socially awkward around them (I never really mastered this but I will keep trying).

BOREDOM

J: I am bored. I am bored with waiting for art galleries and institutions to catch up. I am really tired of the train museum (sorry :(this sounds so ungrateful) and I'm *e x h a u s t e d* with landscape art. We have to create what we need, because no-one is going to do it for us... this is why events like YZF exists.

D.I.T.

J: Doing It Together is easier than DIY as strength in numbers will ease the task of putting on an event. This means in theory, you can still have a good time with your mates whilst creating something together. DIT should be kept democratic, transparent and non exploitative though. It is often easy to spot when the DIY/DIT spirit or model is co-opted by a company to be profited from (Urban Outfitters profit from sub-culture aesthetic, for example). Being transparent with your group is the best thing to do to avoid any upset especially if it's not just a one-off event your planning. If venues need to be paid or a few people doing all of the work are out of pocket, that's not a good model. You may even attract volunteers, who should understand how they are to be fairly compensated for their time (do you offer a free stall in exchange for help putting chairs out? Does your mate's kid need to put some work experience down on their CV?). This all sounds a bit like a mine-field for the sake of putting on a fun event, sure. But it's actually a way of making sure everyone is getting something out of it. I mean you want to remain friends and this is all still for fun, right?

I recognise the amount of work Kayti puts in to YZF and I will never be able to match her organisational skills. Because I recognised this, I tried to give as much energy in different ways. It's an ongoing process, and you will fuck up this Doing it Together stuff but if you're a good egg, you'll own up, address the issues and be better. I'm emotional writing this, thinking about how friends turned up to our last event to help set up because I was recovering from an operation... it was unplanned and no negotiations were agreed. I just have really nice friends who wanted to show up and be excellent.

York Zine Club

K: I started the monthly zine club as at the first Zine Fest I had met so many lovely people and couldn't face the thought of not seeing everyone together again for another year! I wanted to grow these friendships and give people a space to come and be social, spend some time making zines or just hang out and meet new people in a happy and welcoming environment. Each month we meet at The Crescent, I bring a load of zine making and collage materials and we all sit around, make things and have a giggle. All are welcome and it is amazing to see people find joy and freedom in making a zine for the first time!

York Zine Fest is held at The Crescent Community Venue, it is a free biannual event and stall holders come from all over the UK to be involved. York Zine Club is held in the same venue every month, also free and hosted by Kayti.

Insta: @yorkzinefest

Website: www.yorkzinefest.co.uk

Email: yorkzinefest@gmail.com

York Zine Fest Paper Fortune Teller Instructions:

1. Cut out the square and fold across the length, width and the two diagonals of the square.
2. Make sure the paper has the non-pink side facing up. Fold each corner into the centre of the main square.
3. Flip the paper over and fold the corners into the centre again.
4. Fold the paper in half again in each direction. Before you finish up the main shape, reassert the creases by folding the paper in half in both directions. This will make it easier to open up.
5. Pull the tabs towards you. Flip the paper back over, and there should be four small squares that are formed and are open at the corners. Pull these outwards, and the centre should fold inwards. Insert your fingers into the empty spaces, and you should be ready to go!

Each word corresponds to sub heading on the following few pages. (It would've been better IRL-promise!)



Zines as a Meeting Place: Be More Zinelike



By Charlene Clempson

This piece of autoethnographic writing hypothesises the zine as a meeting place and connects the organisation of a symposium as sharing similarities with zine making. The idea of the zine as form of soft power is used to highlight the framework which produces 'voice work' when zine (work) is viewed, the zine brings an idea to life. In connecting the zine to a meeting place two zines are utilized: Ways to be kind (2019) and Sunburned in the Punky Meadow (2019). Both zines were gifts from Nathan Walker – co-organiser of the Zine Symposium that could not take place due to Covid19. The footnotes/drawings, contain the ideas/initial beginnings of this piece of writing. The writing hopes that 'we' can remain more 'zine-like'.

The symposium was going to be an experience that was fun and academic. This was the thinking, a space where we/(I) could contain my excitement for all things DIY and paper based. Nathan and myself had high hopes of designing a space/symposium that could enable individuals/collectives who are excited about zines to participate/consume - converse, eat cake and be merry with the added backdrop of bit of bunting to change the academic environment. Bunting because it is reminiscent of a community, heterogeneous rather than homogeneous community. Bunting has the power to 'disrupt mundane social relations' (Stevenson 2019) and elevates to the level of a street party an occasion/event.

If zine making can be a form of resistance, then flag bunting is resisting the conformity of the classroom. Although situated in the confines of academia with restrictive processes - open calls, abstracts and a zine-like publication. When you resist one space the hope is that you can create an environment which feels more inclusive. In including one group this inadvertently excludes another group- all this feels a little out of individual control. However, due to Covid19 the physical meeting could not occur and what was left behind was wanting and longing- 'sadness without an object' (Stewart, 1993) and a lack of bunting. We/(I) wanted this sadness to have an object so that those voices/ contributions could still be seen/viewed/noticed/exchanged and valued. In responding to an open call, this response is received - there is a responsibility that an organiser has to what has been received. Work has been done but the world had locked us in - a problem is shared but it is in no way halved, it is still a bone of contention. I was unable to meet up with my colleague Nathan, the zine symposium was organised because we wanted to meet likeminded people and hold physical objects in a physical space. I realised that all the work that we had done had been produced accidentally - during the breaks between lectures, waiting for a kettle to boil, or whilst waiting for the computer to reboot in a crowded office. The way that we had lived our lives was no more and as this life disappeared what was left in its place seemed unsurprising, formal, arduous, digital and predictable- not very 'zine-like'. I needed a period of adjustment and as such all things zine was shelved as we wrestled with the 'new normal' which was awaiting us.

A zine, is a meeting place, a place where ideas can meet in an un/predictable manner as a souvenir of an experience that could have happened or should have happened. Just because we meet, does not necessarily mean that we agree - but at least there is a place for a discussion to occur. In zines 'the voice' can remain different and the exchange valued at different parts of the rise and flow of the narrative. The ordinary experience can remain silent or silenced (without disappearance) and difference can be consumed as is. An example of this, is a mother and son duo *Never Felt Better*, the zine is entitled 'Ways to be Kind' (2019). In this zine what is highlighted is the many ways you can be kind to others. Each page highlights a specific instance which is random in nature, but kindness is its theme. In showing compassion to another, this feels like a wholesome relationship however, this is a form of soft power and is persuasive- positivity can be contained in small spaces. The frame (booklet form) is being used to control and we are reminded that normality can breed positive interactions if we consider this as so. What is most apparent and compelling is its size, small and handheld synonymous with the experience of doing small things for others. Experiences in miniature change time (Stewart 1993) and

there is a difference between the simple drawings within in the zine and the complicated worlds that we live with and within.

Whereas the zine *Sunburned in the Punky Meadow* by Mathew Clifford Green (2019) might share similarities in terms of drawing style however 'the voice work' has an altogether different function. It's the collection of imagery that tells a narrative – in which the sequence of information is different in every book. Each copy of the zine is ordered differently. This zine highlights a human experience, a record of the things that we see but usually go unnoticed- we rarely see things in the same order unless it has been constructed as so. Each page recording a different experience, on a page, this becomes the point in which a meeting occurs. We can see a commonality with some of the experiences noted in this zine and the ones that you might experience in your own life. This is not a copy and neither is this a simulation of an experience this is a voice and all voices are different- the act of turning a page breeds its own temperament. These zines were not intended to act as 'Quaranzines' but when experienced in a moment where quarantine is overwhelming, they are a reminder of a world that was accidental, ordinary, and in certain instances kind- pre-Covid19.

In zines, the physicality of being in a place enables ideas to be negotiated and experienced in a different manner- this is persuasive. A persuasion ensures that if the pages are turned, and the zine has been received, a soft power is created. In a physical world we do not have to agree with one another completely, we can ascertain that there is another human who comes with their own convoluted bodily experiences and this is enough. We can be different. We need to remain more 'zinelike'!

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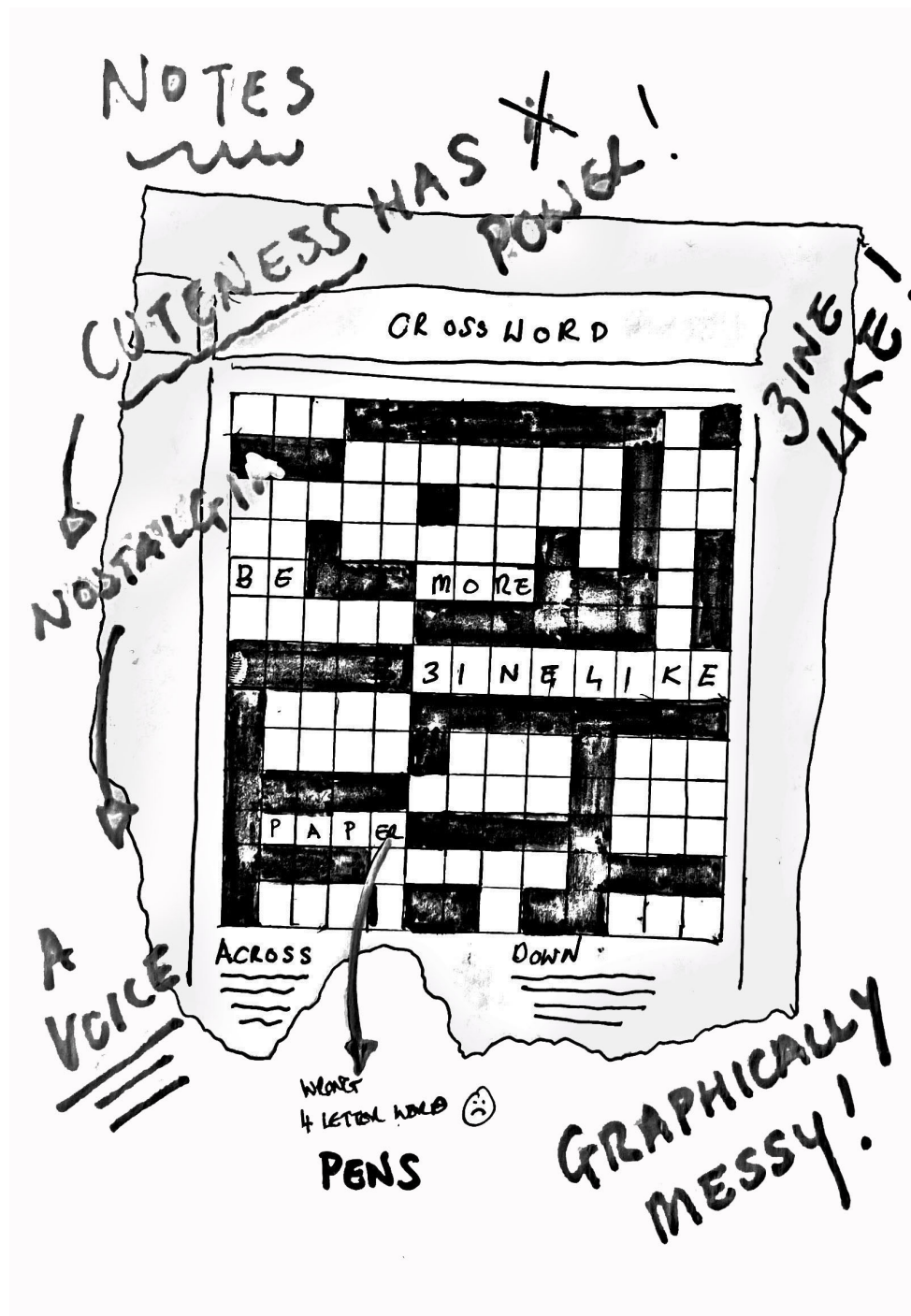
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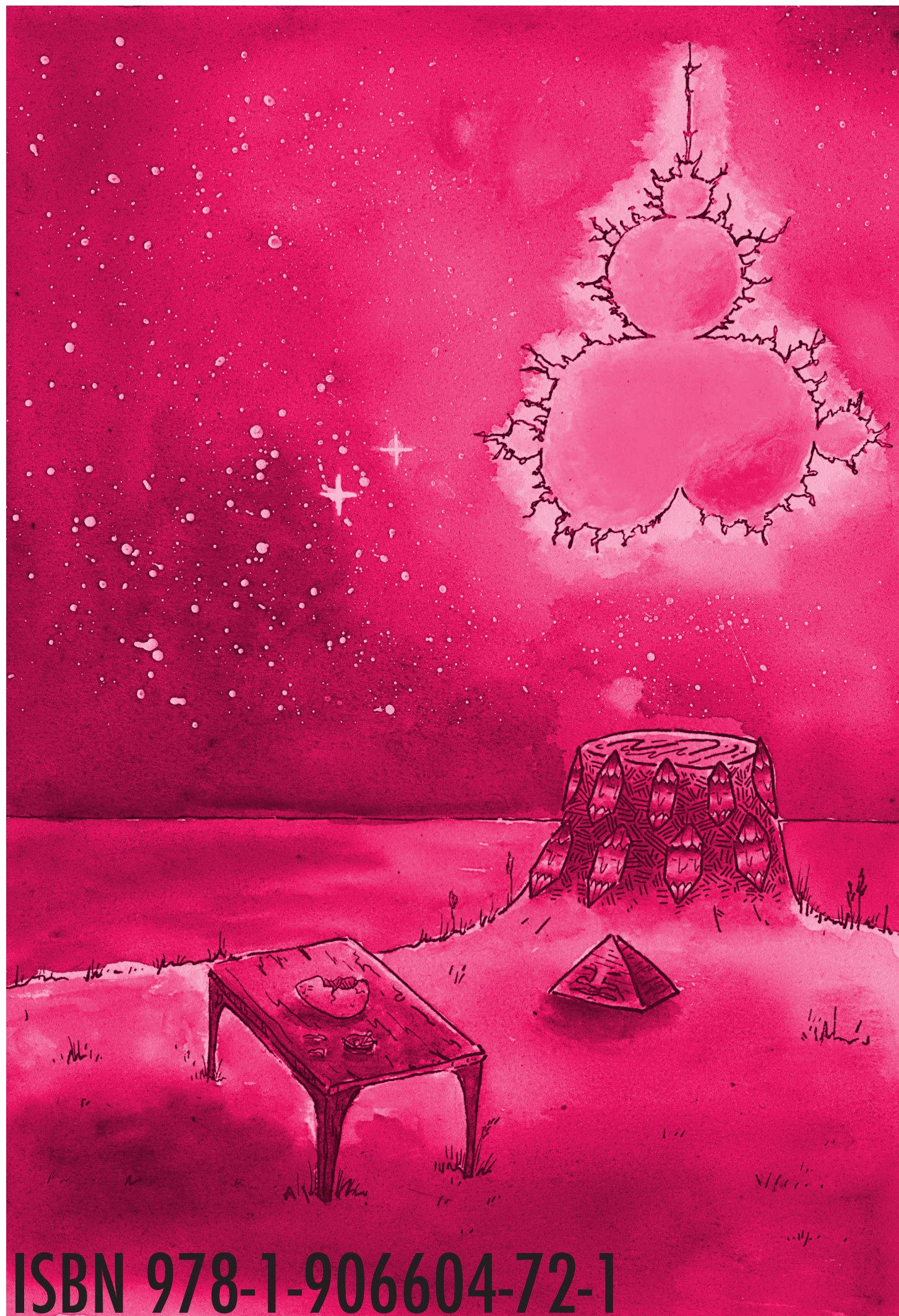
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