

1. How did we end up making Zines?





1.1 WHAT DOES THE WORD FANZINE MEAN?

The word fanzine is the blend of **FAN** and **MAGAZINE**, so basically in a literal way a fanzine is a magazine made by fans.

But what does it really mean? What is a fan? Well, fans are **ENTHUSIASTS** of a particular cultural phenomenon. And in the zines case, the fans produce publications for the **PLEASURE** of **CONNECTING** with others who **SHARE** their **INTEREST** in certain matters.

So in this definition we have the key words that sum up the spirit of this community: fan, magazine, enthusiasm, pleasure, connection and sharing. But we still have to add another point

that is vital for understanding the fanzine spirit... the **AMATEURISM**. Making zines is not a job, no one expects to get rich making zines, maybe some people use it as a testing ground to later become proper writers or publishers, but zines are: **NON-PROFESSIONAL, UNOFFICIAL** and **NON-BENEFIT**.

Even though some people charge for the zines, they charge really small amounts because one of the main points of zines is that they have to be **AFFORDABLE FOR EVERYBODY**. And the money that people make usually goes to print more zines or to go to more festivals, so it becomes a kind of **SELF-SUSTAINABLE** system.

And all these essential concepts that define the Fanzine also makes the fanzine community part of the **ANTI-CAPITALIST** movement and be in sympathy with the **ANARCHIST PRINCIPLES**.

1.2 The Society of Spectacle

History doesn't repeat itself
but it rhymes...

When I defined the word fan, I also introduced the concept: **CULTURAL PHENOMENON**. The cultural phenomenon, also known as the bandwagon effect, is the process of something becoming **POPULAR** and occurs when certain individuals behave a certain way merely because other individuals do as well. And is based on the theory that people are more prone to like something because other people **LIKE** it.

But in order to understand the fan movements we need to understand the context in which we have been living since the 50s: the **SOCIETY OF THE SPECTACLE**.





Now I will explain a little more about it but first we need to understand the fanzine world as a reaction to this **MAINSTREAM**. Even though this community is interested in popular culture they do it by rejecting the mainstream, especially its ways of **BUILDING RELATIONS**.

The people that make zines reject being just a passive spectator, they want to **PARTICIPATE** and be an **ACTIVE PART** of the cultural movement that makes them feel enthusiastic. Also, they don't support the idea of competing to become the next celebrity, fans in the zine world are a **COMMUNITY**, they assume that they are **MASS** and their selves are the cultural movement, they **EMBODY** it.



* There is no consensus on the origin of the movement's name; a common story is that the German artist Richard Huelsenbeck slid a paper **knife** (letter-opener) at **random** into a dictionary, where it landed on "dada", a **colloquial** French term for a hobby horse. Jean Arp wrote that Tristan Tzara invented the word at 6 p.m. on 6 February 1916, in the Café de la Terrasse in Zürich. Others note that it suggests the first words of a child, evoking a **childishness** and **absurdity** that appealed to the group. Still others speculate that the word might have been chosen to evoke a similar meaning (or **no meaning at all**) in any language, reflecting the movement's **internationalism**.

1.4 The International Situationist

Like most of the rebellious groups, after a really creative and active period members of the Dadaist movement dispersed and their integrants joined other groups and took different paths. However their thoughts didn't get lost and were picked by Guy Debord and the **INTERNATIONAL SITUATIONIST** during the 60s.



Overall, Situationists look forward to the fulfillment of **AUTHENTIC DESIRES**, instead of the passive second-hand alienation that capitalist order offers us. Their theory was a critique of capitalist society and they believed that through **DIRECTLY LIVED EXPERIENCES** we could improve the quality of human life for both individuals and society.

But also one of the most important points on both movements was that they encouraged people to **TAKE THE CITY**. So all of these thoughts started to be printed in magazines, leaflets, flyers, posters, graffiti and all this ended up on **MAY 68** -A seven week uprising in France with riots, demonstrations, general strikes, as well as the occupation of universities and factories. And whose spirit could be summed up by its slogans: **Under the paving stones, the beach!, Society is a carnivorous flower, Beauty is in the streets, Take your desires for realities, Be realistic, ask for the impossible...**

1.5 Ways of seeing

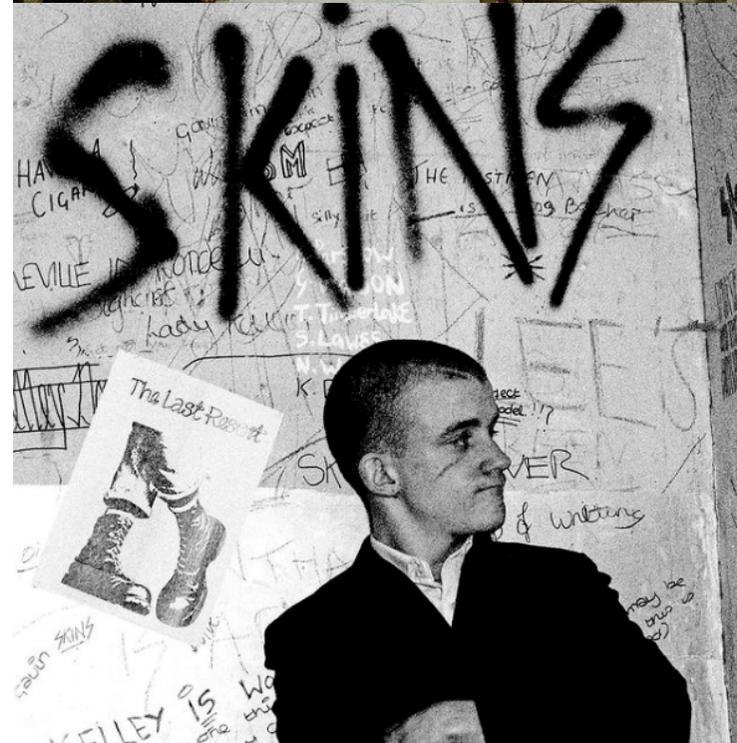
It's always difficult to imagine how people used to live before us, but it's even more difficult to imagine how they **SAW AND UNDERSTOOD THE WORLD**. But if we want to speak about art history, we need to try to understand the viewer's perspective and experience in front of a certain artwork and the **CONTEXT** and **INTENTION** with which it was created.

From Dadaism in the 1910s to Punk in the 70s it was a movement of **BREAKING OFF** with **tradition** and **establishment**. It was a fight for horizontality of power, and their revolutionary point was that **PEOPLE SHOULD BE ABLE TO REPRESENT THEMSELVES** through art by creating it for themselves.

Until this movement Art was for the powerful, only they had the **monopoly of representation** (as well as written language). First in medieval times, art was paid for by the **church** and **feudal lords**, so it was integrated into big cathedrals and palaces. Later the **bourgeoisie** and artisans started to make money and have power, so they also wanted art for their houses and businesses. Painting started to be created on canvas, no longer permanently fixed on walls and therefore becoming an object. And later it translated into the working classes having access to postcards, printed books, posters, etc.

The way that we represent the world affects how we understand it and in consequence as John Berger explains in his famous documentary 'Ways of seeing': Art and Representation are **POWER**. And the working classes realized the images on the representation **didn't represent them** or the world that they would like to live in.

And funnily enough, closing the circle, the art came back to the walls but in a vandalistic way: the **GRAFFITI**.



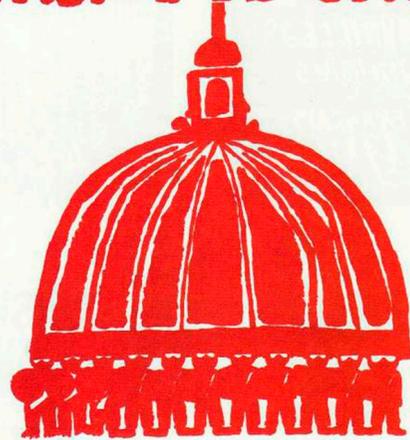


QUAND LES PARENTS
VOTENT



LES
ENFANTS
TRIQUENT

TROP TARD CRS



LE MOUVEMENT POPULAIRE
N'A PAS DE TEMPLE

TRAVAILLEURS
LA LUTTE
CONTINUE



CONSTITUEZ-VOUS EN
COMITÉ
DE BASE



INFORMATION
LIBRE

QUAND



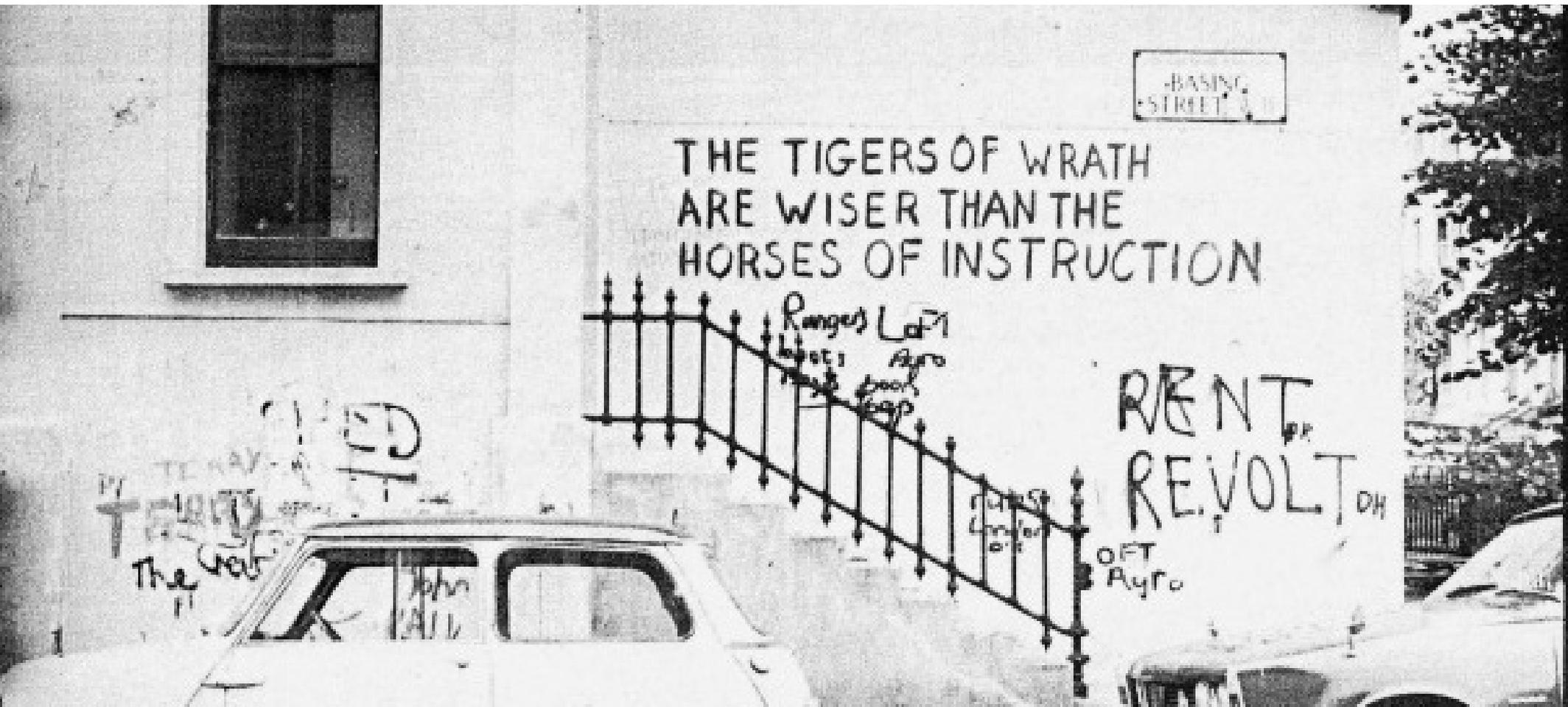
2. Flying below the radar.



2.1 Underground Culture

And after 60s the **UNDERGROUND CULTURE** started to rise and spread all over the world in different ways.

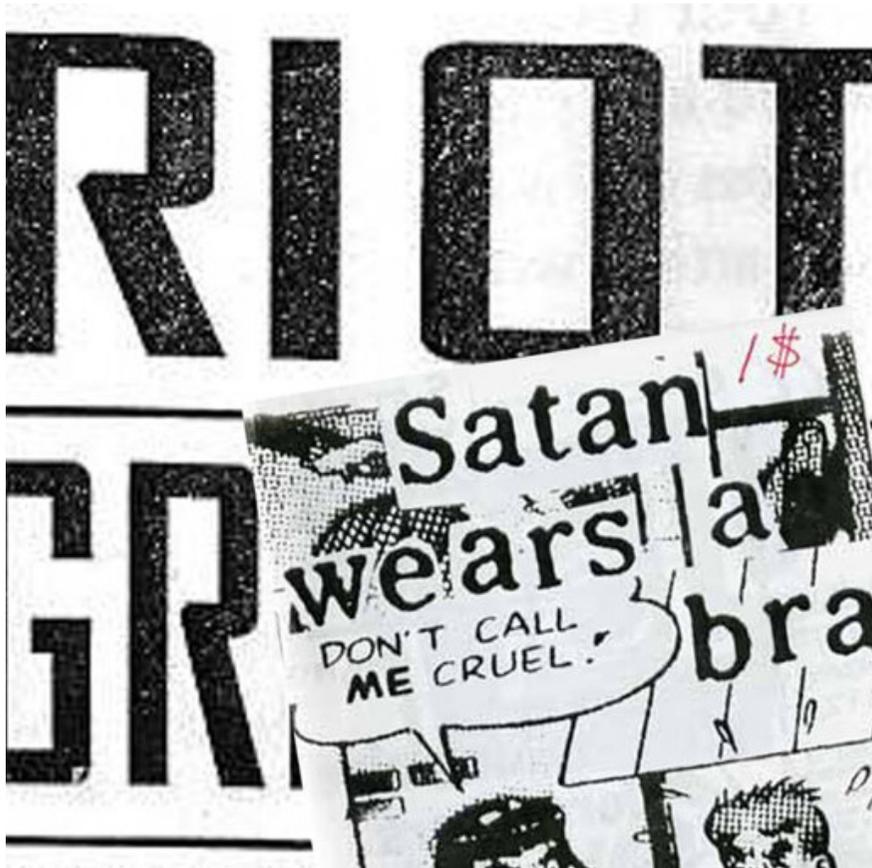
The movements that we are more interested from the Anarchist point of view are **PUNK** and **FEMINIST & QUEER** ones, and the themes or issues which they address, such as **D.I.Y. CULTURE, PERSONAL POLITICS, ECOLOGISM, VEGAN/VEGETARIANISM, ANTIFASCISM,** etc.



2.2 Editing zines

Where to find them?

Often the zines' publications are irregular and the distribution take place at **ZINE FAIRS, BY MOUTH, THROUGH INDEPENDENT MUSIC SHOPS OR BOOKSTORES**, or through the **POST** -and afterwards through social media, ordering them online or watching them through **WEBSITES** that simulate the flipping of the pages. They are also **DOWNLOADED** from dropbox.



The personal is politic

Zinesters or Fanzineros usually are not concerned about copyright, grammar, spelling or typography rules. They are more focused about **COMMUNICATING** a particular subject to a community of like-minded individuals.

As we explained before, despite fanzines being amateur publications their producers have become their own makers of cultural meaning, taking part of the very pop culture that they critique. This could look like an incoherence but as happens with Punk or Anarchy, they aim to change society from the core, they don't reject the popular itself, the critique is about alienating the masses. And it's their **ANTI-ESTABLISHMENT** view point that makes zines unique.

What Does it means D.I.Y.?



DO-IT-YOURSELF refers to people doing things for themselves and also a wide range of elements in non-mainstream society, such as grassroots political and social activism, independent music, art, and film.

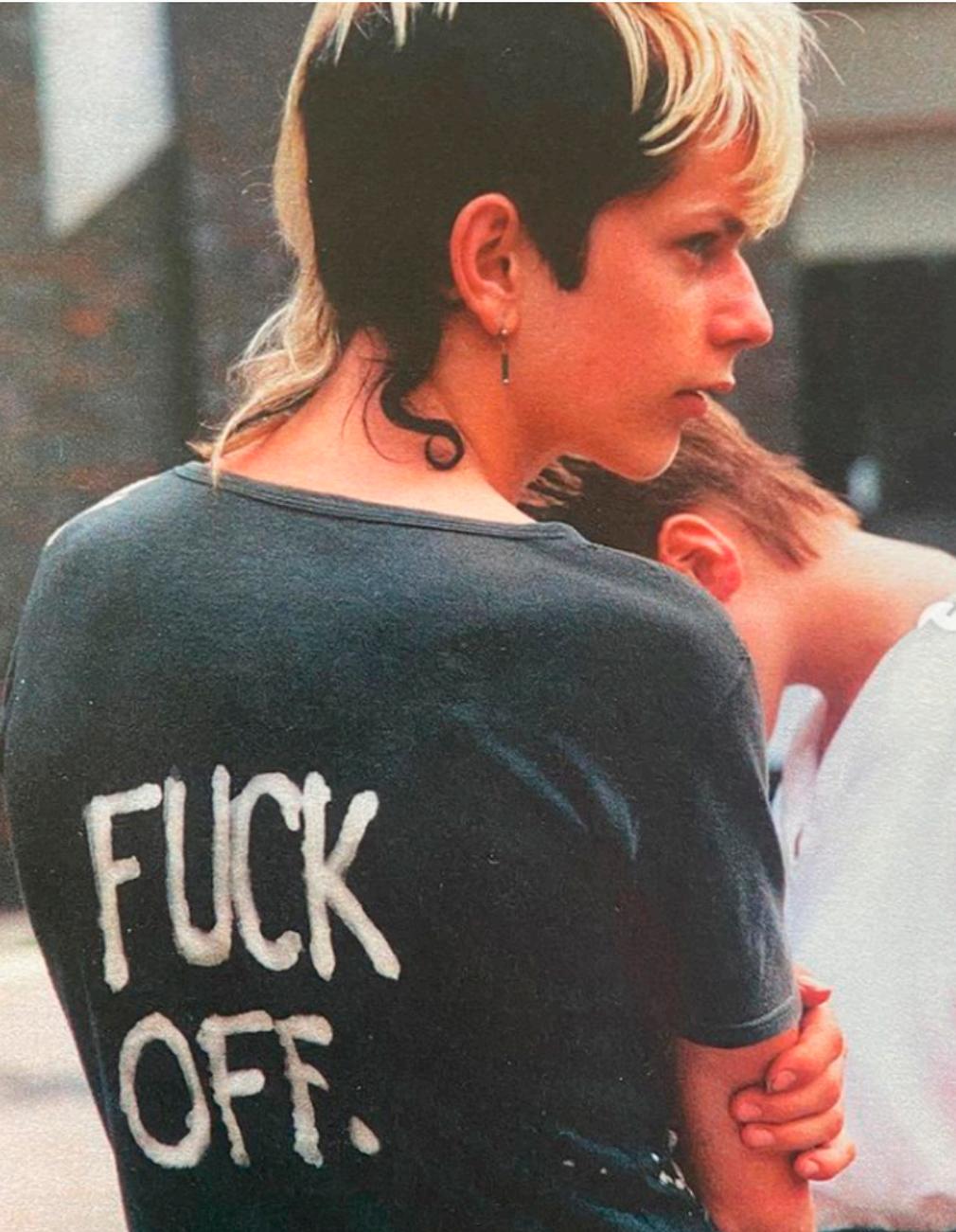
Fanzines are based on the **D.I.Y.** principles and their producers are simultaneously the author, editor, publisher and designer. In this way the authorial voice is untouched, the personal becomes political and not beholden to global corporations. Making zines is a way of **EXPRESSING** your individual concerns, your rants on politics, your loves and hates, your desires and disappointments. So as a consequence there are an infinite variety of zines speaking of hugely varied issues.

Anyone can publish a zine and that is the main attraction. And through the DIY nature of their production, fanzines hold an enhanced value in how they contribute to and reflect a **BROADER EVERYDAY CULTURAL EXPERIENCE.**

As Guy Debord said in *The Society of Spectacle*: “We must always remember, that our objective is not getting people to listen to convincing talks by expert leaders, but getting them to **SPEAK FOR THEMSELVES**, in order to achieve an equal degree of participation” and that is the spirit of the **D.I.Y. CULTURE.**

2.3 The zineness of zines

Can we identify a graphic language of resistance?



There are those who defend that to **FIGHT THE AUTHORITY AND CONTROL** from the establishment we need to refuse its language, rules and aesthetics too.

Punk fanzine precursors understood this and began to define what a **DISTINCTIVE GRAPHIC LANGUAGE** of punk might be. And the thing is that movements like Punk were not only about music and class politics but also had an impact on fashion, film, literature, etc.

And the same happened with feminism and queer movements, they understood that the **REVOLUTION STARTS ON OUR BODIES AND OUR LANGUAGE.**

* Despite the freedom of creativity during the 70s until the 2000s there were certain conventions that were **determined by the means that amateur people have to produce the zines:** small format (usually an A5 because is a regular page folded on the middle), black and white photocopied images (because was the cheapest way to print, lots of people used the printers from the office where they worked), mixture of typographic treatments such as cut-and-paste, ransom notes, handwriting and typewriting letterforms, and colour paper for the covers (because this was the cheapest way to make the cover light and attractive).

However, things changed when computer technology started to be available to almost everyone, and online zines are not determined about the cost and quality of the materials, so online zines (also called e-zines) are more likely to have more variety of appearance.

3. Riot grrrl & Feminist Zines

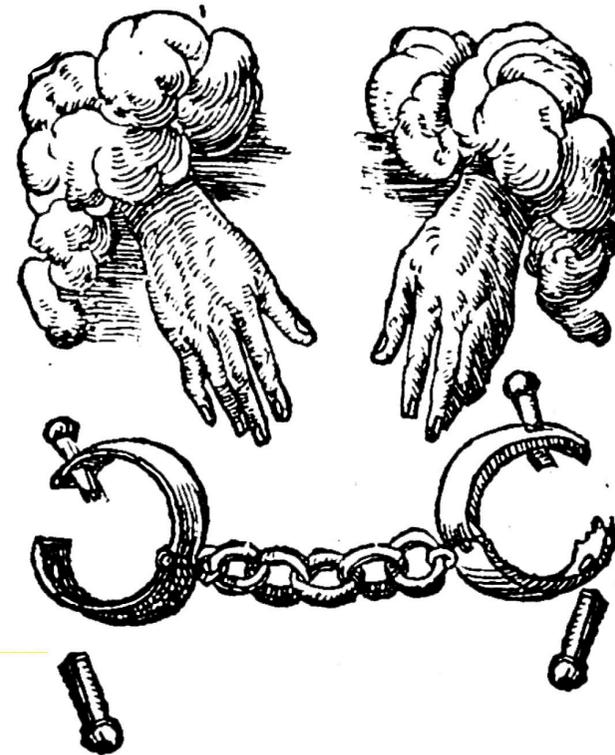


3.1 What is feminism?

The basic explanation is that feminism is the belief in **SOCIAL, ECONOMIC, AND POLITICAL EQUALITY OF THE SEXES.**

But there is one quote that I think that sums up better the aim of the anarcho-feminists:

*From the bedroom
to society as a whole,
the aim of women's
movement as a
liberation movement
is to reject
all domination.*





First-wave

First-wave feminism was a period of feminist activity and thought that occurred during the **19th and early 20th century** throughout the Western world. It focused on primarily on **WORKER'S RIGHTS AND LEGAL OBSTACLES TO GENDER EQUALITY (E.G., VOTING RIGHTS AND PROPERTY RIGHTS).**



Second-wave

Began in the early **1960s** and lasted **roughly two decades**. Second-wave feminism broadened the debate to include a wider range of issues: **SEXUALITY, FAMILY, THE WORKPLACE, REPRODUCTIVE RIGHTS, DE FACTO INEQUALITIES, AND OFFICIAL LEGAL INEQUALITIES**. It was a movement that was focused on critiquing the patriarchal, or male-dominated, institutions and cultural practices throughout society.

Second-wave feminism also drew attention to the issues of domestic violence and marital rape, created rape-crisis centers and women's shelters, and brought about changes in custody laws and divorce law. Feminist-owned bookstores, credit unions, and restaurants were among the key meeting spaces and economic engines of the movement.



Third-wave

It began in the United States in the early **1990s** and continued until the rise of the fourth wave in the **2010s**.

Born in the 1970s as members of Generation X and grounded in the civil-rights advances of the second wave, sought to **REDEFINE WHAT IT MEANT TO BE A FEMINIST**. The third wave saw the emergence of new feminist currents and theories, such as **INTERSECTIONALITY, SEX POSITIVITY, VEGETARIAN ECOFEMINISM, TRANSFEMINISM, AND POSTMODERN FEMINISM**. According to Elizabeth Evans, the **“confusion surrounding what constitutes third-wave feminism is in some respects its defining feature.”**

The third wave is traced to the emergence of the riot grrrl feminist punk subculture in Olympia, Washington, in the early 1990s

3.1 Riot Grrrl

The 90s was a prolific time for zines that were feminist/ politically motivated. And the **RIOT GRRRL** movement was an essential part of it. It was a subcultural movement that combines **feminism, punk music and politics**. Their songs and fanzines often addressed **issues such as rape, domestic abuse, sexuality, racism, patriarchy, classism, anarchism and female empowerment**.

This movement and other similar ones helped to galvanize a new generation of feminists to continue questioning, as their 1970s comrades before them and others were to do in the 2000s, **notions of gender identity, colonialism, queer politics, multiculturalism** and many other issues.

The importances of the fanzines as a space for women only discourse was underscored by the first line of the **'Riot Grrrl Manifesto'** which appeared in the second zine of **BIKINI KILL:**

BECAUSE us girls crave records and books and fanzines that speak to US that WE feel included in and can understand in our own ways.

Excuse Me ♥

♥ Hi, I just wanted to let you know that I am not going to

- ★ smile
 - ★ act dumb
 - ★ hide my body
 - ★ pretend
 - ★ lie
 - ★ be silent
- ♥

for you. And that everything I do I do for me and I'm not going to let you laugh at me, make fun of me, harrase me, abuse me or rape me anymore. Because I am a girl and me and my girlfriends are not afraid of you!



riot grrrl

a free weekly
mini-zine.



please
read and dis-
tribute to your
pals.

riot grrrl

P.1

XO

XO

JUL 1991

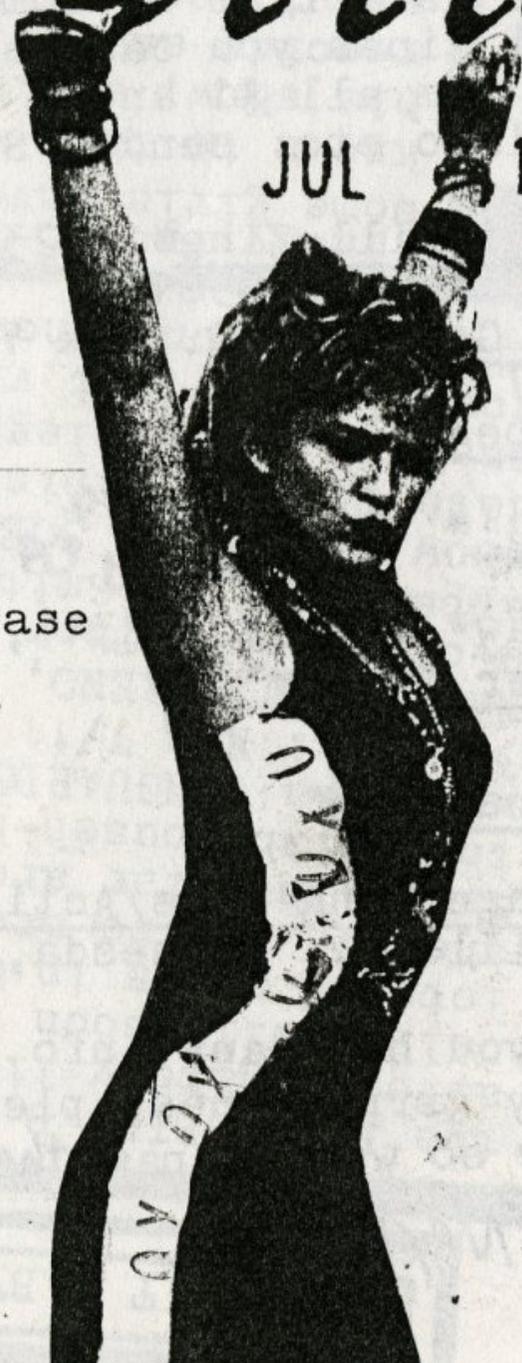
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Epilogue

My first thought was to add a last point to explain the situation of the Fanzines since the popularization of social media in the 2000s to this lockdown Covid situation in 2021. However I realized that this was the time that I experienced first hand on the zine world and that it might be better to share my experience and hopefully it would be a little representative of what is going on at the moment.

So see u in the next presentation!!!



*¡Viva la
anarquía!*





Zines & Anarcha- Feminism.

By Gata Negra Collective

