SELF-MADE:
ZINES AND ARTIST BOOKS

Education **kit**

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CREATIVE VICTORIA

TOURING EXHIBITION

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1. Introduction

About the exhibition

The *Self-made: zines and artist books* exhibition was developed and presented by State Library Victoria in 2017 and is touring Victoria, South Australia, New South Wales and Queensland during 2018 and 2019. The exhibition delves into the evolution of do-it-yourself publishing culture, from limited-run artist books to cut-and-paste photocopy fanzines. It includes science fiction fanzines from the 1940s, groundbreaking 1970s punk zines, Australian underground press publications, and artist books designed to defy tradition and buck the commercial gallery system.

About this resource

This education kit complements the travelling *Self-made: zines and artist books* exhibition. It is the result of a State Library Victoria Exhibitions and Education Programs collaboration. To accommodate the diversity of venues hosting the exhibition, the kit has been designed as an all-purpose reference for information, ideas and activities. We encourage users to pick and mix to suit their setting, audience and purpose.

Self-made: zines and artist books celebrates freedom from censorship and freedom of expression. The activities in this resource are designed for ages 14 and above.

Education kit aims

The kit aims to:

- assist curators and educators to develop content for tours, education programs and workshops to complement the *Self-made: zines and artist books* exhibition
- provide inspiration for public access 'maker spaces'
- support continued learning about artist books and zines, through 'takeaways' and follow-up activities that can be shared with visiting groups.

Education kit contents

The kit contains:

- information about the origins of artist books and zine culture
- references for further reading
- discussion prompts for encouraging dialogue about artist books and zines
- templates for creating artist books and zines, and ideas for setting up 'maker spaces'
- curriculum links for planning school-based education programming
- follow up activities to share with visiting teachers
- advice on distributing and accessing zines, beyond the exhibition.

Key concepts

Self-publishing, censorship, creativity, expression, culture, individuality, art, writing, design.

2. Contextualising zines and artist books in history

Locating zines and artist books in a historical context can help in appreciating their importance in the modern literary and artistic landscape. The following information offers an overview of the evolution of print culture in Western literary traditions, from the scriptoriums of medieval Europe to the punk publications of the early-80s music scene in Melbourne.

For students visiting the exhibition, providing background information creates an opportunity to enhance existing knowledge and explicitly build in relevant curriculum links. More detailed information on how the exhibition links to the English, History, Design technology, Intercultural capability and Visual arts curriculums can be found on page 17.

Focus questions have been included underneath each subsection to help facilitators stimulate discussion around the ongoing evolution of print culture.

A starting point: definitions

When we think of books, we often get a very specific image in our head: front cover, back cover, text inside and pictures. Something that we can open, close and read from. These are the books we encounter in everyday life: millions are printed for school, for work, to learn from or to be entertained by. However, the book as an object can take many forms, and artists have always been involved in pushing these forms to new and interesting places. Zines and artist books are contemporary, self-made examples of this continually evolving practice.

Artist books are essentially what their name suggests: books made by artists. Making art in book form, artists express and communicate their ideas in a readily available, portable format that allows them full creative control and freedom from commercial institutions. Although initially conceived to be affordable, many artist books can become collector's items.

A useful video introducing objects that are self-made and held in the State Library Victoria collection, from Rare Books Librarian Des Cowley, can be found here.

Zines, like artist books, are handmade, independent works. Originally known as fanzines, zines usually take the format of an amateur magazine. They can be made by anyone, about anything, and are usually locally distributed and available for low cost; they are about passion, not profit.

A useful video introducing zines, featuring Librarian John Stevens, can be found here.

Focus questions

- Why do books and other printed works exist?
- Why do authors write books?
- Why do people read books?
- Does art have to be made by famous artists to be considered art? What about things that you or your friends make?

The printed word

Until the 1450s, almost all books were written by hand, a specialised and costly process that could take years. In Europe, monks and nuns worked in scriptoriums to perfectly copy out famous classical texts, religious manuals, important royal declarations and other subjects deemed 'worthy' of appearing in books.

Few people had the requisite skills to create a book, and few had the money or power to commission one. Books were statements of wealth, piety, education and position – luxurious objects, gilt in gold and often coloured with expensive inks, dyes and paints made from crushed jewels. Consequently, the flow of information was controlled by those with the means and education to do so. As most books were created for, or by, religious institutions, books often glorified the morals and ideals important to the church, with less emphases on the artistic or personal expressions of the creators.

When German metalsmith, Johannes Gutenberg, invented the movable-type printing system in the 1450s, it became cheaper and faster to make multiple copies of books. The power of the printed word gave rise to new ideas, information and iconoclasts, leaving elitist institutions grappling for control and imposing bans to harness the new freedoms heralded by the printing press.

Focus questions

- Do you think these medieval books allowed authors to express themselves and share their ideas?
- How would you feel if you lived in a society where only the rich and powerful could read and produce books?
- What kind of power do people have when they control the flow of information?
- Is it ever okay to ban a book?

Zines and artist books

The printing press allowed for control over the written word to change hands; power moved from religious institutions to the people who owned the printing presses: the publishers. From the late medieval period (15th century) onwards, publishers were the ones who decided which manuscripts became books, what would be translated and which authors would be printed. Mainstream publishing houses today are much the same; many of the decisions on who or what gets published come down to money, that is, which books are going to sell.

Technological innovations of the 20th century, like the photocopier, provided further opportunity for control over the printed word to be dispersed. Artists and authors were able to make copies of their work cheaply and 'bypass the gatekeepers' while retaining creative control of their work and freedom from censorship.

Kione Kochi, *Self-publish to bypass gatekeepers and power structures*, 2015

The first self-made and distributed fanzines, precursors to the modern zine, date back to the 1930s. Fanzines were news, comics and fiction written by fans about their favourite genres – not the kind of material that mainstream publishers were traditionally interested in printing. Type-written fanzines were homemade and mailed out, creating networks of like-minded people across the globe.

By the middle of the 20th century, advances in technology meant artists could self-publish books as artworks. Artists like Ed Ruscha, Dieter Roth and Australia's Robert Jacks took their art off gallery walls and put it into self-made books. They used photocopiers and printmaking techniques to make multiple affordable copies of their work in a deliberate effort to sidestep commercial galleries and the publishing industry.

- How have technological advancements influenced our relationship to books and reading?
- What do you think the expression 'bypass the gatekeepers' (see Kione Kochi's work) refers to?
- Ed Ruscha used the term 'democratic multiples' to describe his artist books and other works that could be photocopied and printed many times – what do you think this means?
- Why do you think the notion of self-publishing is attractive to artists and writers?

Punks and zines

The explosion of the punk scene in the 1970s and early 1980s saw a revival of zine culture. Punk was all about people doing things for themselves, like creating radical outfits by cutting up clothes and recording raucous music in the garage rather than studios. Punks pushed the cultural boundaries, and they were seen by many as offensive, anti-government and menacing. Zines enabled punks to express themselves in an uncensored way and spread their ideas.

Punk zines were mostly messy and crude, incorporating cheap supplies and found materials. Fans would write about politics, music, fashion, people, places and pastimes, selling their zines at low costs or simply giving them away. The cut-up collage aesthetic punks used to make their zines is still used by a lot of artists today. And while punk zines signified a dramatic breakaway from the fanzines of the 1930s and 1940s, they remained handmade, self-distributed and cheaply produced.

Spotlight: *Fast Forward*

Fast Forward was a punk zine set up by Bruce Milne in Melbourne, which ran from 1980–81. Milne's passion for live music led him to set up independent record label Au-go-go, while he simultaneously produced his zine. What set *Fast Forward* apart from other punk zines was the kit it came with, which included a zine about local gigs, up and coming bands, new songs and big events; a *Fast Forward* poster; and a cassette tape featuring a podcast-like radio show that fans could listen to at home.

Tapes included interviews Milne recorded with bands, new music from local acts, collections of sketches and discussions about politics. With his finger on the pulse, Milne featured many notable acts, such as Robert Smith from the Cure, songwriter and supermodel Grace Jones, the Village People and the future dark prince of Aussie rock, Nick Cave.

In *Fast Forward* we see Milne's industrious creativity, passion for live music and deep consideration for his audience come together.

To view the *Fast Forward* archive and hear digitised versions of the cassette tapes, visit Spill Label: *Fast Forward* zine archive.

Bruce Milne and Andrew Maine (eds), *Fast Forward*, no. 11, May 1982

Focus questions

- Do you think punks in the '70s and '80s would have had an easy time getting publishers to promote their work? Why/why not?
- Since they first appeared, zines have remained popular across generations. Why do you think this might be?
- Zines are made quickly by making an original and then copying it many times in order to keep production cheap. Do you think there's any difference between owning a photocopied book and its original?

Artist books and zines today: community and creativity

Self-made publications have seen yet another resurgence in recent years, and they are still serving the same function that they always have: allowing individuals the freedom to express themselves, spreading ideas and supporting the creation of communities.

By self-publishing, marginalised peoples who may be overlooked by publishers and galleries can make their voices heard and build communities. In recent decades, the activism of the LGBTQIA+ community has inspired the creation of much self-published material. *Concrete Queers* and *Pewkazone* provide examples of zines where contributors from the LGBTQIA+ community can express themselves without fear of censorship or repercussions.

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Jessirose Streker, *Portraits I painted of inspirational figures from around thw world*, 2015

Spotlight: F*EMS

In the last few decades, feminist and female-oriented zine-making has assisted in building and strengthening communities of women around the world. The F*EMS (Females for Equality Making Stuff) zine collective from Melbourne has been a strong supporter of female-identifying artists, inviting submissions from all over the world to contribute to their tri-annual zine. The zine publishes all submissions, providing a safe space for women to share personal work. One of the collective's founders, Freya Alexander, cites creative independence and the ability to present women's work without censorship as important aspects of their work.

Focus questions

- In the age of the internet, why do you think some people are still drawn to zine-making and self-publishing?
- Do you see yourself represented in the magazines next to the checkout at the supermarket?

Local stories

The creators of artist books and zines can often share very local and specific stories, free from the pressures publishers face of reaching broad demographics to maximise book sales. Many artists and zine-makers like to focus on their direct

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experience with the world around them, from shopping strips to skate parks, from local bands to local heroes. Zines and artist books can turn the everyday into art.

[Joshua Santospirito](#) is a Tasmanian comic artist who sketches his everyday into art. His *2012 Carlton Yearbook* contains an ink drawing for every single game played by the Carlton Football Club in 2012. Complete with scores and footy highlights, zines like Santospirito's can spread a love of art in places where it may not always get to shine.

Zines and artist books can also tell stories that might otherwise go untold. Jonathan Tse's *Portrait of an Australian* is a story about Tse's family moving to Australia in the 1970s, told through a mixture of drawings and photos taken by Tse's father. The collage appears in a passport that Tse has hand-made, making it a unique story contained in a unique item.

Jonathan Tse, *Portrait of an Australian*, 1998

Spotlight: Kenny Pittock

https://www.youtube.com/watch?v=MaCHDfDHZYI

Kenny Pittock is a Victorian artist who works with a variety of media. He has a particular interest in taking the book form to new and unexpected places. Pittock's ceramic copy of cartoonist Oslo Davis' *Libraryland!* is featured in the *Self-made: zines and artist books* exhibition – Pittock (pictured on the following page with Davis) likes to make ceramic versions of books he loves, and gets the authors to sign them.

Kenny Pittock and Oslo Davis with *Libraryland!*, 2017, photograph by Sarah McConnell, courtesy of Kenny Pittock

Pittock's art can sometimes take him years to produce, such as *31 dinner options while waiting for the last train home* which comprises a vending machine filled with sculptures of chip packets and chocolate bars. However, some of his art comes quickly, such as *Ninety-nine drawings of people on the train*, a zine-like artist book featuring sketches of people Pittock sees on the train in often comical situations. Pittock's work encourages us to view our localities with a renewed sense of wonder and humour, and demonstrates how art can be made out of the everyday.

Focus questions

- What Australian books have you read in the last year? What Australian TV shows or films do you enjoy? Do they represent your experience?
- How often do you engage with 'local stories'?
- Have you ever read or viewed something set in a place that's familiar to you? Did this change your perception of that place? Why/ why not?
- If you were to write a zine about your local community, what kinds of people, places or things would you include?

Conclusion

Zines and artist books are important vehicles of self-expression, creativity and community-building. They represent true freedom for the creative self, and can be small places for big ideas to flourish.

Understanding the geneses of artist books and zines means understanding the constraints imposed upon words and publishing processes throughout Western European history, and the continuing desire to break free from them.

Through zines and artists books we can find a unique way to share something of ourselves with the world. The *Self-made: zines and artist books* exhibition aims to inspire new work in new locales, here and now.

Final reflection questions

- What are the advantages of publishing something yourself?
- What is the point of artist books and zines?
- Do you think artist books and zines are important? Why? Why not?
- What kind of subjects can artist books and zines be about?
- What would you make a zine about?

3. Further resources

These resources provide further reading for more detailed information on the evolution of print culture, from the late medieval period until today. The list includes links to online blogs featuring contemporary zines.

Early print culture

Books

Eisenstein, E 2005, *The printing revolution in early modern Europe*, 2nd edition, Cambridge University Press, Cambridge, New York.

- a book examining the impact of the invention of the printing press on reading and culture in early modern Europe

Febvre, L & Martin, H 1976, *The coming of the book: The impact of printing 1450–1800*, translated by David Gerard, edited by Geoffrey Nowell-Smith and David Wootton, NLB, London.

- a book providing an in-depth look at the invention of the printing press and its influence on the publishing industry and reading culture in general

Web

Vose, Robin 2010, *Introduction to Inqusition censorship documents*, Department of Rare Books and Special Collections, University of Notre Dame, <https://inqusition.library.nd.edu/genre/RBSC-INQ:Censorship/essays/RBSC-INQ:ESSAY_Censorship>.

- an article that looks at how the Church attempted to control the production of books following the invention of the printing press

Zines

Books

Babington, J (ed) 2010, *Space invaders: Australian street, stencils, posters, paste-ups, zines, stickers*, National Gallery of Australia, Canberra.

- a book about underground science fiction paraphernalia from the 1990s onwards, with a particular focus on self-published fanzines

Klein, S 2010, 'Creating zines in preservice art teacher education', *Art Education*, vol. 63, no. 1, pp. 40–46.

- an article that looks at how teachers can use zine-making to improve student creativity and collaboration, with useful resources and approaches to classroom teaching

Thomas, S 2009, 'Value and validity of art zines as an art form', *Art Documentation,* vol. 28, no. 2, pp. 27–36.

- an article exploring the connection between artist books and zines, as well as discussing why these art forms have risen in popularity again

Zweig, J 1998, 'Artists, books, zines', *Afterimage,* vol. 26, no. 1, p. 4.

- a report on the connections and differences between artist books and zines, with references to specific publications

Web

Back, K & Evans, A 2018, *Concrete Queers*, <http://concretequeers.tumblr.com/>.

- a tumblr (online blog) of the Victorian LGBTQIA+ art collection zine *Concrete Queers*

Burns, B 2018, eFanzines, <http://www.efanzines.com/>.

- a free collection of digitised science-fiction fanzines from the 1950s to today

Campbell, A 2016, *Digital fatigue: Why young women are returning to zines*, i-D, <https://i-d.vice.com/en_au/article/digital-fatigue-why-young-women-are-returning-to-zines>.

- an article providing a brief look at the history of feminism and zine-making, featuring an interview with Victorian zine-maker collective F*EMS

F.A.N.A.C. Inc. 2018, The Fan History Project, <http://www.fanac.org/fanzines/Classic_Fanzines.html>

- an American project dedicated to scanning and collecting fanzines from the 1930s up until today – scans available online for free

Fisher, J 2014, *Sex, sleaze and righteous anger: The rise and fall of gay magazines and newspapers in Australia*, TEXT, <http://pandora.nla.gov.au/pan/10069/20140717-0125/www.textjournal.com.au/speciss/issue25/Fisher.pdf>.

- an article exploring the rise of queer zine-making through the censorship of overtly homosexual works, how these zines prospered and how they fostered a sense of community during these tough times

Heller, J 2013, *With zines, the '90s punk scene had a living history*, AV Club, <https://music.avclub.com/with-zines-the-90s-punk-scene-had-a-living-history-1798241222>.

- an article exploring the features of the major punk zines of the '90s in America – their content, how they were distributed and how they affected the community

Poynor, R 2016, *The art of punk and the punk aesthetic*, Design Observer, <http://designobserver.com/feature/the-art-of-punk-and-the-punk-aesthetic/36708>.

- a study of the punk aesthetic and how it manifested in the posters, flyers, and zines made during the '70s and '80s

Regina & Raquel 2011, *Hate Mail*, FLAPS, <http://flapszine.blogspot.com.au/2011/08/hate-mail-3-letterpress-cover.html.

- an edition of Victorian photocopy zine FLAPS, in which they turned hate mail into works of art

Schaffer, R 2011, *Fast Forward*: A pre-internet story, Mess+Noise, <http://messandnoise.com/features/4331535>.

- a discussion with Bruce Milne about his seminal Australian punk zine *Fast Forward* – how it was distributed and the effect it had on the music culture of the time

Smith, R 2011, *Revolution girl style, 20 years later*, The Record, <http://www.npr.org/sections/therecord/2011/09/20/140640502/revolution-girl-style-20-years-later>.

- an article examining the rise of the 'riot grrrl' feminist punk movement and its intrinsic link to the zines that helped spread its message

Stoddart, RA & Kiser, T 2004, 'Zines and the library', *Library Resources & Technical Services*, vol. 48, no. 3, pp. 191–198. Retrieved from <http://ezproxy.slv.vic.gov.au/login?url=https://search.proquest.com/docview/216887647?accountid=13905>

- a blog post about how librarians can collect and catalogue zines, and educate about their cultural impact

Swann, A 2016, '*You: A Zine For Me, a Zine For You*: How I catalogued a zine called *You*', weblog post, 30 June, National Library of Australia, <https://www.nla.gov.au/blogs/behind-the-scenes/2016/06/30/you-a-zine-for-me-a-zine-for-you>.

- an article looking at how the National Library of Australia catalogues and uses its fanzine collection

Tucker, B, *Le Zombie*, <http://www.midamericon.org/tucker/currentlez.htm>.

- digitised versions of the seminal early science-fiction fanzine from the late 1930s – these zines were published 'every time a zombie awakens'

Walker, C 2012, *Cultural revolution*, Lowest of the Low, <http://www.clintonwalker.com.au/lowest-of-the-low-5.html>.

- a great run-down of the popular and influential music zines in Australia during the 1970s, with links to digitised copies

Wright, F 1997, *The zine and e-zine resource guide*, The book of zines: Readings from the fringe, <http://www.zinebook.com/resource/wright1.html>.

- a good introduction to zines and zine-making, with links to context-specific zine cultures

Artist books

Books

Bodman, S & Sowden, T (eds) 2010, *The manifesto of the book*, Impact Press at The Centre for Fine Print Research, Bristol.

Available for download at <http://www.bookarts.uwe.ac.uk/manifesto-for-the-book/>.

- a large collection of interviews, essays, case studies, and articles for free download that focuses on the contemporary artist book

Burkhart, AL 2006, 'Mongrel nature: A consideration of artists' books and their implications for art education', *Studies in Art Education*, vol. 47, no. 3, National Art Education Association, pp. 248–268.

- a great history of the artist book movement, some great contemporary examples, and an overview of how they can assist with artistic education

Drucker, J 1995, *The century of artists' books*, Granary Books, New York.

- a good introduction to the concept of artist books and how they connect with other art forms of the 20th century

Lovejoy, M 1997, 'Artist books in the digital age', *SubStance*, vol. 26, no. 1, pp. 113–134.

- artist Margot Lovejoy reflects on the changing nature of artist books and technology, from the popularisation of the photocopier in the 1960s until the coming of the internet in the mid '90s

Rhodes, K 2002 '"The camera is a dumb recording device": Robert Rooney and the serial photographs in retrospect', *Art Bulletin of Victoria*, vol. 42.

- looks at the artist books of late Melbourne artist Robert Rooney, who used quick, everyday styles of photography to allow his work to capture life as it appeared

Zweig, J 1998, 'Artists, books, zines', *Afterimage,* vol. 26, no. 1, p. 4.

- a report on the connections and differences between artist books and zines, with references to specific publications

Web

Cowley, D, Heather, R & Welch, A 2015, *La Trobe Journal*, no. 95, <https://www.slv.vic.gov.au/about-us/our-publications/la-trobe-journal/la-trobe-journal-no-95-march-2015>.

- an edition of the *La Trobe Journal* dedicated to artist books in Australia

Dotson, M 2017, *Yale art books research guide*, Yale University Library, New Haven, <http://guides.library.yale.edu/c.php?g=295819&p=1972521>.

- a collection of resources to do with artist books from Yale University

Goldstein, AM 2013, *MoMA Curator Sarah Suzuki on how Dieter Roth invented the artist's book*, ArtSpace, <http://www.artspace.com/magazine/interviews_features/expert_eye/moma_curator_sarah_suzuki_dieter_roth_interview-51366>.

- an in-depth look at the work of Dieter Roth, an early adopter of artist books as a medium whose work appears in the exhibition

Verheyen, PD (ed) 2012, *The Bonefolder*, <http://www.philobiblon.com/bonefolder/>

- an online journal for bookmakers and book artists with a range of resources from 2004–2012

4. Curriculum links

The *Self-made: zines and artist books* exhibition provides an opportunity for educators to creatively engage with a variety of subject areas. Below is a list of curriculum links that may inspire, shape or inform the planning of education programs or public programs to run in conjunction with the exhibition.

Visual arts

Levels 7–8

- explore how artists use materials, techniques, technologies and processes to realise their intentions in artworks (VCAVAE034)
- experiment with materials, techniques, technologies and processes in a range of art forms to express ideas, concepts and themes in artworks (VCAVAV035)
- create and display artworks, describing how ideas are expressed to an audience (VCAVAP037)
- identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR039)

Levels 9–10

- analyse, interpret and evaluate a range of visual artworks from different cultural, historical and contemporary contexts to explore differing viewpoints (VCAVAR046)
- create, present, analyse and evaluate displays of artwork considering how ideas can be conveyed to an audience (VCAVAP044)
- explore how artists manipulate materials, techniques, technologies and processes to develop and express their intentions in artworks (VCAVAE041)
- conceptualise, plan and design artworks that express ideas, concepts and artistic intentions (VCAVAV043)

English

Level 8

- experiment with particular language features drawn from different types of texts, including combinations of language and visual choices to create new texts (VCELT418)
- create literary texts that draw upon text structures and language features of other texts for particular purposes and effects (VCELT419)
- investigate how visual and multimodal texts allude to or draw on other texts or images to enhance and layer meaning (VCELA402)
- explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (VCELT403)
- understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups (VCELT405)
- recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (VCELT406)

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- identify and evaluate devices that create tone in literary texts, including humour, wordplay, innuendo and parody (VCELT408)
- create imaginative, informative and persuasive texts that raise issues, report events and advance opinions, using deliberate language and textual choices, and including digital elements as appropriate (VCELY420)
- share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts (VCELT425)
- interpret the stated and implied meanings in spoken texts, and use interaction skills including voice and language conventions to discuss evidence that supports or challenges different perspectives (VCELY426)

Level 9

- create literary texts, including hybrid texts, that innovate on aspects of other texts, including through the use of parody, allusion and appropriation (VCELT448)
- analyse and evaluate how authors combine language and visual choices to present information, opinions and perspectives in different texts (VCELY442)
- create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (VCELY449)
- understand that authors innovate with text structures and language for specific purposes and effects (VCELA429)
- analyse and explain the use of symbols, icons and myth in still and moving images and how these augment meaning (VCELA431)
- understand how spelling is used creatively in texts for particular effects (VCELA434)
- analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author's literary style (VCELT438)
- understand that roles and relationships are developed and challenged through language and interpersonal skills (VCELA453)
- reflect on, discuss and explore notions of literary value and how and why such notions vary according to context (VCELT454)

Level 10

- create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (VCELT476)
- identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (VCELY467)
- create literary texts with a sustained 'voice', selecting and adapting appropriate text structures, literary devices, language, auditory and visual structures and features for a specific purpose and intended audience (VCELT477)
- compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (VCELT460)
- understand how paragraphs and images can be arranged for different purposes, audiences, perspectives and stylistic effects (VCELA470)
- understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (VCELA483)

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- reflect on, extend, endorse or refute others' interpretations of and responses to literature (VCELT484)
- analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (VCELY466)
- compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses (VCELT465)

History

Levels 9–10

- sequence significant events in chronological order to support analysis of the causes and effects of these events and identify the changes they brought about (VCHHC121)
- evaluate the historical significance of an event, idea, individual or place (VCHHC128)
- analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs and values (VCHHC124)

Design and technologies

Levels 8–10

- apply design thinking, creativity, innovation and enterprise skills to develop, modify and communicate design ideas of increasing sophistication (VCDSCD061)

Intercultural capability

Levels 8–10

- examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations (VCICCB014)
- identify the challenges and benefits of living and working in a culturally diverse society (VCICCD015)
- evaluate the ways in which the community demonstrates the value it places on cultural diversity, and why this valuing of cultural diversity is important to the community (VCICCD016)

5. Zine-making activities

The activities in this kit can be:

- used in interactive zine-making education workshops
- used as inspiration for public access 'maker spaces'
- shared with visiting school and/or tour groups to support continued learning about zines and artist books beyond the exhibition.
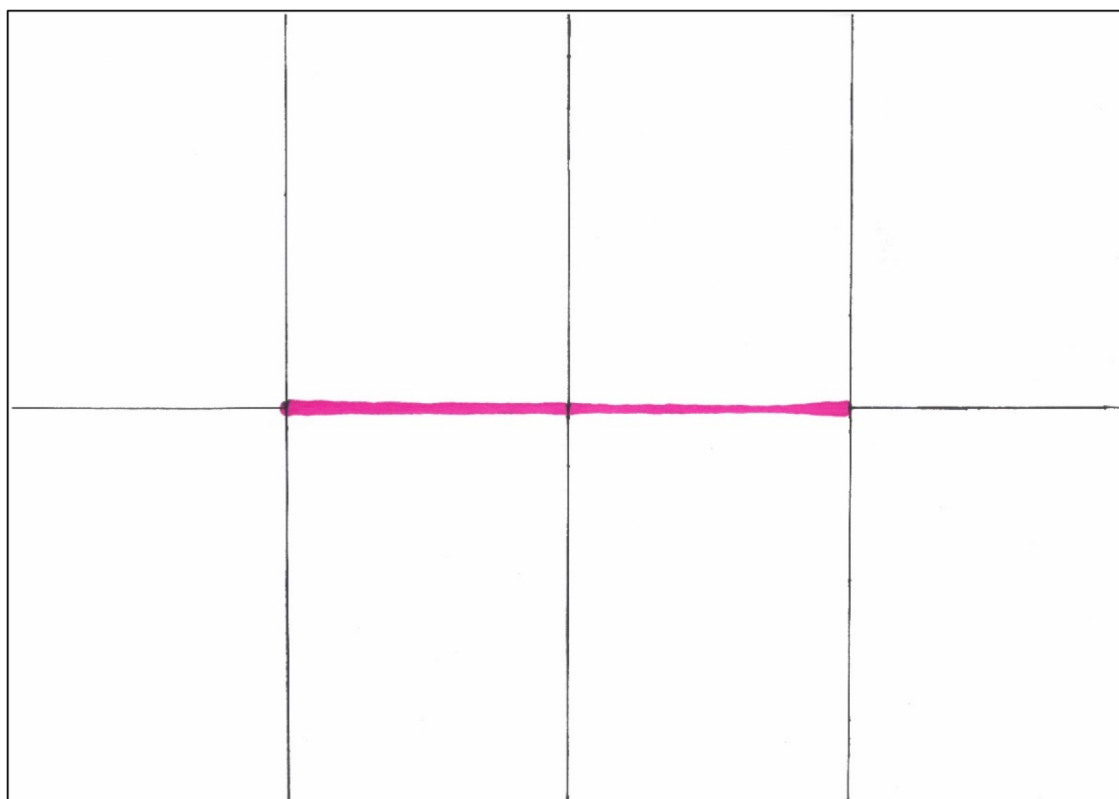
Activity 1: Make your own zine!

Anyone can make an 8-page zine out of a single piece of paper.

To begin, take a good piece of paper (A3 paper is perfect). Fold it in half lengthways, then end-to-end twice, like in the pictures below:
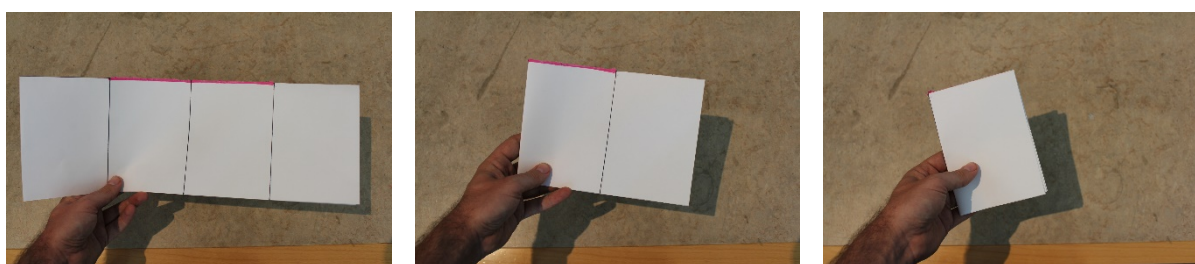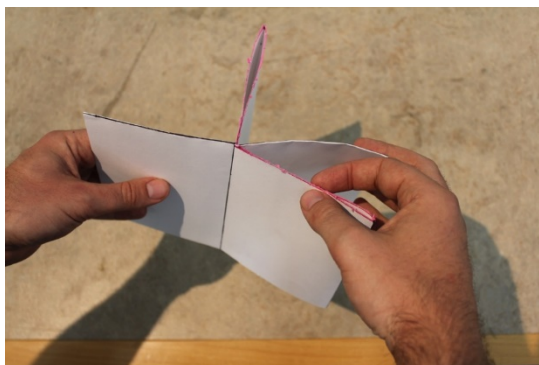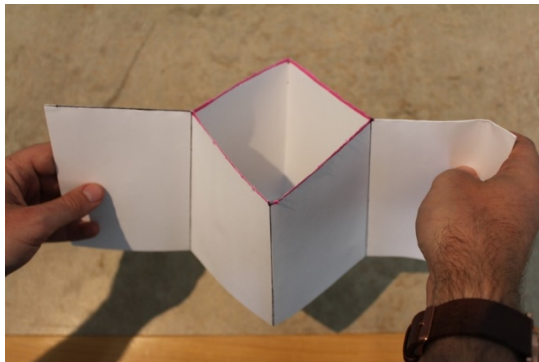

After all the folding, open it back to an A3 page. Now cut a line across the middle, where the pink line is drawn below:

Now you can fold your 8-page zine. To do this, fold your zine in half lengthways again.
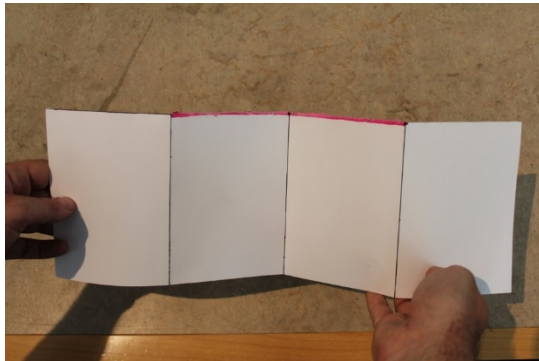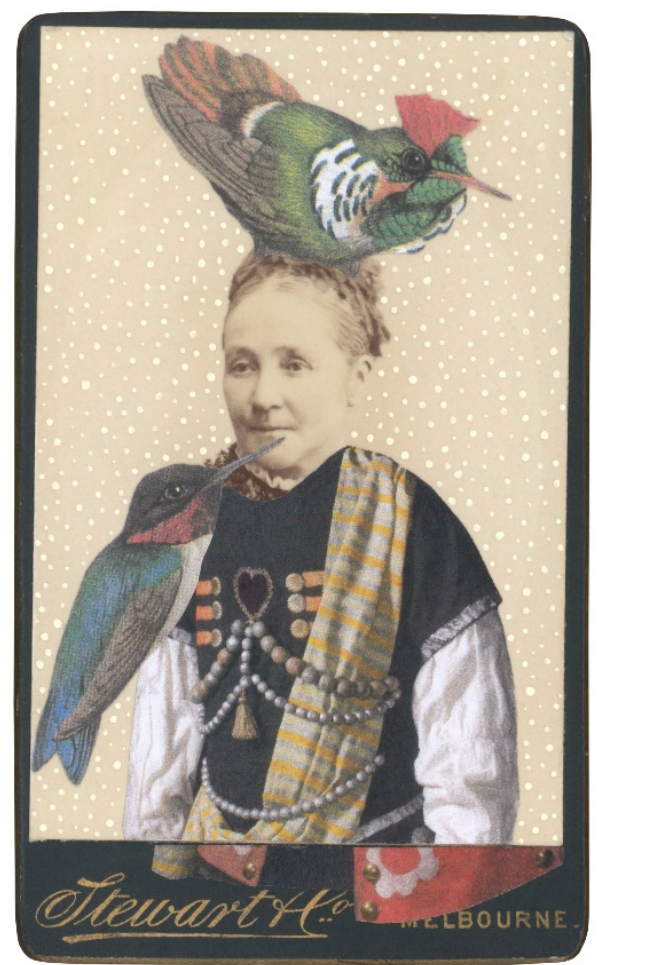

Next, open up the cut you've made and push the two outside pages together to make a mouth. Continue pushing to close the mouth and create two new pages.

Now fill it with creative genius!

The following pages include some activity ideas to get you started!

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SELF-MADE: ZINES AND ARTIST BOOKS

Activity 2: Cut-out collage

Gracia Haby, Gentlewomen from a deck of salvaged relatives, 2015

Heavily utilised by the punk movement in the '70s and '80s, cut-out collages have long been a defining feature of zine art and culture.

Ideas for inspiring collage:

- Ask participants to each bring in an item to contribute to a 'rummage pile' to cut up and collage. Useful materials include: junk mail, old newspapers, flyers, old books and magazines. The local op-shop might also be a good place to source materials.
- Starting from nothing can be hard, so make some templates or provide a single image for each participant to build their collage from.
- Consider making textural collages using materials like fabric, glitter, found objects and paint. Sometimes the materials a zine is made from can make as much of a statement as the words or art inside it.

Activity 3: Taking snaps

Dominic Forde, *Ramps, pools, ponds and pipes, 1975-1985*, 2015, photograph of Stacey Peralta courtesy of the Peninsula Surf Shop

Personal stories have been told through photos by many artists, and many zine-makers use this technique too. Using a disposable camera, artist Robert Rooney would take 'dumb' snaps of the world around him. Taking multiple photos of the same objects, places and people, he found that capturing the small differences could create beautiful art.

Ideas for taking snaps:

- Select an object or place and ask participants to try snapping it: does everyone see it the same way? What does it look like when you put all the photos together? Include these photographs in a group zine.
- Ask all participants to take a photo at exactly the same time. What different things do they see in that moment? Include these photographs in a group zine.
- Robert Rooney said that 'art came to him'. What everyday objects can you find around you that can be turned into art?

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SELF-MADE: ZINES AND ARTIST BOOKS

Activity 4: Blackout poetry
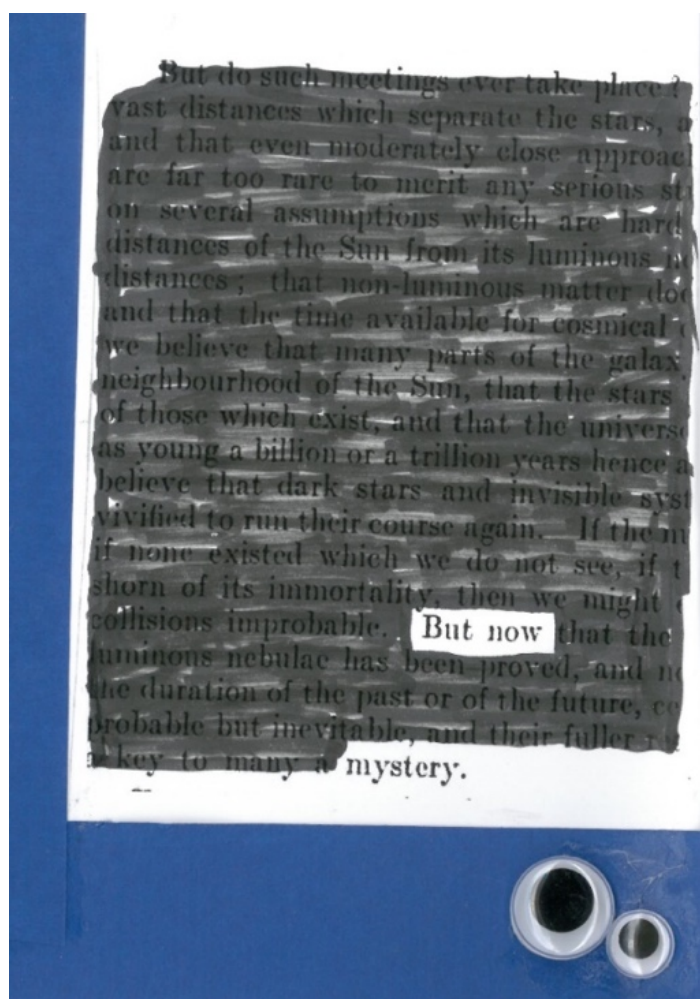
Tom Stammers, *The Story of the Titanic and Other Mysteries*, 2017

Poetry can take a long time to craft, and sometimes it can be hard for inspiration to arrive. Twentieth-century artists like the dadaists and post-modernists would take their inspiration from documents that already existed, making poetry by cutting out or blacking out the text in books or newspapers. These are great methods for creating unexpected phrases and totally changing the nature of a document.

Ideas for blackout poetry exercises:

- Ask participants to each bring in an article from the newspaper and swap it with a partner. Alternatively, you could select pages from different literary texts and provide them to participants. Ask them to read it and then black out words to create their own poetry.
- Create a collective zine of blackout poetry or use a single blackout poem in another general zine.

Activity 5: Go for a photography walk

Unknown photographer, Man standing near fence, wearing suit and hat, holding camera, 1910

Going for a walk with a camera and snapping what you see has inspired many artists. David Wadelton started the Northcote Hysterical Society, a group dedicated to sharing old pictures of his beloved neighbourhood of Northcote in Victoria, and documenting how it changes over the years. The online content from their Facebook page has since spawned an artist book in newspaper format.

Ideas for photography walks:

- Lead a 'group photography walk' through your town or suburb and produce a collaborative zine about your local area. If a long walk is too difficult to arrange, a short walk around a school or community area can still provide photographic opportunities.

Activity 6: Add a podcast to your zine

Bruce Milne and Andrew Maine (eds), *Fast Forward*, no. 11, May 1982

One of the unique things about Bruce Milne's *Fast Forward* zine, produced in the 1980s, was that it came with a mini radio show on a cassette. The cassette had interviews with musicians, new tracks from exciting bands, discussions of new trends and ideas, and even some comedy sketches. A mixed media approach can be a way for participants to really develop their ideas and explore their passions.

Ideas for creating podcasts:

- Using the microphone on a computer, laptop, or tablet device, encourage participants to create a recorded element to go with their zine. This could include: interviews, music and sound art. After recording, upload content to a free audio hosting website like SoundCloud, and include a link to it in the zine.

Activity 7: Word positive
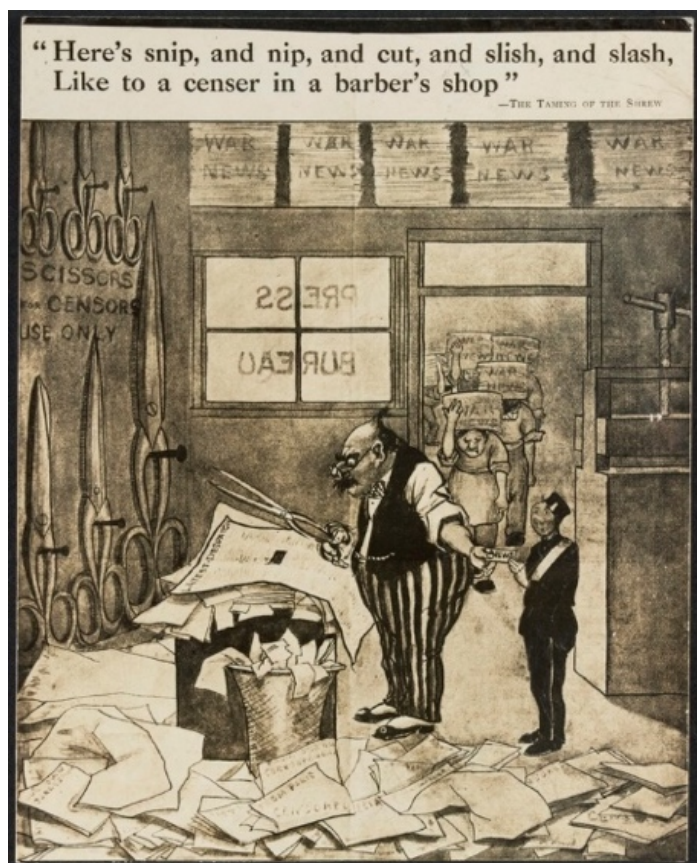
Unknown artist, The censor at work as he is seen by press, 1914

With the growing connectedness that technology gives us, there are more and more ways for people to send all kinds of messages. The maker of one Victorian zine – *F.L.A.P.S* – came up with a very inventive way to deal with receiving negative messages online: they turned them into art! Over time they collected a bunch of these comments and created the *Hate Mail* zine!

Ideas for word positive activities:

- Provide old newspapers and ask participants to collect stories, images and comments about things they dislike or disagree with. Encourage participants to reappropriate or refashion the negativity they associate with these items into something beautiful and positive.

6. Distributing your zine

Sticky Institute, 2015

Here are some ideas for sharing zines:

- Give them out to your friends and family.
- There are specialised zine shops that are happy to distribute them for you. Sticky Institute in Melbourne (pictured above) and Junky Comics in Brisbane are two examples. Sticky Institute is also an artist space. They have stationery, cutting tools, photocopiers and workbenches for badge- and zine-making.
- Enterprising zine makers can set up online stores via Etsy, Tumblr or Big Cartel.
- Simply leave your zines about – train stations, bus stops, cafes and milk bars are filled with people looking for something to read. For years, every new issue of Melbourne zine *You* has been left out in public spaces for anyone to find.

We hope you've found this resource useful. Happy zine-making!