

Queering archives: the practices of zines

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Certificate of original authorship

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Student:

Date:

Acknowledgements

This is a collaborative piece of work, and to my collaborators in making, thinking, living and doing I will always be thankful. You are all scattered throughout this heavy tome - go find yourself!

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Abstract

This thesis is a consideration of zines and zine practices, and their impact on how we understand archives. I argue that to define zines we need to look past the materiality of the publication, and consider a broader set of practices. Considering zines as practices enables different, and not necessarily linear, approaches to archives. I demonstrate that zines have a queer sensibility, and this 'zine' sensibility can disrupt linear repro-time and space (per Halberstam) and ways of making archives.

This thesis asks 'what impact do zine practices have on how archives are understood and imagined?' and addresses this question through the consideration of a series of spatial and temporal examples. These examples include formal collecting institutions, bedrooms, do-it-yourself archives in social centres and cafes, scholarly publications and zine anthologies.

A secondary point of investigation asks 'how do specific sites of non-normative research such as zines inform research practice, and what form can this research take?' This question is addressed by employing a queer approach to methodology motivated by zine practices; I use scavenger techniques to build a body of knowledge that includes narratives, interviews, zines, gossip and academic texts.

To queer archives disrupts normalised understandings of memory and histories, challenging assumed temporalities and reimagining the fixed space of 'the archive'. Zines and zine practices unsettle assumptions of archival spaces, and through this archives can be reimagined as generative and productive sites of practice and knowledge, rather than static sites of fact and record.

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Introduction

Three years into this doctoral project my right wrist started to ache, and I was eventually diagnosed with de Quervain's tenosynovitis, an inflammation of a thumb tendon which still, a year later, aches and occasionally gives pain as I twist my hand at the wrong angle. This wasn't a desk-based repetitive strain injury (RSI) I'd acquired from using the keyboard and mouse, as one might expect of a PhD student towards the end of their candidature. According to my physiotherapist, it was a repetitive strain injury most often seen in breastfeeding mothers, a sweet irony I dwelt in as I worked through a post-miscarriage depression and the loss of two related relationships. It was an unknown repetitive action that had caused my injury, but one that has ongoing impact.

I started this PhD as a response to (and way out of) the job I had at a small archive in the inner Sydney suburb of Surry Hills. The archive was the national repository for the Credit Union movement in Australia, collecting all the business papers, historical materials and ephemera of hundreds of (mostly small, community-based) credit unions and building societies. I worked at the archive as the only archivist, and often the only person in the office, for about nine months, slowly processing newspaper clippings, photos and (mostly) annual reports and correspondence of the financial institutions. I was bored by the repetitive work, moving papers and other material from box to box, and boxes from shelf to shelf. Most days I wanted to be critiquing the practice rather than enacting it, and so I wrote a PhD proposal.

As I do the prescribed exercises for my repetitive strain injury, and accept the potential for future steroidal treatment and these occasional flare-ups because of my RSI, I'm also working through my understanding of this injury and the physical impact it has had on me. I think

about the impact that repetition, whether it's in the work of the archive, or breastfeeding a child, or using a keyboard every day, has on how I and others understand the world and position ourselves in it. Both the injury and my work in the archive have given me space to seek out different understandings and responses to these effects of repetition; injuries that shape our body and how we move in the world, and archives that guide our engagement with the past and the future. Sara Ahmed sees repetitive strain injuries as reflections of our bodies being shaped by the work we do, saying '*we get stuck in certain alignments as an effect of this work*' (2006, p.57, original emphasis). These repetitions then orient us, in '*some ways rather than others*' (p.57). She gives the example of a lump on her finger which has emerged over a lifetime of writing with a pen to demonstrate this orientation towards both the pen, but also the world, as someone who does a 'certain type of work for a living' (p. 58). Later in her book Ahmed suggests that 'compulsory heterosexuality is a [potential] form of RSI' (p. 91), saying that

Through repeating some gestures and not others, or through being oriented in some directions and not others, bodies become contorted: they get twisted into shapes that enable some action *only insofar as they restrict the capacity for other kinds of action ... compulsory heterosexuality also shapes one's own body as a congealed history of past approaches.* (p. 91)

In this thesis I argue that the archive (in all the forms it might currently take) *orients us towards* a particular type of memory, history and set of knowledges through formalised, repetitive and shaping practices. This orientation then, following from Ahmed, 'restricts the capacity for other kinds of action' (or memories, histories, knowledges) and approaches to the future. I want to consider instead what happens when these orientations are dis-oriented, or disrupted.

I have turned to zines and zine practices to engage with this argument and consider these dis-orientations and disruptions. My own zine practices led me to this site: I have been reading, writing, collecting and archiving zines for well over a decade, and they have also floated in and out of my academic work as, for example, essay subjects and library school projects. They stand out to me as objects and practices that are difficult to define and quantify, which in turn is part of their allure. There are certain repetitions in zine practices - multiple copies for example - but for every example of repetition there are examples of singular, or flawed, out-of-place practices. So, unlike magazines, or blogs, or even ephemera collected by archives such as restaurant menus or theatre programmes, there is little repetitive practice that creates a way of knowing, or orients an understanding.

What this thesis does, then, is consider zines and zine practices as sites that enable different understandings of orientation, and consider zines in the archive, and archives of zines, as having the potential to open up ways of ‘thinking differently than one thinks’ (Foucault 1990, p. 8). I ask ‘what impact do zine practices have on how archives are understood and imagined?’, and address this question through the consideration of a series of spatial and temporal examples and orientations. These examples include formal collecting institutions, do-it-yourself archives in social centres and cafes, bedrooms, scholarly publishing and zine anthologies. I argue that zines and zine practices are queering archives through their presence in and absence from the ‘archive proper’ and other sites of archivy.¹ To queer archives disrupts normalised understandings of memory and histories; by unsettling the assumptions of these spaces it is possible to see archives as generative and productive sites of practice and knowledge, rather than static sites of fact and record.

Zines?

A project about zines is never complete without an attempt to introduce a hard-to-quantify definition of the subject, and it is this moment of awkwardness that motivates the project. If we struggle in the moment to define zines, how does this impact on how they are preserved, or understood once preserved?

Very broadly (and awkwardly), the objects called zines are (usually) small, ephemeral, DIY (do-it-yourself) print publications that are unstable and impermanent, both in their materiality and their content. Zines are publications that are most often photocopied, stapled or bound in a creative way, and are about any topic of interest to the maker. A zine could be the size of a business card, or a A5 folded booklet, or perhaps a large print poster. Sometimes there will be an emphasis on a zine’s three-dimensionality, with objects attached, or different materials or practices used in the production (eg corrugated cardboard, tracing paper, fabric, unique or experimental printing processes). It is already clear that trying to define zines is difficult.

Once made, zines may be distributed in various ways, circulating in and beyond communities, or they may never move past someone’s bedroom. They are most often traded or sold within existing networks of friends and other zine makers, but they can also be bought through zine distributors (known as ‘distros’), at zine fairs or record shops and found in community spaces and libraries. How you get your hands on a zine is often just as interesting and engaging as

1 The discipline of archives (SAA, 2014)

what's in it. These are all examples of how I have come to understand zines, as an undefined set of practices that include production, distribution, consumption and collection.

This project focuses on these hard-to-define, obscure to many, often labelled (for ease) 'subcultural objects' - zines and zine practices. Zines are an emerging field of scholarly research (discussed in depth in Chapter 4), and as such, their potential place within memory making institutions (and therefore sources of future research) should be interrogated. In addition, the very messy or awkward nature of zines themselves endears them as a site to interrogate contemporary construction of and dependence on the archive.

When I describe this project to others in the field and those further removed, I am regularly asked two questions: 'Are you going to talk about the digitisation of zines?' and 'Are you talking about zines as part of subcultures?'. Given the frequency of these questions (which I think reflects the everyday engagement that people have with both zines and archives), I have included my responses upfront in this introduction. These are both important questions, and are being addressed in part by others researching in the field,² but are also not within the scope of this project, which considers the practices around material objects as disruptions to traditional archival practices.

Digitisation

Zines have a particular impact in a project like this because of the ongoing tensions, and expected practices, around digitisation. I am regularly asked when I describe the project to others if I'm going to find ways to digitise zines, or consider digital zine collections. I answer firmly that the project is one that focuses on zines as material objects and everyday practices (whilst still allowing room for the consideration of a couple of digital collections through the thesis). There is a trend in both archival studies and broader cultural studies to position digitisation as a movement along a linear continuum, leaving the analogue in the near and distant past. The analogue then becomes a site of historical research, or reflected on as part of retro-cultures, and fields like the digital humanities are growing exponentially.

² See for example Ware (2007) for an in-depth discussion of zines and subcultures. The issue of zine digitisation is one that is often broached but not responded to academically; instead there are ongoing discussions about the issues with digitisation in spaces such as the Zinelibrarians Yahoo Group, and blogs by librarians and archivists.

But analogue practices such as zines are contemporary and ongoing, working with the digital, not aspiring to it, as this thesis and other scholarly work on zines demonstrate. For example, many zines are made using everyday desktop publishing software and then printed and photocopied. I don't consider issues faced when trying to digitise zines, which is a whole project in itself; instead I look to the materiality, the practices and the feelings of these complicated, messy zines to further broader, conceptual ideas of the archive.

Subcultures

Much zine scholarship is situated in subculture studies in some form, and I acknowledge this positioning in Chapter 1. But this isn't a project that aims to identify cohesive subcultures, or present anthropological assessments of communities. Instead of working against these theoretical approaches, however, this project reflects a queer orientation, looking to the zines and zine practices themselves to situate the site and acknowledge but not depend on many different subcultures, as well as those practices taking place outside the named bounds.

Dirty methods

As I bring this doctoral project together at the end of a mild Sydney winter, I see that Kate Eichhorn's book *The Archival Turn in Feminism: Outrage in Order* (2013) has been published. In part I'm disappointed that I haven't finished my thesis before the book was released - I'd been aware it was coming, and whilst intrigued by its potential content knew that there may be similar ground covered in the two projects. But as I read through the digital version of the book, acquired by the library for me so I am not reliant on the postal system to get the book here in time, I am grateful for the opportunity to engage with it.

In her Introduction, Eichhorn introduces her methodology as one that is 'a bit "dirty" or perhaps simply queer' (p. 17). I feel a sense of relief as I read the words, thankful for an articulation of methodology that fits with what I've been doing the last five years, and relieved that the methodology has been articulated and endorsed by the academy. And more so, I am thankful for the verb 'to unmoor', which Eichhorn uses to describe her use of queer:

Yet if I may, however cautiously, unmoor "queer" from its status as a sexual identity and practice and think about it along the lines of Judith Halberstam who posits queer as something that ultimately refers to "non-normative logics and organisations of community, sexual identity, embodiment, and activity in space and time"[...]. (pp. 29-30)

I unmoor queer as Eichhorn also does, arguing for an understanding of (these not-usually sexual) zine practices as messy, or queer (with a nod to Poletti's work on the 'mess' of zines (2008a)). Throughout the thesis they emerge as examples of the attributes Eichhorn cites from Halberstam, including:

- *Non-normative logics.* Zines are hard-to-pin-down sets of practices, and exist outside of traditional modes of capitalist endeavour. There are conflicts in engaging with, for example, black letter laws like copyright.
- *Non-normative organisations of community.* Examples throughout the thesis demonstrate that core to a consideration of zine 'communities' are their non-normative attributes. These could include the geographical distances, the dependencies on the postal service to develop community, or the playfulness or flippancy about identity at times, with many anonymous zinesters being publicly known.
- *Non-normative identities.* As the examples discussed in the Prologue demonstrate, zinesters don't have a shared identity, and at times conflict about what it means to make zines.
- *Non-normative activities in space and time.* The cafes and social centres that zine collections call home have specific functions that aren't related to the zine collections in them. There is a temporality to these photocopied, at times ephemeral objects.

Zines, seen through the lens of archivy, are queer, and open up new ways of thinking about these supposed resting places of memory. I interpose this queer sensibility with zine sensibilities throughout the thesis.

A secondary point of investigation in this thesis is 'how do specific sites of non-normative research such as zines inform research practice, and what form can this research take?'. This question is addressed through a queer approach to methodology, using scavenger techniques to build an empirical body of knowledge that includes for example narratives, interviews, zines, gossip and academic texts. As this thesis demonstrates, zines also provide inspiration for different approaches to methodology and production, whether in the archives they rest in, or as subjects of research projects like this. Researching and writing about and around zine practices has led to thinking 'like' the zine practices themselves, which, as Chapter 1 outlines, are not fixed, and focus on both the content of the production as well as methods of production, distribution, consumption and collection.

My broader research practices include the reading, rereading and writing of printed texts (zines, academic and popular media), being an active volunteer in zine collection spaces in both Australia and Canada, undertaking formal ethnographic activities, formally and informally engaging with zine makers, collectors, researchers and preservers, and keeping field notes of my work. I make zines, and have a myriad of connections to zine makers and spaces in many English-speaking countries (especially Australia, Canada and America). These relationships have been developed through my own zine practices, my work with a printing collective, personal relationships and earlier research projects³.

Reading the thesis

This thesis traces my journeys through Australia, North America and Europe trying to work out how to engage with the question of archiving zines. It is littered with field notes, zines I've made along the way, photos of places I visited, and anecdotes, hearsay and gossip that were passed on to me in both my official role as researcher and also as friend and lover. My methodology is erratic, loosely specified and at times conflicting, but also highly detailed, moving within highly intimate and extremely public environments. Each chapter presents these collected methodologies, reflecting on the process with depth where relevant to the argument of the chapter. For example, Chapter 3 takes you into a series of different spaces, and bookends this discussion with reflection on contemporary ethnographic research practices. Of most importance though is to note that the project has been inspired and motivated by zine practices, and it is these practices these have directed the research practices most.

I open the thesis with a **Prologue** that discusses the recent publication of a book about zines - *Fanzines* (Triggs 2010) - and outline key responses to the author's practices. A prologue is 'a preamble, a preliminary discourse' (OED), often used to set the scene of a play, or introduce readers to the context of a text. The Prologue does just that, giving the reader a sense of both why this thesis is of importance, and a sense of the intricate levels of engagement that make up zines and zine practices. There is a large amount of passion and dedication to zine practices that are evident not only in the content and materiality of zines, but in the networks, communities, identities and spaces that these practices take place in. This example highlights the precarious challenges that are faced when claiming, or attempting to claim, to have produced an archive of zines. The remainder of the thesis is motivated by this challenge.

3 In 1998 I wrote a major undergraduate essay about zines and the mass media, presented as a zine. In 2008 I completed my Masters in Information Management with a major project on the Octapod Zine Library in Newcastle, NSW, developing a preservation and access strategy for the collection.

I dedicate a whole chapter, **Chapter 1**, to the issue of definition. I propose that (drawing on Radway (2011)) zines are a series of disorderly, messy practices that are difficult to ever fix in place, and that this lack of order makes them a suitable site to investigate what is usually considered the bastion of order - the archive. I demonstrate this through narratives of zine practices, including two zines I made during the process of this research project.

Chapter 2 presents an overview of contemporary understandings of archival practices - recognising the difference in disciplinary and professional practice. There is an ongoing and at times tense dialogue both within archival studies, and between archival studies and the broader humanities, about what, where and possibly how an archive might be. By presenting these dialogues I situate this thesis and its claims within a trans-disciplinary context.

Having established the context for the thesis, I then consider three key areas where I have identified zines as queering our understandings of archives and archivy. **Chapter 3** argues for a consideration of spaces where zines are collected as heterotopic, which Foucault describes as spaces that go past time, geography and the 'real' (1986). The presence of zine collections in, say, a coffee shop or bedroom, shifts the practices in the space, and challenges ideas of collection and preservation.

This chapter also performs and interrogates field work through practice. I present a nuanced understanding of what it means to be 'in the field' researching zines. The boundaries of field work are questioned, and I respond to George Marcus's recent claims (2012) about contemporary field work with my own research practice. In early 2010 I made a collaborative zine with a friend about the 14 hours we spent at a local shopping centre, Marrickville Metro, and it is included in this chapter as an example of how zines can bring together ideas of spatiality, fieldwork, cultural studies and practices, whilst being flippant, banal and engaged.

Chapter 4 moves past archives as spatial sites and looks to genres of archiving as a way to further our understanding of archivy, and in turn, where to both source and critique knowledge. Building on Eichhorn's notion of archival genres, I consider two genres of zine archivy - scholarly publishing, and zine anthologies. These are different ways to think about where the archive might be, and in turn how these archives might impact our orientation to the past and future.

Finally, **Chapter 5** takes us back to what throughout the thesis I name the 'archive proper' - institutional and named archival collection spaces. This chapter takes a technology that is core

to zine practices - the photocopier - and considers how this technology, combined with the emerging presence of zines in these archives proper, works to unsettle and disrupt some of the traditional practices of the archive. I discuss two case studies of zines, photocopiers and the archive which demonstrate this disruption. In turn I argue that these are examples of how zines are queering the archive, challenging what Halberstam names the 'repro-time' that I argue the archive proper is a key player in perpetuating.

The unique contribution of this thesis is a consideration of zines and zine practices as an always emerging and important site of research, with specific reference to its impact on knowing archives. Zine practices reimagine archival spaces and genres, and once archived, are generative and productive sites within the archive. Zines have a queer sensibility, and this 'zine' sensibility disrupts not only linear repro-time, but also ways of doing research and making archives.

Through the uncertainty of zines, and using a queer methodology, I demonstrate the vagaries of what ends up in the archive proper, and present variations on what archives could be. Key findings of the thesis include a practices approach to defining zines, the importance of these practices when considering zines in archival spaces, and the generative role of genres such as anthologies and scholarly publishing in reimagining what, when and where archives are.

Reading the zines

Eight of my own zines are included throughout the pages of this thesis, reproduced in full and intended to be read as part of the text.

In his 2012 reflection on *Writing Culture*, Marcus notes that

Far from being matters of new method, about which anthropologists have been famously implicit and unspecific, these challenges are once again about the forms of knowledge but have now shifted from texts as reports from the field to the production of media (web texts, forms of collaborative thinking, articulations, concept work amid data, or as data) within or alongside the field, as the latter has changed its character. (Marcus 2012, p. 429)

It is this concept that motivates my desire to include my zines in the thesis. The zines are part of the text; the media produced 'within or alongside the field' and produce different forms of knowledge. Some reflect directly on the subject matter, while others are produced during, but not specifically in response to, the project.

Including the zine reproductions serves multiple purposes:

1. There is an ongoing demonstration of zine practices through the inclusion of the zines, giving the reader a sense of what zines *could be*. These samples are not intended or claiming to be definitive; if anything they represent only a small selection of practices, and of a single zinester (with collaborators at times).
2. At time the zines speak directly to the topic at hand in the chapter. The zine included at the end of this introduction discusses my thoughts on preservation and archivy through a description of marmalade making. Many of the people I gave this zine to at the time also received a jar of cumquat marmalade, a practice that can't and needn't ever be produced in other contexts.
3. The reproductions demonstrate key issues discussed in Chapter 4 around zine anthologising, and this thesis can be considered an anthology of sorts. Some of the materiality of the zines is lost, but many elements still exist, including for most the sense of page turning and the size of the zine.

The reader is encouraged to read the zines as part of the text; they may at times disrupt the flow, or bring the intimate or personal to the forefront, or even bore you, or distract you from the topic at hand. These 'zine interruptions' demonstrate how zines are sites of eruptions and disturbances, and continue to reinforce the position that zines are best defined through practices, including reading.

Notes on citation

Zines are used throughout this thesis as both primary source material and secondary references. This role isn't differentiated however, and the zines are all referred to with single quotes, such as 'Psychobabble'. These references are in-text only, and where relevant and available, the zinester's name and year of publication is included, to try and comply with the rules of academic style.



preserving, containing, consuming

January 2010

Risograph print on kraft board and office paper

ving

ing

ing

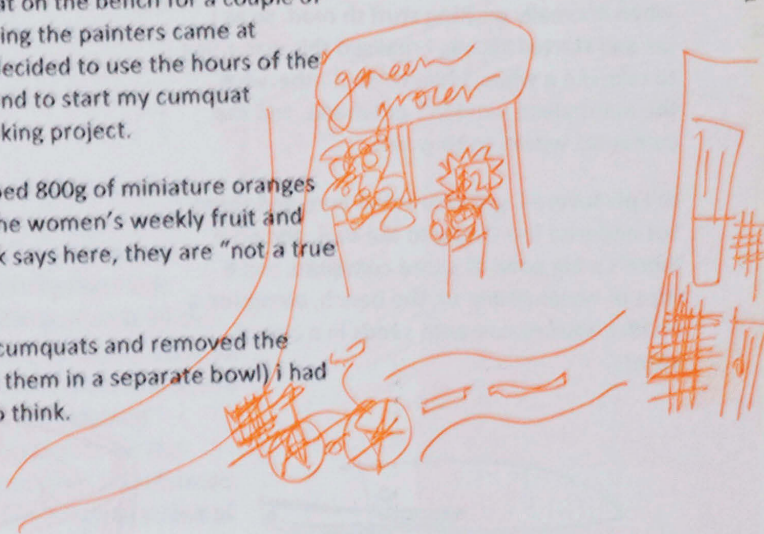
the cumquat project

on monday i was coming home from an appointment in glebe, and stopped in at a little green grocer on glebe point road. amongst the fresh garlic, roti and rocket i bought, i also came home with two bags of cumquats. they were out the front, \$2 a bag, and irresistible.

at home they sat on the bench for a couple of days. this morning the painters came at 6.50am, and i decided to use the hours of the day that i'd found to start my cumquat marmalade making project.

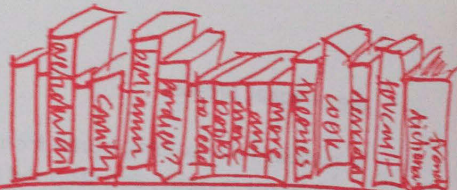
i sat and chopped 800g of miniature oranges (although, as the women's weekly fruit and vegetable book says here, they are "not a true citrus fruit").

as i sliced the cumquats and removed the seeds (putting them in a separate bowl) i had a lot of time to think.



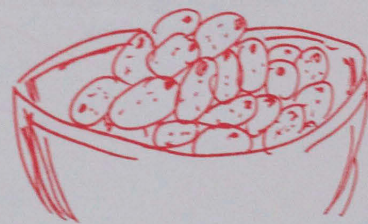
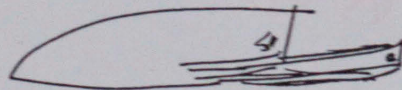
1

endurance



2 i'm struggling with my study at the moment. i can't read the volumes of pages i really want, and need to read. i sit, start, and then get distracted. i have extremely low endurance for most things at the moment, reading and writing included. i tire or bore easily, even when it's really exciting stuff th read. so as i sat and started slicing, i realised this was going to take me a while; i had to do it otherwise the marmalade wouldn't get made, and the cumquats would go to waste.

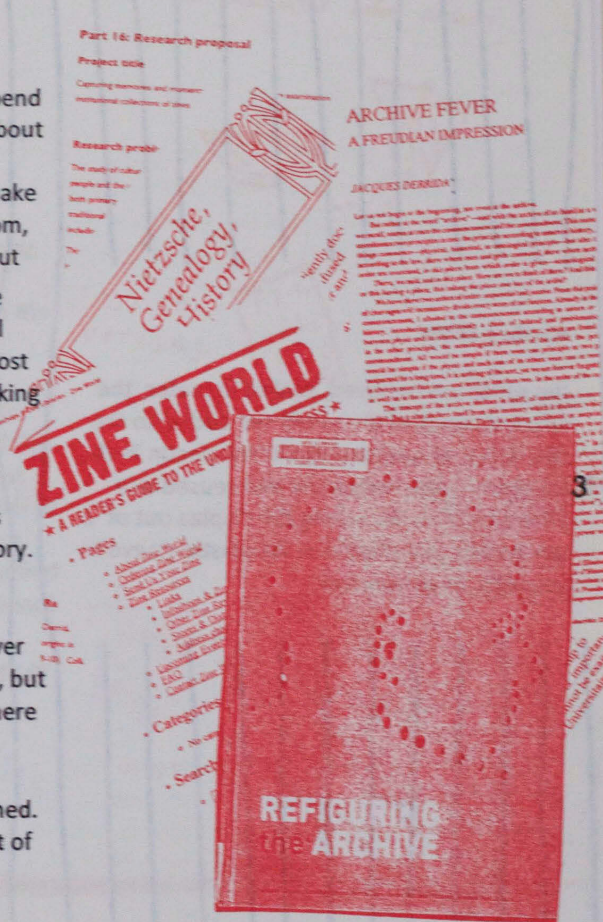
so i persevered. got distracted here and there, but endured the slicing to the end. and now there's a big bowl of sliced cumquats and 6 cups of water sitting on the bench, alongside a smaller bowl of cumquat seeds in a cup of water.

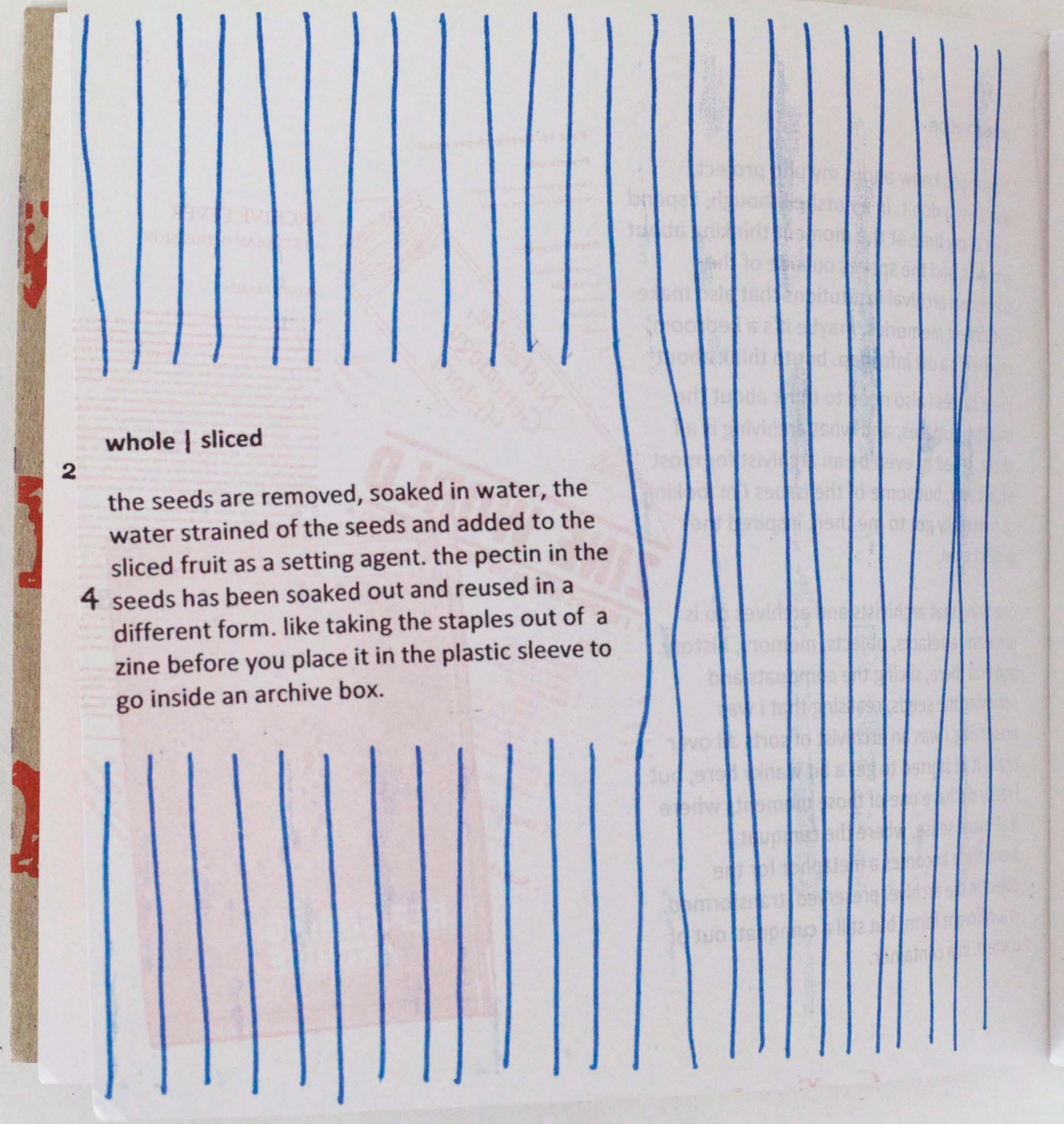


preservation

maybe you know about my phd project, maybe you don't. in a nutshell though, i spend a lot of my time at the moment thinking about archives, and the spaces outside of the traditional archival institutions that also make and collect memories. maybe it's a bedroom, maybe it's a diy infoshop. but to think about these spaces i also need to think about the traditional spaces, and what archiving is all about. i tried to even be an archivist for most of last year, but some of the issues i'm looking at now really got to me then. inspired the project even.

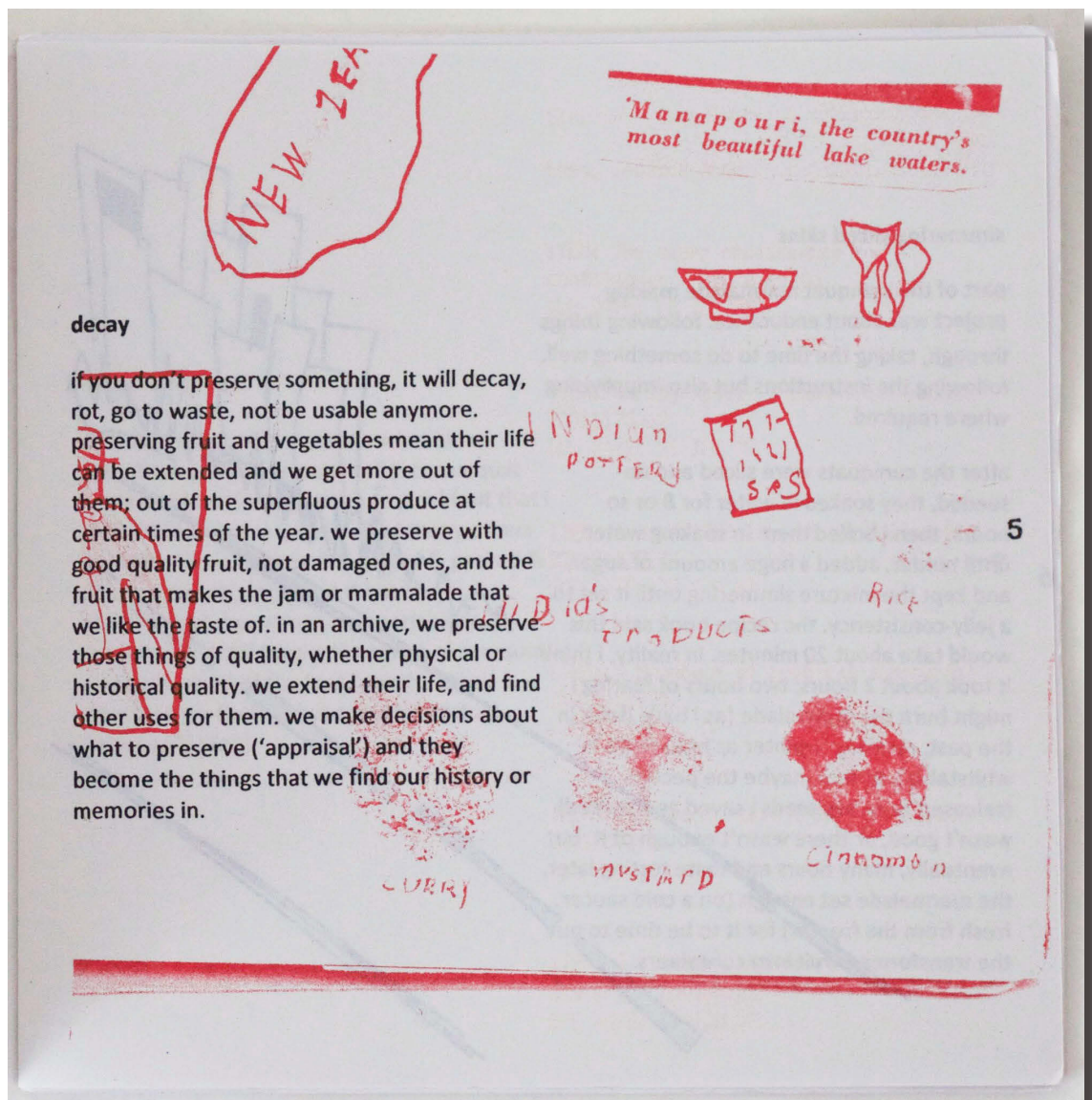
one thing that archivists and archives do is preserve. artefacts, objects, memory, history. and i sat there, slicing the cumquats and removing the seeds, realising that i was preserving. i was an archivist of sorts all over again. it all started to get a bit wanky here, but i really did have one of those moments where it all made sense, where the cumquat marmalade becomes a metaphor for the object in the archive. preserved. transformed. in a different form, but still a cumquat. out of context. in a container.





2 whole | sliced

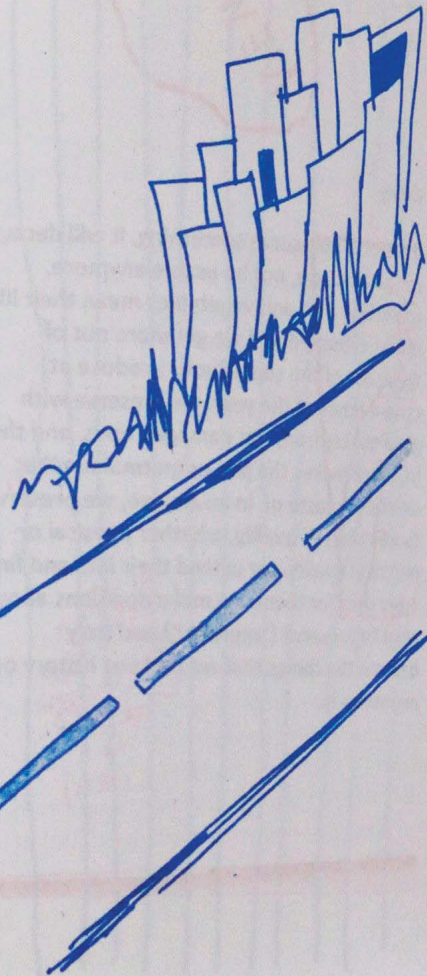
- 4** the seeds are removed, soaked in water, the water strained of the seeds and added to the sliced fruit as a setting agent. the pectin in the seeds has been soaked out and reused in a different form. like taking the staples out of a zine before you place it in the plastic sleeve to go inside an archive box.



simmering sliced skins

part of the cumquat marmalade making project was about endurance. following things through, taking the time to do something well. following the instructions but also improvising where required.

6 after the cumquats were sliced and de-seeded, they soaked in water for 8 or so hours. then i boiled them in soaking water until tender, added a huge amount of sugar, and kept the mixture simmering until it set to a jelly-consistency. the recipe book said this would take about 20 minutes. in reality, i think it took about 2 hours; two hours of fearing i might burn the marmalade (as i have done in the past, recalling a winter as housewife in whitstable), or that maybe the pectin (released from the seeds i saved and soaked) wasn't good, or there wasn't enough of it. but eventually, many hours and taste testing later, the marmalade set enough (on a cold saucer, fresh from the freezer) for it to be time to put the transformed fruit into containers.



Barr Smith Library

Lynn, Jessica Anne

ITEM: The queer renaissance :
 contemporar 25016327203
 DUE DATE: 29 JUN 99

transformation

this idea of transformation is what i love
 about the process. we still call this cumquat
 marmalade, referring to the original fruit that i
 bought at the greengrocer (that many others
 planted, tended, pruned & picked & packed &
 transported to glebe) but it has been
 transformed. but eating the marmalade (i
 imagine) will still invoke the sense of cumquat,
 or the 'feeling' of the fruit (not the literal
 touch-sense-feeling, but a more affectual
 sense of feeling)

ITEM: Cartographies : poststructuralism
 25011175669
 DUE DATE: 29 JUN 99

ITEM: Around 1981 : academic feminist
 25012113527
 DUE DATE: 29 JUN 99

7

ITEM: A Handbook of critical approaches
 25013459974
 DUE DATE: 29 JUN 99

ITEM: Electronic text : investigations
 25016073910
 DUE DATE: 29 JUN 99

ITEM: A cultural studies reader :
 history 25015092296
 DUE DATE: 29 JUN 99

the process of containment and storing the transformed fruit.

(as a recipe aside, at this point i'd added a few tablespoons of grated fresh ginger to the simmering pan of fruit, sugar and water, as per the recipe. so this is now officially 'cumquat & ginger marmalade')

- 8** once cooled a little, the marmalade mixture needed to be put into jars. over the years i've lived in the house there's always been a steady collection of jars under the sink. a reluctance to recycle something that can be reused i suppose, and often they are filled with little treats from the co-op, or the bigger ones with flours/beans/nuts. and a lot of jam gets eaten in the house, so there's a great selection of 'appropriate' jam jars.

The University of Adelaide Library

Please Rebin this Receipt

ITEM: Rethinking popular culture :
contem. 25012104226
DUE DATE: 08 JUN 99

tokyo / osaka

monday

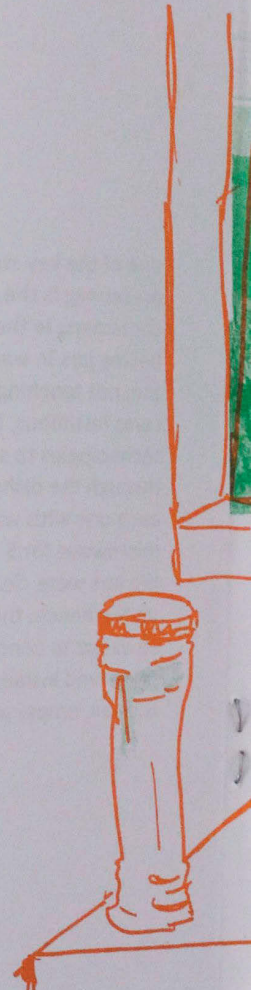
16 7 07

- ¥ 160 train
- ¥ 460 breakfast
- ¥ 280 snacks
- ¥ 270 subway
- ¥ 160 drink
- ¥ 250 capsule c/c
- ¥ 680 adapter
- ¥ 400 internet
- ¥ 600 dinner
- ¥ 3500 clothes c/c
- ¥ 70 water
- ¥ 100 dessert
- ¥ 2100 cameras c/c

one of the key steps that recipes emphasise in preserving is the sterilisation of the containers. in the past i've been fastidious, boiling jars in water for 10 minutes, drying the, not touching the inner glass. this time too i was fastidious, but relied on modern technologies to sterilise for me - they went through the dishwasher, and then i half filled each one with water and put them in the microwave for 5 minutes. the water boiled, the jars were clean and fresh, and left to cool on the bench. the cleanliness of the container so as not to contaminate the thing being preserved inside; the same way an archive box is clean, empty and meets archival standards.

so the sterilised jars are filled with the marmalade, and left to settle into the jar (and cool a little) before the lid is screwed on. most of them even worked to 'suck' the press button of the lid back in, indicating an unopened jar of jam ('just like you get at the shop').

- 10 and now all 9 of those jars have been sitting on my kitchen bench for over a week, waiting to be labeled and put in the cupboard, or given away to people (most are promised already). and in this project of endurance, of the length and effort involved in preserving things for the future, i still have a while to go.





makin' chutney

today was a day where i struggled with technology; my iphone is no longer a phone, just an i. and my laptop secretly makes up data to fill it's hard drive without me knowing, so much so that in a day it can go from ok to FULL. but oh well. i will survive.

12 i turned away from the technology a bit and instead to the kitchen again. to try and distract myself i realised, but also to use up some of the vegetables that have collected in the fridge over the past week of me coming and going from newcastle. today it was beetroot; i'd forgotten it was there and ben reminded me; there was talk of eating it at lunch then i decided to pickle it, then make chutney from it.

Please Initial

PLEASE SIGN & RETURN

SIGN & DATE

JAN

FEB

A

B

1

preserving/transforming: instructing?

the first step after deciding to preserve it was to find a recipe. i'm living in newcastle at the moment, in a house that's not mine, and one that i like to refer to as the bachelor pad. it's pretty low on any form of domesticity, and so there was no hope to turn to the bookshelf and find a beetroot chutney recipe. instead, the internet. i searched as taught by paul (in turn taught by courtney) for the 'best ever' recipe, but ended up just limiting my search to the abc website, thinking that listener contributions from the abc community would be pretty a-ok. i found a recipe for beetroot chutney on the abc tasmania local radio site and set to prepare for it. the three lonesome beetroots in the fridge needed a whole lot of accessories to be preserved into chutney – onions, apples, spice, sugar, vinegar. a lot more than the marmalade project for sure.



i've measured and peeled and chopped the onions, apples and beetroots, all in the right order, and things are simmering nicely on the stove. the bachelor pad-ness of this place meant i had to peel with a knife, and finely dice instead of grate the beetroot, but i think it just means it will be a chunky chutney instead of a smooth one.

14

in turn i've been thinking about the preservation process again. these were beetroots grown by a local hunter valley farmer, that i got from the food co-op here in newcastle last week, and that i wanted to preserve instead of abandoning in the days before i leave this city i've kind of fallen for.



Photo by F. Taylor



Photos - 1

The beginnings of a bar of chocolate are shown in the above photographs. The fruit of the cocoa tree is being gathered by the natives of Ecuador. On the right we have a view of ripe cocoa pods on the tree. Cocoa is an important food, and good chocolate is nourishing.

Seaman Wedding

o FM learning to preserve

10:39m Appa

- 15 white Satin Sashes ✓
- as i hunted around the internet for a reliable recipe to preserve these beetroots in my fridge, i thought about the last preservation project, the cumquat marmalade, and how i reached for a recipe book (the Australian women's weekly fruit and vegetable cookbook) to guide me. and this time i relied on something also as domestic, motherly and reliable, the abc website, to guide me.

70 white A

- 68 white draped chair covers Ga
- 15 black draped chair " Bo
- it got me thinking about the process of preservation, and how we source instructions for it - who do we turn to, who do we trust, and how do we know it will work? (and how do we measure 'success' in preservation?)

SYDNEY 15

- Pick up draping
- make up Napkins

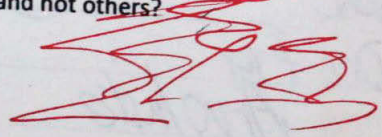
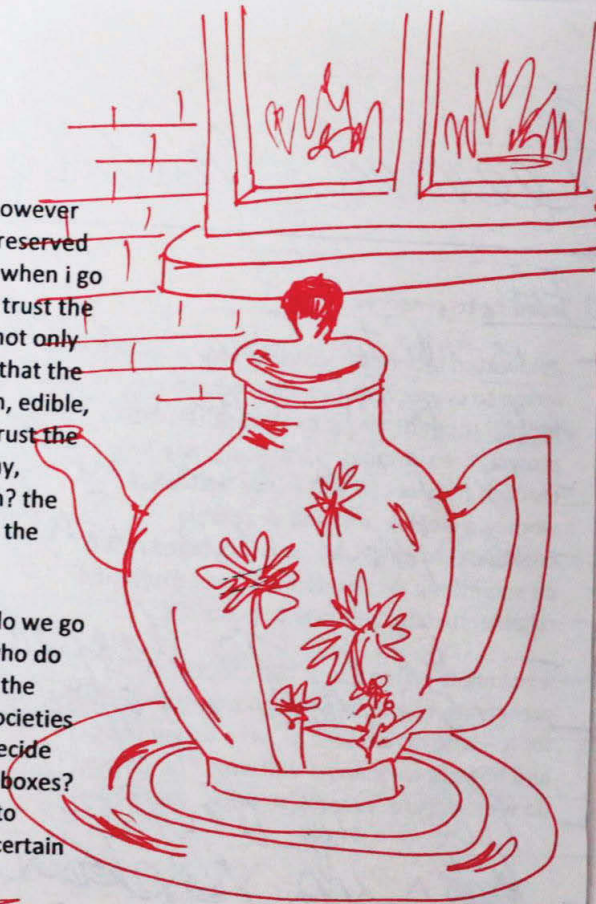
BOW BOW

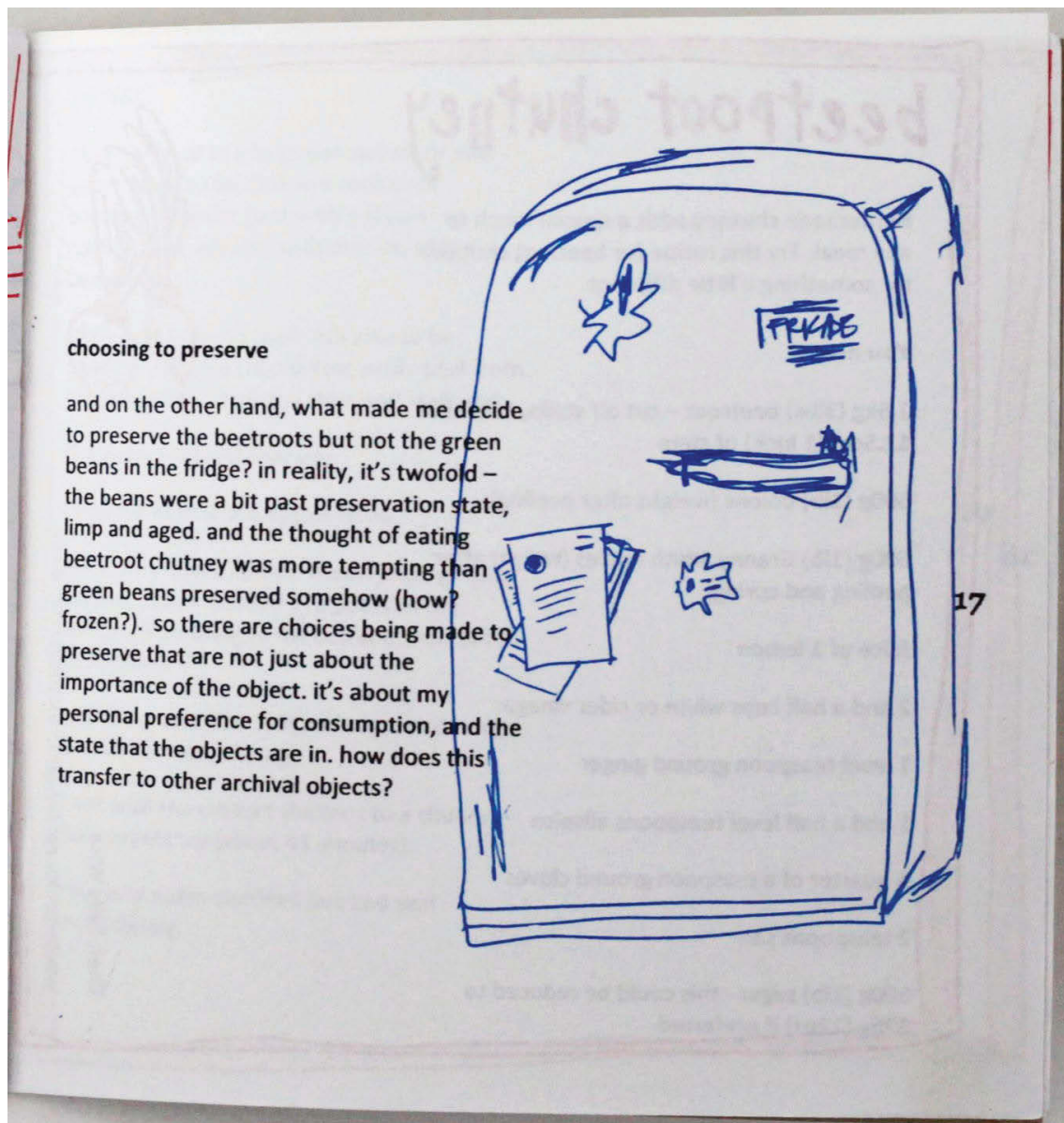
+ DO FM Arvo/nite

how do i know that the beetroots (however transformed they are now) will be preserved and edible (their purpose perhaps?) when i go to open the jar again in the future? i trust the recipe that i've been given, that it's not only going to be tasty, but also will work. that the vegetables will stay in good condition, edible, and won't go off or decay. why do i trust the women's weekly and the abc over, say, www.about.com or www.oliver1.com? the idea of reliability through familiarity? the domesticity that both represent?

16

thinking about archives then, where do we go to get instructions for preservation, who do we trust and why? why do we turn to the standards set by the ISO or archives societies to preserve objects? what makes us decide to use 500 year old paper or acid-free boxes? where has the knowledge come from to preserve like this? why do we turn to certain experts and not others?





beetroot chutney

Homemade chutney adds a special touch to any meal. Try this recipe for beetroot chutney for something a little different.

You need:

1.5kg (3lbs) beetroot – cut off stalks, but leave 12.5cm (1 inch) of stem

500g (1lb) onions (weight after peeling)

500g (1lb) Granny Smith apples (weight after peeling and coring)

Juice of 1 lemon

2 and a half cups white or cider vinegar

1 level teaspoon ground ginger

1 and a half level teaspoons allspice

A quarter of a teaspoon ground cloves

2 teaspoons salt

500g (1lb) sugar - this could be reduced to 375g (12oz) if preferred



18

Chef: Sally Wise

<http://www.abc.net.au/tasmania/stories/s2073633.htm>

Method:

Place beetroot in a large pot and cover with water. Bring to the boil and cook until beetroot is tender (test with a skewer – cooking time will vary with the size of the beetroot).

Drain then leave to cool until able to be handled. The skin should now easily peel from the beetroot. Cut off the stem and stalk end.

Grate the beetroot coarsely.

Chop the onions and apples finely.

Place the onions, apples, lemon juice, ginger, allspice, cloves and salt in a pot with the vinegar, then bring to the boil and simmer for 15 minutes.

Add the grated beetroot and sugar and bring back to the boil, stirring.

Cook until the mixture thickens to a chutney-like consistency (about 45 minutes).

Pour into warm sterilised jars and seal immediately.

19

For maximum flavour eat cumquats after 3 months, the flavoured brandy is also delicious to drink. This recipe is unsuitable to freeze.

1kg cumquats
2 cups sugar
750ml brandy, approximately

Prick cumquats well with fine skewer. Layer cumquats and sugar in glass jars, pour in enough brandy to cover fruit; seal jars tightly. Store in a cool dark place; turn jars upside down once a week until sugar is dissolved.

CUMQUAT GINGER MARMALADE

This recipe is unsuitable to freeze or microwave.

1kg cumquats
7 cups (1¾ litres) water
7 cups (1¾kg) sugar
1 tablespoon grated fresh ginger

Slice cumquats thinly. Collect seeds, place in small bowl with 1 cup of the water, stand overnight. Combine cumquats in large bowl with remaining water, cover, stand overnight.

Next day, strain seeds, reserve liquid (this now contains pectin, which contributes to the setting of the jam); discard seeds.

Place cumquat mixture into large saucepan or boiler with reserved liquid. Bring to the boil, reduce heat,



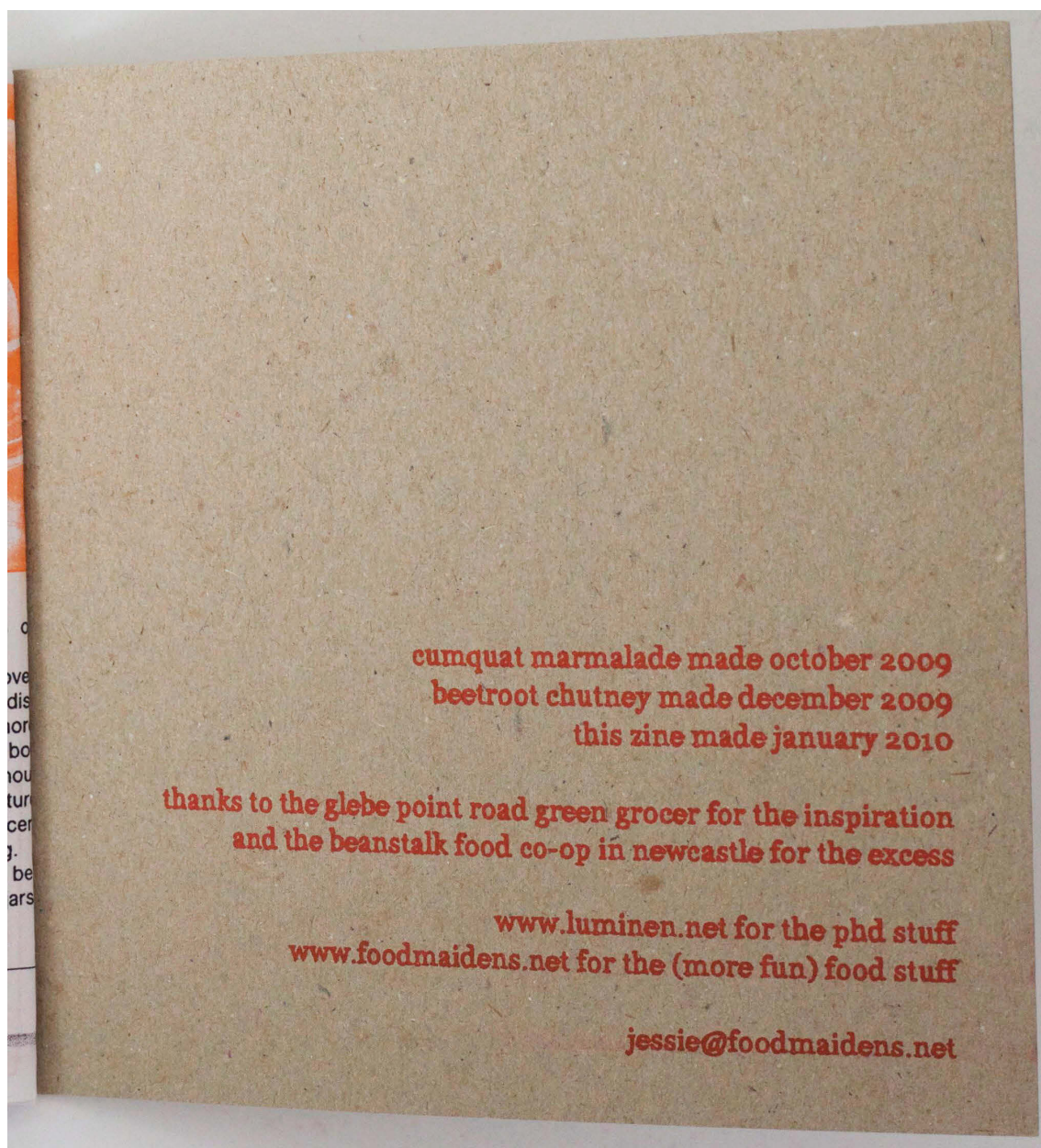
Cumquats in Brandy.

simmer, covered, for 30 minutes or until cumquats are tender.

Add sugar, stir constantly over heat, without boiling, until sugar is dissolved (mixture should not be more than 5cm deep). Bring to the boil, boil rapidly for about 15 minutes without stirring or until a teaspoon of mixture will jell when tested on a cold saucer; remove pan from heat while testing.

Stir in ginger, stand 10 minutes before pouring into hot, sterilised jars; seal when cold.

Makes about 7 cups.





Prologue

That being said, I definitely think it was bad form and certainly disrespectful for them to not even bother trying to secure permission in advance of publication. If she is so passionate about zines, she must have considered that her actions wouldn't exactly endear her to many zine publishers.

Jeriane, on We Make Zines

In September 2010 Teal Triggs, then Professor of Graphic Design and Head of Research, School of Graphic Design, London College of Communication¹, published her latest book *Fanzines*, lauded as a ‘high-impact visual presentation of the most interesting fanzines ever produced’ (Thames & Hudson 2012). The book presents over 500 images of fanzines (covers, pages, websites) sourced from Triggs’s own collection and other personal and archival collections; the book is a visual archive of a collection of zines, presented with accompanying essays.

A month before the book’s launch, discussions started taking place on the We Make Zines ning site² between zine makers about Triggs’s reproduction of (some of) their zines without permission. Much of the discussion focused on how academics and publishers should ‘treat’ zines and zinemakers, with surrounding discussions about subcultures, reproduction, copyright, communication and for-profit publication.

There are uncertainties in the relationship between contemporary cultural materials in the archives, the people who produce them, and their subsequent (post-archival) use, and it is these uncertainties that motivate the discussion of what I have named the ‘Teal Triggs Affair’. Historians and cultural researchers regularly rely on preservation institutions such as archives and libraries to source these ephemeral materials, and there are numerous collections of zines and other subcultural ephemera in collecting institutions around the world³.

1 Since 2012 Triggs has been the Associate Dean of the School of Communication at the Royal College of the Arts, London (Royal College of Art 2012)

2 A ning is an online community based around a shared practice – in this case zines. There are discussion forums, member blogs, photo galleries and so on. See wemakezines.ning.com

3 See for example Darms (2012), Freedman (2009; 2012b), Hedtke (2008), and Koh (2008).

The year of teal

Towards the end of 2009 I was teaching a stencil-printing workshop at Sydney's Museum of Contemporary Art (MCA). Class participants learnt how to make an eight-page zine on the Risograph stencil press owned collectively by a group of artists and activists in Sydney's inner-west.

The Risograph machine is often described as a mechanised silk-screener that looks like a photocopier. For each 'print' you put through there's potential to mix colours through layering, mimicking the CMYK print process of digital printing. The Rizzeria is the name of the collective that owns the machine, and through collective organising the machine enables cheap, colour printing for Sydney arts, activist and zinemaking communities. For the past six years I've been an active member of this collective, using the machine to both print my own zines, and to teach hundreds of others in Sydney and Newcastle, NSW how to use what is considered antiquated, analogue technology⁴. This analogue technology, like the typewriter, stapler and photocopier, is embraced by zinemakers especially.

I was teaching the class with another collective member; we'd managed to get the MCA to agree to pay for one teacher in the contract we negotiated, and so for the three days the other collective member and I were half volunteering, half working for the institution. These classes had been the subject of criticism from some in the Australian zine community as being too expensive (The Sticky Institute 2009), and I was interested in what type of people would turn up to the adult class. We'd taught a similar class for teenagers earlier in the year full of enthusiastic, colourful 13- to 18-year-olds who seemed to know what they wanted from doing 'zines'.

It turned out that the adult students were all women, and at a guess their ages were at least 40, and maybe even 50-plus. They were learning how to design, assemble and print their own two-colour zines on A3 paper, folding them down to an eight-page A6 publication. At one point I caught myself reflecting on the colours being chosen by the women – of the nine, they were predominantly choosing red and teal for their zines, and I remember declaring towards the end of the workshop that '2009 has been the year of teal'. This declaration was based not only

4 As an aside to this idea of the Riso being an analogue technology, in late 2011 the machine recently met with an accidental fall and was damaged beyond repair. The physical 'dropability' of the machine reinforces this analogue technology, and it's been interesting to see the impact its absence has had on the local community. In March 2012 a crowdfunding campaign through Pozible (www.pozible.com) raised over \$5000 in two weeks, and the collective is in the process of buying a new machine, relocating to a gallery/shop space on Oxford Street and re-energising the work done.

on the women's zines, but on the various print projects I had helped artists, zinemakers and activists with through the year as the Risograph was established as a core resource for these communities. The teal ink had been included in the purchase of the second-hand machine and I don't think anyone had expected it would be used that often. Instead, it was being used regularly, and the colour was starting to feature on zines, anarchist posters and artists' paste-ups and prints around the city. A non-descript, in-between colour, first named in the 20th century and largely found in the background⁵, was now upfront and in our faces.

Fanzines

Fanzines (Triggs 2010) is a 34cm x 24cm softcover book, with over 250 pages, most featuring reproductions of zine covers, inside pages and a few webpages. It's best described as a coffee-table book, or a book you might find on the shelves of an art and design bookshop. Which makes sense, as Triggs researches and teaches design history. She has published on topics including zines for over a decade (Sabin & Triggs 2000; Triggs 2006), and would seem well positioned to bring together a 'seminal' book that presents images of zines that are 'ephemeral and irreplaceable [...] lost to all but a few passionate collectors' (Thames & Hudson 2012). The book has six chapters, each with a short essay introduction and a series of images from zines – mostly covers, but sometimes inner pages. The chapters chart a history of 'fanzines', from punk in the late seventies, the subcultures of the eighties, 'girl power'⁶ and personal politics of the nineties, to the e-zines of the early 21st century. Triggs notes in her introduction to the book that the selection (and therefore, implicitly, the organisation and classification) of images reflects her own 'position as a design historian and ... fanzine collector' (Triggs 2010, p. 10), and then says that the book is 'by no means an exhaustive study, presenting simply 'a' history of fanzines rather than pretending to be a definitive textbook on the subject' (Triggs 2010, p. 10). This statement gives Triggs a space from which to deflect criticism, because she can situate the collection as her own and not need to answer to questions of 'representing' a whole community, and suggests a sense of expecting criticism. But what Triggs didn't seem prepared for in this introductory text was the eventual response to her book, even before it hit the shelves.

5 Thanks to Wikipedia, there's a whole lot of facts about teal, including that it's the background colour of the redesigned US\$100 bill.

6 I've put 'girl power' in quotes here because I'd feel more comfortable using 'grrrl power' – a term that reflects the nineties riot grrrl movement – but am quoting Triggs's table of contents directly. There are issues with 'girl power' as it later became co-opted by a more mainstream 'movement' such as the Spice Girls and their branded version of girl power.

In September 2010 a member of the We Make Zines (WMZ) online community started a thread called 'how do y'all feel about this' and posted the text of an email they'd received from Teal Triggs:

Dear Ramsay

I am currently completing a book called FANZINES (Thames & Hudson) and have included the cover of List / Goodbye, Baltimore, no. 12 (fall 2008), fully credited in the book.

My book looks at the history of fanzines in a general overview of UK and USA-based self-publishing. As a good example of an interesting contemporary personal zine it would be remiss not to include it in any history of fanzines. The book is due out in September and I hope this will establish the importance of this form of self-publishing.

I do hope this is okay.

Yours sincerely,
Prof Teal Triggs
University of the Arts London⁷

Other members of WMZ then shared their versions of the similar emails they received from Triggs. Some revealed that they had been asked permission in advance for their zine to be included in the book. This online conversation continued for at least six months, with members of the WMZ community sharing their interactions with Triggs, and developing responses and strategies for dealing with the publication of the book. It is important to note that the responses from the WMZ community have been extremely varied – including taking the book's publication as offensive and likely subject to libel, to a light-hearted laugh and pride in having work 'published'. These various responses highlight the breadth of understanding of zine practices that the community has.

The seminal book

Before I continue, I want to discuss the contradictory nature of Triggs's two statements above, and discuss why I've chosen to describe the book as seminal.

⁷ <http://wemakezines.ning.com/forum/topics/how-do-yall-feel-about-this> All quotes in this paper are sourced from this discussion thread. This thread is a public (and open) discussion on the ning.com site, and I have used it as a primary source text in this instance. I note the irony in this Prologue of my use of this material without seeking explicit permission from each participant, but note the difference here between an open discussion board (the ning.com site) and zines (which are arguably personal, and also 'published' works).

Seminal implies a sense of reproducibility, drawing from ideas of semen and seeds and reproduction. Of being 'highly original, influential; more loosely: important, central to the development or understanding of a subject' (OED), or of 'having possibilities of development' (Macquarie 2001). These definitions see seminal as being something important that leads to something else; semen (seemingly important) which potentially leads to the conception/ reproduction of a human, or the authorship of a book which leads to the development of a larger set of ideas or concepts. Marx and Engels's *Communist Manifesto*, for example, could (and has) been described as a seminal text; their seed put out to grow. I'm not using seminal in the literal sense here of a text whose content is important, or influential. Instead, I want to consider the presence of the book as seminal.

In the introduction to *Fanzines*, Triggs states that the collection of zines is just 'a' history, implying that it's one of many histories that could be written, and that what it most does is reflect her own large collection of zines (there are multiple bylines in the book that claim 'over 750 illustrations', and there seems to be an emphasis on the size of her collection):

the book is by no means an exhaustive study, presenting simply 'a' history of fanzines rather than pretending to be a definitive textbook on the subject. (Triggs 2010, p. 10)

In the emails sent to zinemakers saying 'hope it's ok that your zine is included in my book', Triggs instead suggests that the book is not only going to provide a history of fanzines, but be integral to establishing the importance of the practice:

As a good example of an interesting contemporary personal zine it would be remiss not to include it in any history of fanzines. The book is due out in September and I hope this will establish the importance of this form of self-publishing.

In this email Triggs is asking for retrospective permission to include a reproduction of someone's work, and needs to support her argument with evidence of how the book will be 'important' and that by publishing the book the work of the whole community will be established as credible. So, unlike the book's introduction, which presents an individualistic 'personal archive' definition of the book, in her email(s) Triggs is recognising the book's archival value in a different way. This isn't a problem per se and is a fine example of how different discursive approaches to a situation can work. I argue however that this contradiction in the description of the book, combined with the fallout on WMZ and more widely, is why the book is 'seminal'. The book's publication has, perhaps not intentionally, started an ongoing conversation about what it means to be a member of the zine-making community and who has

the ability to talk about and reproduce zines. It's not the content of the book that's seminal so much as its actual presence or existence in this cultural context.

The WMZ conversation is an interesting one to ponder; would this conversation be happening in a different site, or around a different 'archive' of objects?

One participant in the WMZ conversation suggests that the book is like any catalogue of works, and that credit should be given ("in the back of the book") to the various parties involved. So, *Fanzines* could be compared to a catalogue of works in a gallery, or exhibition, or perhaps an auction house catalogue. And then, do the communities that these 'catalogues' are archiving feature the strong voices that those conversing about zines do? Or is it the zine practices themselves that enabled these conversations?

These questions about practices, collection and copyright are also being asked about street art and graffiti; whose right is it to photograph and publish (and therefore 'make a profit from') these semi-anonymous works?

In the National Gallery of Australia's 2011 exhibition 'Space Invaders' street art and zines were brought together⁸ in an open space of the gallery. The Gallery is concerned with representing the creative pursuits of the nation, and this exhibition was significant in its acknowledgement of these 'underground' artistic practices. Contemporary discussions of street art and graffiti as collectable art reflect similar issues of collection and cataloguing, of identity, mass production and profit, and the concept of spokespeople for intangible 'communities' that emerge in the Teal Triggs Affair. The unregulated, differently produced and implicitly networked nature of both these examples (street art and graffiti, and zines) enables a different public discussion about issues that are usually dealt with quietly by institutions, such as copyright law. This different public discussion is evidence of why zines and other forms of creative practice are important sites of investigation for cultural and social research.

Law argues that 'what is being made present always depends on what is also being made absent' (2004, p. 83). For Law this includes the manifest absences and otherness that are implied when something is present, and supports my argument that *Fanzines* is a seminal book, not because of its content, but because of its presence and the implied absences in

8 See Babington (2010) for an in-depth description of the exhibition and examples of the artwork included. Briefly, the National Gallery of Australia acquired and then exhibited a selection of street art, including graffiti and paste-ups, and zines (mostly acquired from The Sticky Institute), intended to show recent directions in Australian printmaking and drawing.

different contexts. The book's presence and engagement in zine communities, in the design history community or in Triggs's work community is dependent on certain absences. As this Prologue explores, the book's presence implies an absence (or many absences) through a lack of acknowledgement of broader zine practices. Through an inconsistent approach to asking for permission to reproduce images of zines, the book (and Triggs, and Thames & Hudson) is identified as lacking the context of the community and the practices it is attempting to 'present' (and therefore preserve). A dominant thread in the often lively discussion on WMZ is one of 'if she'd just asked', highlighting the importance of communication, again reinforcing the networked nature of members of the communities. These communities, and their established (and evolving) practices, are given a context because of the presence of the book, even if it is momentarily, and for the life of the discussion. This idea of the book's presence as seminal suggests the book not as a text to read and analyse, but as an object of analysis; one that is impacting not just the recorded history of zines, for example, but is also the catalyst for conversations about zine practices. It's these moments that look past the static nature of the archive to tell history that I'm particularly interested in.

Copyright and reproduction of zines

Jack: either we are anti-copyright or we're not.

Amber: I'm not. And who is "we"? Are all zinesters supposed to share the exact same beliefs? (on *We Make Zines*)

I didn't buy the copy of *Fanzines* that I am using in my doctoral project; neither did my friend, whose copy it is. Rather, it's a complimentary copy, posted to him courtesy of the publisher Thames & Hudson; one of many complimentary copies of the book that were requested by zinesters after an ongoing debate online about the permissions practice of both Triggs and the publisher⁹.

⁹ In March 2012 I asked the publisher for information about these complimentary copies and received the following response:

We did indeed send complimentary copies of the book to many contributors, but please note that there were only relatively few contributors that the author was unable to reach (despite her efforts) before publication. A large part of the copies sent out on publication were sent out to contributors who had asked to be sent a copy (or copies) of the book when first contacted by the author (prior to publication) in return for permission to reproduce their work.

We unilaterally offered all the contributors the author had not been able to reach copies of the book as a gesture of good will and are pleased to say that the response has been largely positive, with the vast majority of contributors reporting that they were happy to be part of such a publication.

I'm afraid that the company's print and sales figures are private commercial information that we cannot release.

I like to think of these complimentary copies as creating another archive, one that's circulating differently than other copies of it might be. For example, my use of it as a primary text is predominantly because I have access to the complimentary copy, whereas otherwise I would have been using library copies, limiting the time I spend being 'with' the book. Sydney zinester Emma blogged about her complimentary copy, of it arriving in the post and her thoughts about it (Emma 2011), and I wonder if this engaged response would have happened had she not received the copy. On both the WMZ discussion and the *fanzinesbytealtriggs* website there was a strong push to boycott the purchase of the book, rather, '[i]f you insist on reading it, please check it out from your local library and don't spend your hard-earned cash' (Anon 2010).

For some, these complimentary copies are perhaps a reimbursement for the copyright breaches that some people see the book as making. Or perhaps it might be a way of getting something for free. For others, it's an activist act in taking a resource from the publisher. Or perhaps it's evidence of their first time being published in a 'book proper'. Others may have bought the book for the same reason. And once they have the book, it's interesting to think about how it's being used. My friend, for example, has used his copy as a visual text when teaching undergraduate gender studies classes.

The banality of how 'books proper' circulate (en masse, according to schedule and marketing plans) can be contrasted to the often intimate circulation practices of zines. Again, this reflects the networked and intimate nature of the communities that zines circulate within, but that aren't bounded by rules of access (the zines also end up in libraries, academic texts and other institutions). *Fanzines* is all about zines, and has enabled a 'crossing over' of the objects into this more regulated, but perhaps banal, circulation, yet it seems that the context (and materiality) of the 'objects' hasn't transferred as easily - a sense of practices is missing. What's interesting here too (and the WMZ discussion highlights this through a lack of consensus) is that this judgement is subjective, and dependent on an engagement (a 'presence') or lack of engagement (an 'otherness') with zines and zine practices. Those 'in the know' are likely to criticise, or even care, about the book's production, whereas those picking the book up in a shop¹⁰ won't know and won't care.

10 Many zinesters have noted that the book was being sold in Urban Outfitters and other mainstream chain stores in the US that co-opt so-called underground or DIY cultures and turn them into sellable products.

Fair use

On the WMZ discussion there is a strong discourse of moral rights and copyright, and the morals of reproducing cover images of people's zines without asking permission (or asking after the fact). The discussion names a number of different players¹¹, and there are many variations on 'responsibility', and what it means to be a zinemaker whose work is reused.

Reuse and zine making usually go hand in hand. The cut-and-paste aesthetic of many zines reeks of reuse, of reappropriation of images and content, and of a lack of engagement with copyright. Most definitions of zines in handbooks, academic articles or other publications introducing the topic rely on this aesthetic, creating a sense not only of the visual style of the publications, but of the attitude of their creators. Stephen Duncombe argues that 'their cut and paste look is a graphic explosion un beholden to the rules of design' (1997, p. 32), suggesting that zines through their look and feel subvert the norm of publication¹². This is interesting in light of the discourses of copyright and moral rights around the publication of *Fanzines*, and the strong sense (for some discussants) that their copyright had been breached. The norms of the publishing industry are reinforced by the participants in the discussion – norms like copyright and acknowledgement – even though it can be argued these norms aren't an everyday part of zine practices (although, as usual, just to disrupt my own statements, they are as well – for example, the zinesters who copyright their zines, or put fair use statements on them).

There is a contradiction between the cut-and-paste aesthetic of zine making, and the (at times) blatant disregard for copyright in this cut-and-paste process. This contradiction, coupled with a sense of moral rights and zine practices, makes the WMZ discussion an excellent example of the context-specific and practice-based approach of zinemaking which I argue also disrupts the linear archival practice of depositing records in an archive for retrieval at a later date. The inconsistent and unreliable application of a black letter law like copyright highlights the broader inconsistencies and unreliabilities of zines.

Breaking the law?

For some, when discussing *Fanzines* on WMZ, it was clear that their copyright had been breached as their zines were clearly marked 'copyright':

11 The zinemaker, the publisher, the author (Triggs), the lawyer, other zinemakers.

12 A lot can be said about Duncombe's approach to defining zines generally, and there have been criticisms of his positivist view of them (even trying to form a taxonomy of zines). Ware's 2007 PhD thesis is an example of this response.

It is so unprofessional, and for the record, my zines are copyrighted. It is not okay to copy them without my permission. (Maranda)

although I've done all my zines since as copyleft, that one I copyrighted. (Eddie)

Zinesters also approached Triggs directly with their concerns about her breach of their copyright, with no response from her:

I asked if she had read our copyright notice (in one of the issue's she is using), which says that publications with any paid staff should ask first before reprinting from our zine. (Jeriane)

This is the black letter law – copyright – at work, but not working well. For these zinesters, Triggs had broken the law, and this was made clear through their use of terms like copyright. Others in the discussion wondered what law was at play in this situation, since Triggs and the publisher were UK-based, and the zines being discussed were published in the US and Canada predominantly:

I do think it's bad form, and I also thought British copyright was more intense than American copyright. (Jenna)

Others offered advice on what approach to take given the situation of 'the law being broken':

Not just bad form, but probably illegal. I don't know how far you want to take it, but at the very least I'd contact the publisher and let them know that she's reproducing material without permission. How does someone get as far as publishing a book and not know Copyright 101? :/ (Erica)

There was also discussion of approaching a copyright lawyer, and the costs involved, but no follow-up to this.¹³

Jenna also said that maybe the zine covers were 'fair game', 'I don't think it's worth getting in a huff unless it's interior pages that are reproduced without prior permission', suggesting that zines are to be read like books, with the same structure (cover, interior pages, back cover). This was rebutted fairly quickly by another zinester who argued that they 'feel differently about this because the cover of my zine is an original illustration. it IS content that i create, and usually it's the best illustration in my zine' (Ramsay).

13 See the discussion over the page for more about zines and copyright lawyers.

What came out of this discussion around copyright so far (and this is a live, ongoing thread, although it has died down significantly) is an awareness of copyright, and a sense of being done wrong by for some, and a pragmatic approach to it for others. There wasn't much take-up of the idea of contacting a copyright lawyer, for both financial and effort reasons. This public discussion highlighted, however, the way zine practices disrupt the application of concepts like copyright, which are part of everyday practice in most publishing fields.

A different discourse running through the conversation was one that reflected the lack of application of copyright law in zines generally.

Zinesters whining about copyright violation, who would have ever thought?
(Dan10things)

This participant pushed the boundaries of expectations of zines and copyright, flaming the conversation and inciting strong responses to his criticisms like this:

I just hate to see the complete lack of understanding of copyright and the weird expectations and sense of entitlement people putting out zines today have. You publish, you create something for the world to read and see, it will get written about, reviewed, cataloged, and remembered. Well, if you're lucky. (Dan10things)

There is a lack of consistency between the people discussing the issue about what it means to breach copyright, or even what role copyright plays in the community.

'If you're lucky' is another interesting contradiction running through the discussion – for some, there's a sense of privilege around being published in a book, and hence 'lucky', and for others (like Dan10things above) there's an implication that most zines aren't going to be remembered, or catalogued, or reviewed, and will most likely circulate narrowly, without the wider prestige. This reflects what Ianto Ware has articulated as the 'shitness' of zines. In a 2012 speech he gave at the public viewing of his zine collection at the SA Writers Centre, he said:

The problem with writing a PhD about zines was the same as the reason I liked them in the first place. They're shit. They're frequently very, very bad. I always knew this, which produced a sort of tension in how you take something seriously enough to invest yourself in it, to treat it seriously as a medium, and to ultimately write about it and study it in great depth, whilst still recognising it was shit. (Ware 2012)

The 'shitness' of zines is an important context for the thesis, and reinforces my emphasis on *Fanzines's* impact as a seminal book, rather than the content presented in it. This in turn can

extend to how to approach zines in archives - not for the quality or value as individual pieces of work, but as reflective of broader practices, contexts and communities.

A similar example of copyright breach, but of an individual zine instead of a collection of zines is the 2009 'YOU and fashion magazine' scandal. Australian zinester Luke You posted a message in a number of zine-related forums in 2009 (including WMZ and the aus-zines email list) claiming 'Advertisers have stolen my zine!!!!'. A fashion magazine had featured a full-page advertisement which used images of his zines, and Luke states that they didn't ask permission to use the images, nor have consent to use them. He notes that if they had asked, he would have said no. The discussion ensued and panned out in a similar way to the WMZ discussion about *Fanzines*, grappling with issues of copyright, lawyers, payment, morals and so forth. Whilst this is an individual case of a single zine, it's interesting to note that the zinester (who is anonymous on paper, but within the community his identity is well known) is asking the community what they think about the situation, and what he should do about it. And Luke reported back on the whole encounter in the Sticky Newsletter for November 2009, letting readers know he'd spoken to a lawyer, sent an email to the advertiser and that they had 'apologized and halted the campaign'.

Overall, the issue of copyright is raised consistently when discussing zines and zine practices, whether it's zinemakers ignoring, or reinventing ideas of, copyright through cut and pasting, assemblages and repurposing content, or advertisers or authors/publishers using zines without permission. The discussion on WMZ focused on the failure of a 'professor' to respect basic rules of copyright, and in turn moral rights, with an underlying implication that these rules are applied differently in each situation, depending on how the object is circulating. But there's no clear or consistent summary of a topic like copyright in this context. And perhaps it's not even the law of copyright that is under investigation in these discussions, but the sense of what practices and communities fall around the objects, and help understand their materiality. As Amber asks Jack (on WMZ and quoted above), 'are all zinesters supposed to share the exact same beliefs?'

The *Fanzines* and YOU examples have highlighted a connection between the circulation of zines (objects) and legal standards such as copyright, and the role of the two in how to think about archiving the material traces of practices.

Academics and zines

it's disappointing to see an academic of Triggs' standing treating zine makers like this. (anna p)

Another dominant issue that came out of the discussion on *We Make Zines* about Triggs's book is the role of 'researchers of zines' (academics specifically) and expectations about their practice.

It was clear from the beginning of the online discussion that Triggs's role as an 'academic', 'researcher', or 'professor', formed the basis of many assumptions about her work. Her position within the academy came to be one of the key measures of how she 'should' have acted in the situation, and reveals a set of expectations that suggest a specific 'insider/outsider' role of academics researching within this site, and other subcultural/countercultural/alternative sites.

A number of participants in the discussion spoke with an implied understanding of how an academic should 'do' their work, or what good research is. There isn't a clear line between researchers and subjects in these discussions; many 'subjects' clearly position themselves as aware of and concerned with good research practice. For example:

Aside from copyright issues and being disingenuous to zine creators celebrating this book is rewarding bad behavior and lazy research. (Alex)

And another participant investigated Triggs's role at the university and reflected on this in their criticism of her work in *Fanzines*:

She's a professor of graphic design who's not giving credit to these graphic designers. She's the co-director of her university's research network, yet clearly did not put much research into her own book. I think it's worth noting. (Amber)

And others set high standards for her work simply because she is an academic, and holds a professional position:

For better or for worse I think we expect a higher level of quality from an academic (as Teal Trigg's is). (Alex)

Specific issues about copyright, as discussed above, were highlighted as being part of something that is required knowledge for an academic:

Hmm, as a Professor of the University of London you'd have thought she'd appreciate copyrighting laws. (Tiffany)

As a professor who is representing both a university and a publishing house, Teal should have already been aware of what she was doing wrong. (Amber)

Another participant made a judgement on the quality of the work that *Fanzines* is – declaring that it wasn't 'serious scholarly work', and implying that there's room for this type of work to be done, as long as it's done well.

If she had been doing an actual, seriously scholarly work, I would have let her use covers and interior pages (with proper credits listed and a complimentary copy sent to me). But since it seems like FANZINES is little more than a picture book (from what I can tell from the discussion, still haven't seen a copy), I would have granted only a few cover images (with credit listed and a comp copy). (Aj Michel)

And her 'poor performance' as a professional swayed the level of reaction one participant had to the 'affair':

Personally I'd have let it slide if the person asking/telling wasn't a professional. (Tiffany)

This idea of what makes 'good' research is an interesting one, and these discussions reveal a number of different factors at play when thinking about it, and how zines are disrupting the norms in this situation. For example, whilst someone might be qualified and in a position of power/authority in the institution, the *Fanzines* discussion suggests that they might not be that 'good' at doing research or presenting their work around this particular topic. What qualifies you to do this research 'well', or present your academic work in a 'good' way? And from this, what's the impact when – according to a group like those who discussed *Fanzines* – the work isn't good, or done well? Do the institution and the 'book proper' privilege certain ways of knowing which are then preserved?

Conclusion

This prologue has chronicled the events I have named the Teal Triggs Affair, and considered two key elements of the 'affair' – approaches to copyright, and the role of the academic researcher in zine communities.¹⁴ Through this discussion I highlight the nuanced approach to

¹⁴ As a side note, in late 2011 I attended the IMPACT7 international printmakers conference, hosted at Monash University in Melbourne. Teal Triggs delivered the keynote address, and notably didn't mention the *Fanzines* affair at all, instead focusing her lecture on her current and future research interests (which include further developing her academic engagement with zines as a site of design research). She also participated respectfully in a panel discussing zines, and fielded limited criticism

both archival and research practices required when working with material like zines.

This prologue situates this thesis within potentially fraught, but also engaged, communities, giving context to both my methodological approach and the evolving argument of the thesis. I have spent the last five years learning how to manage my own anxieties about working with an intimate site like zine practices, motivated by my own desires to challenge some of the existing scholarship in the area, and I open with this example to contextualise the field.

In late August 2013, as I am editing the draft of this thesis, I get a text message from a friend saying:

I just bought the teal triggs zine book for \$15 at basement books!¹⁵

which seems a fitting conclusion to this prologue. It's almost like the day a book makes it to the bargain bin at a bookstore its original life is over, and it opens up new paths for the book (and saga) to take.

from the audience (and fellow panel members) about the issues identified in the We Make Zines discussion thread, outlined in this prologue.

15 Basement Books is a big clearance book store located next to Sydney's Central Station, and known for its cheap but impressive glossy books. There are bookshops like this in most big cities where publishers offload remaindered books.

Chapter 1 Zine practices

Zines are difficult to define. This chapter responds to the question ‘what is a zine’ by presenting an alternative approach to understanding what are complex sets of networks and practices. When asked by someone I (perhaps too quickly) assume hasn’t encountered zines before, I usually explain that they are “something of a cross between a personal letter and a magazine, similar in appearance to a booklet, usually printed on a standard office photocopier using minimal resources, distributed on a small scale and operating ‘under the radar’ of the wider publishing industry”. There are nods of understanding, and often attempts to locate their understanding in their own experience. For those more familiar with zines however, the question holds greater complexity and this chapter takes on this challenge of complexity to present an alternative approach to defining zines.

In the limited but growing academic literature on zines, a common approach to definition relies on the idea of cohesive underground, resistant or counterculture movements that are easily defined sub-cultural spaces. For example, the mainly North American Riot Grrrl movement in the early nineties, the punk era of the UK, or the late nineties DIY movement (see for example Duncombe 1997; Green & Taormino 1997; Kucsma 2002; Perris 2004; Schilt 2003; Williamson 1994; Spencer 2005). Zines are also defined through their relationship to broader activist or practice-based activities, such as feminism (see Eichhorn 2001, 2013; Piepmeier 2008) or literary writing (Glastonbury 2010). For example, Poletti situates personal zines (also known as ‘perzines’) as autobiographical texts, placing them within an already familiar, knowable genre - autobiography (2008a).

In her critique of zine definitions such as these, Leventhal suggests that

while these notions are often useful terms to describe zine culture, especially when speaking of origins, history, and social uses, they have lately become unstable, and can be prescriptive as well as descriptive. Rather than purely illustrating “where” zines are (i.e. they are “underground”), these ideas have become rather culturally weighted, and are often used as scales to measure a work’s authenticity within a narrow definition of DIY (do-it-yourself) culture” (2007, p. 2).

Leventhal instead proposes using Deleuze and Guattari’s idea of minor literatures as a framework for considering zines. In their work *Kafka: Towards a Minor Literature* (1986) Deleuze and Guattari present a set of three defining features of minor literatures.

Firstly they argue that minor literatures are ‘not the literature of a minor language but the literature a minority makes in a major language’ (1986, p. 16). Zines aren’t disengaged from major ‘languages’ of literature production and consumption; rather they ‘deterritorialise’ or disrupt these languages through their practices. For example, Vanessa Berry’s zine ‘Psychobabble’ captures not only her own thoughts in a rambling narrative, but the handwritten words are woven amongst images cut and and pasted from her everyday life. The lack of a linear structure, aligned form or often even comprehensible words recolonises/deterritorialises the dominant form of a book or magazine.

The second characteristic of minor literatures for Deleuze and Guattari is that ‘everything in them is political’ (1986, p. 16). Which is easy to apply to zines made as part of, for example, punk, anarchist or other activist practices, and extends to the very broad genre of personal zines (‘perzines’) through the adage ‘the personal is political’ (Leventhal 2007, p. 3). And zine making itself is a political act, usually disengaged from a capitalist economy and normative practices.

Thirdly, everything in minor literature ‘takes on a collective value’ (Deleuze & Guattari 1986, p. 17), demonstrated both through the networks of distribution and collaboration in zine practices, and the identification with a greater (generally) non-hierarchical ‘zine community’. Zines are ‘something other than a literature of masters’ (Deleuze & Guattari 1986, p. 17), motivated by a DIY (do-it-yourself) ethos where the emphasis is on ‘yourself’, not others. For Deleuze and Guattari, in minor literature ‘what the solitary writer says already constitutes a communal action’ (1986, p. 17).

Any attempt to define zines, however, sets boundaries on what a zine should be. Even fixing a

definition, or labelling zines as underground, resistant or alternative practices (minor literature, for example) immediately implies the existence of an 'other', or alternative; the non-specificity of zines means that an example can usually be found (or made) to counter or disrupt this simplified definition. Instead, I turn to Janice Radway, who says that zines are 'complex aesthetic performances that defy and disorient those who would try to make sense of them in conventional ways' (2011, p. 141).

I build on these understandings of zines as subcultural objects, and as minor literatures, and draw on zine practices themselves to question the idea of a cohesive 'zine culture'. This thesis aims to demonstrate that the lack of fixity in defining zines is productive; borders are continually reimagined between practitioners, researchers, consumers and collectors.

The awkwardness and discomfort of definition is acknowledged by others who research zines:

But what are they? That's the first question I'm usually asked when I start to talk about zines. My initial, and probably correct, impulse is to hand over a stack of zines and let the person asking the question decide for this is how they were introduced to me. (Duncombe 2008, p. 6)

Frustratingly, 'fanzines' and 'alternative comics' both have identity crises in that they are very hard to categorise. (Sabin & Triggs 2000, p. 12)

Every author who writes about zines seems to tie herself into knots in an attempt to simultaneously describe the instantly recognizable qualities that most zines share, and do justice to do the incredible diversity of what can rightly be called (read, handled and circulated as) a zine. (Woodbrook & Lazzaro 2013, p. 2)

The nature of zine writing and publication is inherently fragmentary, functioning on pockets of activity rather than a uniform collective understanding. ... This definition probably doesn't provide any greater clarity for those entirely new to the area.¹ (Ware 2004)

This is what makes zines of particular interest to thinking about archives: the archive is a site that usually works with definable, containable material objects, which zines are not. Zines are difficult to define, yet also easily 'known'; a familiarity with zines seems to in fact make defining them more difficult.

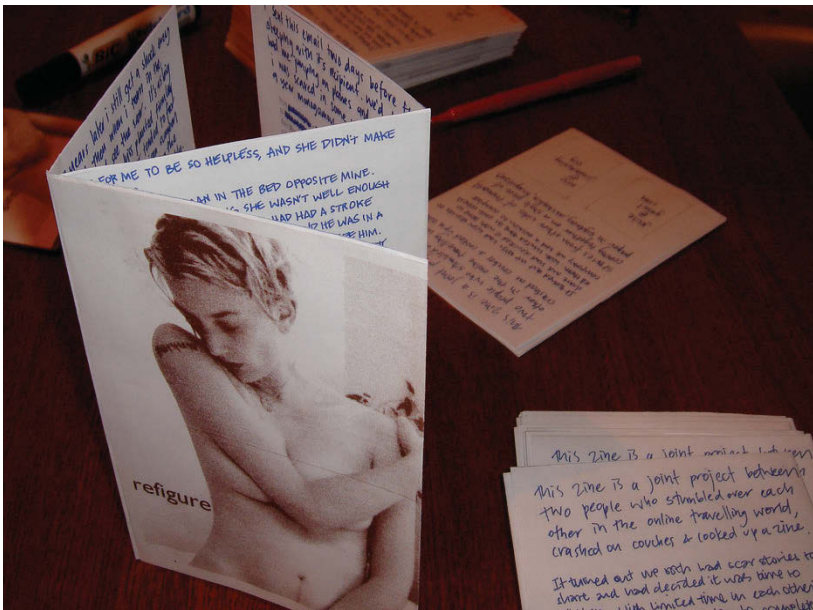
1 Ware's 2004 article 'An Introduction to Zines and Their Definition' discusses these issues with definition in depth, considering the production and distribution as key elements of zine definition. He draws on textual examples from a variety of zines and distros, using these as primary source material for his discussion. Of interest here is that these zines themselves provide the material for a discussion of how to define zines – the conversation and presentation of definitions is taking place within the site being defined.

For Radway, the zines are more than objects (they are ‘performances’) and they have effects on those who try to define them ‘conventionally’. This idea of a conventional definition is the source of my discomfort in writing this chapter; it’s a chapter that should set out what zines are, who makes them, where to get them and what their history, or genealogy, is. But when I start to write in this way, a way that attempts to make sense of or simplify the complexities of communities, productions and so forth, I get stuck, constantly critiquing my own words, questioning the statements and looking to the fringes of each concept as evidence of the inability to fix a definition. Like Duncombe, or Woodbrook and Lazzaro above, there is an awkwardness that actually captures what is at stake in trying to define zines – that by bounding them, or fixing a definition, they are transformed from a fluid, ongoing set of practices into a fixed object that loses its presence.

In their chapter ‘Cut, paste, publish: The production and consumption of zines’ Knobel and Lankshear consider zines as ‘vibrant, volatile, thriving social practices that describe deep currents within youth culture’ and as ‘enactments of [de Certeau’s] tactics on enemy terrain, and on a number of levels’ (2001, p. 172). I take issue with their focus of their analysis of zines as part of an undefined ‘youth’ culture, and on their construction of the practices as resistant (taking place on ‘enemy terrain’), but want to focus on the ‘vibrant, volatile, thriving social practices’ without the weights of subculture, youth cultures, resistance or a location ‘underground’.

I have responded to the awkwardness in the definition outlined above by not performing the expected role (that is what Radway calls the ‘conventional way’) of a ‘definitions’ chapter in a doctoral thesis. Instead I present a series of stories as examples of zines, and zine practices - with a nod to Knobel and Lankshear’s ‘social practices’. These practices are, like Radway argues, ‘complex aesthetic performances’, and the stories in this chapter demonstrate this complexity.

The examples I present here and throughout the thesis illustrate not only (some) practices, but also the diversity and breadth (and inability to completely classify) what might be called zines. The examples emphasise the loose continuum of zines – from the conception of content through production, distribution, collection and destruction. This continuum is never fixed, and these examples are nowhere near exhaustive. By using individual examples I am also, as discussed in Chapter 4, archiving these zines themselves, and have an awareness of how these discussions and objects are presented. This process is in direct contrast to Poletti, who says of her PhD project on zines as autobiographical texts:



refigure zine, assembled.

A narrative-focused approach to zines, which privileges the texts over the collection of behaviours that produce them, presents opportunities both to challenge and develop further the state of contemporary zine research. (Poletti 2005b, p. 35)

In contrast to Poletti's work, in order to consider how zines might disrupt and unsettle notions of memory, collection and preservation, the behaviours that produce them are on par with their texts. These practices give depth to understanding the precariously balanced idea of 'the definition', and its impact on archivy, and are core to the work of this thesis.

A set of proximate practices

The following narratives are all encounters with zines which emerge along a loose, messy continuum of production, distribution, collection, destruction and reuse. The vignettes are intended to be read as examples of what zine practices could encompass; predominantly reflecting my own engagement with zines, influenced by my own personal history and ideas of what zines might be.

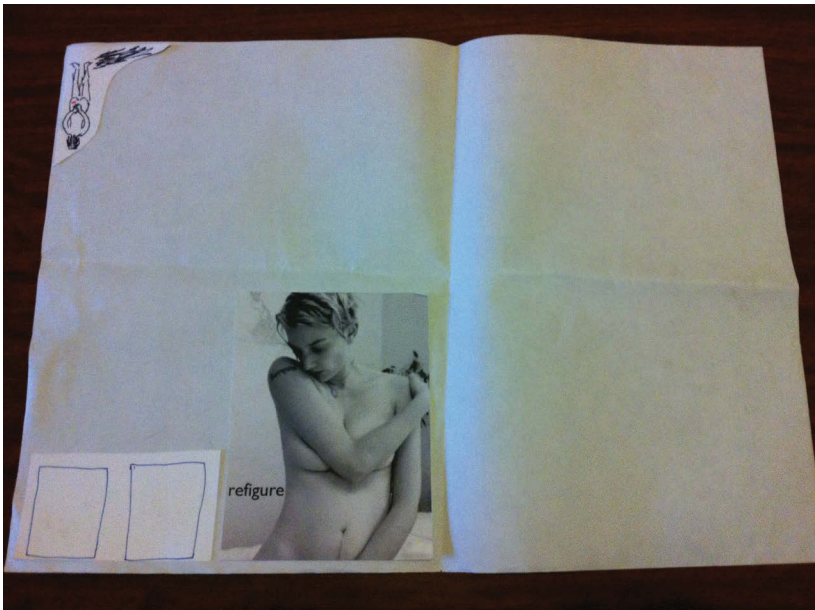
In the first instance I take a zine I made in 2009 - 'refigure' - to trace these paths. The rest of the section is made up of smaller encounters with zine practices.

Split zines: 'refigure'

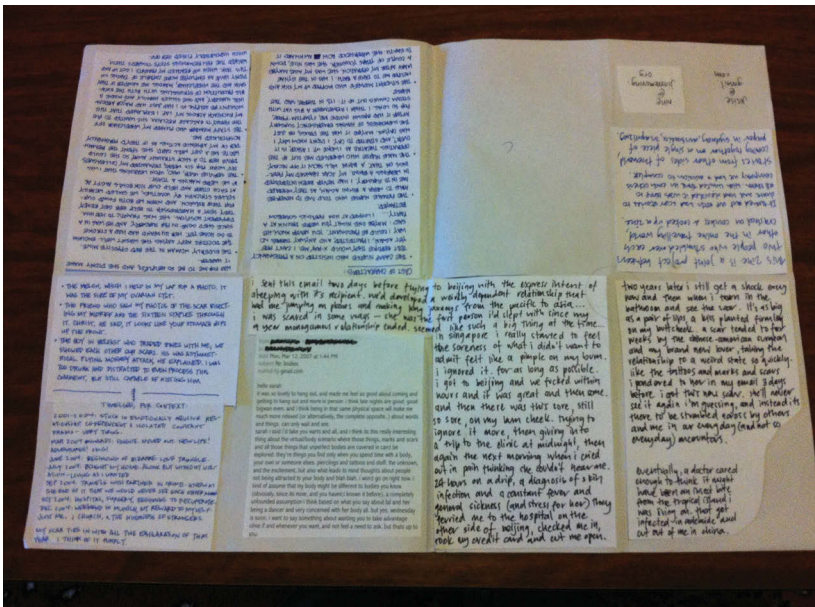
I met Nine when she couchsurfed at my house in 2009 and we made plans to make a split zine together². At one point we'd bonded over our shared obsession with our personal scars (and the stories that went with them) and this became the topic of the zine.

The zine was written in my living room in inner city Sydney. Nine left to continue her travels and I assembled a master ready to be printed. Most of the content is handwritten/hand-drawn (and this helps create the two voices - our handwriting situates the difference), and the front cover master was made on my computer.

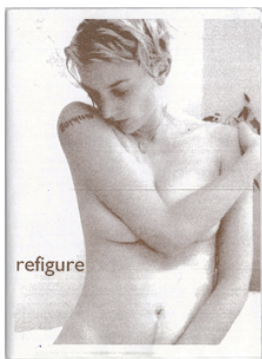
2 "A split zine is a zine written by more than one author. Generally a split zine combines two existing or new zines in one issue. When reading the zine from the front, the first half is one zine, at the halfway point the text is upside-down, by flipping the zine over and reading it from the back side, you can read the other zine in the split issue. Other techniques have also been used. Split zines may be utilized for various reasons, including sharing photocopying costs and distribution, partnering up with a friend to collaborate on a project, or when two zinesters write about similar subjects." (http://zinewiki.com/Split_zine 10 July 2013)



refigure zine brown master



refigure zine blue master



Refigure

\$2.00

Anon

ADD TO PARCEL

This zine is a joint project between two people who stumbled over each other in the online travelling world, crashed on couches and cooked up a zine. It turned out we both had scar stories to share and had decided it was time to tell them. With limited time in each other's company we had a mission to complete.

Stories from other sides of the world, coming together on a single piece of paper in Sydney, Australia, in April 2009.

6 pages, 15 cm x 10 cm

jeslie@gmail.com & nine@jinxremoving.org

TAGS *relationships, health, mental health*

refigure zine on the Sticky Institute website.

Source: <http://maildept.stickyinstitute.com/r>

As detailed in the prologue, I'd been learning more about the Risograph stencil press and getting heavily involved in the Rizzeria print collective, and this zine was going to be another experiment in pushing the boundaries of the machine for me. I laid out the master on two A3 sheets of office paper; one on the pages was for blue printing, the other for brown.

Unlike some split zines (which are often read from front to middle, flipped over and read from front to middle again) this split zine ended up being a tri-fold (kind of) zine that required extra attention to detail when assembling it. I thought I had the layout all clear when I glued the A6 pages we'd handwritten to the bigger piece of A3 paper that was going to become the master, but when I printed it I realised the pages were a little bit out of sync, and invented a curious way of cutting and gluing the A3 page so that it still folded and read nicely, but didn't need to be cut into single pages - I wanted to limit the labour of assembly.

I printed 100 copies of the zine, and bundled 50 unfolded and not-glued zines into an envelope for Nine. This envelope hung around and I took it with me when I went to Europe later in the year to attend a conference and posted them to her from there.

I cut and glued together most of the remaining 50 copies and started to distribute them. I gave them to friends, took them to the MCA zine fair where I traded and sold quite a few of them from the table I was on, and I also posted about 20 to Sticky to sell in their mail order system and the shop.

One day I noticed the entry for the zine on the Sticky Mail Order site. I felt a bit weird about how they'd classified the zine under (amongst other things) 'mental health' - I certainly wouldn't have thought of it as something that reflected my (or Nine's) mental health state/issues, but there wasn't much I could do about it and I knew they only had four copies of the zine on the mail order so I let it go.

We got an email later in the year from another distro asking us to stock the zine with them. I didn't ever send them any but I suspect Nine may have.

Copies of the zine, and some of those still unfolded copies, have been sitting in a box along with lots of other zines, and lugged from house to house as I've moved homes over the last year. I finally started a project to organise my zine collection (which has involved hiring a friend/library school student to do the bulk of the organising and sorting for me) and she's found not only the original printed copies but the masters they were made from. There's also

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Refigure.
Jesise

New South Wales? : Jesise [200-?].
Available Phone 03 8664 7002 to arrange delivery from Rare Books RARESF Zines Collection Box 251

Locations Request Details Comments & tags Send to

Title: Refigure.
Author/Creator: Jesise
Contributor(s): Nine
Publisher: New South Wales? : Jesise
Date(s): 200-?]
Description: 1 v. (unpaged) : ill. ; 15 cm.
Subjects: Zines -- New South Wales
Notes: MCA Zine Fair 2009 Collection. Sourced from MCA Zine Fair NSW May 2009.
Link to this record: http://search.slv.vic.gov.au/primo_library/libweb/action/diDisplay.do?vid=MAIN&reset_config=true&docId=SLV_VOYAGER2146214

Links
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refigure zine in the State Library of Victoria catalogue website.

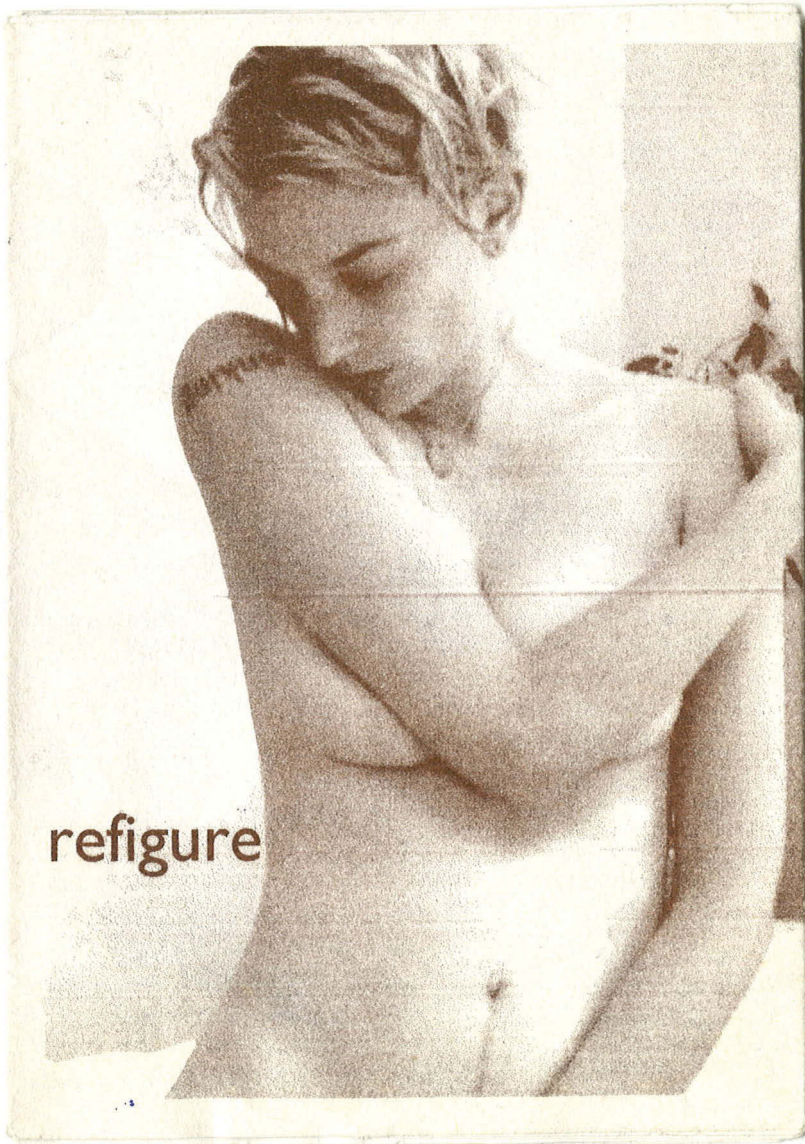
Source: http://search.slv.vic.gov.au/primo_library/libweb/action/diDisplay.do?vid=MAIN&reset_config=true&docId=SLV_VOYAGER2146214

some incorrectly glued copies of the zine in the box, and I need to work out what to do with them; I'm suspecting they'll go in the recycling bin soon.

And now, in 2013, I notice that the zine is also in the Zine Collection at the State Library of Victoria.

The zine is produced (and there's a whole lot of practices that make up the production – stealing paper, experimenting with printing, collaborating on content, drawing, writing, incorporating photography, making mistakes with design and layout), then distributed (through personal networks, the postal system, distros (and more postal system), zine fairs) and then it's been collected (in my own collection, the State Library), destroyed and reused.

And it is an ongoing, non-linear process. As I sit in my living room working with my friend who's cataloguing my collection I reread the zine, and think back to the times; the time of writing the zine, the time I spent in hospital that the zine is about. I reread Nine's story and enjoy her writing style, and write to her to tell her about all this. The zine's life doesn't stop on this linear path of production – consumption – collection; instead it has the potential to keep inspiring, being produced (copied) and reworked into different contexts (such as this thesis).



CAST OF CHARACTERS:

- THE CAMP NURSE WHO INSISTED ON A PREGNANCY TEST BEFORE THEY WOULD X-RAY ME. I CAN'T SEE YET AGAIN, I PROTESTED, AND ANYWAY THERE'S NO WAY I COULD BE PREGNANT. YOU NEVER KNOW, HE SAID: MAYBE ONE NIGHT YOU WERE DRUNK AT A PARTY... I LOOKED AT HIM FEELING SOMEHOW BETRAYED.
- THE FEMALE NURSE WHO TOLD ME I'D NEVER BE ABLE TO WEAR A BIKINI AGAIN, AS THEY WHEELED ME INTO SURGERY. I HAD NEVER BEEN INTERESTED IN WEARING A BIKINI. MY SCAR CHANGED MY FEELINGS ON THAT. A BIKINI WILL SHOW IT OFF NICELY.
- THE MALE NURSE WHO WHEELED ME OUT OF THE OPERATING THEATRE AS I WOKE UP. I ASKED, IS IT OVER?, AND STARTED TO CRY. I DIDN'T KNOW WHY I WAS CRYING. MAYBE IT WAS THE DRUGS, OR JUST THE SUDDENNESS OF HAVING EMERGENCY SURGERY AFTER IT HAD GROWN INSIDE ME, SYMPTOM-FREE, FOR SO LONG. I THINK I REMEMBER A BIG VAT WITH STEAM COMING OUT OF IT: IT'S IN THERE, SAID THE NURSE.
- THE STUDENT MIDWIFE WHO MOPPED UP MY SICK AND HELPED ME TO TAKE A BATH. I WAS IN THE GYNÆ WARD AFTER MY OPERATION. SHE WAS MY AGE, MAYBE A COUPLE OF YEARS YOUNGER. SHE WAS NICE, DOWN TO EARTH. SHE UNDERSTOOD HOW ■ AWKWARD IT

WAS FOR ME TO BE SO HELPLESS, AND SHE DIDN'T MAKE IT HARDER.

- THE ELDERLY WOMAN IN THE BED OPPOSITE MINE. THE DOCTORS KEPT SAYING SHE WASN'T WELL ENOUGH TO GO HOME YET. HER HUSBAND HAD HAD A STROKE SINCE SHE'D GONE IN FOR SURGERY, AND HE WAS IN A DIFFERENT HOSPITAL. SHE WAS FRANTIC TO SEE HIM. THEY SENT A HAIRDRESSER TO HELP HER GET READY FOR THEIR REUNION. AND WHEN WE BOTH FOUND OURSELVES STRICKEN BY VOMITING, WE SMILED WEARILY AT EACH OTHER AND HELD OUR SICK BOWLS ALOFT AS IF WE WERE MAKING A TOAST.
- THE SERVICE USER, WHO, UPON LEARNING THAT I WAS OFF WORK FOR SIX WEEKS, DEMANDED MY COLLEAGUES DRIVE HER TO A SHOP STRAIGHT AWAY SO SHE COULD WRITE ME A GET WELL CARD. SHE SPENT THE REMAINDER OF MY ABSENCE ACTING AS IF THEY'D PERSONALLY HOSPITALISED ME.
- THE STAFF MEMBER WHO PUSHED MY WHEELCHAIR OFF THE FERRY TO BAGGAGE RECLAIM. SHE WANTED TO PUT MY RUCKSACK ACROSS MY LAP. I EXPLAINED THAT THIS WOULDN'T BE HELPFUL AS I HAD JUST HAD MAJOR ABDOMINAL SURGERY, AND SHE SIGHED HEAVILY AND MADE A BIG PRODUCTION OF STRUGGLING WITH BOTH THE RUCKSACK AND THE WHEELCHAIR, MAKING ME WONDER IF THEY DIDN'T HAVE AN EMPLOYEE MORE CAPABLE OF TAKING ON THIS TASK. WHEN WE REACHED MY PARENTS I GOT UP AND WALKED THE FEW REMAINING STEPS TOWARDS THEM, WHICH UNDOUBTEDLY PISSED HER OFF.

- THE MELON, WHICH I HELD IN MY LAP FOR A PHOTO. IT WAS THE SIZE OF MY OVARIAN CYST.
- THE FRIEND WHO SAW MY PHOTOS OF THE SCAR BISECTING MY MIDRIFF AND THE SIXTEEN STAPLES THROUGH IT. CHRIST, HE SAID, IT LOOKS LIKE YOUR STOMACH ZIPS UP THE FRONT.
- THE BOY IN BELFAST WHO TRADED ZINES WITH ME; WE SHOWED EACH OTHER OUR SCARS. HIS WAS ASYMMETRICAL. FLYING MONKEY ATTACK, HE EXPLAINED. I WAS TOO DRUNK AND DISTRACTED TO EVEN PROCESS THIS COMMENT, BUT STILL CAPABLE OF KISSING HIM.

⚡

TIMELINE, FOR CONTEXT:

2001-2004: STUCK IN EMOTIONALLY ABUSIVE RELATIONSHIP. CODEPENDENT & ISOLATED. CONSTANT DRAMA - VERY TIRING.

MAR 2004 ONWARDS: SINGLE. MOVED OUT. NEW LIFE! ADVENTURES! OMG!

JUNE 2004: BEGINNING OF BIZARRE LOVE TRIANGLE.

JULY 2004: BOUGHT MY HOME. ALONE BUT WITHOUT ISOLATION - LIVING AS I WANTED.

SEP 2004: TRAVELS WITH PARTNER IN CRIME. KNEW AT THE END OF IT THAT WE WOULD NEVER SEE EACH OTHER AGAIN.

OCT 2004: HOSPITAL, SURGERY, BEGINNING TO RECUPERATE.

DEC 2004: WEEKEND IN MUNICH, MY REWARD TO MYSELF. JUST ME, J CHURCH, & THE KINDNESS OF STRANGERS.

MY SCAR TIES IN WITH ALL THE EXHILARATION OF THAT YEAR. I THINK OF IT TENDLY.

i sent this email two days before flying
sleeping with its recipient. we'd developed
had me jumping on planes and making long
i was scared in some ways - she was in
a year monogamous relationship ended. see

from ~~XXXXXXXXXX~~ <~~XXXXXXXXXX~~>
to ~~XXXXXXXXXX~~
date Mon, Mar 12, 2007 at 1:44 PM
subject Re: bodies
mailed-by gmail.com

hello :

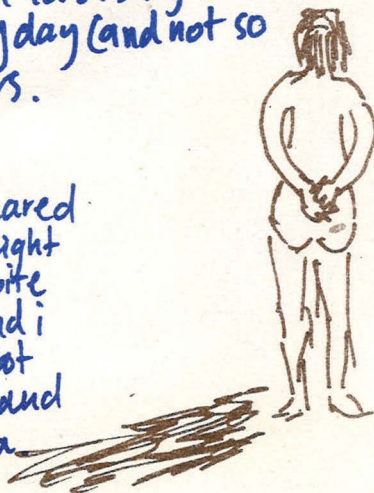
it was so lovely to hang out, and made me feel so good about coming and getting to hang out and more in person. i think late nights are good. good bigwan even. and i think being in that same physical space will make me much more relaxed (or alternatively, the complete opposite..) about words and things. can only wait and see.

sarah i said i'd take you warts and all, and i think its this really interesting thing about the virtual/body scenario where those things, marks and scars and all those things that unperfct bodies are covered in can;t be explored. they're things you find only when you spend time with a body, your own or someone elses. pierciings and tattoos and stuff. the unknown, and the excitement, but also what leads to mind thoughts about people not being attracted to your body and blah blah. i won;t go on right now. i kind of assume that my body might be different to bodies you know (obvously, since its mine, and you haven;t known it before), a completely unfounded assumption i think based on what you say about tal and her being a dancer and very concerned with her body all. but yes. wednesday is soon. i want to say something about wanting you to take advantage ofme if and whenever you want, and not feel a need to ask. but thats up to you.

to beijing with the express intent of
a weirdly dependent relationship that
journeys from the pacific to asia...
the first person i'd slept with since my
wed like such a big thing at the time...
in singapore i really started to feel
the soreness of what i didn't want to
admit felt like a pimple on my bum.
i ignored it. for as long as possible.
i got to beijing and we fucked within
hours and it was great and then some.
and then there was this sore, still
so sore, on my bum cheek. trying to
ignore it more, then giving in to
a trip to the clinic at midnight, then
again the next morning when i cried
out in pain thinking she couldn't hear me.
24 hours on a drip, a diagnosis of skin
infection and a constant fever and
general sickness (and stress for her) they
ferried me to the hospital on the
other side of beijing, checked me in,
took my credit card and cut me open.

two years later i still get a shock every now and then when i turn in the bathroom and see the scar. it's as big as a pair of lips, a kiss planted firmly on my buttcheek. a scar tended to for weeks by the chinese-american surgeon and my brand new lover, taking the relationship to a weird state so quickly. like the tattoos and marks and scars i pondered to her in my email 3 days before i got this new scar. she'll never see it again i'm guessing, and instead it's there to be stumbled across by others and me in our everyday (and not so everyday) encounters.

eventually, a doctor cared enough to think it might have been an insect bite from the tropical island i was living on. that got infected in adelaide and cut out of me in china.



This zine is a joint project between two people who stumbled over each other in the online travelling world, crashed on couches & cooked up a zine.

It turned out we both had scar stories to share and had decided it was time to tell them. With limited time in each other's company we had a mission to complete.

Stories from other sides of the world, coming together on a single piece of paper in Sydney, Australia, in April 2009.

jesise
@
gmail.
com

nine
@
jinxremoving.
org

Copying

The photocopier is fetishized as part of zine practices – it is more than just the means of production for a zine maker, it is part of the practice. In his review of the 2010 ‘Festival of the Photocopier’ at the Sticky Institute in Melbourne, Luke You described the moment zinester Sandy revealed his photocopier tattoo:

I am honoured to say that I was there when this tattoo was revealed to the world for the first time, revealed to a packed Sticky that had wall-to-wall zine fans trying to get in on the zine action. The Reveal came somewhat out of the blue. Sandy had taken centre stage, was talking about zines, when all of a sudden off came the pants to reveal a rather fetching g-string and a very very freshly drawn tattoo of a photocopier taking up most of the right cheek of Sandy’s arse. Dedication! (Essential Communications from Sticky Institute, March 2010)

And it’s not just the photocopier, it’s where the photocopier is, how you came to use it, how much it cost you (if anything) and your ability to make the photocopier ‘work for you’. For example, in ‘Another day at the office’, from his zine-turned-book *Ghost Pine: All Stories True*,³ Jeff Miller spends two pages describing the journey to the copy shop with his friend Chris. He details Chris’s meticulously planned bike route across town, the stops they make along the way (‘stopping for a break just long enough to spit on the offices of the *Ottawa Sun*’ (2010, p. 7)), the coffee they have at Denny’s and musings on Chris’s smoking habit. All of this before they reach the actual copier.

De Certeau’s *la perruque* is one way to frame the photocopier as part of a zine practice. For de Certeau, ‘la perruque is the worker’s own work disguised as work for his employer’ (de Certeau 1984, p. 25) – the borrowing of tools and using company time to do things unrelated to the company. He sees the worker as diverting time (and scraps of things) from the factory to ‘work that is free, creative and precisely not directed towards profit’ (p. 25).

The photocopier, whilst not as prevalent in de Certeau’s seventies and eighties France, could be seen as the quintessential site of *la perruque* – parents photocopying for children, office workers photocopying for their extracurricular clubs and societies, photocopying your passport to send off for a visa application, and so on. And the office photocopier is the site of many zine publishing moments. In his zine ‘Das Papierkrieg 8’ Ianto contemplates the last days of his employment. He’s ‘retiring’ from his job in a retirement home and moving on to the life of a graduate student. He describes the farewells he makes in the last hour of his time in the office space.

³ This book is discussed in depth in Chapter 3.

I need to bid a fond farewell to the photocopier as well, the trusty Kyocera E Studio 16. Not a bad chunk of photocopier. Sure it only does 14 CPM, but it's been a good friend to me. Most of my early zines were printed on it during hasty scam sessions while everyone was off at morning tea. And I guess my retirement means that the phobia I had of getting caught was unjustified.

For Ianto, the photocopier is more than the tool of mechanical reproduction; it is his 'friend', his ally in production and creativity. They conspire together to make zines, albeit slowly (with his reference to '14 CPM') and keep each other's secrets.

In zine practices this idea of *la perruque* extends into more public spaces – copy shops, especially self-serve copy shops. These are still workplaces for those employed there⁴, but are also places of work for those using the photocopiers. Again, from 'Another day at the Office', Miller discusses a late night zine copying expedition:

We bike over to the copy depot, get buzzed in through the security door and settle in for a night's work. Work, yes, but play too, just like the ideal in my anarchist sci-fi paperback. Under the harsh fluorescent lights we are redefining what work can and should be. We are no longer defined by our jobs as dishwashers and tour guides on the lowest rungs of the economic ladder. ... We are taking risks to bring our art to the fore of our lives. (2010, p. 7)

Whilst not a traditional employer/employee model, going into a photocopy shop and using the machines represents a form of work. There is a skill required in using the photocopier, getting it to make the copies you need as efficiently and cheaply as possible. There is skill in using the functions of the copier – enlarging, shrinking, double-sided, stapling, hole punching and so on. The more time spent with photocopiers, the more skills are developed, and the easier it is to transfer the skills to different models and machines.

Skills are also refined in cost-efficiency: often double-sided photocopies are cheaper (given that it's only one piece of paper and two prints, rather than two pieces of paper); learning to shrink pages down so that two 'originals' will fit onto one copy also halves the cost of the printing.

Cost-efficiency in a copy shop can also extend to 'no-cost' photocopying (drawing parallels to the *perruque* of office workers). The cost of photocopying could seem to be a prohibitive factor in zine making (and one that could raise issues around class and privilege within an exclusive community), but again, zine practices also include what is commonly known as

4 There is a long history in employees of big chain copy shops like Kinkos (now FedEx Kinkos) giving free copies to their friends, especially when they are working overnight shifts (the big chain copy shops are usually open 24 hours).

'scamming' copies. This could be from de Certeaudian sites such as the office (your own, a friend's or your parents), but are also extended into the public spaces of copy shops.⁵ Erick Lyle's infamous zine 'Scam'⁶ detailed not only how to scam copies from copy shops, but many other ways 'to get everything we could for free, to seek new ways to live creatively and not be chained to a 9 to 5 existence'⁷. The original alt.zines newsgroup (archived online at altzines.tripod.com) also details a number of technical ways to scam free copies from the technology at Kinkos:

What you do is you go to Kinkos get one of those handy dandy counters that you plug into the machine and make around a thousand photocopies. You then pull out the counter and "accidentally" drop it or bang it against a counter. One of three things will happen: 1) the counter will reset to zero 2) it will simply go to smaller number (so you might get 1000 copies for the price of 200) and 3) the number will be so damn high (up in the ten thousands) that you can pull a "Holy shit? there's no way I printen 50,000 copies." you pay and go to teh next closest kinkos, rinse and repeat again. I've done this around 20 times. I was supposed to keep it a secret but I'm no good at that. I printed the latest issue of my zine by this method 24 pages X 1000 copies.⁸

The worker is no longer in a dichotomous relationship with the boss; rather, for a zinester, the boss and the worker are the same person – the underlying ethos of the do-it-yourself (DIY) approach. Scamming copies from a copy machine or a workplace puts the zinester in control and bypasses the traditional hierarchies that privilege the needs of the copy store owner or boss. DIY in this context is about non-mainstream practices, not the DIY of home renovation for example. Amy Spencer says that 'the DIY movement is about using anything you can get your hands on to shape your own cultural entity; your own version of what you think is missing in mainstream culture' (2005, p. 11), and it is from this we can see how the photocopier plays a part in the disruption of cultural memory, or the 'official record' which draws from mainstream culture.

Late night copying

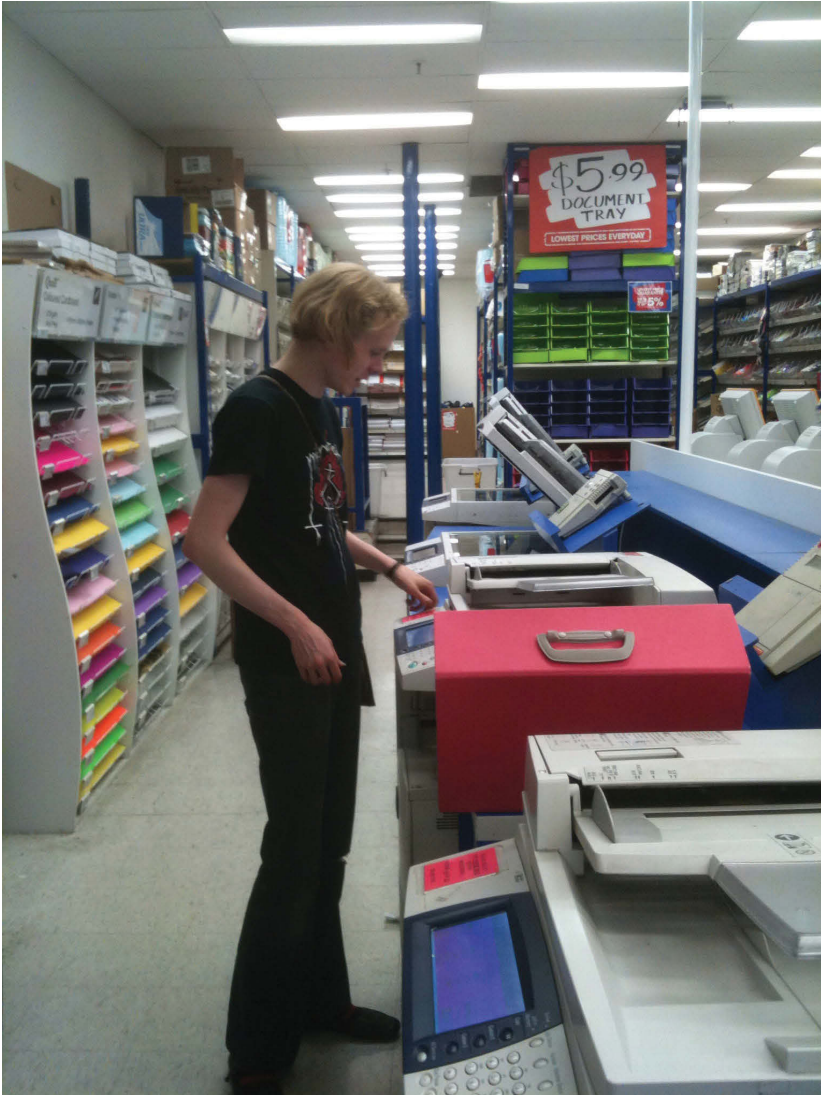
I took the photo over the page around 9pm on a Friday evening in the Officeworks on Elizabeth Street in Melbourne's CBD. I'd been for dinner and I was heading to see a band later in the night, and this was the only chance I'd get to see my friend/peer John during

5 Many of the zines in this thesis were copied on office photocopiers, after hours and usually surreptitiously.

6 *Scam* was originally published under the pseudonym Iggy Scam, but in later issues he used the name Erick Lyle.

7 Erick Lyle interview online at <http://www.beachedmiami.com/2010/12/20/interview-sofla-native-author-scam-zine-editor-erick-lyle/> accessed 4 Jan 2011

8 <http://altzines.tripod.com/kinkos.html>



John copying at Officeworks

this trip. We walked to the Officeworks together and stood there catching up while John photocopied the next issue of his weekly, anonymous zine. That pink file there is where the zine masters are kept, and John was also on his way out that night (I think he was going to drop the file back at the zine shop he volunteered at at the time before he went out).

Officeworks is an office supply chain store in Australia, similar to Kinkos, Staples or Office Depot in North America. They have self-service photocopiers, charged by the page (with credit deducted from a card or account). Of interest here is John's choice to use the Officeworks copiers rather than those at his work, or perhaps the Sticky Institute photocopier - I wonder if he decided to do it at Officeworks for anonymity, or because the copiers are better quality. Or maybe it's as simple as these being accessible late at night, whereas Sticky has limited opening hours.

An edition of one

I'd met Kate when I was at the 24 Hour Zine Thing at the Toronto Zine Library in July 2010. I made my letters zine there, and so was caught up in what I was writing and not much else. But I did notice her making her zine - it had some really beautiful illustrations (it's in the foreground of the illustration in the next vignette). She made the zine and photocopied one copy.

I got in touch with Kate because I knew she lived in Halifax and I was visiting the city for my field work. I had read her zine when she made it at the Zine Library and it was pretty beautiful, a lament about love and the like, comprised mainly of illustrations with a few words.

We met up one October morning at the Good Food Emporium on Gottingen Street in Halifax's North End. We chatted lots; Kate's first comment was that it was a small world, because she knew my couch surfing host, who worked at the Food Emporium. She then clarified that to say 'isn't the zine community small' and I agreed. There's something about being part of this community, whatever it might be, that makes me feel comfortable, or connected, or welcome.

I asked Kate about her zine, especially about there being only one copy of the zine. She started talking about the zine, and her inspiration for it. She talked about riding the streetcar in Toronto, and how it is a way of being in the city that is so much about being there, that you get to sit and have people come in and out of your life that you'll never see again. She talked about



24 Hour Zine Thing zines on display at the Toronto Zine Library.

how she'd made the zine when she was thinking about her girlfriend, who she missed, and how she'd thought about things like settling down with her.

The zine was 'pieceny' (as she described it) because of the photocopiers at Kinkos – "The guy had done it and kind of stuffed it up," she said. He ended up giving it to her for free, and she stuck with it how it was and so just filled in the bits that were missing because of the mistakes. She made parts of it on the go, like the spine: "I was looking at the veneer of the table in the zine library and thought it would go on the spine well."

She left the only copy of the zine at the Toronto Zine Library; she said that the content in it was for her and not other people. She didn't want to bring it back to Halifax – her ex is also in Halifax (and has the same name as her current girlfriend) and didn't want her to come across it. She didn't want it to be in the Anchor Archive. Which turned into her not wanting to have the responsibility of it being in the Anchor Archive. I asked her if she knew her ex would see it if it was in the Anchor Archive and she said, "Yes, definitely, I'm very sure of it." It was interesting that she responded so strongly to this idea of the zine being 'discovered' or 'found' once it was in the collection. The idea of not wanting something to end up there because of its current/present potential to be seen, not to mention its future potential.

A 24 Hour Zine Thing

The photo on the opposite page is of some of the zines made at the Toronto Zine Library's 24 Hour Zine Thing in July 2010 (including Kate's 'I want to grow old with you!'). The laptop sitting on top of this bookshelf had been live streaming the zine making session over the internet for the time we were there – there's a long trestle table with people sitting around it you can kind of see on the screen there.

Binding

Stapled, sewn, perfect bound, folded, there's no consistent zine binding practice, and sometimes opening a zine to get to the content challenges the reader (reinforcing the 'more than just the content' element of zine practices).

The weekly-ish zine called YOU is made (mostly) in Melbourne, published anonymously(ish) by Luke and distributed in many different local, interstate and overseas locations. The



A selection of YOU zines.

Photo courtesy of Breakdown Press.

distribution is often related to relationships the zinester has with particular people, distros or cities: the Toronto Zine Library (in Canada) had a huge back collection of YOU zines when I was there, due in part to Luke's relationship with the library (developed through trips to visit family in Ontario).

YOU is a letter to you, usually opening with a 'Dear you' greeting and signed off with a 'Regards, Luke' (or whoever has written the letter; it's not always Luke writing it).

The letter is encased in some type of 'enclosure – usually a paper bag with a screen print and/or stamp on it, but, as this photo demonstrates, the encasing varies from issue to issue, and is part of the reading experience. In her introduction to the YOU zine anthology, Poletti says that one benefit of the anthology is that you don't have to face the 'terrible, irreversible dilemma: the letter or the bag?' (Poletti 2007, n.p.).

This idea of enclosing zines also extends to things inside a zine – there are zines that have further things to open inside the zine, and this presents a challenge to the reader – open it and (possibly) destroy the zine, or leave it as is and never know what's inside. I think this comes down to a question of who the reader is at times, and their attitude to the preservation and/or destruction of a zine (as Poletti discusses above). The National Library of Australia blogs regularly about its zine cataloguing efforts, and this entry from 2011 demonstrates this relationship:

I found this a fun zine due to the whimsical nature created by Leslie through a mix of child-like elements such as extras like a handmade card for Valentines' Day in the first issue and Mother's Day post-it-notes in issue two. Both issues also have a Fortune fairy and a mysterious sealed envelope on the final page titled Goodies which is most intriguing. I would love to open these two sealed items but it seems almost sacrilegious to spoil the zine by doing so! (Eloquent Page)

The encasing of zines (or things inside them) becomes a part of both production and reading practices, and can also be extended to collection and archiving practices.

Trading

Zines are distributed in many ways – they are given to friends, distributed through established networks, traded for other zines or other items such as cupcakes or music, and sold through zine distros (distributors) and at zine fairs. Alison Piepmeier argues that 'zine distribution is another component of zines' meaning; it's a factor that's easy to overlook but that helps



A selection of zines from the collection at the State Library of Victoria.

create the embodied community of [around] zines' (2009, p. 74). This concept of an embodied community reinforces the intangibility of zine practices, and emphasises the importance of these non-material dimensions of the zine.

In 2010 there was a discussion online about an upcoming zine fair organised by the Museum of Contemporary Art in Sydney (commonly known as the MCA). Participants in the discussion reflected on the fair as being inaccessible, past fairs being too busy and that the tables sold out too quickly. One participant proposed an alternative to the MCA, a DIY-style zine fair, that would be zine-maker-organized. They said that 'I was thinking that it would be nice to hold an event where people can actually talk and trade without feeling overwhelmed' (Phelan 2010).⁹

Trading is a part of zine practice, and through this zines themselves become a currency. Most 'guides' to zine making emphasise the trade; zines are often listed with a set price, "or trade"; zine makers at zine fairs might swap zines with other zine makers.

In the Yonah Shimmel Zine Review (made by Esther in 2001) trading etiquette is discussed:

'would you send someone your 40pg colour masterpiece in exchange for a leaflet? Be fair and be aware that if they don't like your zine they might not fulfill their end of the bargain – sad but true'.

The zine trade can take place in a variety of spaces; at a zine fair, through the postal system, or when you bump into someone in the street. Price listings and etiquette guidelines, and sometimes handwritten notes stuck to a zine or slipped inside, are the traces of trading practices. The moments of the trade (or its rejection) can't be captured and collected.

When I was at the State Library of Victoria one year I took this photo of a selection of zines I pulled out of an archive box.

The blue zine (Culture and other shocks) in the photo opposite is by a friend, Keg, who, amongst other things, makes zines full of puns and plays on words. She also specialises in bookbinding, and most of her zines are bound with wool or cotton, rather than the traditional

⁹ Of note here is my use of this quote from the Zines-Aus google group – this zinester has since changed names and written about it in later zines, and I was struggling here with which name to use for the citation/reference. I've stuck with the name that the post was originally posted under, but wanted to acknowledge that this is another element to consider in zine practices – name changes, pseudonyms, anonymous publication, and even just a zinester forgetting to write their name on the zine.



Zine master making in Newcastle, NSW, 2008.

staple. Her zines make me smile with their tongue-in-cheek humour; I've sent her a text message or two when I've stumbled across a pun scribbled on a toilet door, or in a conversation with someone. I think when she made this zine she was living in a warehouse in semi-suburban Sydney, with a screen printing studio and offset printing press on the ground floor.

She gave me a copy of this white version at a zine fair we were at together, both busy behind our own tables selling our zines, and I gave her a copy of my Preservation zine featured in the introduction. There is an established practice here for us of trading zines when we encounter each other in these contexts (zine fairs).

Making the master

I took the photo on the facing page at a friend's house in Newcastle on the eve of the 2008 This is Not Art zine fair¹⁰. He was getting a (new, last-minute) zine ready to photocopy at the local Officeworks (which in Newcastle was open late at night), and I snapped this shot as the master was being laid out meticulously line by line of words on the background images.

The zine is made up of lines from a series of emails between himself and friends; he's cut out each sentence and they are being rearranged here on A6 backgrounds – images cut from magazines that he had stored in a box in his cupboard, clearly in breach of copyright by using them here. Each page is separately laid out and they sit next to each other like this on the floor. The email sentences are glued down piece by piece, and the pages are in an intended order.

Zine projects: Eurovision 2010

In 2010 I took part in the Sticky Institute's Target 168 project based around that year's Eurovision competition. The project required you make a zine within 168 hours (seven days); from starting with your nominated Eurovision country on the first day through to sending a postmarked package to the Sticky Institute on the last day. 50 people signed up for the project in 2010, and 43 made it through to the end. I was living in Toronto, Canada at the time, and made a zine that did a pseudo-scientific comparative analysis of Eurovision in Australia and Canada.

¹⁰ This Is Not Art (TINA) is an annual arts festival held in Newcastle, NSW, usually on the October long weekend. The festival has been running for over ten years, and is made up of four smaller festivals - the National Young Writers Festival, Sound Summit, Electrofringe and Critical Animals.

The seven-day project is a microcosm of zine practices. The production practices of all the zines vary in so many ways, as does the content (whilst the common theme was Eurovision 2010, and each zinemaker had an allocated competing country, the zines were all very different, and included single page zines and a singlet zine -which I still wear to bed. Everyone had to produce 50 copies of their zine.

The zines were all posted or hand delivered to Sticky in Melbourne, where they were assembled into 'packs' and sent out to all the participants. Some packs were also deposited in the State Library of Victoria Zine Collection, and sent to other zine libraries around the world. I got my 43 copies, but probably only brought about 15 of them back to Sydney with me from Toronto, so the others had a very transient life, mostly in the mail from Melbourne to Toronto, and for a while in my bedroom there, and then they made their way to the recycling plant somewhere in Toronto's suburbs. And now, when I sleep in the Russian zine-singlet, there's evidence of reuse.

My Eurovision 2010 zine, 'Comparative Literature' follows on the next pages.

comparative literature

May 2010

Quarter letter size office paper



Eurovision: a tale of two countries

I feel like I'm back in high school again. Or perhaps my first year English class at Adelaide uni. But whatever it is, there's a slight tinge of nostalgia in this writing I'm doing at the moment.

I'm writing a paper to give at a conference in England in July. It could be anywhere, and about anything, really. The main gist of it is that it's a comparative literature conference, which (after a bit of research) I worked out was quite literally about doing that - comparing literature. So I've got my two books and am trying to sit down and compare them. And analyse the comparisons. See how it could so easily be a Year 12 exam question? Something like this:

Compare and contrast The Great Gatsby with Shakespeare's Hamlet.

It's been a while, obviously.

But at the same time I've got 168 hours to write, layout, photocopy and collate 70 copies of this zine. Which looks like it will also be an attempt at comparative literature, with my contemporary reading of literature as 'text', and my texts being Canada and Australia.

I got on a plane in May with two suitcases (one full of books, one of clothes) and flew to the other side of the world, literally, and am living here till November at least. I'm taking advantage of the transient lifestyle a PhD candidature offers (and academia generally, perhaps?) and 'hanging out' in Toronto, Canada doing what the social scientists might call field work.

I live in Sydney, Australia usually, and every year around the middle of May get a little excited thinking about the possibility of going to a Eurovision party at the end of the month; sitting around with a group of people who get louder and louder as the night goes on, to the point where sides are aggressively taken and some obscure sense of national pride evolves for your allocated/chosen country. I've been going to parties like this nearly every year of the last ten. Eurovision is a currency in my community, with meaning and history.

So when the middle of May came here in Toronto, I just assumed I'd be able to find a similar experience, and share the silliness and bad singing with people, people who share that currency, trade in it like we trade in other cultural currencies (food or fashion perhaps).

After all, aren't Canada and Australia just like each other? Both are colonial outposts of the so-called Empire whose indigenous people were ignored and stolen from. Both countries have huge migrant populations, and pride themselves on their so-called multiculturalism. Both are huge expanses of land with major cities scattered around the more accessible and liveable borders.

And isn't that why
I'm here? To make
comparisons between
things that happen
in Australia and
things that happen
here in Canada?

So I started to ask around.

I asked my housemates if they knew of anywhere I could watch Eurovision. They both looked at me strangely and asked me what I was talking about. I explained the concept a bit and they shrugged their shoulders, one suggesting perhaps I should try in Greektown.

I asked the internet. I tried a few variations of "watch Eurovision in Toronto 2010" and turned up with not much. I found a forum where someone had asked where to watch it in Toronto (they identified as 'Aussie') but with no responses. I found another forum where someone said they'd found a bar that had agreed to screen it if the person had a minimum group of ten, but this person needed to know what channel it was screening on to tell the guy at the bar. Again, no response.

I texted my friend Sue in BC. She seems kinda cool, and like she'd be into this type of thing. But again, a response that offered me no progress, she doesn't watch it, and doesn't know anyone who does.

And then I remembered my friend Patrick was born in Malta! He must know about it, and watch it with pride, right? I rang him and got him at a good time - his parents were over, and so I did a mini survey, asking them if they knew about Eurovision, and if they watched it (or knew where I could watch it).

"Of course we know about it! I remember being in Malta ten years ago and there were three girls competing and they were all over the billboards. But I don't watch it, no, I just need to know who won."

Finally, a Canadian who knows and thinks about the wondrousness of Eurovision!

I happened to be exchanging emails with Anna, who lives in Montreal, and so I asked her:

can i ask you an out-there question? i'm making a zine this week for this <http://www.stickyinstitute.com/target/target.html> and am trying to write about eurovision in canada. as a montreal resident do you have anything to offer about eurovision consumption there? i can't find much at all about it here in toronto, and am wondering if the francophone-ness of quebec has any impact? it's massive in australia and i find it intriguing no-one i've asked here even knows what it is.

Her response was initially this:

Good question. To be honest i don't totally know... most people i know don't watch eurovision at all. Though many people would at least recognize the Numa Numa song, if not be able to say where it's from. But most of my friends are english-speakers from outside quebec... among quebecois i know, it's never come up! It's possible that the french thing makes it more accessible, along with the quebecois predilection for cheesy things, but i really don't know. Sorry!

Followed soon after by this:

Hilariously, right after i sent you that last message, a friend of mine posted an update on facebook complaining about not being able to stream the Eurovision grand finale. So i guess i don't really know what i'm talking about.

But still no closer to finding a Eurovision community like mine here in Canada.

I started to think about these two countries and their similarities again. I've always thought 'Australia' loved Eurovision because of the ties to the 'mother' countries - there's been a dominant migration trend from the UK and the Continent since invasion in 1788. And Canada is the same right? Colonised by the English and French in the late 1400s/early 1500s, and with a steady stream of migrants from the UK, France and more recently, the rest of the world.

So, with my pseudo-social scientist hat on, I turned to statistics. I found (or constructed) these great tables (presented on the next two pages) telling me the top 23 countries of birth of people not born in Canada and Australia, and then looked at them to see which of these countries competed in Eurovision.

In Australia, 10 (or 11/12 if you count Lebanon & Italy*) of the 23 countries are Eurovision competitors.

In Canada, 8 (or 9/10 if you count Lebanon & Italy again) of the 23 compete. And if I'd counted PRC China and Hong Kong SAR as one country, Ukraine would have made the top 23 too.

But this type of analysis does my head in. Serbia & Montenegro are two separate competing countries now, so what does that mean for my stats? And look at Lebanon! Banned in their first year of competition because they refused to broadcast the Israeli entry.

And they claim Eurovision isn't political.

* Italy hasn't competed since 1997, without a specific reason, but the internet rumours suggest something along the lines of declining national pride because their entries were so bad, or something like that.

astiran / Bicycle Bridge

Countries of birth of Australian estimated resident population.

Source: Australian Bureau of Statistics 3412.0 Migration, Australia (2005-06)
(via Wikipedia)

Country of birth	Estimated population	Eurovision competitor?
United Kingdom	1,153,264	Yes
New Zealand	476,719	
China	279,447	
Italy	220,469	No (but yes until 1996)
Vietnam	180,352	
India	153,579	
Philippines	135,619	
Greece	125,849	Yes
Macedonia	120,649	Yes
South Africa	118,816	
Germany	114,921	Yes
Malaysia	103,947	
Netherlands	86,950	Yes
Lebanon	86,599	No (but they had their first entry in 2004 but withdrew and were banned for 3 years because of some dispute with Israel)
Sri Lanka	70,913	
Serbia & Montenegro	68,879	Yes (as separate countries since 2007)
Indonesia	67,952	
United States	64,832	
Poland	59,221	Yes
Fiji	58,815	
Ireland	57,338	Yes
Croatia	56,540	Yes
Bosnia-Herzegovina	48,762	Yes

Immigrant Status and Period of Immigration (8) and Place of Birth (261) for the Immigrants and Non-permanent Residents of Canada, Provinces, Territories, Census Metropolitan Areas and Census Agglomerations, 2006 Census - 20% Sample Data

Place of birth	Total	Eurovision competitor?
United Kingdom	592355	Yes
China, P.R.C.	493775	
India	455260	
Philippines	319560	
Italy	299040	No (but yes until 1996)
USA	278140	
Hong Kong, S.A.R.	218815	
Germany	176040	Yes
Poland	171910	Yes
Viet Nam	162325	
Portugal	151740	Yes
Pakistan	138010	
Jamaica	125550	
Korea, South	119235	
Netherlands	113200	Yes
Sri Lanka	109040	
Iran	95420	
Guyana	88720	
France	88625	Yes
Romania	83885	Yes
Lebanon	76890	No (but they had their first entry in 2004 but withdrew and were banned for 3 years because of some dispute with Israel)
Greece	73705	Yes
Taiwan	68225	

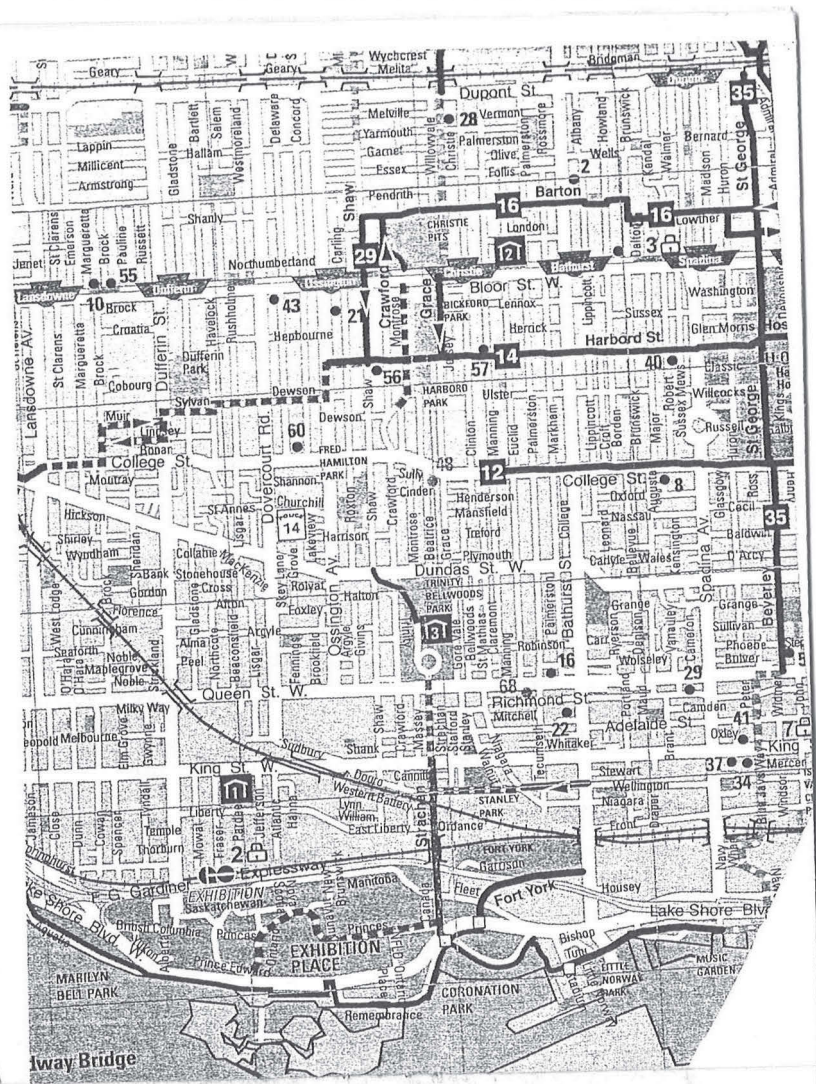
Then I thought it might be more about television.

In Australia, Eurovision has been screened on SBS for as long as I can remember. SBS (short for Special Broadcasting Service) is a national, free-to-air television channel that "provides multilingual and multicultural radio and television services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society". See, Eurovision is all about multiculturalism.

But I can't seem to find an equivalent in Canada. There are some regional 'multicultural' channels, but not a national one, and not one that has some government funding. Maybe the pay TV channels screened Eurovision 2010? Maybe I should have more friends with cable?

But what does this actually say about Australia? That we are so directed by what is screened on our televisions that we participate in this great consumption of, say, Eurovision, and don't really question it. Maybe it's about demand? But look, my very accurate stats show that there should be as much demand in Canada, right?

My housemate thinks it's America's fault. She says that there's so much trash on Canadian TV from America that there's no room for trash from the Continent. Maybe that's true, and again, it makes me think about how much of how we get by, or learn or know things is about the media that we consume.



So in the end I streamed Eurovision 2010 through the internet, watching it on the couch at home in Toronto, mostly by myself, but with other house residents and visitors coming through the room and following from a distance.

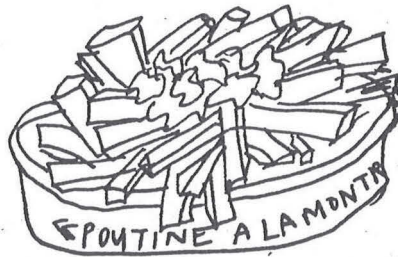
If I were at home in Sydney, I would have banned anyone revealing the winner to me (the great distance/time thing means it's screened on Sunday night in Australia, about 12 hours after it actually happens) (we like to pretend we're not really hours and days away from anything else in the world). Maybe we would have had a gathering at home, or maybe I would have gone to someone else's place to watch it. In the past, these parties have involved people either choosing or being allocated a country, and the party revolving around this theme:

"Bring a national dish from your country"

"Dress up like a resident of your country"

and so on. I've taken Guinness (Ireland), pastizzi (Malta) and pierogies (Poland) before.

This year my pseudo-country is France, for the purposes of Sticky's Target 168, and so I thought about what food I would have taken to my dream Eurovision party had I found one. I'm living in a kind-of-former-French-colony, and have lived in another country that France claimed to own for quite a while (Vanuatu) and feel like French expatriate food would have been most appropriate.



Poutine (vege-style)

(aka chips 'n' cheese 'n' gravy)

I first ate poutine when I went to visit Jane and Lucas in Montreal in the winter of 2003/04. They'd been raving about it and it really was amazing. When I passed through Montreal in winter 2008 I was alone, a bit miserable at having left a lover behind in England, and cold. Loneliness leads to comfort eating, and in the week I was there I ate poutine nearly every day, which can't have been good for my heart or my health. But I felt better, even if just for those moments of eating.

This recipe can be veganised pretty easily, just use a non-dairy milk and cheese.

Ingredients

- Home made or frozen chips (I think straight cut & chunky are the best)
- 2 tbsp nuttelex/butter
- A big handful of chopped mushrooms
- A small chopped onion (or shallot)
- A few cloves of garlic, crushed
- 1 tbsp flour (of your choice - quinoa maybe if you're gluten intolerant?)
- 'Milk' of your choice
- Tamari (and maybe a bit of Tabasco)
- Cheese curds if you can find them, otherwise maybe mozzarella, chopped into small cubes


Cook the chips however you choose (Fry? Oven bake?)

Make the gravy: Fry the mushrooms and onion in the nuttelex until soft and juicy. Add the garlic at the end - it gives it a stronger flavour. There should be enough mushroom liquid in there to make the sauce, but if not add a bit more butter. Take the fry pan off the heat and add the flour, fry again, stirring until the veges are coated and the flour starts to smell a bit cooked (a couple of minutes max). Add a good amount of 'milk' (half a cup to start?) and stir till it starts to thicken. Keep adding milk for a while, then water when you feel like it, till a smooth sauce is made. You can add a dash of tamari to make it browner, and Tabasco for a bit of spice.

Put the chips in a bowl (they have to be HOT!), put half the cheese on the chips, pour a whole lot of gravy on top and then more cheese on top of that.

Then it's ready to go.

My attempts so far to compare Australia and Canada through Eurovision seemed to be focussed around multiculturalism and television consumption. I wondered if there was another way to approach this.

Maybe it's about seasons? 

One of the reasons I love Canada so much and keep coming back here year after year are the seasons. There are four really distinct periods in the year - summer, autumn, winter and spring - and the seasons mark time really well. In Australia it's different. There's a sense of some change in the season (more people have hay fever, or maybe it rains a bit more, or you have to put the heater or air conditioner on), but there's no real distinct shift. Here it snows, then the sun and flowers comes out, then there's horrendous heat waves, then the trees change colour and the root vegetables appear.

Eurovision takes place at the end of May, which is the middle of spring in the Northern hemisphere. Here in Toronto there's flowers in the gardens, the sun is shining a lot and enticing me outside, to the park, or to explore the city on my bike. People go to bars and sit on 'patios' to drink beer, venture up to cottage country and recreate long into the evening. Why on earth would you want to stay inside in front of a TV and watch really bad singing and performing for 3 hours on a Saturday afternoon when you could be out doing any of these things?

But in Australia in late May the weather is getting miserable, it starts to rain, the night gets dark so early, it gets a bit colder, you start knitting again, or making soup, and the neighbourhood has an aroma of open fireplaces. It's indoors weather, and you seek entertainment from within the house; television is a perfect solution, as is the laughing you do when you're watching the performances (and the voting). And I learnt that New Zealand also screens Eurovision on TV, so maybe that supports my idea.

I tried to find out about other southern hemisphere countries: in South Africa you can only watch it on pay TV (but there's this amazing guy Roy Van Der Merwe in South Africa who has been making cover versions of Eurovision songs for the last 25 years. Weird or what?!). I found an Argentinean Facebook group all about Eurovision, but that was about it (high quality data I'm gathering here).

so, my hastily scribbled conclusion (i have to get to the copy shop!) has me pondering still. eurovision is here in canada, people know of it (a little) but because it's not on tv or publicised much, they don't consume it. and they prefer to be outside enjoying the good weather!

allez ola olé!

Thanks to:

Omme for getting me some subway transfers on her way home and Aisha for lending me her Metroticket.

Paul for agreeing to do it too.

Morganne for listening to my unstoppable rambles as I pondered the potential.

Sticky for organising Target 168

Conclusion

This chapter started by declaring that ‘zines are difficult to define’, and concludes by proposing an alternative approach to defining zines - one based around understanding zines as practices and communities rather than fixed objects. What Radway describes as ‘complex aesthetic performances’ (2011, p. 147) are what make zines unique, curious and compelling, both as a site of inquiry and to be part of. These performances and practices are always emerging, and encourage a sense of movement through understanding the site of research, rather than establishing a fixed way of knowing. This movement allows for different orientations and other perspectives, and opens up a broader approach to thinking about zines.

Having established this potentially problematic (ie non-fixed) context for knowing these ‘objects’, the remainder of this thesis considers how we can think about them in relation to archives. This is not a simple argument for archives to find ways to capture these practices, however. As the next chapter highlights, there is a shift in archival practices that reflects both what is known as the ‘archival turn’, and what I propose is a need to develop a nuanced approach, generated by zine practices, to archivy. By understanding objects/texts/records as more than the fixed definition we know them by, there is the potential to reorient our understandings of the archive, and in turn, the way we engage with memory, the future and the past.

Chapter 2 Archival practices

This thesis is concerned with the archive and its function - the archive in many of the forms it takes and the ways the label is used to suggest a sense of memory making space. In this section I will outline a series of approaches to ‘archives’ and archival practices, which will situate the rest of the thesis. Much of the work of this thesis is in reimagining what an archive might be, and in this section I acknowledge the important work of others in influencing these imaginings.

When we ask ‘What is an archive?’ there’s an assumption that it can be a fixed thing, or perhaps place, although ‘Where is an archive?’ might be a better question when it comes to thinking about the place of an archive. There is an ongoing dialogue within the archival discipline around how the archive might be imagined, or reimagined through theoretical lenses. Critics from within argue, however, that these dialogues are mostly still dwelling on the practices of archivy, rather than a meta-theoretical approach. For example, Harris says that ‘theorists argue about what “provenance” means, rather than accepting that they are always in the process of according the concept meaning’ (2004, p. 216). This section attempts to capture some of the dialogues about archival practices between archivists and archival theorists, and also looks more to the humanities and social sciences to consider archivy more broadly.

There is an ongoing deconstruction of ‘the archive’ by both archival theorists and those

thinking about the archive from outside the discipline. Schwartz and Cook suggested to archival scholars in 2002 that:

While scholars in the social sciences and humanities, as well as in other heritage vocations, are struggling with questions of representation, truth, and objectivity, archival professionals and users of archives have been slow to recognize the nature of archives as socially constructed institutions, the relationship of archives to notions of memory and truth, the role of archives in the production of knowledge about the past, and above all, the power of the archives and records to shape our notions of history, identity and memory.

A decade on, there is an awareness and critique in the archival discipline of the power of the archival institution (as discussed by Gilliland (2010) in her afterword to the special issue of *Archival Science*), and yet there is still a dominant emphasis in archival practice and education on the practical/pragmatic/professional practices of ‘the archive’ – those of accession, preservation, management and access¹. These practices are the daily work of archivists, and are core to the existence not only of the archive, but also of the profession. Whilst archival theorists are producing work that suggests shifts in practice, the application of this work is a slow, evolutionary process.² The recent article ‘Educating for the Archival Multiverse’ by the Pluralising the Archival Curriculum Group is evidence of the discipline’s awareness of this contradiction, and suggests strategies for the development of pluralised archival curricula (Pluralising 2011). The Group argues that ‘we cannot afford to procrastinate on pluralizing archival studies education’ (p. 99), looking towards a transformation of how archival practices are understood through education. Following from this recognition of the importance of education as a key in the pluralising of archival practices, I argue for an awareness of archival genres as part of this process.

The archive in the disciplines

In the early pages of his book *Archive Fever*, Derrida considers the etymology and history of the archive, of its origins in the homes of those officials responsible for guarding select documents of importance (Derrida 1996, p. 1). He goes on to deconstruct notions of memory, origins and understanding through his analysis of Yosef Yerushalmi’s *Freud’s Moses: Judaism*

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- 1 This is evidenced by the number of archival studies departments and MLIS degrees in universities across North America. An alternative approach could see this argument as flawed – that archivists are obviously interested in more than the pragmatics of archival practice. However, I intend for this contradiction between professional practice and archival theory/education to replicate the similar contradiction between the ‘archive as institution’ and archival genres that I present in this thesis.
 - 2 For example, McKemmish (1996) and McKemmish et al (2005) are an example of the pace of this shift, with McKemmish’s 1996 classic forming the groundwork for a practical reference book published over a decade later.

Terminable and Interminable (1991).

From around the time of Derrida's original *mal d'archive* lecture (and subsequent publications³) contemporary archival thought has been shifting in its approach to the archive. This archival 'turn' asks (and sees) researchers and archivists considering archives not just as passive sites of knowledge storage, but also sites of knowledge production – considering 'archive-as subject' as well as 'archive-as-source' (Stoler 2002, p93). There are a number of key critical disciplinary approaches to the archive – for example, in information science, literary studies, gender and cultural studies – and this project presents these approaches alongside each other, motivated by a desire to work across and between the disciplines.

As a pedagogical discipline, archival science has emerged from both history departments and information science schools, reflecting the ethical, social and technological considerations in everyday archival practice. Traditionally a professional qualification, the discipline trains archivists to work in the archives of public and private institutions. There have been recent moves to disrupt the structure of the discipline of archival science and introduce theories of post-structuralism and post-modernism (see for example Cook 2001; Harris 2005; McKemmish 1996; Schwartz & Cook 2002), but in everyday practice the discipline is predominantly a positivist science; a professional qualification. The shift is slow, but ongoing.

As Schwartz and Cook highlight, the archive is a site of interest and critique in many disciplines (Buchanan 2011). These disciplinary differences in how the 'archive' is questioned highlight the importance of ongoing dialogue between and within disciplines. In the humanities and social sciences there are critiques of the passive-archive model. Numerous conferences and special issues of journals are interrogating the archive⁴, and examples of this archive-as-subject work can be seen in post-colonial studies (Hamilton et al. 2002) and feminist and queer studies (Cvetkovich 2003; Halberstam 2005). These projects consider how the archive presents (or absents) material, communities, cultures and individuals as subjects, and considers alternative archival practices including other spaces (Cvetkovich 2003), performances (Taylor 2003) and discourses. Whilst this shift is happening, there is also an

3 Derrida gave the paper *mal d'archive* in 1994, published it as a journal article (Derrida 1995a), a book in French (Derrida 1995b) and English (Derrida 1996). All versions of these differ, and Carolyn Steedman presents a concise analysis of these differences in *Dust* (2001, pp. 1-12), citing even geographic interpretation as a player in how Derrida's (translated) work could be taken – 'And with yet more difference if you are a British speaker of English. You only have a fever in the UK after medical pronouncement, probably after being hospitalised. "Running a temperature" is what is used to mean the everyday American "fever."' (Steedman 2001, p. 15, n20)

4 Recent conferences include The Archive & Everyday Life, the British Comparative Literature Association's 'Archive' themed conference, ASAL's 'Archive Madness', Reimagining the Archive at UC San Diego.

ongoing practice of archival research without this critical lens.

There is little interrogation of the archive-as-source⁵ in (sub)cultural research practice. Source material is accessed and used as part of an everyday research activity, with minimal reflection on the institutions and practitioners that are collecting, preserving and destroying these resources. Gay, lesbian and queer archival research dominates the literature interrogating the archive (see for example Nyong'o 2008) – possibly because queer questions temporality and spatiality, two underlying components of the archive. There are also, for example, instances of punk archival inquiry (O'Connor 1999).

I acknowledge the important work being done to re-imagine the archive as a space outside these walls, including by for example Ann Cvetkovich in her *Archive of Feelings*, or Diana Taylor's *The Archive and the Repertoire*. Working inside the walls offers different perspectives and frames of understanding, and also, I argue, encourages a multidisciplinary way of knowing what has historically been a very traditional disciplinary space – the archive.

This thesis considers zines in these archival spaces in particular – there are numerous collections of zines in institutional (government and academic) archives around the globe, and they are a growing field of study themselves –for example Janice Radway's most recent project on girl zines, which draws on these type of collections.

In the archive proper

The 'archive proper' holds a default position of authority, which despite the work being done both within archival studies and in the humanities more broadly still dominates the percept of archival practice. The buildings, the dusty boxes, the finding aids and the long days spent leafing through the contents are the site of 'archive fever proper' as Carolyn Steedman names it in *Dust* (2001). Places where researchers are on an ongoing quest to seek out the unknown, and perhaps the never to be known, and where archivists work to national and professional standards for preservation and access.

These archives proper are acknowledged as problematic sites of history and memory making, seen as 'epistemological experiments rather than as sources' (Stoler 2002, p. 83). The archival turn of the past few decades has enabled multiplicities of archival spaces – from graffiti on

5 In this case, the archive is usually an institutional archive.

walls to genetic data (Eichhorn 2008, p. 3), but still, the institutional repositories, what I call the archive proper, continue to acquire material considered of local or national ‘value’. This material is then transformed into archival objects through processes of accessioning, preservation and arrangement, and they are rarely, if ever, used after this, perhaps consigned in a way to death, or a long sleep. The archive proper, according to Derrida, produces forgetting at the same time it produces memory (2002, p. 54).

These archives-as-source are the arkheions of Derrida’s archive fever, or the dusty reading rooms of Carolyn Steedman’s literal archive fever – the bricks and mortar buildings that are institutionally framed, and most generally tasked with preserving the memory of a nation. They might be called Archives, or Special Collections⁶, but they all feature similar attributes of working to national and international standards of acquisition, accession and preservation. When I talk about the archive proper I’m most interested in how they’re taken for granted as an archival space, and how when we, as cultural studies or humanities scholars, look for new ways of ‘doing’ the archive, we often start our quest outside of these spaces.

Zines are in these archives proper – being preserved, and, following from Derrida, able to be ‘safely’ forgotten. They are in specific zine collections such as at Barnard College in New York, or the State Library of Victoria. They are also scattered through more general archival collections – in 2010 Kathleen Hanna, lead singer of, amongst other bands, Bikini Kill, and one of the so-called ‘pioneers’ of riot grrrl in the 1990s, donated her personal papers (including zines) to New York University’s Fales Library and the Riot Grrrl Collection began; Mike Gunderloy’s Factsheet Five Collection is housed in the special collections at the New York State Library. Non-mainstream memories are ‘safe’ in the archival institution (Eichhorn 2010, p. 629).

I’m not concerned in this thesis with deconstructing the ‘how’ of zine archiving; this has and is being done by skilled and experienced librarians and archivists around the world, most of whom are also zinesters and have histories in these communities⁷. I want to move instead to a broader consideration of the idea of archives, and consider the trace, seeing the archive as a potential substitute for practice, and the impact this has on understandings of history, fact and memory work.

6 And this is an ongoing discussion I see around zine collections – highlighting the difference between a ‘Special Collection’ and an archive. The key to this difference (and discord) is the practices that take place in them.

7 This phenomenon of the DIY activist-librarian is captured by Eichhorn in her paper ‘DIY Collectors, Archiving Scholars, and Activist Librarians: Legitimizing Feminist Knowledge and Cultural Production Since 1990’ (2010) and in her 2013 book *The Archival Turn in Feminsim*.

In his chapter 'Walking the city' de Certeau (1984) describes this trace. He suggests that when you mark the path you have taken on a map as you walk through the city you are substituting a trace for a practice. He says

these thick or thin curves only refer, like words, to the absence of what has passed by. Surveys of routes miss what was: the act itself of passing by. The operation of walking, wandering, or 'window shopping', that is, the activity of passers-by, is transformed into points that draw a totalising and reversible line on the map. They allow us to grasp only a relic set in the nowhen of a surface of projection. Itself visible, it has the effect of making invisible the operation that made it possible. (1984, p. 97)

This thesis, as I argue in the chapter on archival genres, is an archive in itself, a trace of the journey, the things I have passed by, and the relic of my research practices. And so too are the material objects that rest in the archive, or on the library shelves, perhaps circulating, perhaps not, but taking on a role of memory making and trace marking. Zines in archival collections are the visible traces of the invisible 'operations' that made them possible – zine practices.

Derrida also considers the trace, arguing that

when we write, when we archive, when we trace, when we leave a trace behind us ... we have a trace which becomes independent of its origin, of the movement of its utterance. (2002, p. 54)

Both de Certeau and Derrida here are talking about spaces, the spaces where things happen, and where material traces are left behind and collected up and put in the Archive, to represent the memory. In considering zines in the archive as traces of broader zine practices I'm also interested in the spaces where these practices take place, and this is explored in more depth in Chapter 3.

Conclusion

This chapter has outlined current approaches to archival practices, considering both the disciplinary and professional traditions associated with archival work, and theoretical challenges to the archive. The next chapter builds on and extends these archival practices by considering a series of spaces of zine collecting.

Chapter 3 Spaces

The archive is a site of activity, of desire, of sickness (*malade/fever* (Derrida 1996)), of contagions (Steedman 2001). It is a site of fantasies, of dreams, of lost stories and found histories. Of nostalgia and knowledge, learning and finding. The archive is a place the researcher visits, and where objects rest. It is a place where things happen, a site full of potential verbs. It has a personality, and it is personified over and above the things stored in it. This chapter takes you with me as I visit zine archives: an institutional library reading room, a DIY social centre, a coffee shop and a lover's bedroom. I watch people and places, look at zines, observe how the collections are used and reflect on the everyday of the spaces. I also indulge in my own nostalgia and fantasies and find secrets.

These collection spaces are heterotopias; spaces where zines are brought together and subsequently define the space. The relations between the spaces and the things in the spaces are also considered. These spaces aren't necessarily categorised in any particular way as 'archives', rather they house a collection of zines. By moving through the different spaces I suggest we can reimagine what archives could be, and how we can understand our relationship to memory (the purpose of the archive being to preserve memory). These are spaces that exist. They aren't utopic, dreamlike spaces. They don't necessarily exist as fixed in place or time spaces however, and as this chapter will demonstrate, by considering them as heterotopic they exist to bring other spaces into existence, and to open up ways of 'thinking differently than one thinks' (Foucault 1990, p. 8), transformatively¹.

1 Foucault writes: '[W]hat would be the value of the passion for knowledge if it resulted only in a certain amount of knowledgeableness and not, in one way or another and to the extent possible, in

Heterotopias

I use Foucault's ideas of heterotopias here to contextualise my 'going into' the field and my thoughts on these spaces². Perhaps I am actually returning to the field, or re-encountering the spaces, because for me these are familiar sites, if not specifically, generally. I have the knowhow, connections and habits that enable a certain type of navigation in spaces like social centres, archives and cafe-based zine libraries.

Foucault's speech 'Of Other Spaces'³ (1986) is a treatise on the spaces that he argues go past time, geography and the 'real'. To think about a collection space as somewhere that is outside of the real gives insight into how the collection can be used, and what impact it has on memory and nostalgia. Others have used this work on heterotopias to frame different collection spaces, including online encyclopedias such as Wikipedia (Haider & Sundin 2010), art ephemera practices and collections (Cooke 2006) and the autonomous media spaces created by writers of slash fiction (Rambukkana 2007).

Foucault argues that ideas of 'space' as we know them today are not new:

[T]he space which today appears to form the horizon of our concerns, our theory, our systems, is not an innovation; space itself has a history in Western experience and it is not possible to disregard the fatal intersection of time with space (Foucault 1986, p. 22)

He labours the ongoing dependency between time and space through history, presenting a brief genealogy of space and its presence through time, and argues that contemporary anxieties are related to these issues of space. So rather than a focus on the continuum of past-present-future, 'time probably appears to us only as one of the various distributive operations that are possible for the elements that are spread out in space' (p. 23). This reorients an approach to, for example, the archive, and its temporal ways of knowing that lead to, for example, anxieties of belonging⁴. Instead, these temporalities can be better understood through the space in which they take place.

the knower's straying afield of himself? There are times in life when the question of knowing if one can think differently than one thinks, and perceive differently than one sees, is absolutely necessary if one is to go on looking and reflecting at all.' (Foucault 1990, p. 8)

- 2 This field might a few years ago have been places where I hung out with friends, or visited as a tourist in a new city, but which now has become a site of study for me. The idea of going 'into' a familiar space is then a contradiction, and this chapter will pull apart some of these ideas around what it means to 'do' research in the field, and where the field might be.
- 3 Commentators often note that this published speech was never refined into a paper/chapter/book, and that it is a loose form of critique compared to most of his body of work (see for example, McLeod (1999) who says that 'it lacks Foucault's usual rigor; his argument seems loose, almost conflicted at times as if he were groping for examples' (p. 5))
- 4 An example of an anxiety of belonging could be seen in the inability to find yourself, or your history/genealogy in the 'archive proper'.

It is possible to look at the relations between sites to understand the space in which we live, he argues, because ‘we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another’ (p. 23). Foucault is most interested in what he calls ‘sites which have the curious property of being in relation with all other sites, but in such a way as to suspect, neutralize, or invert the set of relations they happen to designate, mirror or reflect’ (p. 24) – utopias and heterotopias. Heterotopias are spaces that are part of our real or everyday, but also outside of it. He gives examples including a zoo – where things have been brought together that are not normally brought together – or a fairground, where things happen in time at rates different (faster) than they would normally. This relationship to time engenders its own term – heterochronies – slices of time that resist the ongoing movement of everyday time.

Foucault suggests that museums and libraries are heterotopias of modernity – spaces where ‘time never stops building up and topping its own summit’ (p. 26). For Foucault, the ‘heterotopia has the ability to juxtapose in a single real place several spaces, several sites that are in themselves incompatible’ (p. 25). As I spent time in the (sometimes awkward) sites of zine collections – libraries, social centres, cafes and bedrooms – it became clear that I was spending time in heterotopic spaces.

(Cheekily) Foucault suggests a (pseudo-scientific) systematic description of heterotopias, with six major principles:

1. Heterotopias are present in all societies, in many different forms, but can be classified into two dominant forms: crisis (eg the boarding school) and deviation (eg prisons and psychiatric homes). The retirement home, he suggests, sits on the borderline of crisis and deviations, because ‘after all, old age is a crisis, but also a deviation since, in our society where leisure is the rule, idleness is a sort of deviation’ (p. 25).
2. Heterotopias as spaces will change in function and meaning over time. Foucault uses the cemetery as an example here, considering older ideas of resurrection and the diminished role of the remains (ie in the centrally located cemetery) in contrast to more recent ideas of death as a source of illness and the cemetery’s location on the outskirts of the city.
3. Heterotopias juxtapose several (incompatible) sites into one ‘real’ place, such as at the cinema, where the room, stage, screen, projection and content are all brought together, usually without compatibility but to create a heterotopic space.

4. Heterotopias are linked to 'slices in time' (p. 26), either of indefinitely accumulating time (museums and libraries) or of the absolutely temporal, or fleeting moments in time (the fairground).
5. Heterotopias are part of a 'system of opening and closing that both isolates them and makes them penetrable' (p. 26). They're not freely accessible sites; they might be compulsorily entered (like a prison) or unknowingly entered (the motel where people are having affairs in other rooms).
6. Heterotopias 'have a function in relation to all of the spaces that remain' (p. 27), either to create a space that reinforces 'real' spaces, or to create an 'other' space with order and perfection, in contrast to our messy, jumbled, 'real' spaces.

Zine collection spaces support and extend Foucault's ideas of heterotopias. Like zines themselves, these spaces are difficult to define, and the ephemerality of both the spaces and the zines within them emphasises the slices of time that Foucault argues distinguish heterotopic spaces. But zine collection spaces can also reorient our understanding of archives-as-space, recognising the absence of archival material as a potential archival space as well - seen best through the time I spend in a lover's bedroom. We need to look to the space of the archive, not just what's in it, but to see past the initial effects of the anxieties created by the past-present-future continuum.

Thinking of these broadly defined archival spaces as heterotopias allows for experimentation, risk taking and unsettling of normalised ideas and ways of knowing. My fieldwork argues for a recognition of the relationship between George Marcus's recent claim that 'the ethnographic process [is] becoming transitive and recursive, in addition to being already deeply reflective' (2012, p. 430) and the heterochronic nature of the archival spaces I move within.

Archival space

Geographer Hayden Lorimer suggests that 'archives can exceed the darkened catacomb and civically administered collection and be sought out in physical landscapes, or still less likely sorts of locale' (2009, p. 249). It is some of these less likely spaces that I situate alongside the archive proper. Drawing on my fieldwork I present four spaces and encourage the reader to

spend time in these spaces with me. The records being ‘archived’ are similar⁵; it is by moving through the different spaces that I invite you to reimagine what an archive could be.

I name these spaces, and specify them within boundaries – walls usually. I acknowledge that whilst there is a growing body of knowledge that looks past physical buildings as archival spaces (for example, considering the body as a site of memory (Taylor 2003)) I focus on places that carry the name ‘archive’, or a variation on, such as collection or library. Unlike other genres or forms, zines are a small (but growing) site of investigation and collection⁶, and there are limited sites to undertake this research in and around. As outlined in Chapter 1, zine practices can include collection and preservation, and so these spaces aren’t static sites. These practices work together and the collection spaces contribute to understanding what zines might be. For example, the Anchor Archive zine collection is also the site of a zine-making residency and the People’s Photocopier, and my lover’s bedroom is where she makes zines and files masters; the boundaries between production and collection are blurred in these examples.

I’m looking past the architecture of a building, or the classification systems of an archive, to a broader concept of the ‘space’ of an archive. Geographer Gillian Rose did this when she wrote of her time spent with photographs from a nineteenth century collection; both with the original photographs in the Print Room at the Victoria and Albert Museum, and with postcards featuring reproductions of the photographs in her own study at home (Rose 2000). Her work puts an emphasis on the space that the encounters take place in, building an understanding of how the space and what takes place in it frames her encounters and subsequent actions. This shifts an approach to the content of the archive, questioning the value placed on the reproduction postcard versus the original, and why. Similarly, my work considers zine collection spaces as part of a broader set of zine practices, which reorients how the archival content is approached.

In her book *Zines in Third Space*, Adela C. Licona argues for a spatial consideration of what she names third-space zines – co-produced feminist and queer of-colour zines – saying that she:

approach[es] these emergent rhetorics or borderlands rhetoric from a spatialised perspective because I have come to understand a reciprocity between spaces or stories and the people who populate them. I am arguing for a relationship between people and places – the places we populate and the places within which we circulate – in order to

5 The records are the zines, which is a problematic statement in itself, as, in discussed in Chapter 1, it is difficult to even fix a definition to what zines are other than sets of undefined practices. But, for the purposes of this chapter, they are the objects that are in these collections (and at times, absent from the collections).

6 See Chapter 3 for further discussion on scholarly work on zines.

suggest that we not only define these spaces but are also, in part, defined by them. Such a spatialised approach signals an understanding of particular spaces as contingent and contestable terrains that are in/formed by ambiguity and contradiction. (Licona 2012, p. 9)

For Licona, a consideration of space gives a perspective that both reflects the practices of the zinemakers and the content generated in response to, and by, the spaces they occupy. I extend this idea to archival spaces, and consider the relationships between spaces (for example, how does the space of the State Library affect our understanding of the café space?) and how the rhetoric of archival practice also structures our understanding of spaces (what expectations are there of a zinemaker's bedroom as archive?). Zine practices shift the perspective of the archive as a fixed site of knowledge to spaces that are contingent and contestable – and, I argue, heterotopic. Zine archives are not just sites of memorialising the past and creating a site for nostalgia, they can also be generative, challenging and productive.

Leaving a trace and telling tales

When we write, when we archive, when we trace, when we leave a trace behind us ... we have a trace which becomes independent of its origin, of the movement of its utterance. (Derrida 2002, p. 54)

My use of the folksy term 'tales' to refer to ethnographic writing may seem curious to readers. I use the term quite self-consciously to highlight the presentational, or more properly, the representational qualities of all fieldwork writing. It is a term meant to draw attention to the inherent story-like character of fieldwork accounts, as well as the inevitable choices made by an author when composing an ethnographic work. (Van Maanen 1988, p. 8)

Like the archive itself, full of traces of the everyday, research is a practice which leaves traces behind. These traces become the measurable output: the thesis, the peer-reviewed journal article, the conference presentation or the tenured academic position. I discuss what it might mean to go into the 'field', and what kind of energies might develop between the researcher and their sites of research.

A (queer) ethnography

Ethnography is a hybrid textual activity: it traverses genres and disciplines. (Clifford 1986, p. 26)

This is an ongoing queer ethnography, drawing inspiration from, amongst others, the contemporary work of Ulrika Dahl and Judith Halberstam. Dahl describes her work as a 'rhizomatic rather than linear discussion and a twist on what counts as proper, real and 'normal' ethnographic research' (2010, p. 144). My research work and everyday zine practices reflect Dahl's work in femme communities. She cites the work of Judith Halberstam when qualifying her research practice:

Halberstam introduces what she calls a queer methodology of interdisciplinary work that she famously defines a 'scavenger methodology that uses different methods to collect and produce information on subjects who have been deliberately or accidentally excluded from traditional studies of human behaviour' (Halberstam 1998: 13). A queer methodology, she argues, brings together methods that are often cast as being at odds and refuses disciplinary coherence (1998: 13). (Dahl 2010, p. 149)

Like Dahl and Halberstam, I am drawing on traditional disciplinary research methods including (auto)ethnography, participant observation and textual analysis alongside creative practices (zine making) and narrative writing. A series of research practices, like the archival spaces of the project, is presented as multiple ways of knowing the subject area. These methods are all methods that have been primary tools in previous research into zine communities and practices (Chidgey 2006; Chu 1997; Eichhorn 2001; Guzzetti & Gamboa 2004; Piepmeier 2009; Poletti 2005b; Schilt 2003; Triggs 2006), and the creative elements are part of my own everyday zine practice.

march eighteenth

This zine is archiving a space (the shopping centre) within a certain temporality. I'm including it here for its archival properties, but also for its engagement with the heterotopic.

This zine is a trace of a space. It was a collaboration between my then housemate and myself at our local shopping centre – Marrickville Metro. The zine gives a sense of the shopping centre's semi-suburban banality - located on the fringe of the gentrified inner city suburb of Newtown in Sydney, it serves a diverse community. It's another example of zine practices (collaboration/copying/encasing) but also demonstrates the way that the trace is left as a record, both in research and in the archive. This zine isn't in an archival collection as far as we know, but maybe it is?



march eighteenth
april 2010

A5 office paper, in a yellow B5 envelope with Risograph print

Writing about fieldwork

Zines enable a literal archive fever, one like Carolyn Steedman describes in *Dust* (2001), that requires your presence in the spaces that hold the objects of memory; more than just access, there is a feverish performance of being, engagement, participation and production that make the ‘records’ come alive, through their presence and the presence of others. This happens in the archive proper (the State Library) and also in other spaces – a coffee shop, a social centre and a lover’s bedroom. As highlighted in Chapter 1 and to be discussed in Chapter 3, it’s more than the physical object that makes zines an intriguing but also complicated site of study – there are, for example, interpersonal relationships, practice-based privileges⁷, gossip that offends only those in the know, and familiar names and friendships. And it’s not a simple act of retrieval, reading and return as to be expected in a library or archive. There are many complicated and constructive things going on that are brought together by zines.

I turn to others who work in similarly structured subtle, or non-traditional, fields to guide my work in this field. In her discussion of her work in queer femme communities in Europe, North America and Australia (her own communities), Ulrika Dahl describes her methodology as ‘seeing research as part of, not outside of, social movements, and seeing the research process itself as something that works towards the formulation of community in its (researchers’) execution. It draws on conversations and exchanges in closets and kitchens as well as in clubs and gutters, in internet communities and emails as well as in conference settings and panels’ (Dahl 2010, p. 165). Jodie Taylor commented that time she spent in Berlin as part of her ethnographic project looking at queer electronic music communities made her more aware of the intricacies and intimacies she drew on in her fieldwork in her home town of Brisbane. She valued the friendships and interpersonal connections, and brought these to the forefront of her work (Taylor 2010; 2011).

Zines are a particularly interesting site to work with here because these communities are engaged and willing to engage with research, and are also (as Halberstam describes) working in the academy themselves. Take for example Anna Poletti, an Australian scholar of zines. During her doctoral candidature Poletti made the zine ‘Trade Entrance’ about writing a PhD on zines in Australia (2005b pp. 22-3). The zine gave her currency to trade with zinesters, but

⁷ For example, as I was working on this chapter at a (university funded) writing retreat, I was talking about the struggle I was having with how to present my incomplete fieldnotes from the times spent in a lover’s bedroom. I was trying to explain the intrigue I had at my lover’s folder full of neatly organised zine masters, and how the master wasn’t the zine/wasn’t the original etc (see the reproduction chapter for a more in-depth discussion of the master/original relationship). I was surprised at the lack of knowledge my interlocutor had about zine production – assumptions I’d made based on my knowledge of her social circles had been wrong, it seemed. This is an example of what I have called a practice-based privilege.



'The Intrepid Ethnographer'
Photo by Kyra Pretzer, Toronto 2010

has also become part of what could loosely be called Australian zine history. Traces of her research practice continue on outside of the boundaries of the research project. I was given an issue of 'Trade Entrance' by a friend a few years ago; it was noted that it was an appropriate gift given my own research journey.

Making fieldwork happen

Fieldwork happens when it is named as such, funded and approved by ethics boards and faculties. These bureaucratic processes are negotiated and worked through as part of, but rarely reflected on, elements of the fieldwork process⁸.

In October 2010 I caught a train from Toronto, Ontario (my temporary home town) to Montreal, Quebec and stayed there for two nights before heading on to Halifax, Nova Scotia. I was heading out into the 'field', moving from my familiar space to an unfamiliar one. I stopped in Montreal to meet up with a couple of people and talk about their work, and also to spend a day at a local zine collection – the Bibliograph/é Zine Library. I was doing 'fieldwork proper': I had named the spaces where the zines were (the archives) as the field, spaces I would enter into and be able to leave at the end of the day. But I quickly realised that the time and space around actually being 'in the field' would form part of my research and data gathering. For example, I chatted with my (elderly) seat neighbour on the train to Montreal and she asked probing questions about my research. Of note was her desire to read the zines that I was reading, and her questioning of my use of a photocopier to copy these 'things'. I have a few pages of field notes from this train trip; my fieldwork didn't start as I got to my research site at the café in Montreal, but as I left the house that morning when my housemate took a photo of me on our balcony, wearing overalls and gumboots, a photo I call 'The Intrepid Ethnographer'.

Further on into my journeys I'd write field notes about my time in a youth hostel, people's houses and the offices of Microsoft Research. None of which I'd labelled 'spaces where zines are being collected and preserved' in my fieldwork funding or ethics applications, but which are experiences that have influenced this project. I wonder too if fieldwork is an ongoing, unclear and unbounded space; one that needs to be defined for the purposes of funding applications and ethics clearances.

⁸ Funding agencies and sources are usually always named in the acknowledgements, but it is the reflection on the bounds of the funding for instance that I am interested in here.

Naming the spaces

In this chapter we go into spaces where zines are being collected. I use the methodological approaches described above to investigate a collection of archival spaces and build up a series of narratives of these spaces. In turn, the strength of these presentations will argue for a broader approach to and understanding of the archive, with these spaces being examples of how static/normative notions of memory can be disrupted, '[...] pretended continuity' (Foucault 1984, p. 86). This isn't about presenting alternatives or an opposing other; instead I queer (or unsettle, destabilise) traditional ideas of archival spaces.

Chidgey argues that zines, and perzines in particular, are like letters, diaries and oral histories; 'unique narratives demonstrating the effects of history, as experienced by its living participants' (Chidgey 2006, p. 12), and are of importance for historians and researchers. This importance is being recognised by the development of specific zine collections in archives and special collections libraries around the world, and the existence of non-institutional, community archives of zines. Both institutional and community collections of zines are archives in the broadest sense – evidence of particular moments in the social memory, where select records (zines) have been appraised, preserved and memorialised in some form. The presence of zines in these collections, and the ongoing commitment of zinesters and archivists to preserving these objects, supports Chidgey's proposal that they are records of social importance.

There are other spaces that aren't named 'archive', but can be thought of as archival – bedrooms, offices, copy shops etc. So, for example, the office photocopier can be seen as a site of archivy in Ianto's zine 'Das Papierkrieg' (see discussion in Chapter 1). The everyday office and many other sites of zine practices become archival spaces; spaces of zine practices, sources of zine content, and in themselves memory-making. But these are intangible spaces in that they can't, or won't, be archived in the institution, and neither will the practices. Instead, traces of them are found in the pages of a zine or through our personal knowledge of the zinester's perruquing, but also through the experiences that we bring to the reading. The copy of a zine in a plastic bag/archival box in an archive becomes the trace of everyday practices, archiving as much of the space and practices as possible. It is important to acknowledge the absence of these spaces and practices whilst still embracing the potential for archival spaces to open up ways of 'thinking differently than one thinks' (Foucault 1990, p. 8).

DIY collections as ‘autonomous archives’

There are many non-traditional, self-appointed archives of zines in both North America and Australia. For example, the Anchor Archive (at the Roberts Street Social Centre) in Halifax, Nova Scotia, Canada, holds one of Canada’s largest collections of zines, and the Queer Zine Archive Project is a mainly online collection of queer zines based out of Milwaukee, Wisconsin. The Octapod zine collection in Newcastle, NSW is a nationally significant collection of zines housed in a community arts centre. These collections are generally publicly accessible (depending on their opening hours and volunteer availability), funded usually by community support and occasional small grants, and organised organically according to systems that suit those involved. Many volunteers in these collections are trained archivists and librarians, who work in paid roles in institutional libraries and volunteer their time in the DIY/community collections⁹.

Shauna Moore and Susan Pell introduced the term ‘autonomous archives’ to describe the archives of ‘emergent publics’ – what they define as ‘nascent communities without (...) solidified group cohesion, loci of identification or external recognition’ (Moore & Pell 2010, p. 257). They give examples of these archives, including the archive of the Union of British Columbia Indian Chiefs; the photographic records of a project in Canada’s so-called poorest neighbourhood (the downtown Eastside in Vancouver); and a collection of documents kept by squatters in downtown Vancouver. These archives are ‘autonomous, in the sense that the group is its own source of initiative and responsibility ... acting without deferring to another’s authority (such as the state)’ (Moore & Pell 2010, p. 258). I use the word ‘archive’ to encompass a wider range of information practices and spaces, which include preservation and access to cultural materials. DIY libraries and archives such as zine libraries and social centres are also autonomous archives.

DIY zine libraries are sometimes only temporary, or transitory, and are not representative of an easily identifiable or categorisable group of people. These libraries don’t often ask for recognition from external institutions, such as tax registration or incorporation, a feature of other, more focused and solidified community libraries and archives like local history societies and private lending libraries. The libraries and collections are motivated by various desires: to preserve particular material remnants of a subculture, to provide access to underground and alternative resources for the community, and to create a space for people to spend time in and organise.

⁹ See Kate Eichhorn’s article ‘D.I.Y. Collectors, Archiving Scholars and Activist Librarians’ (2010) for further discussion of this phenomenon.

For example, the Octapod zine library in Newcastle, Australia, has a colourful history of people activating the library space, including local activists, zine makers, community arts volunteers and library school students. The common factor of people who have been involved in the zine library over its history¹⁰ is a commitment to the DIY nature of the library. At the Toronto Zine Library in Canada, the small cash reserve the library has is stored at a volunteer's home as the library doesn't have a bank account, and the location of the library is in flux – its current home is in a leaking room on the first floor of a live music venue in Toronto, but without a formal lease and with increasingly stricter access conditions. The Bibliograph/é zine library in Montreal is housed on two bookshelves at a local vegetarian café.

Institutional collections

The ephemeral materiality¹¹ of zines presents a challenge for collection and preservation in traditional institutions, and there is a growing field of zine preservation and access studies in the information disciplines (Bartel 2004; Chepesiuk 1997; Herrada & Aul 1995; Leventhal 2007; Perris 2004; Woodbrook & Lazzaro 2013). Institutions recognise the value of zines and collect them as part of their mandate to preserve social memory and enable access to a breadth of non-standard material. The National Library of Australia states that the 'main reason [sic] the National Library is collecting zines, cataloguing them and writing posts [on their blog] about them is that we think they are an important reflection of contemporary Australian society and culture' (Prescott 2011).

Significant Australian collections can be found at the State Library of Victoria, the State Library of NSW, and in archives and in circulation in many local government collections. University-based Special Collections libraries in North America are common collecting institutions of zines, along with public libraries and regional archives. These collections are often spearheaded by individual staff members who are zinesters themselves, or donations acquired through social relationships with zine communities, such as the Riot Grrrl Collection at NYU (discussed in Chapter 5) or the Sarah Dyer zine collection at Duke University (see Eichhorn (2013) for an in-depth case study of this collection). The zines become archival objects as they make their way through the archival process, and in turn become useful sources for researchers.

¹⁰ See Lymn (2008) for a comprehensive history of the Octapod Zine Library.

¹¹ Ephemera can be defined as the 'minor transient documents of everyday life' (Twyman, in Cooke 2006 p.36), and an ephemeral materiality extends this transience to consider the materiality of the object (ie the zine) itself ephemeral. That is, it's not just the object that's a transient document, its the materiality that's also transient (ie its meaning, its relation to and effect on other things).

At the State Library of Victoria in Melbourne, Australia, zines are part of the Rare Printed collection, and are preserved to the same archival standards applied to the wider collection. Access to the collection is restricted to researchers, and only in the Heritage Reading Room. The collection grows quarterly through a standing acquisition agreement with local zine store The Sticky Institute, private donations and other acquisitions.

These collection spaces are definitely not autonomous archives. They are, as Moore and Pell describe, preserving an 'official memory', auspiced by the state, and, based on the idea that the collection's archivist, librarian or curator is an objective guardian, 'seen as inclusive and impartial' (Moore & Pell 2010, p. 256).

Private publics

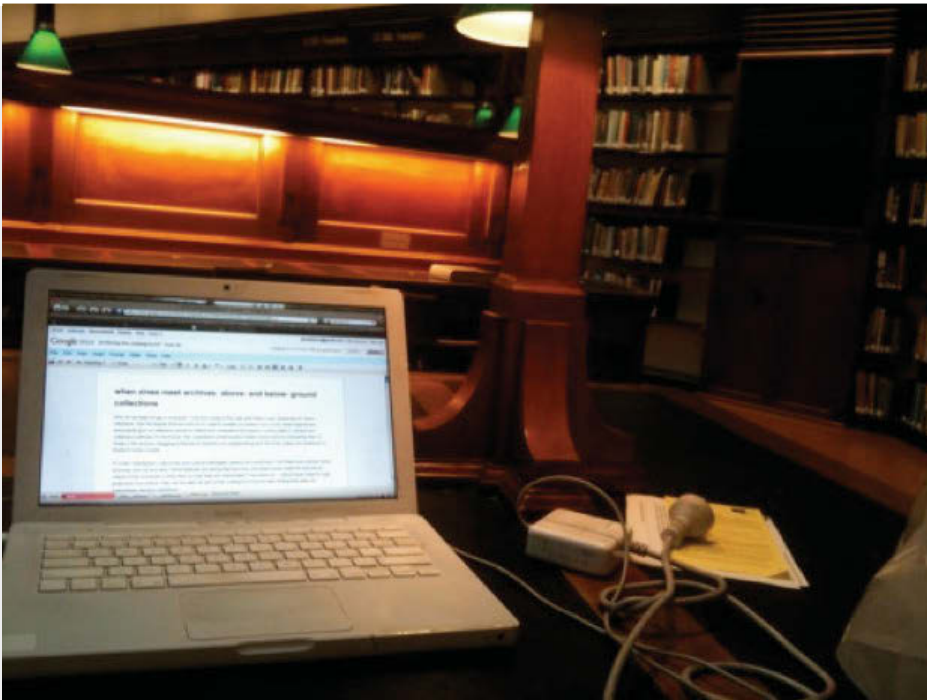
In her 2008 book *Intimate Ephemera*, Anna Poletti argues that 'zine culture (re-)creates the bedroom as a site of writing and as publishing house' (p. 108). In her chapter on bedrooms and zine culture she builds on work by Harris (2001) and Leonard (2007) to situate the bedroom as a key site in zine production (and in turn, consumption) through a textual analysis of a number of zines. For example, she discusses excerpts of zines where the zinester is present in their bedroom, such as:

'I wanna throw myself down on my fraying rug and drum my fists to the floor' (Eve, in Poletti 2008b, p. 130)

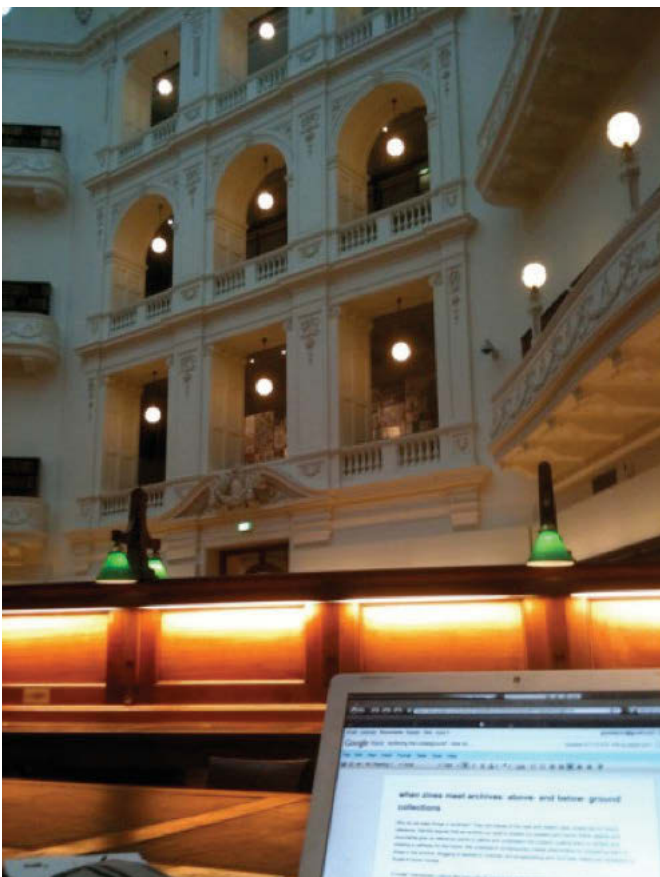
'Oh geeze. My room is crap, I feel like crap and I'm starting to think that I'm crap' (Joanna, in Poletti 2008b, p. 131).

She argues that 'the figuring of the bedroom in narrative and layout participates in the construction of intimacy with the reader as the zine is presented as originating in that private and secluded space' (2008, p. 143).

I extend Poletti's proposal of the bedroom as a site of production and consumption, where zinesters 'negotiate the divisions between public and private spaces' to include a site of collection, and to ask questions of the intimacy of collection. The challenge of the private/public division in archivy is an ongoing issue, and is often dealt with by embargoes on access for example. The awkwardness of much zine content (as personal and intimate) brings the private to the forefront, but without the bounds of embargoes or access restrictions. Instead, the zines are considered as part of a broader set of publishing ephemera, and these intimate moments are not reflected as such.



In the La Trobe Reading Room, State Library of Victoria



In the La Trobe Reading Room, State Library of Victoria

In the field

At the State Library, April 2012

A plane and bus trip later, I am at the home of Australia's biggest collection of zines, all tidily packed away in plastic sleeves in grey archive boxes in the stacks.

It's midday on Friday and I'm sitting at a long wooden desk in the LaTrobe Reading Room (Australiana) at the State Library of Victoria. There's a peculiar series of doors on the desks – I presume there's a hinged edge and a rest to enable an angled book stand. But there's no instructions. A lone empty desk behind me has the door opened and resting, and as I look at it I wonder how comfortable it would be to use. But because of this 'door' in the desk my laptop seems precariously balanced, it's a not-quite-flat surface and I am aware that if I hit the enter key too hard the laptop might spin around. The formality of the space creates a certain discomfort for me, and an awareness of my place in it.

I'm waiting to hear from my friend John, who's a librarian here at the library. He's arranged for a few boxes of zines for me to browse through while I'm in the library. John's been a key figure in enabling my access to the zines here, and has shared many a story about the collection. He's published many zines under pseudonyms, and is well connected within a pretty broad zine community here in Melbourne, and more nationally and internationally.

The LaTrobe Reading Room is the epitome of the library/archive as institution. It's a large, four-storey and eight-sided domed reading room; imposing and auspicious. Groups of school students pass quietly through the domed room, the librarian leading the tour encouraging their silence and raising her hand in the air when it is time to leave. The green light over my desk is of the style you'd imagine in the library in Cluedo, held up with brass fittings, with the expectation of a Chesterfield lounge in the corner. In 2009 I took a photo of the room from one of the highest floors – it's an image I've drawn on often in presentations when trying to emphasise the awkwardness of messy, uncouth and flimsy zines in such a stately space.

Over a cup of tea in the afternoon John and I catch up and talk about research, projects, life, lovers and the boxes of zines. John reminds me that I need to be careful not to mix them up – the boxes are from different years and collections and it's "important to keep them that way". I go to the Heritage Collections Reading Room at my allocated time to get access to the zines. I ring the door bell and get buzzed through; I try to push the doors open but they're mechanical

and open themselves. I start to feel the excitement of being able to access the boxes, but a bit of discomfort of not knowing how things (like the doors) work as well. And then the librarian behind the desk asks me what I'm here to pick up.

"Some boxes from the zine collection," I say, expecting her to be a little bit familiar with them at least, assuming people ask for them every now and then.

"Are they manuscripts?" she asks, and I answer that I honestly don't know. I wonder to myself: I'm trained as a librarian, I have visited the collection before and I don't know if they're manuscripts? I start to worry that maybe I'm not the right person to be writing about this, if I don't even know what genre they are. She gets me to fill out the visitor log and asks for my surname.

"We'll start with manuscripts and take it from there." She flips through the folder labelled 'MANUSCRIPTS', then slams it shut, shaking her head and saying "No."

"Do you know what collection they're in? Do you think they might be newspapers?"

"No, I'd hope not," I say. "Oh, wait, they're in the rare printed matter collection," I mumble, remembering the line from papers I've given in the past when I've described my visit to the Library and collection.

"Ah, 'rare'," she says, and picks up the folder labeled 'RARE', and I smile to myself, thankful for this exchange, happy that the zines I'm here to look at have given me a point to write from, their ability to disrupt even the simplest classification system at a reading room desk in the State Library. They're not very RARE to me, but for her, they definitely are.

She puts the three boxes, one on top of the other, on the desk. With her hands still resting on them she asks, "Now, have you been in the reading room before?" I say no, and she then tells me the rules.

"No food or drinks. If you've got a bottle of water in there," nodding at my bag, "don't bring it out. You might think it's a rule that doesn't get broken but people always try and bring their water out to drink. If you want to drink you have to go out these doors and drink there. And your phone. It has to be on silent, or turned off, whichever is easier for you. And if you want to take photos with your phone, that's ok, as long as it's on silent."

“Can I use my laptop?” I ask, suddenly wondering if I can, given the number of ‘PENCILS ONLY’ signs and the bucket of pencils on the desk.

“Of course, we want you to,” she says. “Now if you need power, it’s only on certain desks, the big ones. See the black box?” she asks as she points out the power points on the desks in the distance, “It’s a heritage room, you see, and so there aren’t many power points, because it’s heritage, you see.” I nod with understanding.

“Oh and I’m speaking loudly because there’s only one other gentleman here and he’s at the back, but you can’t speak loudly. Speak quietly.” Which confuses me, because I can’t see who I would be speaking to other than her. But I nod and tell her I’ll follow the rules, and then pick up the boxes and walk to one of the tables with power.

And so here I am. Sitting at a table in a big empty room, where there’s a hum of air-conditioning, and the bustle of the librarian moving boxes around on shelves, and not much else. I’ve got the three boxes in front of me, and to be honest, I’m not really that interested in reading the zines. I look at the call slips that John had to fill out to get the boxes brought down for me. There’s three – one for each box. I see John’s unforgettable all-caps handwriting and think about him sitting at his desk upstairs somewhere in the library, looking up the catalogue, filling each form out and taking them to wherever they needed to be taken to enable the boxes to be here for me at 4pm.

The first box is Box 110, labelled ‘ZINE COLLECTION SEPT – NOV 2006 BOX 3 of 8’. I pull out the zines and flip through them. It’s a boring selection physically – they’re all about the same size (A5) and lots are glossy, colour-photocopied-cover style zines. They don’t have the ‘feel’ that I’m looking for – the flimsy, black and white and full of words and pictures zines that I idealise, that remind me of my own discovery of zines. And now I stop and catch myself censoring my own nostalgia for a particular time and place, wondering how useful that is to the overall project.

The second box (Box 14) is labeled ‘ZINE COLLECTION 2000 BOX 1 of 1’. I pull out the zines and I feel more interested in what I might find as I flip through. The box listing tells me there’s 17 pieces, and that it’s part of the E36 collection. John mentioned this box when he was telling me which ones he’d selected, and I’m familiar with the person whose collection it is. But now I see E36 I remind myself that the archival record doesn’t name them; rather, it lists the collection under one of many pseudonyms they’ve published zines under, and so I respect that

anonymity, not naming them here in print¹².

I pick up the first zine:

a SURE Book
Choking
KANE BARWICK
COMPLETE & UNABRIDGED

I pull it out of the plastic sleeve it's in and read the note attached to the envelope it was obviously posted in. The note apologises for the delay in sending - 'in adelaide on holidays' (sic) - and talks about 'DTP'. I feel like I'm reading a private conversation between Kane and Elle (one of whom I know, the other is a figure in the zine histories I've been reading). And as I flip through the zine and spend some time reading the piece entitled 'CHOKING ON SHANE McGRATH' I feel like I'm eavesdropping on more private conversations, reading a transcript of a conversation between Kane and Shane. Figures from the zine 'scene' who I'm aware of, but not that well acquainted with.

As I'm reading the zine, and browsing through others in the box, I start to imagine how someone might use this box of stapled bits of paper in 20, or 50, or 100 years. They might be like the other people who use this reading room, who come in, and flip through pages of paper from the eighteen or nineteen hundreds, tracing stories and then tell them through publication, or replication of the documents they 'uncover'. In Box 14 'ZINE COLLECTION 2000 BOX 1 of 1' I find an issue of a magazine called TRM from July 2000. It's glossy, and not what I expected to find in a box of zines, but it seems to be about underground music. The cover is a photo of the two members of the band B(if)tek, who have a presence in my own memories and current life, so I flip the pages to the article and read the interview; it's about their performance as a 'corporation', and their upcoming album titled '2020'. The discussion is more about the agency of the album, rather than the sound:

B(if)tek is aiming to capture a timeless element, and preserve their sound for future generations, much in the vein of groups like Kraftwerk. (Kish 2000, p. 20)

And then one of the band members goes on to say "It's almost like we're creating the nostalgia now for you to enjoy later" (in Kish 2000, p. 20). I think about the zines in these boxes, and how they came to be here, about the imaginary people in the future leafing through the zines,

¹² Ironically, as I work through the box it becomes clear who the donor is through letters addressed to them, and so as with many zine practices the anonymity is a performance of sorts. This also happens with the YOU anthology (discussed in depth in Chapter 4) where the author of the zine is known as 'Luke You', and the book doesn't have an author's name, but the National Library of Australia catalogue entry has the name of the person responsible for the zines listed at the author.

and wonder about the nostalgia that's being created here/now for them to enjoy later. This box (number 14) in particular makes me think about this, as it feels like a really cultivated collection, preserved intact with envelopes, notes to the collector and continuity. It's a microcosm of a collection; one that implies a sense of completeness and precision. It's almost saying to the potential researcher writing the autobiography of Vanessa Berry, or Kane Barwick (the two names that jump out of the box), in 2082 "Here is a complete set of their zines, including ephemera, to write your book. I've uncovered everything for you." I wonder too if I'm focused on the future use because of the space I'm in – the archive proper, with its rules and regulations that shape my engagement with the objects.

The third box is a group of zines bought at the MCA zine fair in 2009 (number 2 of 5 boxes in total) and I wonder if a zine of mine might be in the box. I had to read through my own emails¹³ to remember which zine I made around that time ('Refigure'). It's like anticipating 'data' before it happens, but as it turns out, my zine isn't in there, and so I just flip through the 24 zines in the box and put them back. I don't remember most of them from the zine fair, and of the ones I do I wonder if they're from the fair or other times I've traded with their authors.

I'm sitting alone bar the librarian in the Heritage Collections Reading Room of the State Library of Victoria with three slim grey boxes on the desk in front of me (thirsty because I can't drink my water in here). The boxes are packed neatly and each has a list of its contents. It's all been done to proper archival standards, and I'm pretty sure that a) these zines aren't going anywhere soon, and b) they might get a bit lonely in here. I'm tempted to move a couple around, or even take one with me (they don't seem to search bags when people leave) but I don't, respecting John's (and the volunteer cataloguer's) desire for original order and a feeling of authenticity. Maybe next time I'll slip one of my zines in instead.

This institutional collection works in the heterotopic ways that Foucault describes. The zines in this collection work to reinforce this. Access to the zines is moderated, and, as seen in my experience in the library, this access is dependent on relationships, internal knowledge and patience. The boxes of zines I browsed brought together somewhat incompatible sites (each individual zine can be seen as a site in itself). But, as Foucault says, 'the museum and the library are heterotopias that are proper to western culture of the nineteenth century' and by presenting this archival space as heterotopia I am confirming his statement.

13 On my computer, which I'd been allowed to bring in with me.

Moving out of this easily identified heterotopia, the next archival space is in Canada, at a DIY social centre (an ‘autonomous archive’) I visited in the late summer of 2010.

The Anchor Archive

I travelled to the Anchor Archive as part of my (university-funded) fieldwork. The Archive is part of the Roberts Street Social Centre (RSSC) in Halifax, Nova Scotia, Canada, and Halifax is a small city¹⁴ in a remote outpost of Canada’s east coast/Atlantic Canada, known for, amongst other things, its higher education and arts communities. The Roberts Street Social Centre, established in 2005, is (was¹⁵) a property on Roberts Street with a collection of spaces and activities hosted there: the Anchor Archive (a zine library), the Ink Storm Screen Printing Collective, the Crows Nest Space (for meetings and events), and an artists and zine-making residency programme in a small shed on the property, the People’s Photocopier and a community kitchen (Roberts Street, n.d.).

On the Sunday I was in Halifax I’d been at the house of Sarah Evans, one of the RSSC coordinators, interviewing her for this PhD project. After the interview she and I walked down to the Social Centre; I learnt pretty quickly into my trip that Halifax is a walkable, intimate city.

When we first got to the Centre Sarah showed me round. I had built up a bit of anticipation about visiting the Anchor Archive; it seemed like a place so many people had talked about/visited/written about¹⁶. I had applied to do a summer residency at the archive, proposing to look at the space of the Anchor Archive and how it’s preserving itself and all the other things going on around it. My proposed project involved making a zine (hopefully with screen printed covers) and preserving locally sourced fruit and/or vegetables to go alongside the zine and

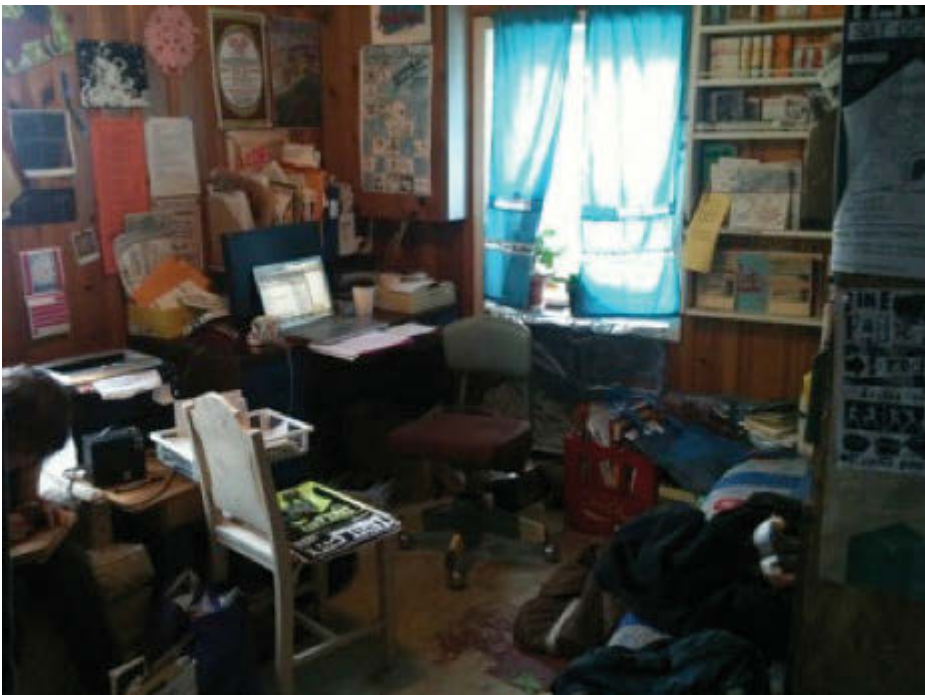
14 The population of the city is around 400,000, with nearly 60% of the population aged under 45 years. (<http://www.greaterhalifax.com/en/home/livinginhalifax/halifaxacity/default.aspx>)

15 The RSSC was given notice of eviction from the property on Roberts Street in early 2012, and in April 2013 had moved to a (temporary) new home. This is interesting in light of Foucault’s ideas of heterotopias being relative to the time and space they occupy, as the Social Centre is adapting to changing space and the slices of time it is in (the transitory moments of eviction/storage/rehoming/new access etc), and how this develops and transforms the memory and practices of the Centre.

16 This actually is a relative excitement – as I thought about it, I did wonder what I had actually read about the RSSC in my academic and fringe literature. I’d read the project documentation from the open source catalogue that they built, and had a few emails with the zine librarians about it. When I was in Halifax in 2010 I did a Google Scholar search and saw only my paper and Hedtke (2008), referring to the collection. Now in 2013 there’s a couple more academic references to the Archive (Guzetti, 2012; Chudolinska, 2010; Bird et al 2012a, b, c). But there’s also the Sydney connection – at least three friends from the Sydney printmaking/artist community had been to the Anchor Archive and recommended it to me, giving me the idea that Halifax is this mecca of stuff going on. It’s interesting how it had been built up in my mind so much, and definitely reinforces the relativity of the subject intimacy.



Roberts Street Social Centre



Roberts Street Social Centre, interior

possibly sell as a fundraiser for the space - inspired by my 'preserving, containing, consuming' zine featured in the introduction to this thesis.

I didn't get a residency, and in retrospect I was glad that I didn't. Having been to the space and spent more time in Canada I felt like it would have been weird to come here and do it. I was proposing to teach people about preservation, but I had learnt so much more about preservation and canning just by being in Canada over the summer/fall, and thought that had been more useful. For those people around me in Canada (housemates, communities), preservation of excess fruit and vegetables was part of their every day, it seemed. My host in Halifax had even been canning salmon that week – something that seemed totally out of my league¹⁷.

When I got to the archive I felt like it was so much smaller than what I had expected, based on the photos I had seen from Sydney friends. The space felt small but not cramped, like going into a doll's house through a little door. Maybe I felt a disappointment? Or perhaps a lack? I wasn't let down, but I had a real feeling of smallness about the space that I hadn't expected. Maybe it was a combination of the space being built up in my mind, and other similar spaces that I've been in (for example, in Boston, Toronto and Newcastle, NSW) where there is actually a lot of space, and what feels like a lot more zines. The size of this space made the zine collection feel smaller somehow, although in reality it's probably bigger than the Toronto Zine Library collection. My expectations of the space compared to what I experienced differed a lot.

The RSSC is a cute red house with a side yard and a very small but inhabitable shed in the yard. I sketched a quick floor plan in my note book.

There were three people in the archive space when I got there – Nolan, who was doing the regular library hours (2-5 on a Sunday) and two others. Sarah stayed to photocopy a zine she'd made in 2005 about how to make a zine. She had updated it for a series of workshops she was giving this week for the Halifax Teachers Union.

The person doing the residency was in the shed out the back, keeping warm and writing, and there was someone in the Inkstorm room doing studio hours for the Inkstorm Screenprinting Collective. A woman came in soon after us, and then declared she needed coffee so went out to

17 I wondered what the fish was like, what it preserved in, etc. I felt pretty awkward in that house and couldn't really bring myself to ask.

buy some (and get Nolan one too). It felt like the house was alive and, despite the cold outside, a warm homely place to be.

Someone came in to copy posters on The People's Photocopier, and then another woman came in to do some reading. The first woman came back with her coffee, and the phone kept ringing for the zinemaker in residence. When the phone rang someone would answer it, then go out to the shed to let the resident know it was for her; it was an ongoing saga of in-and-out-of-the-house-ness.

I stuck around at the Social Centre for a while that afternoon, and came back that evening for a talk by a former local professor. His talk was a critical response to the previous evening's 'Nocturne Halifax' event, and created a space for discussion around the arts and art practice from a radical/underground perspective.

The next night I went back to the Anchor Archive; Monday nights were their zine cataloguing night, and I was really interested in meeting the zine librarians and seeing how their processes worked. There were four others in Anchor Archive zine library space, and people came and went through the room as the night went on. All the doors and windows of the house were firmly shut to keep the cold out, and there was someone cooking a communal meal in the kitchen. We sat on the couch and desk chairs and catalogued zines. People cataloguing included me (a visiting zinemaker and PhD student looking at zine libraries), the current artist in residence at the RSSC (a zinemaker from Milwaukee), one of the zine librarians who'd developed the zine library's Drupal¹⁸-based catalogue, and two other local zinesters who'd come to the 'zine cataloguing party'.

As we each worked through the cataloguing process (which involved reading a zine and collecting bibliographic data about it on a paper form, which was then entered into the computer by the zine librarian) we talked about the zines we were cataloguing. Sometimes someone would ask if anyone knew the author, or there'd be discussion about the year a zine came out based on its content. At one point we had to decide whether to include a zinemaker's real name on the catalogue record – someone knew them personally, but it wasn't anywhere on the zine. We decided not to, imagining our own practices when making zines, and discussing

18 Drupal is an open-source content management system that emerged out of the University of Antwerp in 2000 (Drupal.org 2013). This catalogue was developed as part of a project for two students enrolled in the library school programme in Halifax. Open-source software is often at the core of DIY and activist community work as it enables an engagement with the networks that the internet offers without a dependency developing on corporations and capitalism.

our preference for anonymity at times¹⁹. We worked for a few hours, collecting information about the zines, sharing stories and getting to know each other. I left Halifax the next day, but sometimes still pine for that room and the house – it was a ‘little library space’ where I felt at home.

Now I want to take you with me to another Canadian space – a café in Montreal’s Mile End district.

Le Cagibi café

I’ve had the Bibliograph/é Zine Library on my list of zine collections to visit for a while, long before I started the PhD project. I’d been in Montreal for a couple of days in the early 2000s, visiting friends who were excited to tell me about the zine vending machines they’d found, and I’d since been intrigued by the happenings in this seemingly European but geographically North American city.

Anna Leventhal spoke about the history of the Bibliograph/é Zine Library in a presentation on zine preservation at the Canadian Association for the Study of Book Culture conference in 2007. The text of this paper exists as a history of the library until that point, and I’m interested in how the case study evokes the ‘feeling’ of the library. As she notes in her paper (Leventhal 2007) the zine library was started after a previous project – the Mobillivre/Bookmobile – concluded. The zine library called for submissions in early 2005, and, according to Leventhal in 2007:

[W]e have amassed over 500 bookworks, some donated by the creators themselves, and others from longtime zine collectors looking to free up some closet space, who donated stacks of bookworks to which they no longer felt any strong attachment. This methodology resulted in a rather eclectic collection, with books ranging from hand-bound offset-printed chapbooks to photocopied and stapled zines to artist works that challenge the category of “book” itself, such as collections of postcards or folding fans inscribed with drawings and text. Indeed, the collection can be viewed as something of a microcosm of zine culture itself, in its broad, unsophisticated, and democratic scope. (p. 8)

19 Interestingly, it wasn’t suggested that the zinemaker themselves should be asked about their preference – this is definitely an example of the librarian/archivist separating the ‘author’ from the object (a shifted subjectivity). This reinforces the blurring of roles in these heterotopic spaces; the trained librarians bring their ‘professional practice’ into the DIY spaces, but use them in ways that reflect zine practices as well. So for example, where the National Gallery of Australia is collecting zines they also build up artist biographies of each zinester (researching as much history of the artist/zinester as possible (interview, NGA)). These DIY spaces are also collecting and cataloguing the zines, but their practice differs from the professional.

Leventhal talks in depth about the juxtaposition of zines and preservation; the challenges and disruptions that the ephemeral objects make. She discusses the process of moving the collection from an autonomous space to a public space – the café – arguing that the move diminished their control over the zines, but was a ‘trade-off for increased visibility’ (Leventhal 2007, p. 13). There’s no longer a dedicated ‘zine librarian’ watching over the ‘valuable objects’ (valuable for their presence, not their content, as Leventhal outlined (quoted above) when discussing their acquisition policy), and instead the guardians of the collection become the people in the café – customers and staff. Unlike the zines I had access to at the State Library of Victoria, whose guardians are all qualified and purposively employed librarians and/or archivists, the Bibliograph/é zines sit loosely side by side on a few shelves in a café, and can be handled by people eating, drinking, writing with pens and talking loudly.

What I was interested in by visiting the collection was whether this actually happens; do the zines circulate (have a life?) past the shelves they rest on?

The Bibliograph/é Zine Library currently lives in the front room of Le Cagibi, a bilingual vegetarian café in the Mile End district of Montreal. The Canadian desire to do ‘work’ in public spaces means the café has great free wifi, lots of tables and cheap, sustaining food. There are performances most evenings and the space is busy, active and well used. Along with the zine library there is a Distroboto vending machine, an arts project undertaken by a collective called ‘Archive Montreal’. The vending machines are old cigarette vending machines, and the collective accepts submissions from artist for works that are smaller than a pack of cigarettes and sell for \$2. There are more than 10 machines around Montreal (and one in France) (distroboto 2013).

Before I set foot in Le Cagibi I’d imagined what the zine library might be like. Various online sources had described it as being in a corner of the café, and there were conflicting reports about whether there was a ‘librarian’ present and if the zines circulated. I was interested in how they fit into a multipurpose space, and how they were used.

I haven’t explicitly asked permission to sit in the café all day and observe the zine library; I feel perhaps uneasy with the ethics of what I’m doing, but as I look around and see the others on their laptops, and remind myself that this practice is not unusual in places like this, I decide that it’ll be ok. I’ve exchanged emails with Anna Leventhal (my contact for the collection) and asked her thoughts on the process. She wrote back:

I don't think the café would have a problem with it, nor would you have to ask permission. Though there are times of day (on the weekends I think) when they ask people not to use their laptops in the café, so it would be good to note when those are. (personal correspondence)

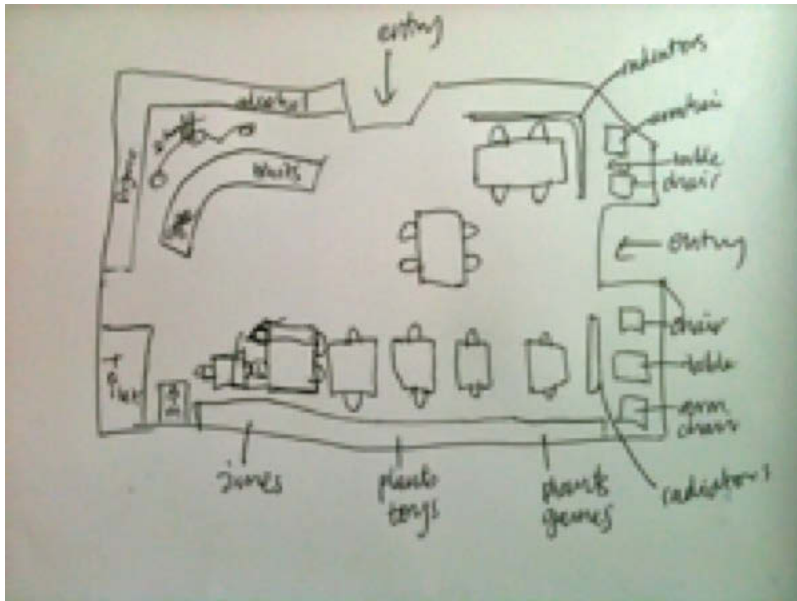
This idea of asking permission seems incongruous to both the space and the zines, and as I think through the ethics of the human subjects I realise my focus for the day isn't the humans, but the objects. I'm not interested in why people pick them up, or their responses to the content, or even what they think about the collection being in the café. The purpose of the observation is to distance myself from the perceptions of the collection and look at it as an everyday space, one that happens to also function as an archival space.

I visited Le Cagibi on October 14 2010 intent on doing a Perce-*style* observation of the space. Being an observer would give me the opportunity to see how the zines live, and focus on their physicality and presence (and that of the people engaging with them) rather than their content and ideology (ie that it's important that they are there – a line often pulled out when there's a threat to a public collection of zines being shut down or moved). I find the zine library in the café easily - it takes up part of a wall of bookshelves on one side of the main (front) café area, sharing the wall with books, toys, pot plants and board games. It's not well marked, and I sit at a table to the side of the café - it seems that the best position would be the armchair diagonally opposite the zine library, where I could relax into the day and feel less conspicuous. Along with working in public, in my time in Canada's east I've noticed a strong fashion to do brunch, and the day I visit it seems busy with brunchers – about three quarters of the tables are occupied, both by groups of people and individuals. Nearly every solo person is on their laptop (including me).

There's no photographic record of my day, just my hand-drawn map of the front room of the café.

12 noon I buy an americano with soy milk + a small glass of orange juice (\$4 plus tip (35c))

12.02 There's a table of 4 people just near me and a brand new baby. One of them is called Jesse, and so I keep looking up when they say his name. I think one of them is also a staff member (the owner perhaps?) and her stuff is also sitting on the table in front of the zines, so it means no-one can sit there or really go near the zines. She's not sitting there though. The ATM is also right next to the zine shelves, so it seems that whenever someone goes to get money out they look like they're getting a zine.



Floor plan of Le Cagibi cafe, Montreal

- 12.30 She moved her bag but not her jacket, so it still looks like the table is taken. The baby is so new and very quiet and peaceful. This baby and his(?) mum know lots of people who come and go, so they're quite talkative and social.
- 12.39 A hipster looking boy goes over and pulls out two zines – he only took a second or two to choose them. One blue, one white, both half letter sized. He flips through them both quickly, then stretches his wrists and settles in to read them. He starts with the blue one. So far he just has a glass of water on his table. He's sitting at the third table along from the zines (Table 6 on my diagram).
- 12.46 He's eating nachos now and has stopped reading.
- 12.51 A short haired woman sits down at the table next to the zines and immediately gets out her laptop... but as her laptop is turning on she starts browsing the zines. I go and order my lunch – chili (\$6.75, 25c tip), and as I stand there I see her flipping through some zines (one says 'dyke march' on a page, another is a full colour glossy zine of photographs).
- 1.02 The guy next to me is on his laptop and has even brought his own cup of coffee. He did buy a muffin though at least.
- 1.06 My chilli arrives. Chilli on corn chips with salad, vegan mayo instead of yoghurt. Yum. I had their nachos when I came here back in the winter of 2007.
- 1.13 She's packing up her laptop – I wonder if that means she's leaving? Yep she leaves with all her stuff. So the table is free again, the jacket is still there.
- 1.17 Oh, I realize now the guy at table 6 has gone, and I don't know if he put the zines back. I get up to get a glass of water and look at the zines, it looks like the blue one is there.
- 1.27 A guy in black shirt sits down at the zine table. I get up to get a glass of water to see what he has – a coffee, his phone and a book. He settles in to read.
- 1.33 One of the workers (the one who offered me the vegan mayo) sits down and eats her lunch with him (Table 6).

- 1.39 I've finished my chili and I AM SO FULL. Bursting even.
- 1.50 The worker and her friend are still sitting there.
- 2.03 They leave the table, it's got dishes on it and that jacket still.
- 2.06 Another staff member sits down to eat her lunch. She's checking her messages on her phone.
- 2.28 The staff member is still sitting there resting and checking her phone.
- 2.47 There's not much happening – the café feels much slower, like it's the dead time of the day.
- 3.03 A woman puts her stuff down to set up at the zine table. She's unpacking her bag, she knows the staff, I think she might be another staff member coming in for their next shift.
- 3.08 She's gone for a cigarette, but all her stuff is still on the table.
- 3.17 I ordered a cup of earl grey tea (\$2). Someone's put their takeaway coffee on the zines table. Gone a minute later. I'd like a little sweet snack but might hold out till later on.
- 3.27 I noticed someone going over to the zines but no, they're just withdrawing cash from the ATM.
- 3.32 The girl who went out for a smoke is back and sorting out her bag, now she's leaving the café.
- 3.36 A boy is setting up at the table now. He's put his bag down and his jacket, and doesn't look like he's staff.
- 3.40 He sat down and put his headphones on and is on his laptop now. Staring into space and at the screen.
- 3.57 He's still sitting there pondering. Time for me to pack up and go.

I went into the back room of the cafe and bought three things from the Distroboto zine vending machine. None of them were zines this time, instead I got two buttons and a CD/DVD.

These four hours were long for me, and uncomfortable. I was performing the researcher role without having identified myself, but also adjusting to what feels like a regional practice (sitting in a café for extended periods, working on a laptop or writing, without a seeming thought to the need for the café to do business). This discomfort made me more aware of my need to be constantly ‘doing’, rather than just being.

These three spaces (library, social centre and café) reflect the publics of heterotopias (in this case, archival spaces), even if they all have some sort of restricted access (such as the reading room rules at the State Library, or the ‘in-the-know’-ness of the Social Centre or café bookshelves). But the private publics of the bedroom (Poletti 2008a) are another space again; the restricted access is by invitation only, based on personal relationships and, as I reflected on during my fieldwork and everyday life, a space I often didn’t feel comfortable writing about. So instead of taking you into a friend’s bedroom and describing their meticulously organised zine collection, or walking you through the bulging shelves at a prolific zinemaker’s house, I take you into my ex-lover’s bedroom with me and ponder the absence of an archive or collection.

An intimate heterotopia

Every amorous episode can be, of course, endowed with a meaning: it is generated, develops, and dies; it follows a path which it is always possible to interpret according to a causality or a finality - even, if need be, which can be moralized (Barthes 1977, 7)

It’s about 10am on a Wednesday morning, and we’re lying on her bed, flush, both staring at the ceiling. It’s an old Queenslander in the suburbs of Brisbane, south side. The walls have that faded white and dull colour to them, and as we lie there, not talking, upper arms just touching, I think about how I’ve come to be in this house, this room, this bed, and I concentrate on the patterns in the pressed metal of the ceiling as my eyes stay looking up. I’m flying back to Sydney today, and there’s a tension in the air that I can’t quite place, one of assumptions, about what is happening between us, here and elsewhere.

I think we met online, but those memories fade quickly as the emails appear in my inbox weeklyish, some weeks with more of a flurry than others. She sends me some of her zines a few weeks in, with a little note saying that she thinks I might like them. One of them makes me smile; it has stark white pages with black text and line drawings of vaginas on each page, except for the last page/vagina, which along with the black and white line drawing dribbles red text and blood from within. I smile reading it, reminding myself that she's ten years younger than me, and remembering my own excitement in my late teens and early twenties of writing and drawing about my own and other women's bodies and fluids, and the thrill of the publics of it all.

I send her two of my zines, 're/figure' and the one I wrote about making marmalade and researching archives.

In the photo I stumble over recently she's standing with her face screwed up (as she is in most photos) with the Sydney Opera House in the background. I remember she came to see me in Sydney, and Newcastle, and Melbourne; I shared my bedrooms with her.

march 11, 2010

from: sophie

will you be staying here dear? and is that tuesday night and wednesday during the day?

from: jessie

i'm not sure yet - would you be ok with it? i've got to be at uq tues & wed afternoon, and will see my friends too.

from: sophie

it really isn't a problem if you stay here, and i probably wouldn't get to see you otherwise, also there's a bus that goes near my house straight to uq.

only stay if you feel comfortable, you seem quite unsure.

whatever you want is fine :)

from: jessie

i'd like to yes, but i don't want to have talks and stuff, just fun.

i can stay at mila's too, but would like to see you.
how's that for a passive yes? ;)

She's just jumped out of bed (quite literally, her jumping knocked me) and gone to the bookshelf in the corner of her bedroom. She pulls a big white folder off the shelf and comes back to the bed, sitting almost on top of me. She has that cute look of excitement that comes through her cheeks especially, and I pull myself up and sit with her.

It turns out the folder is her 'zine folder'. It's one of those plastic folders that takes A4-sized paper, and has a two-ring binder inside it. It has a clear plastic cover that you could slip your own designed cover into if you wanted to (she hasn't).

We sit there and go through the folder. It's full of her zines – both masters and copies. She starts by turning the plastic sleeves that hold each page of a zine for me, but I pretty quickly take hold of the folder and start flipping through it for myself. I find the master for the zine that she sent me, the one where the vagina bleeds on the last page. Each page of the master is inside its own plastic sleeve, perfectly preserved. And I joke about the zine; I point out that this is the zine she sent me oh so long ago (a whole six months) to seduce me, and she replies with her stubborn 'I know, do you think I'd forget that I sent it to you?'. I'm trying to soften up some of the tension that's in the room with us about what we're actually doing together, but I can still feel she's hurting.

There are more copies of the zine in the plastic sleeve after the master – I ask her what she'll do with them, send them to the next older woman who she wants to sleep with? and she smiles, just a little bit. We go through the folder and I ask her if there are more (other people's) zines to look at. Strangely, (or so it seems to me) there's not. She's only got her own here in her bedroom, and the time I've spent in the rest of the house hasn't revealed a collection of any sort. I'm intrigued in a way, that this person who makes zines, and volunteers with a collection of them, doesn't collect any other than her own.

Years later, writing this into this chapter of my PhD, I wonder where the zines I sent her were, if she didn't have any zines in the house.

So what does it mean to think of an archival space as heterotopic? I return again to that concept as the one that best describes these invested places, places that speak to other sites and spaces. In the spaces I've spent time in I've been interested in how the relations within and between them are established. What does it mean for something to be a space of memory collection, and what effect does it have on it when this label is applied?

For example, how do you relate to the objects being preserved when they are in an institution like the State Library (with many doors, forms and rules to work through), compared to on a bookshelf in a vegetarian café? Or even filed in magazine boxes in a social centre, or in a folder on a lover's bedroom bookshelf. These negotiations of space, and relation to the objects of memory, are guided not just by the physical space that they are in (the doors, the café tables or ATM, the social centre's suburban locale) but also by the relationships and knowledge that are brought to the situation. When Foucault says that heterotopias are part of a 'system of opening and closing that both isolates them and makes them penetrable' (1986, p. 26), these are systems of relations, systems that require an active engagement and awareness. How we know, interact with and draw from the archive - wherever it might be - depends not only on its context (the space of the archive) but who we are and what we bring to the interaction.

The librarian as ethnographer

In 1998 Chris Atton presented his idea of librarian-as-ethnographer as an enhanced acquisitions practice in libraries (Atton, 1998). He suggested that this ethnographic practice could be used to develop 'cultural maps' of subject areas – in his case, underground and alternative 'public spheres' – and that these maps in turn can be used as initial subject guides for both researchers and librarians.²⁰

I propose that there are information professionals already in these communities, and their roles in both professional and do-it-yourself (DIY) libraries enhance the librarian-as-ethnographer model by providing an insider perspective on the culture. I suggest that the librarian-as-insider-ethnographer is an innovative approach to library practice, recognising and defining the everyday communities and practices of library workers. This sits alongside my work in this chapter where I consider myself as an 'already-insider' negotiating with the bureaucracy to enter into a familiar field, and the bounds set by funding and ethics that name the field for me.

²⁰ This section was published in an edited form as Lymn, J. 2013b, 'The Librarian-As-Insider-Ethnographer', *Journal of Library Innovation*, vol. 4, no. 1, pp. 1-9.

In his paper Atton describes his model of librarian-as-ethnographer working with material from ‘alternative public spheres’ (1998, p. 155). Most of this material is paper-based, in limited circulation and ephemeral. Examples include flyers and posters from activist events, self-published material like zines, faxes publicising events and so on. Atton argues that links can be created between the analogue material (the flyers, zines, posters etc) and the multitudes of electronic data available about these communities. For him this linking is a way of ‘future-proofing’ digital archives (Atton, 1998, p. 154) – recognising the relationship between subculturally produced material, regardless of whether it is analogue or digital. Atton argues that building collections of alternative communities’ ephemera is important not only to preserve the analogue material traces of these moments in history, but to also strengthen the electronic archives being generated both by the information profession (ie digital archives), and the wider communities themselves (ie mailing lists, websites, Facebook etc). This relationship between the digital and analogue is key to asking why we need to consider how to preserve and make the material traces of these alternative public spheres accessible.²¹

Atton acknowledges that getting access to information in these alternative communities is often difficult given the temporary and ephemeral nature of the material. For anyone to get access to this information they need to be “‘in the know’ or in the ‘right place at the right time’” (Thornton, in Atton, 1998, p. 155) – which is usually limited to the activists or members of the communities themselves. Often the material is made inaccessible on purpose – for reasons of privacy, or reflecting the relationship between the community and the state (eg anarchists). For collections and acquisitions librarians, and archivists, this ephemerality and inaccessibility hinders the acquisitions process, and may also limit the usefulness of the material once in the collection. For example, the context of flyers for activist events or protests is dependent on a secondary understanding of that particular activist group’s political motivations at that time.

Atton proposes the librarian-as-ethnographer as an enhancement to the acquisitions process. This type of librarian draws on methods and techniques used in traditional ethnographic research, such as participant observation, and uses the ‘data collected’ to develop what he calls ‘cultural maps’ of the communities and spheres (Atton, 1998, p. 156). The cultural maps are not intended to be replacements for catalogue records, or finding aids. Rather they are ‘thick descriptions’ of the source of the ephemeral material (Geertz, 1973). By drawing on terms from anthropology and ethnography in particular, Atton demonstrates how he is drawing on

21 This differentiation between analogue and digital as separate places often goes unquestioned and it is assumed that material is either born digital or digitised, or remains analogue. Atton’s discussion reinforces that the material co-exists, and in fact each informs the other’s presence.

research methodologies in order to innovate library practices.

Atton includes an example ‘map’ in his article – it is a narrative about an anarchist publication called *Counter Information*.²² The narrative gives brief bibliographic data, and then goes on to detail how the publication was obtained: ‘from an infoshop in the centre of the city’ (Atton, 1998, p. 157). It goes on to give a short description of the infoshop and what else happens there, including the hosting of the publication’s website. It describes the anti-copyright status of the publication, and gives examples of similar publications produced at the same infoshop. Atton’s ‘map’ starts with a ‘you are here’ by naming the publication, and then leads the reader along a path similar to the one that he (that is, the librarian-ethnographer) took. He says,

(the map) provides not only a physical location for the production of the publication, it goes some way towards explaining the peculiarities of that location, [it’s role as] a node on an alternative network for various types of media, [and] as a site for the origination and distribution of other materials. (Atton, 1998, p. 157)

The map explains the concepts of infoshops and anti-copyright, valorising these for both researchers and librarians (he suggests that, for example, because of the anti-copyright, librarians can legally take copies of the material for their own collections).

Atton argues the role of the special collections librarian, who has an intimate knowledge of the ‘cultures and social networks that produce (the) documents’ (1998, p. 156) that they work with, sets a precedent for a wider application of the ethnographic model and the development of cultural maps in the acquisitions field.

For Atton, this librarian is an outsider going into a community, undertaking ethnographic fieldwork in order to enhance an object’s record. The insider/outsider debate in anthropology is an ongoing conversation for those undertaking research. The insider carries both privilege and diversion from the ethnographic project, as does the outsider who goes in, and this article aims not to prioritise one over the other, but rather encourage an awareness of the way in which both positions can be put to use in and innovate library practices.

Institutional librarians are putting Atton’s librarian-as-ethnographer model into practice. The collecting librarians and curators are going out into the communities and getting to know them, rather than simply buying zines at arm’s length. For example, an opportune time to

²² The map Atton describes is a narrative, not a visual, map, although it is expected that these maps could include visual elements.

acquire zines is at a zine fair – a day-long event organised either by the community (eg at a local anarchist centre) or by an institution such as a city council or art gallery. At recent zine fairs in Melbourne, Sydney and Newcastle, I have bumped into librarians from State Libraries and the National Library. They have been there buying zines for their collections, and promoting Legal Deposit obligations. In 2009 two librarians from the National Library were at the MCA zine fair to research and engage with the community. They had made a small zine about the National Library's legal deposit scheme, and were handing it out and trading it with other zinemakers. Trading zines is a popular distribution and circulation practice in the zine community (Todd & Watson, 2006), and these librarians had obviously researched the community and its practices, and attempted to take part. This is an example of the acquisitions librarian immersing themselves in the community, as per Atton's recommendations.

But these relationships are ones in which the librarian-outsider goes in, and, as in other ethnographic research, there are often tensions between the 'ethnographer' and the 'subjects'. The National Library zine librarians' zine, and their presence at the zine fair, was publicly and privately criticised by members of the zine community. For example, the August 2009 Sticky Institute (a zine shop in Melbourne) newsletter said:

(Z)ine librarians making zines about how cool legal deposit systems are to trade with zinesters? Your attempted interactions are false and transparent. Just...stop. (Sticky Institute, 2009)

This public condemnation of a librarian's attempt to immerse themselves in a community highlights issues with Atton's model of the librarian-ethnographer going 'in'. And of course there are other examples where a librarian has been well received, or who develops relationships with communities or zinesters in different ways. I'm interested here though in highlighting the tensions, not in implying they are consistent.

Librarians as insider-ethnographers

I propose a model that is based on observations of a relatively large population of library workers, or library workers in training, already in zine communities, and doing library work in DIY collection spaces. Take for example my fellow volunteers at the Toronto Zine Library in Canada – three of the six regular volunteers worked in, or were looking for work in, libraries and archives. At the Anchor Archive, in Halifax, the founder works at a local public library, and two library school students have recently done their librarianship Masters (commonly known as a MLIS) project there to develop an open source catalogue. At the Octapod

zine library in Newcastle a library technician-in-training recently finished up three years of volunteer work, and there are numerous other examples like this – volunteers in DIY libraries who are qualified or in-training librarians. Kate Eichhorn notes this phenomenon in her analysis of contemporary feminist collection practices in institutional collections. Observing a ‘countless number’ of ‘third wave feminist collectors, archivists, and librarians’ (2010, p. 628) in institutional collections, she notes that ‘many of the professional archivists and librarians [she] met during the course of [her] research started their careers as volunteers in community-based archives and continue to be affiliated with these collections’ – and that they are ‘committed to blurring their professional and activist work’ (2010, p. 635). She highlights the importance of each library worker’s own activist and community membership in directing their acquisition, preservation and access work. These librarians and archivists are working with their own communities and practices, and I argue, could be examples of insider-ethnographer-librarians at work.

This proposed model considers the librarian as insider-ethnographer, and relies on libraries and archives recognising the value of their employees’ and/or future employees’ identification with subcultural communities. When the ethnographer is already part of the community, they are able to negotiate the politics of, say, representation and identification, from a perspective of their own practice, or within already established relationships. This is not an argument against outsider-librarians and archivists building up knowledge of and ‘maps’ of subcultural communities. Instead I suggest to those working in libraries and archives that their ethnographic practices may be enhanced by hiring, or interning, members of these subcultural communities who have an existing interest in library practices.

Here I have presented an extension of the already established practice of librarian-as-ethnographer, to be read alongside and in contrast to my own work as an ethnographic researcher in zine communities. My extended model values those librarians who are already practicing members of communities – in this case subcultural or alternative communities, but this can be extended more widely – and works towards a model of librarian-as-insider-ethnographer, innovating library collection practices. This insider-ethnographer, whilst potentially a complicated position, is able to negotiate the tensions between the formal collecting institutions and their own subcultural communities. The relatively large population of trained or in-training librarians in these subcultural communities can be of value to the wider information profession.

Conclusion

This chapter has explored a series of archival spaces, and considered them through Foucault's heterotopic lens. The challenges that the zines make in these spaces, along with the spaces that make the zines, continue to support my argument that zines and zine practices disrupt and unsettle how we perceive archives and their future.

The chapter has engaged with contemporary issues in ethnographic fieldwork, motivated by queer contemporary methodological practices in the field. In his recently published paper 'The legacies of *Writing Culture* and the near future of the ethnographic form', reflecting on the twenty-five years since he and James Clifford wrote *Writing Culture*, George Marcus proposes a set of conditions 'that shape ethnographic projects today' (2012, p. 432). For Marcus, these six conditions reflect the need for a shift in ethnographic practice, and support my argument that research is a process of both telling tales and leaving a trace. I have reflected the conditions proposed by Marcus, and briefly discuss how in this conclusion (Chapter 4 expands on my proposition that scholarly publishing is a genre of archiving).

Marcus argues for collaboration, double agency, a consideration of publics, the immeasurable scale of ethnographic research, a realisation of the present, and to turn to design practice for inspiration (Marcus 2012, pp. 432-5).

For Marcus, the imperative and impulse to collaborate is at the forefront of anthropological practice, making 'any set of working collaborative relations cutting across sites of fieldwork highly political and a challenge to traditional conceptions of the ethics of research' (Marcus 2012, p. 433). As this chapter demonstrates, collaboration within all these spaces has enabled the production of knowledge (ie this thesis, zines, journal articles and conference presentations) – from the friendship that enables my access to the State Library of Victoria, to the collaborative relationship between sex, intimate space and the pride of collection places in my lover's bedroom. The zine included in this chapter ('march eighteenth') is also a collaborative piece, not undertaken specifically for the purposes of this research, but demonstrative of the work.

Marcus suggests the contemporary anthropologist/ethnographer acts as a double agent, 'producing research for both "us" and "them" at the same time, and generating more than just the data required of the task. This 'double-agent-cy' understands the researcher as both a researcher for the institution and a member of the greater public, engaging with both. He

argues that ‘the inevitable position of double-agency today becomes, in studios, para-sites, lateral positionings, the basis for the composition of thinking forged in the field that can travel and articulate more broadly the “trick up anthropology’s sleeve.”’ (p.442). I have demonstrated my double-agent-cy in the field through, for example, my deconstruction of the models of fieldwork funding from the institution, and by bringing intimate spaces and relationships to the forefront for consideration.

Following from this acting as double agent, Marcus argues for a recognition of publics and constituencies as a dimension of fieldwork itself, and the interest the research has in their ‘public’ reception (generating both public and authoritative knowledge) (p. 434). As discussed throughout the thesis, my ongoing and established relationship with my ‘site’ extends past the research model, and in many ways complicates the relationship between participant and researcher. In turn, the ‘publics’ of my sites are also sites of reception, through the zines I make, the conversations I have, and the future impact of my research.

Marcus considers the incompleteness and the scale of ethnographic research; which could also be, how does the research’s everyday relate to the unspoken/unseen everyday of related or connected ‘elsewheres’, and what other forms of inquiry does this generate? At what point does my research stop, and do I stop looking for ways to think through the challenges I see in archival practices, or ways to understand shifts in memory making?

Marcus suggests that ethnography has an ‘orientation to the emergent present’, which he argues ‘provides the negotiable basis of mutual concept work—a shared, baseline imaginary’ where the collaborative work named in point one can take place (p. 435). It is this orientation to emergents that reinforces the importance of my work looking at archival spaces as not simply sites of memory preservation, but also sites of production, not just of memory, but of community, relationships, politics and more.

Finally, Marcus promotes bringing principles of design practice and research (ie studio-based work) to ethnographic fieldwork, which in turn, he argues, ‘stimulates trials of concept and value that otherwise await the process of “writing culture” in the conventional modes of scholarly production’ (p.442). I argue that my zines are evidence of not only the practices that are the subject of this thesis, but also circumvent some of the processes of ‘writing culture’ that the scholarly institution requires.

This thesis is a culmination of the traces left behind by my research practices, and I note the

(memorialising) relationships between practices and traces. I have used this relationship not only to discuss my own fieldwork, but also to frame my argument about archives being spaces where these traces (ie the material objects) are left. There is a need to develop a fieldwork approach to archives that reflects an understanding of the potential absence of practices, that is, the practices that are made absent by the fixed space of the 'archive'. By exploring archival spaces I have been able to acknowledge these absences.

So far the Prologue has contextualised the site of the project, and Chapters 1 and 2 have highlighted the mess of zine practices and an evolving approach to the archive by the academy and community. The next chapters use this work as the foundation to further develop the concept of archival genres. I use the non-specificity, or non-fixity, of zines established in Chapter 1 to argue for genre theory as a new way of knowing the archive.

Chapter 4 Genres

This chapter explores scholarly publishing on zines and zine anthologies as two examples of archival genres¹. I argue that these two examples are both institutions of preservation in the way that they collect, curate and preserve zines. An ‘archive’ is not just a physical institutional space, nor a particular practice; rather, it is possible to reflect on the discursive impact the ‘archive’ has on our understanding of history and society through the lens of archival genres. This chapter (and thesis) focuses specifically on zines because zine practices take place in the ‘edges and margins’ that Derrida stresses are important (Frow 2006), and by considering these indefinable, non-fixed practices it allows a continued ‘stress[ing of] the open-endedness of generic frames’ (Frow 2006, p. 3). I’m using a site that is difficult to fix in place (as demonstrated through earlier discussions of practices and spaces) to argue for an evolving understanding of archives.

The chapter begins by considering current thought on genre theory, introducing a discussion of Eichhorn’s concept of archival genres (2008). I discuss this in relation to other formulations of genre in archival studies. Genre as a concept is a struggle, and this is reflected in these discussions; there are conflicts, new understandings and challenges in thinking.

The chapter then discusses two examples – scholarly publishing on zines, and zine anthologies. I have chosen these to demonstrate both the role of archival genres as a concept that enhances our understandings of the ‘archive’, but also that allows us to see these genres as important practices in archival work. This is of particular value to researchers and academics, encouraging reflection on their roles as quasi-archivists in academic practice.

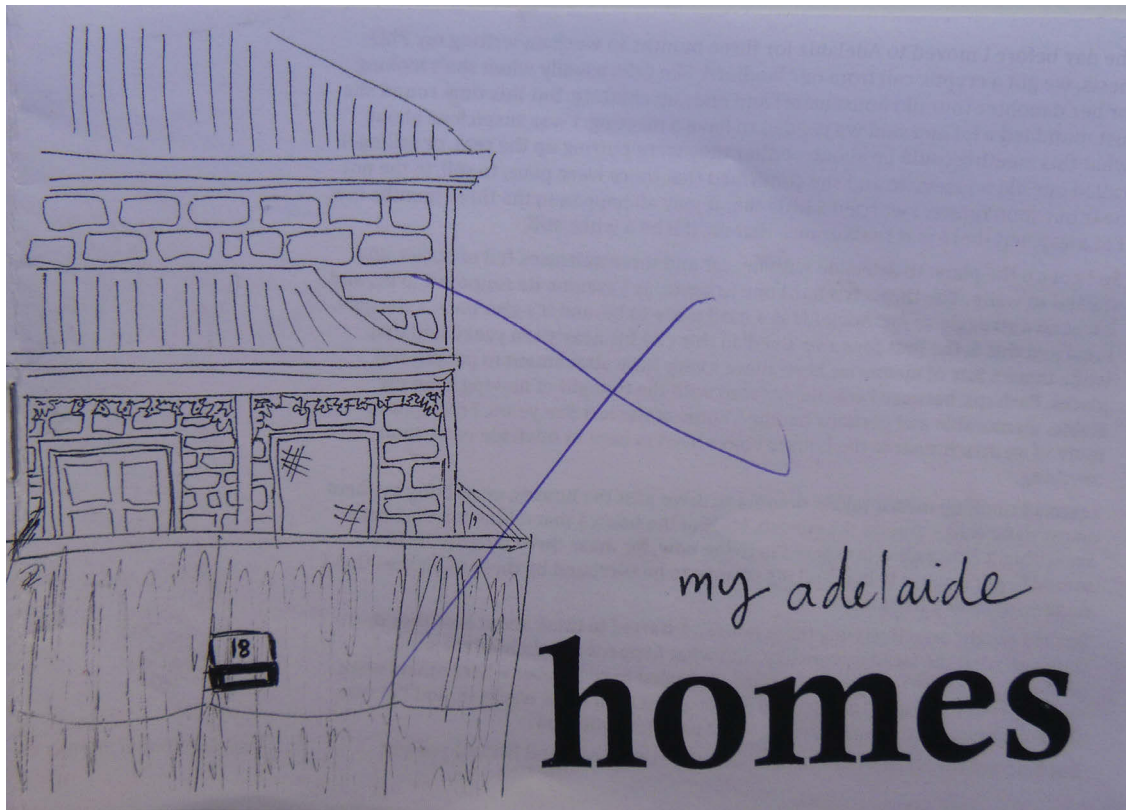
1 I draw on and extend Kate Eichhorn’s work on archival genres, acknowledging her 2008 paper as the inspiration for this chapter.

Presenting an emerging academic discipline (ie zine studies) as an archival genre seems potentially controversial – in suggesting it is a genre, and an archive in itself, I am suggesting that the academy plays a fixed role in perpetuating particular understandings of social, cultural and creative practices. This in turn seems contradictory to the turn of current post-theories that interrogate this fixed nature of knowledge and understanding. Through this examination, I aim to present zine studies as an emerging disciplinary genre that in turn has multiplicities of practice. I consider a variety of practices in academic work that challenge a singular understanding of the ‘archive’. This draws in part on criticisms of the canonisation that the academy performs through its examination of specific subcultures or texts. This section discusses the scholarly output of academic research into zines – books, journal articles and unpublished theses – and the emergence of zines as pedagogical tools. These discussions provide the evidence to support my claim that the emerging discipline of ‘zine studies’ can be seen as a genre of archival practices.

Zine anthologies in turn are print publications that I propose are also archival genres. These anthologies are simultaneously significant and contentious both within and outside zine communities. In this section of the chapter I consider a series of different zine anthologies published in the United States, Canada and Australia. Critics of zine anthologies as inauthentic, or not the real thing, base their criticisms around the materiality of zines and argue that this materiality is lost when zines are anthologised. The materiality of the anthologies is different from the ‘original’ zines, but they still present an opportunity to rethink how subcultural objects and practices might be preserved. This in turn highlights the importance of archival genres as archival practice through the differences that these spaces offer to understand both the practices of the subcultures and archival practices.

Both zine anthologies and scholarly publishing on zines have come of age in the past five or so years, and this is of note in choosing them for examination in this chapter.

The chapter concludes with an assertion that by considering both of these examples of archival genres there is potential for archives to be more than spatial, to be genres of their own, and for archival spaces to be sites of collection, but also activity and action – critical thinking, reading and production.



my adelaide homes
December 2012
A5 on office paper

The day before I moved to Adelaide for three months to work on writing my PhD thesis, we got a cryptic call from our landlord. She calls usually when she's looking for her daughter (our old housemate) and ends up chatting. But this time round she just mumbled a lot and said we needed to have a meeting. I was suspicious about what this meeting could be about – either they were putting up the rent, or selling. I called our old housemate and she confirmed that there were plans to sell, in the not near but soon future. I worried a little that it may all happen in the three months that I'm away, but there was reassurance that no, it'll be a while still.

So I got on the plane to Adelaide with my cat and three suitcases full of books, and started to write. The thesis is a hard one to write, as I assume its supposed to be, and it's been a struggle so far. Adelaide is a hard place to be, and it's also been a struggle. I realised this is the first time I've 'lived' in this city for nearly ten years, and that while there's lots of memories here, there's very little attachment to people and places. Perhaps, because I was being faced with the thought of moving from my stable, memorable and perhaps haunted home of the last five years, I recognised more of an attachment to the houses I have lived in here in Adeliade more than anything.

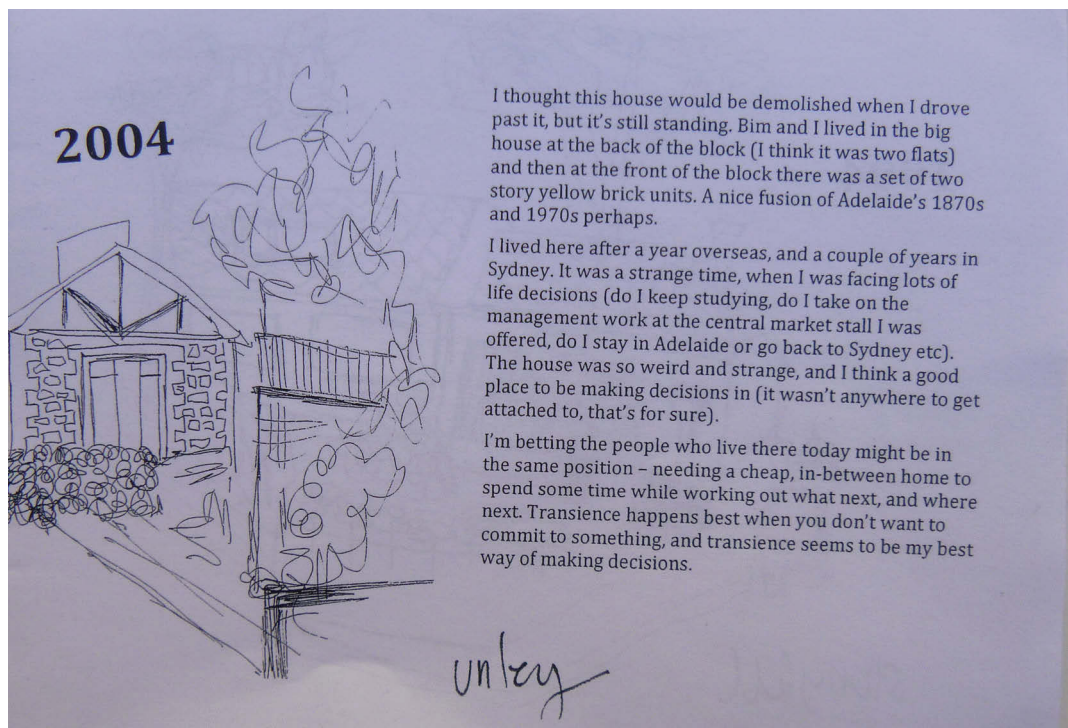
I started catching myself taking detours to drive past the houses, or walking by them on my daily walks around the suburb. Most of the houses that define my time here are within a 2km radius of where I'm living now, for these three months. Its not somewhere I'd chose to live, and it's strange to be surround by these memories that I seem so detached from now.

But as I caught myself passing these houses, I started to think about how they'd changed, what the facades were like, and what happens now behind the walls. I photographed each one, and sometimes struggled to remember where others were. One house in particular I completely forgot about until a few weeks in, and I'm sure there might be another one or two I won't have remembered.

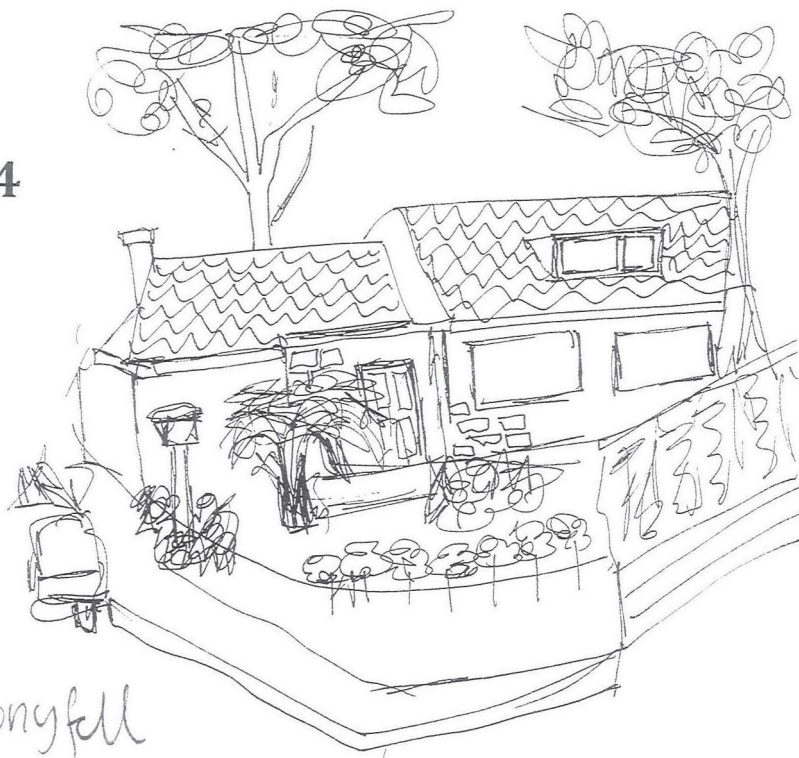
But here are the houses I can remember, with stories past and fictions present.



jessie@foodmaidens.net



1994



The outside of this house haunts me. It's a weird kind of architecture, one that tried really hard to be modern, but has weird features like colonial edging and roses in the front garden that don't quite work. It's not a discomfort of design either, it's just bland.

I lived in this house for just under a year, as a boarder with a family of five. I had been best friends with the middle daughter, and they offered to take me in when my grandparents got too old to really cope with a fifteen year old living with them.

When I drove past to take the photo that this drawing is based on, I thought that that family might still be living there. There were three big four wheel drive cars in the driveway/on the road, and thinking of that family makes me think of four wheel drives. But, it's also Adelaide where those big fuck off cars seem to be the norm.

I remember learning to listen to triple j in this house, by myself in the basement study I had somehow managed to take over. I went down there every night and turned the radio on and listened. And I remember eating a whole iceberg lettuce in one sitting with the older daughter one day. We sat and talked and talked, and then the lettuce was gone. I wonder now if she had an eating disorder that I was enabling by sharing the iceberg. But really it's not my problem.

The most spectacular thing about this house was the master bedroom. It was carpeted, and in one corner had a built in spa bath with marble steps leading up to it. This was the parent's territory, where children were only allowed by invitation, and I think now about those parents, and what it was all like to have that kind of glamour in a house so full of children all the time. And what they would be like now, if that is still them with their four wheel drives, and if the spa is still there, and who gets to use it now. They'd easily be in their sixties - perhaps spas are good for people at that age.



Lots and lots of things happened in this house. Way too many to even try and capture here.

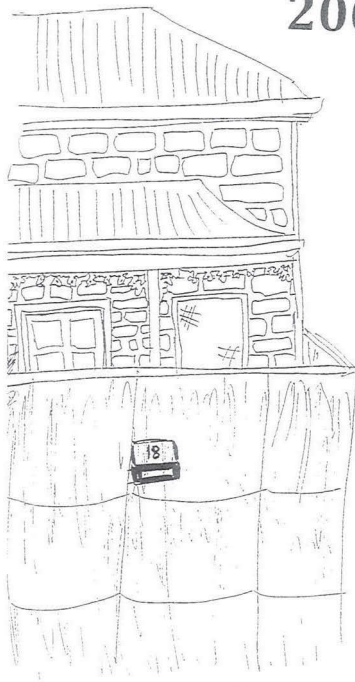
Instead, I've been thinking a lot about who lives there now. The jasmine vine I planted when I first moved in has overgrown the side fence. I drive past it every other day while I'm here in Adelaide and wonder about who is there.

I'd like it if it were a sharehouse still, of odd-shaped uni students who entertain themselves with dress up parties and cooking expeditions to the markets. But sadly I think there's probably a nice normative family living behind the brick façade, enjoying their newly installed air-conditioning in this heat and cooking from recipe magazines every second night. The parents probably both work and go to the gym down the road, and the kid/s are excited when they walk that little bit further and get to play at the playground and swimming pool.

burnside

1996 to 1998

2000 to 2002



This house is the pride and joy of Bim and my relationship in Adelaide I'd say. It's also the house that made us realize we needed to get out of Adelaide sooner rather than later, and the house that enable so much of my late twenties adventures. So I have a strong attachment to it, and also a sense of nostalgia for the place.

We moved in here in late July 2000 I think, and I celebrated my twenty second birthday by cooking up a big dinner for a few friends. We ate in the kitchen, with our two big dining tables pushed together. The square table that this made it hard to reach across at times, but it worked somehow. The food was all cooked from the new recipe book I'd just discovered and fallen in love with - *Nourish* - by the woman who started Iku and I like to think of introducing me to the wonders of an occasional macrobiotic lifestyle. There was rice with olives, a big steamed fish, and some sort of dessert from the book - I can't remember if it was the mango coconut custard though. I hope it was!

Eating in this house was really important, and when we renovated the kitchen we made a place that we wanted to cook and eat in. Then sold it, fearful of what that might signify. But for the time we were there, it was great.

goodwood

This is one of two houses in Adelaide that I've lived in that isn't there any more. Instead there's a huge creamy-yellow monstrosity that takes up the whole block, land which used to be the circular driveway of my maternal grandparents home. The only thing left that even resembles that house I lived in for three years is the big gum tree in the front yard.

What I like most about this reimagined version of the house that isn't there is that they left the old house there for so long. I think it only got knocked down a few years ago, and a tennis court built where the house was. So for maybe 5 or 6 years the people of this single story yellow mansion lived in the shadow of my grandparents immediately post-war two story house, with its ramshackle construction and odd rooms. And a history that would have overshadowed any history that this new house could ever deserve.

My mum and her two brothers grew up in the house-that-became-the-tennis-court, and then years later I lived there for the first three years of high school. It's a crazy situation to think of - a twelve year old from the country turning up in the relatively big city to live with her eighty year old grandparents and attend a school that was the antithesis of everything she knew. Girls only, religion, uniforms, singing, routine, forced extra-curricular activities.

But I survived, and am happy for it. I know no different I suppose, and although I think it was a pretty hard thing to live through, I've definitely learnt from it all and its influenced my life choices.

wattle park

1991 to 1993



I lived in a granny flat at the back of this house - you can't really see it in this drawing, but it's there in my mind.

I was in year 12, finishing high school and roaming free. I learnt some pretty big things while I was living here in the suburb named after a very delicate tea.

Most importantly, I learnt to cook for myself. I made many, many mistakes, but that's the beauty of having to be self-sufficient - you make mistakes, do retrospectively embarrassing things, and then you grow from it. I have memories of meals that included hokkien noodle salad from the salad bar at the nearby coles turned into stirfry. Actually, that's the only thing I clearly remember, and is the thing I'm most embarrassed by.

A couple of other notable things about this house - I didn't brush my hair for the year I lived here, and I fell in love for the first time living here.

Linden Park



This is another house that isn't the house I lived in. the house that was here before these duplexes was an oddity of Adelaide architecture: skillion roof, two kitchens, multiple doors to bedrooms and so on. And a chook run in the back yard, and a garden with unknown vegetables that we slowly grew to love.

But now it's two mirrored homes, and when I went to take the photo I had to wait for a while one of the residents stood by her bike, out the front, texting. She looked like she would have fitted in with us when we were there too.

1999



This house was the hardest to draw, and the most unmemorable of all my time in Adelaide. It wasn't my house - it was Bim's, and I moved in to fill the gap left by her housemate. It was a suburb I was unfamiliar with, and a house with a weird vibe.

Reflecting on it now though, this moving in together happened two or three years into a pretty well established relationship; something to think about more given my latest relationship ending due in part to incompatibilities around space and living situations. I need my space, and all these houses are places I like to think of as having been my spaces. Spaces I've occupied for months and years on end, learning about myself and the people around me. Learning what I like and don't like, and how things work.

I think most recently I felt that I didn't have that in my space any more, or that bringing the relationship into it shifted all those things. And so, changes were made, hearts broken and time passed. And that space is still there, and I'm curious to see how it feels to be in again without the burden of a relationship.

north adelaide



Genre

My approach to the (messy) field of genre studies is framed through a post-Romantic, Derridean discussion that moves away from notions of classification and fixity, and instead explores what is produced by ideas of genre – knowledge, memory and meaning.

Derrida opens his essay ‘The Law of Genre’ with the following statement:

Genres are not to be mixed
I will not mix genres.
I repeat: genres are not to be mixed. I will not mix them. (Derrida 1980, p. 55)

He then goes on to complicate the statements and your (my) (his) reading of the three sentences alongside and independent of each other, and situates them in similar but different contexts. This conversation he has with himself (and with you, the reader) sets out to demonstrate that not only does genre play an important role in how we approach knowing and meaning-making, but (in a seemingly complete contradiction to his opening statements) that:

[A] text cannot belong to no genre, it cannot be without or less a genre. Every text participates in one or several genres, there is no genreless text; there is always a genre and genres, yet such participation *never amounts to belonging*. (Derrida 1980, p. 65) (my emphasis)

This experiential presentation of his ideas of genre are then applied to a text – Blanchot’s *La Folie du jour/The Madness of the Day* – and it is through this reading that we see the productivity of genre in action. This idea of genre as production is further discussed by Frow when he says

Genre, we might say, is a set of conventional and highly organized constraints on the production and interpretation of meaning. ... they shape and guide. ... Generic structure both enables and restricts meaning, and is a basic condition for meaning to take place. (Frow 2006, p. 10)

Genre (ie an enabler and restrictor) is a producer of knowledge (ie meaning); the next section discusses archival genres in more depth. At this point I am most interested in the elements of authority, meaning and perhaps even truth that genre works to reinforce, and I argue that this is also the role that archives play in relation to memory and history. Archives, in whatever form, have the generic structure required to make meaning. Like institutions of memory making, genres guide our approach to the content/stories within:

Far from being merely 'stylistic' devices, genres create effects of reality and truth, authority and plausibility, which are central to the different ways the world is understood in the writing of history or philosophy or science, or in painting, or in everyday talk. The semiotic frames within which genres are embedded implicate and specify layered ontological domains – implicit realities which genres form as a pre-given reference, together with the effects of authority and plausibility which are specific to the genre. Genre, like formal structures generally, works at a level of semiosis – that is, of meaning making – which is deeper and more forceful than the explicit 'content' of a text. (Frow 2006, p. 19)

Derrida says that whilst a text is never without genre, it doesn't mean it belongs. This implies an understanding of genre as not an easy to apply label, or classification that immediately gives consistent meaning or that creates delineated relationships between texts. Instead genre works to situate and produce *knowledges*, not a singular normalized understanding. And when we bring this understanding to archives, and their role in the production of knowledge, meaning and relations, genre seems an appropriate lens.²

Archival genres

From this broader discussion of genre, and identification of it not just as a simple form of classification or organisation, I want to further develop the idea of archival genres, or genres of archival practices. This will set up an approach to the two examples discussed in the chapter, and reinforce the notion that the 'archive' is not a singular concept, nor an exclusively identified space.

Genre as an archival concept is one that has been touched on over recent decades, and a recent issue of *Archival Science* was dedicated to the discussion of genre studies within the archival discipline (Oliver & Duff 2012). Discussions within the discipline generally focus on the archive as a discrete function, and propose genre studies as a way to further, or to critique, archival practice. For example, in the recent special issue, two articles consider the finding aid as a genre (MacNeil 2012; Trace & Dillon 2012), and another considers genre and users' archival practices (Rhee 2012). An alternative approach to genre and archives is to consider archives-as-genres, and as ways of classifying (whilst resisting classification) the multiple sites of archival practice that are emerging. In a treatise in *Archives and Manuscripts*, Harris uses

² It could be argued here that (a Foucauldian understanding of) discourse may also present as an appropriate lens through which to consider archives, and in a way I agree – in one discussion Frow states that 'discourses – by which Foucault here means something very close to what I call genres...' (2006, p. 18). This blurred boundary between discourse and genre challenges strict definitions, but for the purposes of this chapter I'm using genre as a term; for me, genre privileges form over performance, and it is form I am interested in here.

Derrida's 'Law of Genre' and concepts of the trace to complicate a positivist approach to the archive and memory (Harris 2012).

In her 2008 paper 'Archival Genres: Gathering Texts and Reading Spaces' Eichhorn disrupts the fixed (or institutional/building) 'space' of an archive by suggesting that archival genres are generative textual and social spaces:

(l)ike the archive, which defies exhaustive description, archival genres are difficult to define. For this reason, they may be best understood as intermediary genres, or genres that offer a textual and social space. (Eichhorn 2008)

These textual and social spaces open up the possibility of different ways of thinking about archives; instead of attempting to attach a strict definition to a concept, this approach allows an understanding by thinking about the spaces they *create or enable*. That is, the productive nature of genre is being reinforced and understood through the creation of space, and the things that can be done in it.

For Eichhorn, the archive is 'both a point of departure and destination for writing' (2008). Writing, like archives themselves, is a generative textual practice that produces narrative. Harris also argues that narrative is what brings memory to light, mediating memory (from Ricoeur) (Harris 2012, p. 152). This focus on the productive element of archives moves away from purely functional (and professional) practices, to practices that create narrative and tell stories amongst a series of generic practices. A focus on textual production and consumption then allows for a consideration of the different genres that they take place in – archival genres.

In further detailed analysis of how archives can be seen as a series of genres, Eichhorn considers the semantic difference between a 'collection' and an 'archive'. She highlights Papailias's privileging of the 'archive' over the 'collection', which is based on an understanding that collections are curated at the point of entry, whereas archival objects are curated as they (usually temporarily) exit – when the historian or researcher finds the documents and brings them together for a purpose. This difference relates to the moments of narrative construction, and Eichhorn argues that 'the archive, in contrast to the collection, is referential, accumulative and engaged in the construction of textual realities' (2008).

Textual practices of the archival genres Eichhorn discusses (commonplace books from the seventeenth and eighteenth centuries, and contemporary blogs) are still, she argues, a result of a series of archival practices, which include collection, preservation and ordering, where these

genres are ‘semi-public spaces where readers dwell amongst texts’ (2008). I extend this notion further and present scholarly publishing and zine anthologies as archival genres. The zine-ness of these examples challenge the clear distinction between the curated ‘archive’ and assembled ‘collection’ that Eichhorn and Papaillias discuss. The two examples discussed in this chapter are examples of generative textual practices that produce narratives and make meaning, and are sites where ‘readers and writers are permitted to dwell amongst documentary remains, crafting new narratives and new genres’ (Eichhorn 2008).

As Frow reinforces, building a comprehensive list of genres is not possible, as ‘new genres are constantly emerging and old ones changing their function’ (2006, p. 10). This approach creates a potential for archives-as-genre to continue as sites of production, and to reflect the shifting nature of collection and memory making within society/ies.

Zines are an apt site of research when considering archival genres because of their often subversive content, form and practices (putting them into Derrida’s ‘edges and margins’). These three elements construct not only a textual narrative in the form of an object (the zine), but force the consideration of their societal provenance. Nesmith argues that ‘the societal dimension of record creation and archiving still remains a largely marginal feature of archival concern’ (2006, p. 352), and that this needs to be more thoroughly integrated into archival practice. For Nesmith, documents are created, used and archived with a sense of social purpose, and this social purpose shapes how the records are collected and archived. The two examples I present in this chapter are examples of the impact of social purpose. As more zine makers/readers find themselves working in the academy, more research into them seems to be taking place (what I name as ‘scholarly publishing’), and as serialised zines start to have an extended temporality the desire (and perhaps a nostalgic desire) to collect them together grows (‘zine anthologies’). The preservation of ephemeral objects like zines in both scholarly publishing and zine anthologies is driven by communities of practice, and zinesters themselves³, and this societal provenance allows a circulation of the material in similar textual spaces for people to dwell, and create their own narratives, or textual realities.

3 This reflects the relationship between zinesters and academics, where they have existing or develop close relationships, or are one and the same – see the discussion later in the chapter called ‘the personal is political’.

Scholarly publishing

As outlined earlier, before I started this PhD project I might have classified myself as a zine maker, reader, collector, buyer, trader, print-enabler and so on. But as I worked through these years of PhD performance – reading, writing, presenting, building an identity based around my research, correcting people’s pronunciation of ‘zine’, explaining over and over again what they might be, I can see there’s a different way of being in relation to zines when you’re working with them in ‘the academy’. This way of being has been made clear by, for example, the Teal Triggs affair (described in the Prologue), or through the access I’ve had granted to collections of zines and ephemera that I might not have had without an academic identity (see further discussion of my visit to the Fales Library Riot Grrrl collection in Chapter 5 for example). There are also the conversations that have been enabled through ‘interviews’ or networking situations, the travel I’ve done to far-flung corners of North America (Halifax! Boston! Los Angeles!) that would have seemed a little less likely without adopting the role of ‘researcher’. For this I am grateful, but being immersed in this world of academic inquiry into what used to just be something I did every now and then, or that I shared with my friends, has meant I oscillate between optimism and pessimism around how zines ‘are’ in the academy. One of the ways I’ve come to terms with this discomfort of being someone who ‘studies’ zines is through this understanding of the academy as another genre of archive that is preserving some zine practices.

Thinking back to the Teal Triggs affair discussed in the prologue, we remember that one of the issues that a lot of critics had of her was that in her role as a professor, or an academic, that she ‘should have known better’ than to do what she did in reproducing zines without permission. For the critics, her academic position meant she needed a certain type of reflexivity and practice that they believed wasn’t present in how she dealt with the publication of her book *Fanzines* (2010). This section takes these critiques further and investigates scholarly publishing as a sometimes non-reflective institution that acts as a site of preservation. I argue for the consideration of scholarly publishing as an archival genre, and in turn, for academics to reflect on their roles as quasi-archivists in their academic practices.

Zines in the academy

Zines, as I continue to reinforce, are not an easy set of practices to classify and describe. Similarly, their presence in the academy is awkward, sometimes disruptive and difficult to attribute to a particular discipline. They appear as both research subjects and pedagogical

tools across a multitude of disciplines, and aren't easily aggregated under a broad 'humanities' practice.⁴ This section will highlight this breadth of presence in the academy, reviewing scholarly publications on zines.

I present a quantitative summary and discussion of the breadth of research being undertaken into zines, across continents and disciplines, and argue for the emergence of the field of 'zine studies' in the last five years. In addition, I consider the methodologies used in these research projects, and how zines themselves direct the different methodologies used.

As a pedagogical tool, zines are used inside classrooms as creative practices, assessment pieces and conversation starters. I briefly present a discussion of different ways that zines are used in classrooms at all levels of education - from primary and secondary school activities through to university assessment tasks. The major areas of academic work on zines are taking place in literary studies, librarianship, design studies, cultural studies and gender studies in predominantly English-speaking contexts⁵, but this is not an exhaustive set of disciplines that draw on zines in their work.⁶

But to begin with I want to discuss the academics/researchers who are producing this scholarly work and incorporating it into their classrooms. These roles have an impact on the research that is being done, and demonstrate how zine practices blur boundaries.

Hot Topic: Academics writing/reading/making

The multiple roles that I claim when it comes to zines and zine making has given me perspectives on the different institutions that are interested in these objects and communities. I'm interested in my own reactions and reflections on being a 'researcher' of zines, and at times an educator who has incorporated zines into my curriculum. From my own experiences of (amongst many things) working with zines, zine collections, being a subject of zine research, reading research into zines and seeing zines in classrooms, I realised that the academy is playing an important (but potentially not reflective) role in the preservation of particular zine

4 For example, *Zines* (Farrelly 2001) is a book that examines zines from a design perspective.

5 See Boellstorff (2004), *La Mestiza Colectiva* (2009), Licona (2005a), Payne (2012), Ramirez (2012), Villacorta (2009), Schmidt (2006) and Zobl (2009) for examples of research into zine practices outside the English-speaking world.

6 See for example the recent *Archizines* exhibition at Object Gallery (Sydney) that presented a series of zines about architecture.



My copy of Halberstam (2005), open to pages 162-3

practices. This lack of reflexivity, or acknowledgement of the role of these acts of preservation, is something that I wanted to challenge, but struggled with in a way because the nature of the objects, communities and practices mean that there's no fixed position to begin with (and which is in part why I'm attracted to the site as well).

In her chapter 'What's that smell: Queer temporalities and subcultural lives' Judith Halberstam starts the section on Queer space/Queer time with the following subheading:

“Hot Topic”: The death of the expert (2005, p. 162)

I've turned to this page⁷ to find some useful comments about academics who blur the borders generated when a culture or subculture becomes the subject of inquiry for a researcher, or for a discipline more broadly. I smiled as I read the subheading, and thought back to weeks that I'd been temporarily living in Adelaide, trying to write the chapters you're reading here now.

The soundtrack to my daily walks up and down the hills of Adelaide's city-edge foothills where I was living were influenced heavily by a genre of music I like to call 'literal post-riot grrrl' - the subsequent bands and solo acts undertaken or inspired by some of those influential in the riot grrrl scene of the early nineties. And so I walked the footpathless suburban roads to music by Le Tigre and MEN, a bounce in my step and some sense of subversion and activism in the silence that my earphones guaranteed. I was writing a paper about photocopiers in the archive⁸ and my writing drew heavily on my 2012 visit to the Riot Grrrl collection at Fales Library in New York: clearly my research writing was influencing my everyday life.

So when I find the page I'm looking for in Halberstam's book, and I see this sub-heading, I remember my walks. I remember listening to the song 'Hot Topic' over and over as I walked the roads, mentally ticking off the list of people and groups that Le Tigre cite as influential and important.⁹ On at least one of these walks I mapped out in my head the zine I'd write, in which I'd go through their list and write a story of my relationship (or not) to each of them; a fragment of an interaction, a memory of a song or art gallery visit. This zine hasn't been made,

⁷ These particular pages in my copy of the books are well worn; I refer to this chapter a lot through this whole thesis.

⁸ This paper eventually formed the bulk of Chapter 5: Copies.

⁹ Including 'Gertrude Stein, Marlon Riggs, Billie Jean King, Ut, DJ Cuttin Candy, David Wojnarowicz, Melissa York, Nina Simone, Ann Peebles, Tammy Hart, The Slits, Hanin Elias, Hazel Dickens, Cathy Sissler, Shirley Muldowney, Urvashi Vaid, Valie Export, Cathy Opie, James Baldwin, Diane Dimassa, Aretha Franklin, Joan Jett, Mia X, Krystal Wakem, Kara Walker, Justin Bond, Bridget Irish, Juliana Lueking, Cecilia Dougherty, Ariel Schrag, The Need, Vaginal Creme Davis, Alice Gerard, Billy Tipton, Julie Doucet, Yayoi Kusama, Eileen Myles'
Source: <http://www.songmeanings.net/songs/view/45771/>

and probably never will be, but it's had some form of incarnation in my thoughts. I feel an intimacy with this chapter of Halberstam's that isn't just about her theoretical approach; it's also an intimacy drawing on a shared knowledge.¹⁰

In this section of her book Halberstam asks us to 'consider the relations between subcultural producers and queer cultural theorists' (2005, p. 162), arguing that queer subcultures in particular 'are often marked by this lack of distinction between the archivist and the cultural worker' (2005, p. 162). She suggests that queer subcultures in particular enact these 'blurred boundaries between archivists and producers' (2005, p. 162), and gives examples, including Tammy Rae Carland (an academic and record label owner), the relationship between José Muñoz and performance artists Carmelita Tropicana and Marga Gomez (Muñoz writes about their work; they joke about his book in a performance piece) and *Le Tigre*, in their lyrics to 'Hot Topic', where they reference key academics and feminists.

Halberstam argues that typical cultural studies scholars look to 'groups of which they are not necessarily a part' (2005, p. 163), and that the 'other' of the subculture becomes the raw material for new theories. New queer cultural studies on the other hand, she suggests, 'feed off and back into subcultural production. The academic might be the archivist, a co-archivist, a full-fledged participant in the subcultural scene that the scholar writes about' (2005, p. 163). There are similarities in identification, boundary blurring and production in academic work on zines. So, my memory walking the roads of Adelaide listening to 'Hot Topic', and ticking off names and planning a zine, makes its way into this academic text on zines and archival practices. My own zines grace the pages of this thesis, and those of my friends and colleagues are scattered through the analysis. I argue that this isn't a simple case of autoethnographic writing, rather a moment of the 'death of the expert' that Halberstam suggests, one that allows different models of thinking about the engagements between the mainstream and subcultures, about historical and nostalgic relationships (2005, p. 165), and about the role of the academy in the preservation of these particularly queer moments in time.

Much academic writing on zines is precluded or footnoted with some sort of personal reflection on zines; either how the author first came to know zines, or what zines they themselves have made or read, or what they do with them now. In the conclusion to her 2009 book *Girl Zines*, Alison Piepmeier tells the story of her own personal history of zines – making a little newsletter that circulated amongst friends. Other work isn't written from a first

¹⁰ Of note here is the continual reoccurrence of this song in academic work, including Eichhorn (2013), Rodgers (2010), Madden (2012) and Halberstam (2005).

person perspective, rather their boundary blurring takes place in the intimate knowledge of subcultures and practices that the reader brings to the text. So, for example, Nguyen (2012) cites her own zine *Race Riot*, but this relationship is only acknowledged in the author notes (where it is also noted that she is a ‘former *Punk Planet* columnist and a *Maximumrocknroll* worker’ (pp. 191-2) – two positions that place her firmly in the punk and zine communities of the nineties). Further instances of these ‘positionings’ of the academics within a community are discussed later in this chapter.

Out for coffee, field notes

Today I had coffee with Sara, another zine PhD student who is in Australia for a few months. She’s doing a PhD project on ‘queer zines’ as part of the ‘Back to the Book’ project at Utrecht University, and has been in Melbourne working with Anna Poletti, one of her supervisors on the project. She added Sydney/Newcastle/Canberra on her trip to visit people and places outside of Melbourne (which could easily be named Australia’s zine mecca, as well as the ‘City of Literature’ that it is¹¹). We had a coffee and a chat about our projects.

One story that stood out for me from the conversation was about her recent experience writing part of an article that’s just been published (Wurth, Espi & van de Ven 2013). It’s a collaborative piece with two others working on the project. She spoke about writing a section of the article on one of her favourite zines - ‘Ring of Fire’, published in 1999 and described as a sex-positive take on amputees. Sara said that she wrote the piece and wanted to include images, but didn’t want to do any of that without permission from the zine maker, commenting semi-jokingly, “I didn’t want to be the next Teal Triggs”. So she spent time trying to track down the zinester, which turned out to be a hard task (15 years had passed and so it was quite a tracing back for her). Eventually she found her, and asked for permission and sent the article for her to read, which came back with warm comments and support.

I thought about this story more as we were talking; clearly there’s a sense of self-reflection in Sara’s academic practice that has been shifted, or impacted on, by the Teal Triggs ‘affair’. That happened so publicly, and so aggressively in some ways, that it couldn’t not have an impact on academics working in the field, I would expect. But that’s not a claim I stand by; in fact, in some ways I would argue that Sara’s self-reflexivity is guided also by the fact that she has spent time in these communities; her field work has had her in the US and Europe for months

11 See http://www.arts.vic.gov.au/Projects_Initiatives/Collaborative_initiatives/Melbourne_-_City_of_Literature for more background on Melbourne’s designation as a City of Literature.

hanging out with zinesters, tabling at zine fairs, couch surfing at their houses and so on, and this must have had an impact on how she sees herself as a researcher. I'd say the same for myself; a lot of my hesitation around writing, or 'researching', or publishing comes from this anxiety about being judged not by academic communities, but by the communities that I'm writing about. This fuels the following section; I frame the academy as a genre of archiving that means the work I (and others) are doing here is just another way of creating narratives and textual spaces, the same as the zines themselves do, and that other archival spaces do.

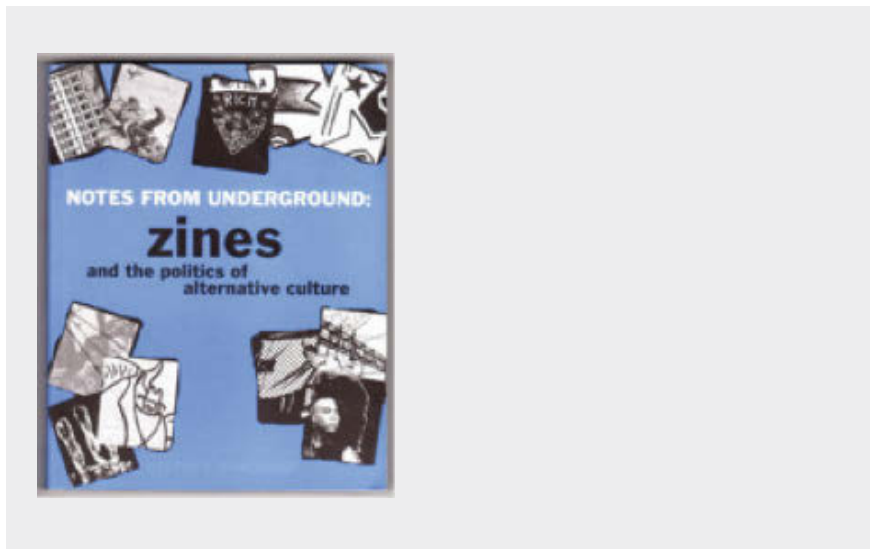
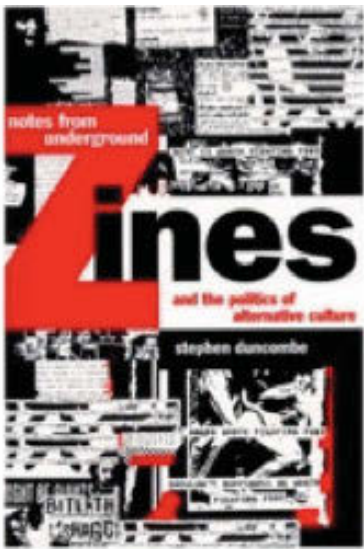
What scholarly publishing?

It's no secret that the academy is an institution based on hierarchies of knowledge; the publish-or-perish adage that lurks in the background of academic practice quantifies academic success through publication history and grants awarded. In the next section I consider scholarly publishing as an archival genre. I start by considering four books on zines published since 1997 - in this case books are decidedly valued higher than any other form of academic engagement on the topic (being 'ground breaking', or the first of something, makes a book significant in this production of a new 'discipline'). This is followed by a sweep of academic articles published on zines over the past 20 years, considering their exponential growth and the different disciplinary, methodological and content approaches they take. The aim of this is to present the breadth of work being done around zines; this highlights their lack of definition in a way, and also their usefulness to the academy as not just texts to be read, but as objects and practices to be considered. I also present a summary of doctoral and masters theses on zines that have been produced, and a discussion of zines as pedagogical tools. This section is evidence of the 'archivy' produced by scholarly publishing.

Writing books about zines

To date there have been four academic monographs (in English) published with a focus on zines (Duncombe 2008; Licona 2012; Piepmeier 2009; Poletti 2008b)¹². The four books are part of a wider 'canon' of academic texts written using zines; books such as *Fanzines* (Triggs 2010), *Behind the Zines* (Klanten, Mollard & Hubner 2011), *Zines* (Farrelly 2001) and *Below*

12 Frederic Wertham's 1973 book *The World of Fanzines* is often considered the first full-length book on zines - science fiction fanzines in particular. I haven't included this book in my discussion because it is of such a specific focus, and written within a different context of contemporary (ie nineties and onwards) zine practices. Other books such as Amy Spencer's *DIY: The Rise of Lo-Fi Culture* discuss zines as part of a broader consideration of subcultures, and so aren't considered to be only-zines. Kate Eichhorn's 2013 book *The Archival Turn in Feminism* also discusses many archival collections that include zines, but the focus isn't on zine practices, rather archival tendencies.



Covers of both editions of *Notes from Underground* (Duncombe 1997; 2008)

Critical Radar (Sabin & Triggs 2000) are less academic texts – Poletti, Licona and Duncombe’s books are based on doctoral research projects¹³, and Piepmeier’s as part of a broader research project, whereas *Fanzines* and *Behind the Zines* read more as coffee table or design books, with short essays. This genre of ‘books on zines’ is evidence of the lack of stability in definition even within academic publishing around zines.

These books all play a part in forming what I argue is a quasi-canon¹⁴ of zines – there are particular zines that feature regularly in scholarly publishing (with a North American focus). Of interest in these ‘academic’ books is that they are often lauded as the ‘first’ of their kind – Duncombe’s is ‘the only full academic treatment of zines to date’¹⁵, and Piepmeier’s is ‘the first academic study of zines by girls and women’.¹⁶ While not specific about its zine ‘firsts’, Poletti’s book is ‘the first major study of autobiographical writing produced and consumed in a youth subculture’¹⁷, and also the first book about Australian zines. The publication of these books, therefore, are key milestones validating zines as a site of academic inquiry – translating of a series of ‘zine practices’ into data that can be researched.

Read with the exponentially increasing number of academic articles and research theses about zines, it is clear that there is a small but solid discipline of ‘zine studies’ that is both cross-disciplinary and driven by members of the communities themselves.¹⁸

Notes from Underground

Stephen Duncombe’s *Notes from Underground: Zines and the Politics of Alternative Culture* is the only book of those discussed in this chapter to have a second-edition print¹⁹, due in part to its age – it was first published in 1997 whereas the others are all from 2008 onwards.

Duncombe’s book is based on his PhD thesis (1996); a first edition was published in 1997 and reprinted in 2001 by Verso (‘the largest independent, radical publishing house in the English-

13 See Duncombe (1996), Licona (2005b) and Poletti (2005a).

14 I hesitate to use ‘canon’ as a definitive term here, but am interested in exploring some ideas – take for example, Guillory’s proclamation that ‘the canon offers not so much a section of texts as a “selection of values”’ (1987, cited in Lerer, 2003, p. 1252).

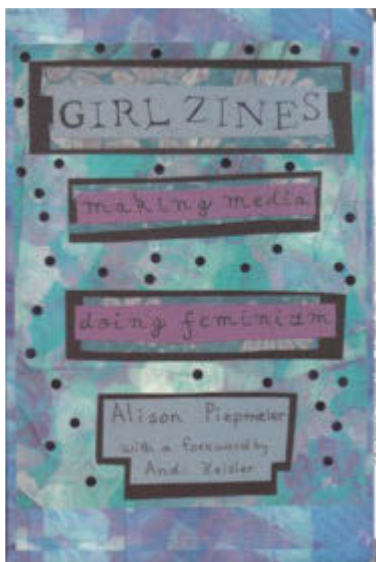
15 Review on Goodreads <http://www.goodreads.com/review/show/151035456>

16 <http://alisonpiepmeier.com/about/>

17 Back cover blurb (2005b).

18 Poletti and Duncombe both note their own zine ‘credentials’ in their books, and Piepmeier, whilst acknowledging a lack of practice credentials, demonstrates an active participation as a result of her research. This ‘situating’ is discussed in more depth later in the chapter.

19 This is of note because, as discussed later, for Piepmeier the second-edition print is seen as a chance to ‘correct’ some of the discussions/information in the book.



Cover of *Girl Zines* (Piepmeier 2009)

speaking world²⁰) and a second edition was published by Microcosm Publishing in 2008.

He starts the book with his zine ‘story’, telling of his rediscovery of zines in a friend’s Boston apartment:

Scattered around their apartment, piled precariously on the coffee table, buried under old pizza boxes, forgotten in the cracks of the sofa, were scruffy, homemade little pamphlets. Little publications filled with rantings of high weirdness and exploding with chaotic design. Zines. (Duncombe 2008, p. 6) (original emphasis)

He writes from a first-person perspective, narrating his research journey alongside the social, political and economic times of the research (all with a US focus). The book argues for zines as part of a greater community, ‘speaking to and for an underground culture’ (Duncombe 2008, p. 8). His analyses are grouped under themes such as identity, community, work, politics and consumption, and draw loosely on nineties cultural studies theorists, such as Hebdige, Bakhtin and the Birmingham School. The book is an easy read, and its second-edition format (a small 14cm x 18cm book) is very transportable, and seems easy to carry around and read – say for instance in a park²¹ – just like the zines it talks about.

Duncombe uses both scanned reproductions of zines and text excerpts in his book, and the images are acknowledged in the opening pages of the book individually with as much metadata about each image as is known (ie title, author, date and place of publication).

Girl Zines: Making Media, Doing Feminism

Alison Piepmeier’s book *Girl Zines: Making Media, Doing Feminism* was published in 2009.

In a podcast interview about the book she declared that she had been working on it for (“honestly”) eight years; initially she thought she wanted to do a book about cynicism, but in the end it turned out to be a book just on zines. She initially saw zines as one way that people were challenging the cynicism of this cultural moment – and then they took over the whole project (Zinecore Radio 2010). Her book takes a step further from the broad sweep of Duncombe’s and focuses on what she calls ‘girl zines’²² – zines made by (young) women, usually focused on feminist or women’s issues. This book-length study confirms the importance of the riot grrrl movement in particular as core to understanding contemporary zine practices.

20 <http://www.versobooks.com/pg/about-verso>

21 This is a reference to Duncombe’s own claim that the materiality of zines is important – “you can feel it, stick it in your pocket, read it in the park, keep it in your bathroom, give it away at a show” (Duncombe 2008, p. 208).

22 Or grrrl, as she uses through the book, just not in the book’s title.

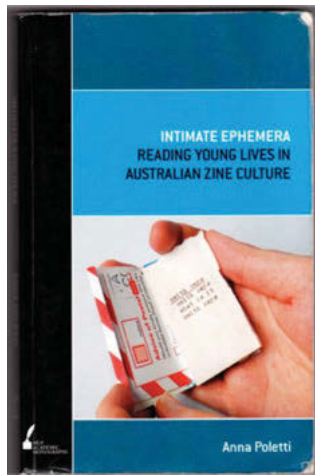
The book has been reviewed on lots of blogs – which Piepmeier says was unexpected (“in the academic world:). She said, “Oh my gosh, people in the world are reading this book and have things to say” (Zinecore Radio 2010). What’s interesting in listening to Piepmeier talk about the book and its reception in the ‘community’ (i.e. outside of academia) is how she frames her response to criticism from the community. Like the DIY practices of the communities she’s writing about, she brings the readers into the picture. A major criticism put against her books is the distress caused by references in the appendix, especially her choice to reference Microcosm Publishing; Microcosm has been constructed in recent times as a distro that isn’t friendly to women, or that women and feminists are choosing to boycott. See for example this online review of the book:

Also, I wanted more about why she chose the zines she did. Some are great choices, but there are important zines are [sic] grrrl zinesters left out. Plus, I don’t think she did much research into zine distros and where to find zines. Shame on her for promoting Microcosm in a book about young women writing zines. It should be very easy to find reference to why that’s a no-no. At the very least she should have a disclaimer or retraction or something. For some reason that really rubs me the wrong way and gives me pause as to her commitment and real research into the zine world.
Rebekah, review on Goodreads.com²³

Her inclusion of Microcosm in the appendix is seen by critics from the communities as condoning the company, and not reflecting what is seen to be a feminist issue with the organiser/organisation. Piepmeier’s response to this critique is to offer a strong promise to include a discussion on the affair in the next edition of the book (Zinecore Radio 2010), but then notes that she doesn’t know if there will be a next edition, and both she and the interviewer then encourage people to buy the book so it can then be updated. Here the readers are playing a role in how the narratives are constructed, and their opinions are indicative of an active participation in the book’s future production through a capitalist engagement.

Piepmeier talks about how she chose zines to include in the book - she said some “names keep popping up again and again - ie Doris, East Village Inky”(both have been going for 12 years plus) and so she felt that it was important to include them (Zinecore Radio 2010). Others, like her interview with Sarah Dyer (Action Girl Newsletter) were done because of the historical significance of the zine. But a lot of zines she chose were because she liked them, or liked what they were about. I think this is important to note - she nods to the canon, but is also building her own.

23 <http://www.goodreads.com/review/show/344934872> 13 March 2013



Cover of *Intimate Ephemera* (Poletti 2008)

Piepmeyer includes visual and text excerpts from zines throughout, with each image acknowledged with a 'courtesy of...' statement.

Intimate Ephemera: Reading Young Lives in Australian Zine Culture

Anna Poletti's *Intimate Ephemera: reading young lives in Australian zine culture* was published in 2008 and is based on her 2005 doctoral thesis 'Intimate Ephemera: an investigation of life narratives in Australian zines' (conferred at the University of Newcastle, NSW, Australia). The book is both a textual analysis of a selection of Australian zines published pre-2005, and a context-setting argument for perzines as a form of life-writing/autobiography. The book has a clear Australian focus, which delineates it from other texts on zine 'cultures' (such as Duncombe's).

Poletti stakes a claim in the DIY community: her bio on the back of the books says she has:

[b]een involved in do-it-yourself cultural projects for many years, including programming roles with the National Young Writer's Festival and co-ordinating the This is Not Art group of festivals, both held in Newcastle, New South Wales. (2008)

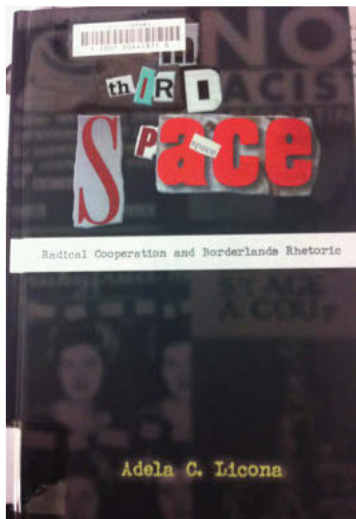
And her bio on her website says:

I have been involved in a bunch of diy projects, including various roles with This Is Not Art in the early 2000s. (<http://makingdo.net/annap/who.htm>)

This highlighting of her 'membership' of DIY communities (implied through involvement in the various projects and festivals) suggests to me that it is important to assert her position in relation to the communities she writes/wrote about. Poletti is an active board member of the Sticky Institute in Melbourne, Australia's only dedicated zine store, and still speaks publicly at zine-related events.²⁴

The book reads like a thesis-cum-monograph; there are clear chapters dealing with definitions, situating the work within the literature and making comparative arguments between zine texts and other practices such as quilt making.

²⁴ See for example the event *Toff talks: Zines and the handmade aesthetic* <https://www.facebook.com/events/483831918348673/>



Cover image of *Zines in Third Space* (Licona 2012)

As well as a focus on the Australian context Poletti situates the book in a youth context - 'young lives' (emphasised in the book title, but not in the PhD title). These two specific categories put boundaries on the work, but also allow a thorough interrogation of the issues. I am familiar with many of the zines and zinesters she discusses in the thesis, and I wouldn't consider these people 'youth'. This reinforces the role of context to the analytic situation (for the most part, the age of the zinesters isn't actually discussed in the book), and also reinforces the role of relativity and networks within the communities. I wonder here what reading about an anonymous zinester's practices would be like when you didn't actually know the identity of the zinester (who in most cases are anonymous in print only, and the identities circulate quite freely within the communities).

Poletti presents excerpts from the zines as either text excerpts, or images of the zine page. This depends on the context for analysis. Each image is captioned with a description and the zine title.

Zines in Third Space

Adela Licona's *Zines in Third Space* is the most recent full-length book to be published on zines, and takes a step away from the more descriptive nature of Duncombe's 1998 survey, instead using zines to support and extend ideas of the third space. Zines and zinesters are the subject of the book, providing evidence to support Licona's argument that third space sites are borderlands, and spaces where resistance and challenges to normativised representations are generated. This development of theory through zines can be seen as a maturation of zine studies, from the late-nineties discussion of Duncombe where he struggles to work through what a taxonomy of zines might look like (Duncombe 2008, pp. 15-18), through to this refined take on a theoretical concept that is an ongoing discursive understanding of engagements ('third space'). Licona spends little time grappling with issues of definitions and description, and more time pulling apart broader concepts of production.

Like the other three books, Licona's text presents zines as both visual and textual objects, and she discusses their materiality as part of their content.

Publishing research into zines

Scholarly research output on zines is also found in journal articles and theses. Of note is the exponential growth in output over the last decade, suggesting a growing interest not only in these ephemeral objects, but also in the academy's acceptance of them as a site of research.

Research into zines in libraries (Barack 2006; Bartel 2004; Chepesiuk 1997; Gisonny & Freedman 2006; Herrada & Aul 1995; Knight 2004; Stoddart & Kiser 2004; Zobel 1999) and zines in alternative collection spaces such as social centres and infoshops (Dodge 1998; Hedtke 2008; Leventhal 2007) examines the incorporation of the material objects (zines) into the collections. They consider issues of classification, preservation and access, through interviews (mainly email), case studies and practice summaries. Hornby et al consider zines as useful tools in information literacy education (2008). Most of this literature is dominated by practice-based investigations and case studies, with exceptions like Leventhal (2007) who used Deleuze and Guattari's concept of minor literature to situate zine collection practices.

Zines as feminist and subcultural artefact are also closely scrutinised in humanities publishing, especially as part of the Riot Grrrl movement in the nineties (Green & Taormino 1997; Nguyen 2001; Piepmeier 2009; Schilt 2003a; Sklar 2006; Stinson 2012; Traber 2001), and punk subcultures of the past few decades (Cogan 2008; Issacson 2011; O'Connor 1999; Moore 2007; Pine 2006; Schmidt 2006; Triggs 2006). The research in these projects draws predominantly on zines in personal collections, in public or community collections, or specific archival collections such as the Sarah Dyer Collection at Duke University.

Zines are also emerging as tools in literacy and other education fields, including alternative literature models (Congdon & Blandy 2003; Cook & Sittler 2008; Daly 2005; Guzzetti & Gamboa 2004; Love & Helmbrecht 2008; Williamson 1994; Bott 2002; Buchanan 2012; Yang 2010), and art and design (Klein 2010; Congdon & Blandy 2003; Triggs 2006). They are also examined as part of new literary practices such as autobiographical writing (Chidgey 2006; Poletti 2004, 2005a, 2008a, 2008b).

Alongside these journal articles are postgraduate research theses at both the masters and doctoral level. In 1996 Stephen Duncombe and Kate Eichhorn both completed doctoral projects that focused on zines (Duncombe 1996; Eichhorn 1996), after which a steady stream of theses has emerged, including Gillilan (1999), Wright (2001), Gustavson (2002), Leishman (2004), Perris (2004), Licona (2005b), Poletti (2005b), Loomis (2006), Mieke (2006), Nunes

(2006), Ware (2007), Voß (2008), Westover (2008), Buchanan (2009), Kumbier (2009), Burchfield (2010), Groeneveld (2010), Sylvestre (2010), Hochman (2011), Stockburger (2011), Alyea (2012), Cameron (2012) and Thompson (2012). These theses predominantly consider zines as sites of research, and don't look at zines themselves as theoretical approaches (in the way that Licona (2012) does).

Building a discipline and archives

Considering the books, journal articles and theses discussed here, I want to suggest that this scholarly publishing is an archive of zine practices and content. This archive is unique to the site (academic publishing), creating a specific genre of archive that sits alongside many others in the field. I argue that the zines are transformed in this archive, 'independent of [their] origin, of the movement of its utterance' (Derrida 2002, p. 54), and that this is a feature of archival genres more broadly. This section discusses a number of themes arising from this consideration of the publications which could be applied across archival genres more broadly as well.

Read alongside other archives, there are parallel roles, practices and spaces. These include archivists, buildings, appraisal, preservation techniques, and many more elements of archival practice that can be extended and applied outside the 'archive proper'.

Simplification

There is an argument to be made here that this transformation of the diverse practices of zines (discussed in depth in Chapter 1) into archives generally, and in this academic discourse more specifically, simplifies the practices. This could be for example through the classification of zines into particular 'genres', or as evidence of particular subcultural movements. Duncombe (1997) struggles with issues of taxonomy in his first chapter; Piepmeier (2009) discusses Riot Grrl as a movement in depth, using particular zines as evidence.

Another example of the simplification taking place here is that the complicated relationships between individual researchers and academics is not reflected very clearly once the books or articles are published; I've heard stories about some academics and friendships and professional

relationships with particular zinesters that have deteriorated or even ended in part due to the way the researcher presented their analysis of a zine. It's hard to back up claims with 'evidence' or 'data' in this situation, as it is mostly hearsay, but also something that in part belongs in the shadows of academia, rarely showing its history.

The author's presence

In all four of the books discussed here the author is present in the discussion; most noticeably in the opening pages of their books (usually as acknowledgements). As you read through these pages you get a sense of the author and their experiences with zines/the zine community. This might be a broad statement, such as Piepmeier declaring 'I highly recommend that other scholars delve into the world of zines. This is the only research I've done that has resulted in surprise packages in the mail ... I've also had the great pleasure of being invited to contribute to two zines whilst working on this project ... I was also mentioned in a third zine' (2009, p. ix), or as simple as a heartfelt thanks to the producers of the objects of investigation:

Many zinesters have kindly supplied back issues, traded publications and given me access to their zine libraries. (Poletti 2008b, p. viii)

First and foremost, I would like to thank all the zine writers who shared their time, thoughts, lives and zines with me. The best of what follows is in their words. (Duncombe 2008, p. 4)

First I would like to acknowledge and thank every zinester whose work I experienced as its own theoretical production and act of public scholarship, and who inspired me to keep it real and write from where and who I am. (Licon 2012, p. xi)

It seems that Piepmeier is excited about having discovered these communities and practices; she acknowledges her outsider status by saying 'I'm grateful to have been welcomed into such a generous and creative community' (2009, p. ix). She also (as cited above) encourages other academics to look at zines as a site of study, not necessarily for their value as research objects (although this is clear through all the work published), but also for the sense of intimacy and personal engagement that you as a researcher experience working in these communities. Piepmeier's self is very present in her excitement about researching zines.

While Poletti and Duncombe don't express the same 'excitement' and declarations that Piepmeier does, they do situate themselves within communities and practices in their introductions, perhaps less openly. Licon's four pages of acknowledgements also emphasise

the intensity of relationships developed as part of her research project, and of her own commitment to the project (and practices).

The journal articles present a breadth of examples of the author's presence in the text, from entirely present to entirely absent. This reflects both the breadth of disciplines that research into zines is taking place in (and the various practices in these disciplines for revealing the 'self' of the researcher), and also the identification the author has with zine practices themselves. For example, Guzzetti and Gamboa present a particularly nuanced reflection on their relationship with the zinemakers they studied in 2004:

A second area of discomfort that Barbara [Guzzetti] considered was her relationship with the zinesters. Having been trained in methods of naturalistic inquiry in 1980 when the method was first being applied to educational research, Barbara was taught the dangers of "over rapport" referred to by Harry Wolcott (1975). This was a concern as the relationship between the researcher and the researched grew more intimate due to the nature and length of the study. This inquiry was conducted outside of school in informal settings over two years in which compensation was given to the girls for their participation through personal gifts. In addition, as a Democrat, a vegetarian, and an animal rescue volunteer, Barbara shared many of the girls' values and beliefs, appreciated their dry wit, and shared their senses of humor. Barbara often questioned that research should be so much fun. She was not shocked at the expletives or the off-color language the zinesters talked, read, and wrote (although Margaret [Gamboa] questioned the girls for this). This kind of appreciation for the girls and their stories of their lives helped us to reconfigure our relationships with our participants from detached observers to feminist qualitative researchers who became passionate participants in the research process (Lincoln, 1987).

The relationship extended past that of researcher and informant and outside the context of and timeline for the study. For example, Barbara supported the girls personally by writing letters of recommendation for them for jobs and college scholarships, and by facilitating the production and distribution of their zines. In response, Corgan remarked that she was willing to cooperate in the study because she enjoyed her time with Barbara. Sandra thanked Barbara publicly in her zine for being an advocate. We looked upon these occurrences as indicators of the kind of community building or neighborliness that Yvonna Lincoln (1997) referred to in characterizing quality in interpretative research. (Guzzetti & Gamboa 2004, p. 434)

For Guzzetti and Gamboa, this research project became a shared experience, and their own presence in the findings is very visible. I argue that it is the nature of zine practices that enables this – thinking back to Piepmeier's excitement over her own participation – and that contributes to an understanding of this scholarly output as not only research findings but an archive of practices and communities.

Access to communities and practices which would otherwise be hard to access

Like Triggs, Piepmeier has declared that her ‘intention for the project [Girl Zines] was to give a serious look to this truly amazing work that has been under the academic radar. I wanted to do a book that would give zines the credibility they deserve’ (Brager & Sailor n.d.). They are recognising the potential impact studies of zines could have on academic work, and raising awareness of the objects (and at times, practices). Others, such as Poletti and Nguyen, draw on their own experiences and connections to the community to moderate this access.

This section has presented scholarly research, and publishing in particular as an example of how zines and zine practices extend Eichhorn’s notion of archival genres. Zines require a different type of research practice, enabling a greater sense of the researcher’s presence and demonstrating the creation of textual and social spaces.

The next section considers zine anthologies as another example of archival genres.

Zine anthologies

In the 1980s the American poet David Antin aphorized that “anthologies are to poets as the zoo is to animals”. (Price 2002, p. 2)

An anthology is commonly understood as a printed collection of writing brought together under a common theme – usually literary, and of a particular genre, era or geographic location. The anthology exists to bring the works together, at that moment in time, and the genre of the anthology provides guidelines for the publication’s composition. For example, the works collected are usually accompanied by an introductory essay that situates and justifies the collection, and the works are presented in some sensible order – perhaps by age, alphabetically or by topic.²⁵

Common examples include collected works of literature – take various Norton anthologies such as *The Norton Anthology of World Literature*, *The Norton Anthology of African American Literature*, and *Postmodern American Poetry: A Norton Anthology*. These three examples are collections defined by geography and genre (ie literature, poetry). *Sisterhood Is Powerful:*

²⁵ This section was published in an edited form as Lymn, J. 2013a, ‘The zine anthology as archive: archival genres and practices’, *Archives and Manuscripts*, vol. 41, no. 1, pp. 44-57.

An Anthology of Writings from the Women's Liberation Movement is an example of collecting by topic; *British Women Poets of the Romantic Era: An Anthology* is a collection defined by geography, era and topic. The breadth of anthologies is wide, and encompasses fiction and non-fiction (for example, *The Norton Anthology of Theory and Criticism*). Anthology is a term also used to collect works other than written texts – take the 1995-6 Beatles releases named Anthology 1, 2 & 3.

Traditionally, anthologies have been studied for their content, and there is only a minimal amount of critical analysis of the genre of anthologies – Leah Price (2002) and Barbara Benedict (1996; 2003) have both written on the anthology's role in the evolution of contemporary literature, and others have considered the form of the anthology as carrying important meaning in pedagogy, canonisation, politics and economics (Di Leo 2004).

The zoo, the archive, the anthology: like Foucault argues in his 'Of Other Spaces' (1986), these are all heterotopias; containers of 'things', where the form or frame of the park/building/book is rendered less visible through the privileging of what they contain (things brought together that would normally not be, such as animals, records, literature). As a literary genre, anthologies are well established, but their form is rarely interrogated, supporting Jeffrey DiLeo's classification of anthologies as 'second class citizens of the academic world' (2004, p.10). This tendency to take the anthology genre for granted is parallel to the way archival forms and practices are also seldom interrogated, and makes this an interesting site of investigation; what is it about the genre (and form) that means there is more interest in the content rather than the scaffolding? What can be seen when the scaffolding is itself questioned?

Barbara Benedict suggests a reading of the anthology through a lens of Habermas's public sphere; while the literary collection has an element of clique (ie partisan, or private meaning), by its nature as a printed collection it is aimed at a 'general audience'. Editors of collected works such as anthologies 'represent [these private spheres] as aesthetic commodities that defuse the differences between audiences by exposing them in the public sphere. Collections paradoxically popularize the exclusivity of public printed culture' (Benedict 2003, p. 234). So for Benedict here, the anthology transforms the works from one type of consumption to another, in a way similar to the archive. Like literary texts (read in the privacy of their own contexts), private papers and government records (also considered private documents) become accessible and therefore popularised through the 'invisible' form/structure of the archive.

Anthologies also disrupt traditions of publishing (and authorship). As demonstrated by the

limited scholarly investigation into the anthology as a form, they aren't easily researched. There is a discontent about their textuality: the genre is defined by form, and so the content is rendered irrelevant, but they are mostly defined by the content, not the form.

Both Benedict and Price also emphasise the tensions created in the anthology between the authors, editors and readers. Benedict describes early literary anthologies as a 'feast', 'a collation of fruits gathered in one banquet to suit a variety of tastes' (Benedict 1996, para. 12). This idea of feasting suggests a type of consumption, and puts the reader in an active (metaphorical) role of consuming the texts collected within the anthology. Each reader brings their own judgement to the literature;

the metaphor of a feast validates as the criterion for judgment not so much informed opinion as the instinctive response of each particular reader. (Benedict 1996, para. 13)

Benedict traces a shift in the anthology's production alongside the rise of the novel in eighteenth-century England, and highlights the emergence of a commodification culture alongside the increased popularity of the anthology, suggesting that 'as vehicles for the commodification of literature, anthologies perpetuate the consumerism of the eighteenth century' (Benedict 1996, para 25). Perhaps this alignment of anthologies with consumption and consumerisation even in the eighteenth century led to the second-class citizenship of the academic world that Di Leo suggests.

Of particular interest in Benedict's historical tracing of the anthology is the description of very early methods of anthology production. She describes a practice emerging in the mid-seventeenth century of collecting piles of pamphlets together to sell as one. These collections were usually bound, either professionally or tied together with string (Benedict 1996). Of note is that this compilation was done by both printers and booksellers, not editors or authors. Pamphlets were collected initially by size, and then these size groups were grouped by author, topic, theme or genre. For example, "Twelve volumes of several Sermons bound together" (Benedict 1996, para. 30). And as time passed and these 'bundles' became signifiers of status (ie ability to read, topic interest), it became practice for readers to collect their own bundles and have them bound – 'thus creating personal literary anthologies or miscellanies that made ephemeral literature seem permanent' (para. 37).

As I read Benedict's descriptions of the production of these 'Bundles of Sticht Books and Pamphlets' (para. 30), thoughts arise of my own and others' zine practices – of collation,

stapling, sewing, copying, assembly, and this confluence of the traditional literary anthology with the awkward zine anthology seems an appropriate path of investigation to be taking.

Zine anthologies

Zine anthologies are a recent and exponentially growing genre of published book. They might anthologise the work of a single zinester (usually one whose work has been published over an extended period of time), or bring together excerpts of multiple zines around a theme (like the traditional literary anthology); this section will consider both forms as examples of zine anthologies as archival genres.

Many single zinester collections of zines have been published in the last decade, in various book forms – as with zines more generally, there is no strict form that a zine anthology will take. Examples include novel-like books: *Dishwasher: One Man's Quest to Wash Dishes in All Fifty States* (Jordan 2007), *Strawberry Hills Forever* (Berry 2007), *On Subbing* (Roche 2004), and the *Constant Rider Omnibus: Stories from the Public Transportation Front* (Lopresti 2007). Others include the reproduction of whole zines in some sort of order: *SCAM: The First Four Issues* (Lyle 2010), *Doris – an anthology 1991–2001* (Crabb 2005), and *YOU Zine Anthology: some letters from the first five years* (Anonymous 2007). Collected anthologies of zines include the various *Zine World* books, *Queer Zines* (Aarons & Bronson 2008), *The New Pollution* (Healy et al. 1998) and many others.²⁶

These professionally published anthologies of zines seem in part to contradict zine practices of do-it-yourself, self-published and handmade print publications, but I argue that they continue to enact zine practices, and bring a zine 'sensitivity' to archival practice – drawing on the practices of the community that generates the content, rather than looking to the institution for archival direction. I classify any book or zine that replicates collections of zines either in text or visual form as an anthology of zines. I extend this to claim these collected works as archives, and examples of an archival genre. These anthologies are both conforming to traditional understandings of the genre, but also unsettling established practices.

In *Girl Zines*, Alison Piepmeier presents a critique of zine anthologies in the chapter 'Why Zines Matter: Materiality and the Creation of Embodied Community' (pp. 57-86). Her chapter argues for recognition of the unique materiality of zines, and that published zine

²⁶ There are also zines that call themselves anthologies; these 'zines' are collections of either a single zinemaker's work, or a collection of excerpts from other zines.

anthologies don't have this materiality. Her argument stems from her own experience using zines in the classroom as both a subject and teaching aid:

Every time I teach a class about zines, a significant percentage of the students begin making their own. Many of them have never heard of zines, but when I bring in a pile for them to flip through and take home, they become inspired. This doesn't happen if I require them to read a published anthology of zines such as *A Girl's Guide to Taking Over the World*; getting their hands on actual zines is necessary to ignite this creative urge. (p. 57)

For Piepmeier, her students need to be able to hold the objects, and their engagement is less about the textual elements, rather the material. She argues quite strongly later in the chapter that a zine anthology can't reproduce the materiality that is significant to how you engage with a zine, saying that:

[w]hile published anthologies may be more easily attained than actual zines, relying on an anthology means completely missing the sculptural and visual elements [of zines]. Published anthologies also remove zines from their normal channels of distribution, and as I discuss here, these distribution methods, too, are part of the zines' meaning. (p. 62)

I challenge this position by arguing for a recognition of the published anthologies as a genre of archiving, and, using Piepmeier's example, that these anthologies are able to take on similar (but not exactly the same) roles of the zines she brings into the classroom from her own 'archive'. My response to Piepmeier is based on an assumption that she is engaging with zines in her classroom that are 'already-archived' – that is, they have been collected and preserved in some form that can be considered a genre of archives.

As discussed earlier in the chapter, Piepmeier's book focuses on third wave feminist zines, and she uses these to support her discussion of the materiality of zines. For example, she describes issue 2 1/2 of the zine 'I'm so fucking beautiful':

Issue 2 1/2 is quite small – not quite 3 by 4 inches, just slightly larger than a business card. It is a zine about fat acceptance, a zine that demands that the world make room for large bodies and yet it is tiny ... not only the imagery but the form – the scale of the zine – is in tension with the content, and this tension makes the zine richer, more nuanced in its expression, and harder to pin down. (Piepmeier 2009, p. 60)

She argues that these material elements give meaning to the zine, and that the materiality isn't just a 'means of transmission of information' (ie the text). Rather, the 'physical imagery and interface of the zine help shape a reader's experience and understanding' (p. 60). This tension in meaning between the text of a zine and its materiality are reflective of the greater ability zines

have to be awkward in contexts, or to disrupt standard practice. For example, most scholarly work on zines combines reproductions of text from zines with scanned images (as discussed earlier in this chapter), rather than treating them either as a text or a visual object. I have done the same with my own zines in this thesis.

Piepmeyer uses the idea of the ‘creator’s hand’ (2009, p. 67) to reinforce her argument that the object’s materiality extends past the visual and textual elements of the zine. She gives examples of zines that give the reader a sense of the zinester making the zine – hand-coloured hair on the cover of Jenna Freedman’s 2004 ‘Lower East Side Librarian Winter Solstice Shout-out’ (p. 70), empty spaces where words were obviously meant to be hand-lettered but were forgotten (p. 67). Or this example from Cindy Crabb:

I had this thing that was like, I’m going to touch every single page. I only printed 200 of that one, but I had different things glued or taped or drawn on every page of the zine. It was really crazy. It was really time-consuming. (Crabb, in Piepmeyer 2009, p. 73)

She argues that ‘the reader knows that this publication has been touched by the zine creator; it didn’t come from a machine or factory’ (p. 73) and that this makes meaning for the object’s materiality – one that the print anthology can’t.

I agree with Piepmeyer’s claim that the materiality of the zine plays an important role in both its circulation and consumption. But zine anthologies, particularly those that reproduce the visual aesthetics of the zines through scanned reproductions and layout, both archive and extend the circulation and consumption of the zines in a different form. There is a focus on sustained engagement and use of the objects, albeit in a modified form. This transformation is archival – taking the object/record out of its original environment as part of a preservation strategy – but still enabling engagement through reading, and the potential for correspondence with the author/zinester.

I discuss three zine anthologies as examples of archival genres in this section. Two anthologies reproduce the visual aesthetic of zines (*Doris – an anthology 1991-2001*, and *YOU: some letters from the first five years*), and a third is a text-based anthology – *Ghost Pine: All Stories True*. The content, form and practices of the anthologies are examined to build an understanding of the archival practices of the anthologies, and to support the claim that they are an archival genre.

The *content* is a seemingly obvious element of the zine; it is the generative nature of the text, drawings, photographs in the zines. The *form* of the anthology considers the way the anthology

is organised, and how it is presented. In part this considers the materiality of the object, but also reflects the collecting and curating that takes place in the anthology. The *practices* of the anthology include the publishing, distribution, reading and storage that both differentiate the anthology from the 'archive proper' and reflect zine practices more broadly. By considering zine anthologies through these lenses I argue that they preserve zines and zine practices, and in turn challenge Piepmeier's critique of zine anthologies.

Self-appointed archivists

Before I consider the zine anthologies' content, form and practices, I want to briefly highlight the character of zinesters as self-appointed archivists, further supporting my claim that zine practices are difficult to fix in place, and create space to reconceptualise archives.

The unregulated nature of zine publishing enables a diversity of practice and a certain poetic licence and self-appointment. So, for example, in the first few pages of *Ghost Pine: All Stories True* Jeff Miller introduces his book as 'both a collection of short stories and an archival document of the 13 years I published my zine Ghost Pine, where these stories first appeared' (Miller 2010).

He classifies his book as an 'archive', with little or no deference to the centuries of archival practice that have passed before. Similarly, both titles of the other zine anthologies discussed in this section (*Doris – an anthology 1991-2001* and *YOU: some letters from the first five years, zine anthology #1*) use the label 'anthology' with little recognition of the rules of the traditional literary genre which require the collection of selected writings by various authors, usually grouped by era, genre or location. Other books use synonyms such as omnibus, collection, encyclopedia. These examples of how zinesters 'self-appoint' their work, or themselves, highlight the indeterminate nature of zine practices, and the confluence of content (and narrative) alongside the form and practices of zines. This also emphasises the *practice* of collecting and preserving the zines, rather than the name given to the collection (whether it be a 'special collection' in a library, an 'anthology', an 'omnibus' and so forth).

Content

Doris – an anthology 1991-2001 is a collection of excerpts of the zine 'Doris' written by Cindy Crabb. It was first published in 2005 and reprinted in 2009, both times by Microcosm Publishing. *Doris* is a still-published 'perzine' that is written in the first person, usually on a

typewriter or by hand, full of illustrations and cut and pasted images. The zines are usually offset-printed, half-legal sized booklets of around 24 pages (but each issue is slightly different).

Crabb describes the zine 'Doris' as being

about finding a life worth living and creating a world that will allow us to live: Creating a world full of meaning, that we can thrive in, that we can come together in, where we will be heard, where we will be able to believe in ourselves, where we won't think our thoughts and emotions are crazy. A world where we will know for real that we are not alone.

She writes intimately in the zine about her own personal experiences, presenting, as Chidgley suggests, 'valuable qualitative data documenting the micro-histories and situated knowledges of lived experience' (2006, p. 12). These intimate moments create a pseudo-public life, reflecting the private publics of the bedroom space (as discussed in Chapter 3).

A second 'Doris' collection was published in 2011, called *The Encyclopedia of Doris*.²⁷ The *Encyclopedia* presents excerpts from 'Doris' zine in A-Z order, with many excerpts grouped under each letter heading. The content is drawn from the same source as the *Doris anthology*, just presented in a different order.

YOU: some letters from the first five years, zine anthology #1 was published in 2007 by Breakdown Press. As described in Chapter 1, 'YOU' is a weekly zine made anonymously in Melbourne, and distributed for free on floors, benches or shelves in pubs, coffee shops, zine shops and other likely places around the world. 'YOU' can be seen as a reflection on everyday life, its content varied and attributable to multiple authors. The zine is still published, and often production workshops are held as part of zine-related events in Melbourne.

The anthology of these zines, *YOU: some letters from the first five years*, was published in 2007, is subtitled 'zine anthology #1', and contains reproductions of a selection of letters and enclosures in chronological order.

Ghost Pine: All Stories True is a collection of excerpts from Jeff Miler's punk zines 'Otaku' and 'Ghost Pine', written in Montreal and Ottawa from 1996-2008. The zines are text-heavy publications of Miller's writing and activism, typed and handwritten, and usually photocopied. The stories are narratives of Miller's everyday life across the decade, and trace his interpersonal

²⁷ Evidence again of the flexibility with naming these collections in the community.

relationships, activism and geographical presence. The stories are ‘equal measures funny and sad, nostalgic and unsentimental, punk rock and grandparents’²⁸.

Form

As Piepmeier said, the ‘sculptural and visual elements’ of a zine may be lost when compiled into a published anthology’ (2009, p. 62). Both the *YOU* and *Doris* anthologies are two-dimensional reproductions of the zines they are anthologising; already elements of the zine’s ‘original’ materiality are absent, transformed into a different form. The *Doris* anthology presents reproductions of a selection of zines in book format; not every page of every zine is reproduced, rather selections from each issue are reproduced in chronological order. The *YOU* anthology inevitably transforms the very three-dimensional zines (in paper bags, envelopes, CD cases etc), but uses layout to ensure there is a ‘sense’ of the encasing material of each letter.

Whilst *Ghost Pine* doesn’t reproduce the visual pages of the zines, it can still be argued that the literary nature of the zines (it has been described and classified in library catalogues and zine distros as both a ‘litzine’ and ‘perzine’) means that the book format is still a material engagement with the content; turning the pages of the book in this case is like turning the pages of the zine. Like the zine which is mainly text stories, *Ghost Pine* reads like a book of short stories, each one notated with the zine name and number, but the stories are not presented in chronological order.

All three books draw on the traditional anthology form in their presentation. As discussed above, two present the zines in chronological order; the zines in *YOU* are grouped by year, with the weekly titles listed at the start of each chapter, and each issue of *Doris* is indicated by a title included on the first page of the excerpt. *Ghost Pine*’s chapters are numbered and the excerpts are mostly related, but the grouping is not named or classified. This metadata is like that found in archives more broadly – records of provenance, acquisition and activity.

The anthologies are all bookended by new writing that situates the zines – reproducing in some ways the narratives that zines (and perzines in particular) often begin with.

In her introduction to *YOU: some letters from the first five years*, Anna Poletti acknowledges that reading the anthology is not the embodied experience of reading the zine. She says

²⁸ See <http://invisiblepublishing.com/?p=242>

you don't – however – get to feel the grease-proof paper or to snag the skin of your finger on a staple as you try to unpick it, or try to go in via the glued end and end up in the nowhere space between the lining and the outer layer of paper on the bag, having neither the letter or the bag, having stumbled into an embarrassing cul-de-sac[.] you won't get to laugh when one week the normal pile of bags is replaced by a pile of video cassette cases or cds (Poletti 2007, n.p.)

But what the book may do for you, Poletti suggests, is give you an introduction to the 'YOU' project, or allow a nostalgia for your own engagement with the zines.

Cindy Crabb's introduction to the *Doris* anthology tells the story behind the zine's name, and gives apologies and thanks to people. Crabb's introduction also places the reader in the text, acknowledging their presence as part of a wider community. *Doris* also has an 'outroduction', at the end of the book, where Crabb tells a story of her day, in the style of the zines reproduced in the anthology. This new content suggests an inspired and ongoing writing practice.

Ghost Pine has a 'Preface', where Miller sets the context of the collection, and the closing pages feature an interview with Miller about his zine making, photos of Miller at zine fairs and readings, and a reproduction of each zine's cover. These new writings work to contextualise the anthology, and reflect some of its form and societal provenance for those not familiar with it.

Practices

As discussed in Chapter 1, Janice Radway describes zines as 'complex aesthetic performances that defy and disorient those who would try to make sense of them in conventional ways' (Radway 2011, p. 141). They are more than the object you pick up and read through; they are practices constituted through production and consumption of everyday narratives, both drawing from and expanding the communities they exist within. When Piepmeier says that 'published anthologies [...] remove zines from their normal channels of distribution', it seems impossible for anything other than the actual zine to be part of the performances that Radway is referring to. I counter Piepmeier with an argument that zine anthologies reproduce elements of zine practices, especially distribution, and in turn reinforce the importance of the zine anthology as an archival genre.

For example, Cindy Crabb goes so far as to give reading instructions for both those who are familiar with the 'Doris' zines, and those who are new to them:

each zine is really meant to be read on its own, with long intervals between issues. So maybe you might want to just read a little bit and then put it down for a while, and then pretend a long time has passed, and then pick it up again. (2005, n.p.)

These instructions work to replicate the reading practices Crabb imagines for her zines, and how the zines circulate. This reading practice distances the anthology from a linear fiction or non-fiction text and instead allows the reader to dwell in the text, creating their own narratives and constructing their own textual realities through the process of reading (Eichhorn 2008).

It is through practices that these three anthologies mostly differ from the ‘brick-and-mortar’ archives of zines. The zines in the archival collections are restricted to certain types of practices in specific places – the reading room, the social centre, or online. The anthologies, however, continue to circulate in communities, and enable new audiences and ongoing nostalgia as the books are easier to find and keep. Benedict argues that Early Modern anthologies ‘invite repeated use in a variety of ways, [and] their form devalues a linear reading of literary history itself, instead presenting historical material as a medley of stylistic variety’ (1996, p. 252), and I argue the zine anthologies especially take on this role, disrupting the linear histories preserved in the archive proper and assembling historical narratives.

Susy Pow, a zine distro owner from Newcastle, reviewed *YOU: some letters from the first five years* on her distro’s blog, and identified her own nostalgia for the reproductions in the book, saying ‘it was very endearing to find many that are seemingly written by people I know’, and then suggesting readers ‘get (...) a copy of this for your bookshelf and then leav(e) it on the coffee table for your visitors to flick through’ (Pow 2008). Susy’s recommendation suggests that this genre of archives encourages the continued use of its archived objects.

As I have emphasised throughout, zines play with and disrupt standard notions of publishing, distribution and capital. They are self-published – the person who writes or creates the zine is usually the person who prints or photocopies them, often illicitly in workplaces or copy shops. They are also the person who collates and staples them, and posts them out to people who have written asking to trade a copy for their zine; or who sits behind a table at a zine fair selling them. All of these practices disrupt, or circumvent, other traditional roles in the publishing process, such as the publisher, the editor, the printer and the distribution company.

In contrast, the three anthologies discussed here present as books ‘proper’; they are published by publishing companies, they have ISBNs, and you can buy them in bookshops and online

(unlike the zines themselves, which are often hard to acquire, especially years after publication). But looking more closely, these books are still, like the zines they are archiving, disrupting the norms and standards of publishing. There is usually a relationship of familiarity and community between the producer of the original text (the 'zinester') and the publisher of the zine anthology, or they could be the same person²⁹, and this is significant when considering the role of the anthology (and archive) as a site of memory and nostalgia.

Doris is published by Microcosm Publishing, a 'not-for-profit, collectively-run publisher and distributor of zines and related work' based in Kansas and Oregon in the United States. From their mission statement, Microcosm say they 'strive to add credibility to zine writers and their ethics, teach self empowerment, show hidden history, and nurture people's creative side'. After the issues with Microcosm in the zine community, Cindy Crabb self-published the second *Doris* collection (2011) with the help of crowdfunding.³⁰ The *YOU Anthology* is published by Breakdown Press, a Melbourne-based independent publisher. Breakdown has 'a diverse background in the zine, poster art, poetry, street art and activist communities' and publishes poster sets, stickers and zines alongside its small book line. *Ghost Pine* is published by Invisible Publishing, a collectively organised publisher based in Halifax, Canada that 'is committed to working with writers who might not ordinarily be published and distributed commercially'.

The three publishers define themselves through their roots in, and continued connection to, the communities that zines are part of - DIY, non-commercial, self-publishing communities. For Invisible Publishing, for example, there is a recognised commitment between publishers and authors, 'and to the development of communities which can sustain and encourage storytellers'.

The people who run the publishing houses are also part of these communities, making their own zines, or stencil art, or other creative works. The anthologies are just as likely to be sold at zine fairs or through zine distros as they are online at Amazon or in a bookstore. They circulate in similar ways as the zines they are anthologising.

29 Ie in the case of the *Doris Encyclopedia*.

30 <http://www.kickstarter.com/projects/369768719/the-doris-encyclopedia>

Containers of things³¹

Anthologies represent high literature for a mass audience. In the process, they depoliticize it. (Benedict 1996)

In her genealogy of the anthology, Barbara Benedict traces a path of production and consumption of the Early Modern ‘anthology’. She tells stories of publishers, printers, writers, editors and readers, bringing to life a practice that is often rendered invisible by the dominance of the content it presents. Many of Benedict’s descriptions of original and ongoing anthologising in the Early Modern period could be also describing what I have argued the zine anthology does in its archival work. For example, Benedict argues for a reading practice motivated by a communality that ‘valued différence’:

The anthology thus not only presented a common enterprise, but it represented cooperation. This communality propelled conversational genres that similarly represented civil exchange, heteroglossia within a common society, into the forefront of literary fashion. By equating impromptu, versified social exchanges with conventional genres like eclogues and translations, the anthology transfers the bygone prestige of the exchange of gentlemanly amateurs into print. The anthology becomes a vehicle for sociability. (1996, p. 245)

This resonates with my thoughts on zine anthologies as not just static sites of preservation, but ones that continue to circulate in communities (on coffee tables or at zine fairs for example), shifting ideas about archival genres. And the relationships between publishers and zinesters demonstrate definite sociabilities that reinforce rather than separate communal being and sociability.

Maybe it is the nature of the anthology itself that enables these practices to continue, and not just the zine? Leah Price uses Barthes to suggest that the anthology as a genre disrupts the intended boundaries between production and consumption:

The modern use of ‘reader’ as a synonym for ‘anthology’ defines anthologies not only as a product of writing but as a trace of reading – though also a device to spare, or prevent, its own readers from reading all the editor did. Compilers elude what Roland Barthes calls the ‘pitiless divorce which the literary institution maintains between the producer of a text and its user, between its owner and its customer’. (Price 2002, p2-3)

This parallels with what I have argued the zine anthology does, breaking down the bounded relationships that the literary industry (and publishing in particular) seem to reinforce. The

31 This concept has been influenced by a reading of Zoe Sofia’s ‘Containe technologies (2000).

'books proper' continue to be produced, circulated and stored in similar ways to the texts they are anthologising (and therefore preserving).

The 'container of things' that I contextualised the anthology as at the beginning of this section remains just that, but I have furthered the understanding of zine anthologies as books that through their form and practices enable an archivy of zines that sits alongside those more proper institutions. The zine anthology can't preserve the three-dimensionality or the 'zinester's touch' of zines in the way that Piepmeier's personal archive does, nor does it claim to.

Conclusion

Lisa Darms's edited anthology *The Riot Grrrl Collection* (2013) is the most recent example of a zine anthology, and of note because it has been created from material in the archive proper - the Fales Library Special Collection. It blurs the boundaries between a collection in the archive proper and an anthology presenting reproductions of whole and part zines. As I discuss in the next chapter, the Riot Grrrl collection at Fales has shifted the archive proper's expectation of what it means to 'engage' with users. There has been print and online media coverage of the collection, social media and DIY publications' discussion of it, academic work written about the collection (see for example Darms (2012) and Eichhorn (2013)), and the transformation of some of the collection into an anthology continues this.

I have argued that scholarly publishing and zine anthologies are examples of archival genres that can be read alongside more formal archival spaces such as institutional and community collections. Academic books, journal articles and theses, and professionally published zine anthologies collect, preserve, order and enable access to zines through the content, form and the practices they replicate and reproduce. A consideration of archival genres instead of simply archives, allows for a shift in the understanding of archives as multiplicitous sites of preservation and memory, and reinforces the creative and narrative function of the archive, without detracting from the everyday work of archivists and archival professionals.

These publications could be accused of creating a canon (or multiple canons) of zines³², and it is at this point that I argue that the concept of archival genres helps settle some of the fear or anxiety there is around the canonisation of ephemeral and subcultural objects like zines

32 In their zine 'Archiving the Underground #1' Brager and Sailor present a series of interviews with people connected to zines and archives. Of note to this discussion of canons of zines is their question 'Do you think archiving zines creates a zine canon? If so, so you think this is a positive or negative process?'

(especially as they are archived). I hesitate to use ‘canon’ as a definitive term here, instead turning to Guillory’s proclamation that ‘the canon offers not so much a section of texts as a “selection of values”’ (1987, cited in Lerer, 2003, p. 1252). Perhaps what is taking place in any of the archival genres that zines end up in, whether it’s the State Library, bedrooms or in scholarly publishing and anthologies, is the preservation of a certain sensibility, or set of values, and this preservation reflects zines and the practices around them. What complicates this then, and the idea of a canon more broadly, is not what is being done to collect/preserve/curate these archival genres, but *how they are being used* once they are transformed into the archives they are. This brings us back to Eichhorn’s proposition of archival genres as generative sites of textual realities:

the archive, in contrast to the collection, is referential, accumulative and engaged in the construction of textual realities. (2008, n.p.)

Working to an understanding of archives as genres instead of fixed sites enables a reflection on this generative nature, and allows for the practices that form part of these objects to be present and influential in how future narratives and meanings are made.

Having made this argument, the final chapter of this thesis takes you back to the archive proper, and through a consideration of a key zine practice - photocopying - reimagines the archive as a site of production.

Chapter 5 Copies

In the lengthy Foreword¹ to *Archive Fever* Derrida states that ‘the archivist produces more archive, and that is why the archive is never closed. It opens out of the future’ (1996, p. 68), and it is in this reflection that the archivist is reinforced as ever present in the archive. He goes on to ask

How can we think about this fatal repetition, about repetition in general in its relationship to memory and the archive? It is easy to perceive, if not to interpret, the necessity of such a relationship, at least if one associates the archive, as naturally one is always tempted to do, with repetition, and repetition with the past. But it is the future that is at issue here, and the archive as an irreducible experience of the future. (Derrida 1996, p. 68)

For Derrida, the archive can be read as a fatalistic conveyor of the past (where the potential for anything other than what is there is lost). Alternatively, he suggests, we need to look to the archive as a site that enables and produces an unknown, unscripted or documented future. This chapter works with repetition, the potential fatality of it and its relationship to the future through the act of copying (reproducing, repeating) by the (ever present) archivist. I work from zines in the archive, and their interactions with photocopiers as a site for the queering of normative time, repro-pasts and exposing the way zines (potentially) interfere with delineated futures.²

1 It’s important to note here that the structure of *Archive Fever* works in itself to unsettle structures (to deconstruct, if you like). The contents page reads as follows:

NOTE	VII
EXERGUE	7
PREAMBLE	25
FOREWORD	33
THESES	83
POSTSCRIPT	97
TRANSLATOR’S NOTE	103
WORKS CITED	113

The body of the book is only 13 pages long, and the pre- and post- material forms the bulk of the discussion.

2 The *potential* for the zines to interfere is important to note - I’m not claiming that all zines will

Visiting the Riot Grrrl Collection

In mid-2012 I had the opportunity to visit the recently established Riot Grrrl archive at the Fales Library at New York University. The (growing) archival collection represents a series of donations of ‘personal papers’ from women and groups influential in the riot grrrl movement of the early nineteen nineties in the United States, including Kathleen Hanna of Bikini Kill. The collection was established in 2009, and its development and presence in the community has received unexpected coverage in the media and through the internet (see Serota (2011) and Darms (2012)). The collection is an early example of recent attempts to archive (in the ‘proper’ sense of archive) the ephemeral remnants of an important, short-lived but ever present subculture – riot grrrl.

Bringing riot grrrl – a subculture based around DIY principles of radical action, anti-capitalism and feminism – into what is clearly ‘the institution’ is an interesting concept, one that seems awkward and perhaps inappropriate. But these challenges are responded to with support from the donors themselves, wanting to preserve their version of a moment in history that wasn’t recorded very publicly (Plitt 2013) and the relationship between the Senior Archivist at Fales Library, Lisa Darms, and the donors and collection material. Darms graduated from Evergreen College in Olympia Washington at around the same time that riot grrrl was emerging as a visible ‘scene’ in the area, and whilst not claiming roots in the subculture, she has developed relationships and has a sensitivity to the material and people of the time (Darms 2012).

I had contacted Fales asking to come and see the collection:

12 July 2012

Hello

I’m a PhD student at the University of Technology, Sydney, and will be in New York next Monday. My doctoral research considers in part the space of ‘archival’ collections of zines, with a broad approach to the notion of archive. I’d like to visit the Fales Library while I’m in town to see/document the ‘space’ of the Riot Grrrl collection (which I understand contains zines) – is this possible to arrange for Monday morning? I’m interested in seeing the contents of boxes but also the storage spaces (where they’re ‘sleeping’) if that would be possible?

I’m happy to talk more about my project if needed.

I look forward to hearing from you.

Jessie.

I was granted an appointment³ with Darms, and we sat and talked for a while about the

always be interfering with ideas of linear futures.

3 This access granted is important to note – a zinester I spoke to during my time in North America said she’d asked to visit the collection when she was in New York and had been denied access – the



The Riot Grrrl Collection July 2012

Example of shelving (note the skateboard on the left)



The Riot Grrrl Collection July 2012

Example of files in an archive box

collection, her thoughts on the media coverage, and future plans. She took me on a tour of the stacks, and showed me where the archival objects (including zines, t-shirts, correspondence, posters and so on) lived – in grey archival boxes on long grey metal shelves, with the occasional ‘awkward’ object like a skateboard or filing cabinet hanging around, too hard to put in a box. At the time it reminded me of the State Library of Victoria zine collection - monotonous grey boxes lined up on shelving. I use photos of that collection quite regularly in my public presentations and lectures, and thought that images of this collection too would have an ‘awkward’ impact similarly. (Unfortunately I didn’t get very high quality images of the Riot Grrrl collection - I had to leave my camera in my bag in a locker at the front desk, and so only had my iPad with me to take notes. I used the camera on that to take a couple of grainy photos, which are included here for reference.)

In the stacks Darms showed me a lot of zine ‘masters’, or ‘flats’⁴, of some fairly significant zines (such as the first Bikini Kill zine, made by Kathleen Hanna and part of her personal papers), and it was seeing these masters (and in part, the pride she had in showing them) that got me thinking more about photocopying as a practice, especially in relation to archives and archival practices.

As highlighted in Chapter 1 (using the split zine I made with my friend Nine as an example) a zine master isn’t the zine itself, instead it’s what the zine is made from, usually on a photocopier. Zine masters will be discussed later in this chapter.

As Darms was showing me these masters, she commented that they had to be careful in the archives about who copied them and how much they copied, otherwise they might end up with the whole zine. She framed this mainly as an issue around copyright, but I wondered if it was also about production and reproduction.

I spent a couple of hours with a few of the archival boxes in the special collections reading room, getting a sense of what was in them and understanding a bit more about the framing of the collection. There is a clear message around the collection that it isn’t only a zine archive, and that it has more strength as a historical archive because of the contextual material also included (Darms 2012, 2013a). I left the Riot Grrrl archive later that day with Darms’s comment about photocopying the masters lingering at the back of my mind; I remembered

collection is a closed collection with restricted, vetted access. This reflects in part the demand being put on the collection (Vanessa 2012) and the standard practice of archival collections: ‘the archive’s rules protect the materials so they will be around to be accessed in the future’ (Darms 2012, p. 337)

4 ‘Flat’ seems to be used more commonly in North America for what I am used to calling the ‘master’.

having a copy of that same Bikini Kill zine myself, back in the day, and I'm pretty sure it wasn't a copy that Kathleen Hanna had photocopied herself from the masters I'd just seen (that is, it didn't have what Piepmeier calls 'the creator's hand' (2009)). In fact, I'm almost certain that it was a copy of a copy of a copy that had been passed through networks of the postal system and in-person encounters. I also remembered the many times I've come across a copy of the same zine as I've leafed through boxes in zine libraries and archives around the world, and how bits have been missing or blurred because of how many times the zine had been copied. The master was only one part of what has become a rhizomatic network of copies and reproductions (this includes that many images from that zine are cut and pasted into other zines).

In my discussions with her, publications on the collection and much of the media coverage of the Riot Grrrl collection at Fales, Darms has been quick to point out that the collection is 'not a zine collection':

“[E]verybody wants to call it a zine collection,” laments Darms. And if there's one thing Darms is adamant about, it's that the Riot Grrrl Collection— open now at NYU's Fales Library & Special Collections department—is not a zine collection.

In fact, as it stands, zines are only a modest component, numbering somewhere between 40 to 50. Sure, handmade zines and master copies from the movement do comprise an important component of the archive, but the collection boasts a vast variety of equally relevant and defining artifacts. (Serota, 2011)

Although the press and blogosphere have often misrepresented it as a “zine collection,” the Riot Grrrl Collection is more than that: it is largely primary-source materials, and is built on the archival and manuscript tradition. (Darms 2012, p. 337)

From this, the masters in the collection form part of a bigger collection of personal papers, and it seems to me that they have transitioned from their original intended purpose - as a master to make copies from - to an archival object.

I wondered if for Darms, the photocopier presented a threat to the material's originality or authenticity, or even because it transforms the archive into a site of production, making it active, and the archivist (who is usually the person trusted to handle documents safely and copy them with the least damage) becomes a producer themselves (or even a zinester!). This struck me as a queer intervention in the archive, where the zines and the photocopiers are interrupting and distorting the activities of what is traditionally a very linear place of memory-making, with, as Derrida argues, its focus on the past.

I question the binary concepts that feature heavily in archival and historical practice, such as the original/copy, and the authentic/inauthentic, and the eventual impression of truth/fiction. These are all dependent on, as Ahmed argues, the repetition that orients and directs the path taken.

These questions have arisen through the preceding chapters – my consideration of zine practices, my ethnographic work in the field and my argument for understanding archives as genres. Zine practices, as discussed throughout this thesis, are difficult to fix a definition to, and provide a site of intrigue and ongoing disruption when considering archival and memory-making practices. During my time in the field I have stumbled across a number of examples which demonstrate this disruption to archival practice, or simply force the archivist to reconsider or adapt their own practices. Drawing on these ethnographic examples, I want to consider how the practice of copying in particular works to reframe our understanding of the archive (in the proper sense of the term, but also with the ability to extend this to various genres of archives). Moving away from the exclusivity of the original and the authentic, and from the linearity of repetition, leads to a reimagining of authority, of knowledge and of historical understanding.

The photocopier is at the core of this examination as it is a common site of zine production. Photocopiers are relatively cheap, accessible technologies that create copies and make reproductions – millions of copies of university readers, meeting minutes and office memos are made each year. But they can also create originals – an authentic version of a contract, or invitations which are then hand-addressed and hence become the authentic version for that individual for example. The photocopier is the modern-day printing press, heralded for its reproductive ability, and this reproduction can be seen as a form of repetition.

Reproducibility challenges the original; the ease at which copies are made, the originals that are adapted and new authenticics that are created disrupt the linearity of authenticity and (re) produce alternatives. The authentic object becomes perhaps infinitely reproducible, and the (linear) continuum of history is instead rhizomatic, or a little queer in its makeup.

This chapter opened with my reflections on time spent at the Riot Grrrl Collection at New York University; since my first visit this site has become of more relevance to this doctoral project due to the (anthologised) publication of Darms's *The Riot Grrrl Collection* (2013).

Following is a discussion of photocopier technology, the role it plays in zine practices

(including the nature of the zine master), and the relationship the photocopier develops in the archive. I draw on examples from zine libraries, state institutions and other disciplines (including architecture and public art) in order to demonstrate this strong relationship between the archive and copying and in turn how zines work to disrupt some of the traditional practices of the archive.

What archive?

Unlike earlier chapters in this thesis the discussion of archives in this chapter is located wholly within what I have named the ‘archive proper’, including state institutions, and self-appointed archival collections such as the Toronto Zine Library.

Photocopier technology

Photocopying, like photography, is copying -> as -> appropriation. It reproduces all of a sudden, oblivious to the historical steps that gave rise to what lies before it. Photocopying takes, as it were, without homage. Its fealty is not to matter but to light. (Schwartz 1996, p. 229)

The photocopier is a fairly recent print technology, making its way into offices in the early nineteen sixties, and becoming cheaper and more publicly accessible by the late eighties. The correlation between the accessibility of photocopier technology and the growth in zine publication has not gone unnoticed by both academics and zinesters (Duncombe 1997; Spencer 2005; Ware 2007), and this relationship is what drives this chapter’s motivation. The photocopier is fetishised as part of zine practices – it is more than just the means of production for a zinemaker, it is part of the practice. And it’s not just the photocopier, it’s where the photocopier is, how you came to use it, how much it cost you (if anything) and your ability to make the photocopier ‘work for you’.⁵

This history of the photocopier reads like most twentieth-century technologies, and revolves around accidental experiments, patents, commercialisation, disruption and then integration (Schwartz 1996; Ware 2007; Wilken 2007). We can see this in the second season of the HBO nineteen-sixties series *Mad Men*, when a Xerox machine is brought into the office as

⁵ Examples of this include the photocopier housed at the Sticky Institute in Melbourne - the photocopier has an identity of its own (it is commonly referred to as the C3100 – its model number), and the photocopier at the Roberts Street Social Centre and Anchor Archive in Halifax, which is known as The People’s Photocopier.

a 'new' technology. It was going to revolutionise the way Sterling Cooper's offices ran. But the photocopier created disturbances – it ended up in Peggy's office, where it was noisy, and meant she had little privacy. In the end Peggy asks for a new office, arguing that '...it's hard to do business and be credible when I'm sharing with a Xerox machine'. The photocopier had been domesticated into the office, and is initially disruptive, but as the season progresses the disruptive nature of the copier is left aside for its function - both as a copy technology and as a site of social interaction.

Wilken furthers this understanding of the photocopier as more than functional when he proposes a series of 'pathologies' of the photocopier. For Wilken, the everyday practices of photocopying fall to the side in most analyses. Through his discussion of these pathologies (including technophobia, addiction and abstraction, purity and hygiene, reduction and precision, desire, destruction and production) he argues for a nuanced way of understanding broader human-machine interaction (Wilken 2007). These pathologies can be easily mapped to the many practices of zine making (especially in relation to the obsessive practices of addiction, purity, precision and desire) and they further cement the photocopier as core to zine practices. By considering an everyday practice such as photocopying we can see the interconnections and dependencies of the object (a zine) and its practices, and how the object in the archive is awkward, or out of place, without this awareness. Wilken argues that 'it is this entwined relationship that makes it worthwhile being more cognisant of seemingly unconscious minutiae of how we engage with them' (2007, p. 141), and I am extending this to a consideration of the photocopier in the archive and how these practices work to reimagine the photocopier and the archive together as sites of production.

Mechanical reproduction

Mechanical reproduction emancipates the work of art from its parasitical dependence on ritual (Benjamin 1999, p. 218)

In the mid nineteen thirties, as Walter Benjamin was writing his canonical text 'The work of art in the age of mechanical reproduction' in Paris, over in New York Chester Carlson was making his first experiments in developing what would eventually become photocopier technology. These separate but significant developments come together at the site of the photocopier as a tool of creative production and reproduction, not simply function.

Walter Benjamin's 'Work of art...' seems to be an inevitable point of intersection with

these thoughts on the photocopier and its agency in disrupting traditional memory-making practices. What Benjamin offers here is an engagement with notions of the original and authenticity. He argues that what a copy lacks, regardless of its perfection in reproduction, is a 'presence in time and space'. For Benjamin, 'the presence of the original is prerequisite to the concept of authenticity' (1999, p. 214), and this authenticity is what creates the historical presence of the 'thing'. An authentic 'thing' holds an authority that tells a story, and establishes historical testimony. Benjamin argues that this testimony, or authority, is jeopardised by reproduction, and in particular, mechanical reproduction such as photography or film (and I extend this to photocopying). The mechanical reproduction often reveals more than the original can, through, for example, enlargement or slow-motion film. This copying (in contrast to manual reproduction) 'puts the copy of the original into situations which would be out of reach of the original itself' (1999, p. 214), with wider distribution and access.

These copies, made by a process of mechanical reproduction, move away from a singular, or unique ('authentic') way of understanding, instead presenting pluralities and multiplicities of existence. As argued above, the original exists only in the moment of reproduction, and for Benjamin, this not only challenges the notion of authenticity and originality in art, but also moves the practice away from one of ritual to one of politics (1999, p. 218). It is through this thesis that he argues for an acknowledgment in the shift towards the masses, attributing this to a breakthrough in mechanical reproduction.

The disrupted copy of a house

This mechanical reproduction technology is used by artists and other creative works in many different ways. Take for example the building colloquially known as 'Not the Vanna Venturi House'⁶, a commercial building designed by Melbourne architects ARM for their client Howard/Kronborg⁷. The building's facade is based on a manipulated photocopy of a photo of a (groundbreaking) modernist house in suburban America. The photocopier's potential in this example is realised through its ability to shift the linear reproduction of the image (to challenge the originality of the photo, using Benjamin's terms).

⁶ I thank Dr. Naomi Stead for her suggestion of this example.

⁷ Howard Raggett, an architect from ARM, says of modernist architecture: 'its value, its main value is that it's original, that it's new, that it's the one off, that 'so and so' did it. Whereas, really the great tradition of architecture is that the first one probably wasn't all that good, and the second one probably wasn't all that good either, but you know, by the time you got to the fiftieth Gothic cathedral, they were really doing some good work'. He goes on to discuss the idea of the copy in architecture to introduce the design of the medical clinic his firm worked on - colloquially known as 'Not the Vanna Venturi House'. He says of the idea of a copy in relation to modernist design: 'Really the idea of the copy in architecture is much more pervasive than the original is, and yet avant gardeism I suppose, or modernism, seems to have always focused on this... the "one off".'

[Production Note: This photo is not included in this digital copy due to copyright restrictions.]

The Vanna Venturi House

Source: <http://www.flickr.com/photos/emilygeoff/3519615085/> (used with a CC BY-NC-SA 2.0 licence)

[Production Note: This photo is not included in this digital copy due to copyright restrictions.]

Slipped photocopier image of the Vanna Venturi House

Source: <http://aardvark.tce.rmit.edu.au/aardvark3/area-g/ARMhowar/home.htm>

[Production Note: This photo is not included in this digital copy due to copyright restrictions.]

The Howard Kronborg Clinic, Footscray, Melbourne

Source: <http://aardvark.tce.rmit.edu.au/aardvark3/area-g/ARMhowar/home.htm>

In the early nineteen sixties, architect Robert Venturi designed a house for his mother in suburban Philadelphia. The house is often regarded as one of the key works of the early postmodern architecture movement, and is regularly cited as a key reference in contemporary architectural writing. The house design is unique - featuring a triangular facade, the possibility for single-storeyed living, a flat non-descript surface, and a contrast to the environment around it. The house design rejects modernist ideals of geometry and steel.

Built in 1993, the Kronborg Clinic is a pseudo-copy of the Vanna Venturi house, and the photocopier plays an essential role in the copying process. The architects have worked with this idea of the copy being more pervasive than the original, using photocopies of photos of the original house to develop a design for the new building. ARM's design embodies some of the core ideologies at play in Venturi's design practice, continuing the postmodernist practices that architecture has been a leading influence in.

The design for the clinic is based on a photo of the Vanna Venturi house. The photo was photocopied many times, moving the photo on the glass of the photocopier and ending up with a stretched reproduction of the original. The photocopy was then scanned and digitised, and pixelated further through image manipulation software. It is argued that this practice of photocopying, scanning and digitalising tests 'the boundaries of the referential' (Aardvark Listings RMIT).

This blurring of boundaries between reproduction (mimesis) and the production of a new 'original' are interesting in this case study. The commercial nature of the clinic contrasts with the private and domestic nature of the Vanna Venturi house; the blurred photocopy of the house is then reproduced as the clinic's façade; the wooden structure of the Vanna Venturi house is reconstructed with bricks representing the pixelated blurs of the stretched photocopy.

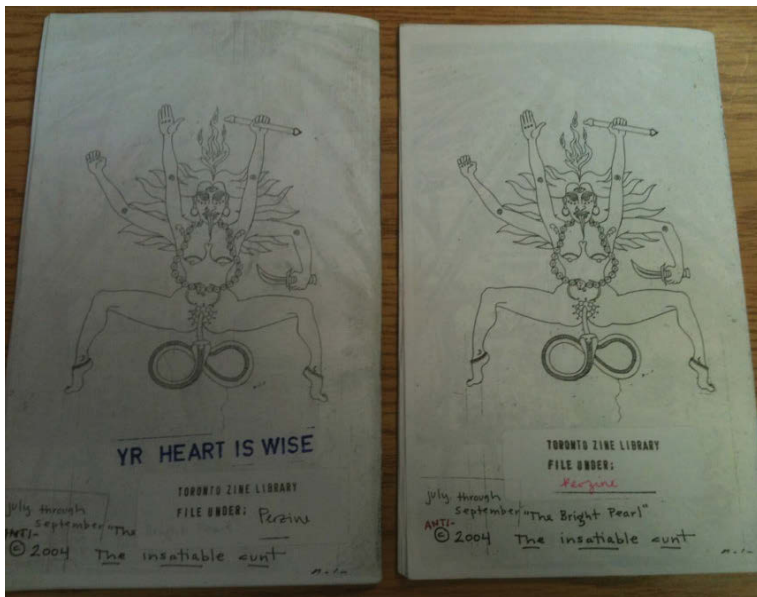
Subversion of the authentic, or original, as Benjamin argues reproduction does, poses a challenge in how we tell history, and create narratives. The copy forces the historian or researcher to ask more questions of the object, to try and find more stories in it that perhaps may not ever emerge. Kate Eichhorn argues that

on the photocopier, the depletion of the images and texts is a given. Unlike the printed page, the photocopy is always marked by its status as a copy, and the more a page is copied, the more visibly marked the page's status as a copy becomes. (2006, p. 568)

For Eichhorn, the depletion is seen as a lack, as an indication of inauthenticity. These



'The Bright Pearl' Summer 2004, two copies, cover
Permission to reproduce attempted.



'The Bright Pearl' Summer 2004, two copies, back cover
Permission to reproduce attempted.

questions of the authentic, the authentic copy, and the original are often motivating factors for researchers in the archive. What marks are there that reveal the provenance of the work? What secrets can be discovered through tracing these marks, connecting the dots? I'm interested here in how zines, as objects whose 'originality' is created by the photocopier, works to ask these questions, and from this, how this mechanical reproduction disrupts, like Benjamin argues, the dependence on ritual to form an authentic truth. These questions fell into my lap, almost literally, one Sunday at the zine library I was volunteering at, where we were faced with a cataloguing decision about two copies of the same zine.

Field notes: Toronto Zine Library, September 2010

These notes were taken after a day at the Toronto Zine Library spent cataloguing a donation of zines from a local zinester, a friend of one of the librarians.

Picking up a zine, 'The Bright Pearl', and reading out the information, there's a mumbling as the librarian at the computer thinks out loud:

"I'm sure I've seen this zine before, I think it's already in the library. I know of the girl who wrote this, she's been around for a while."

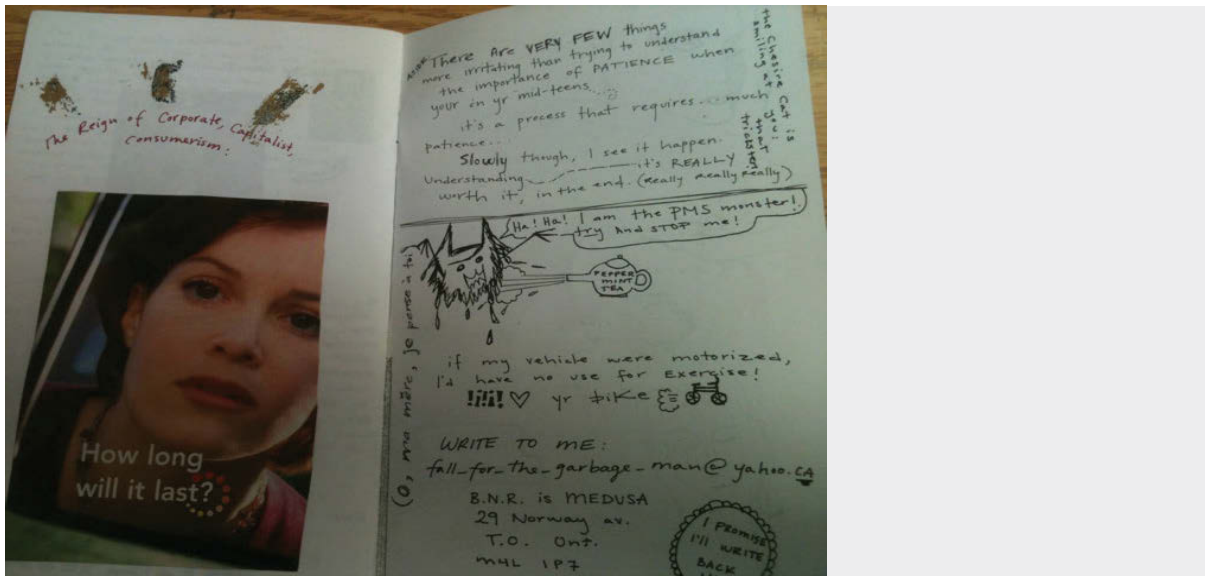
These are the moments where the cataloguing slows down, as connections are made, objects linked together, or stories told about the people and places in the zine we're holding. Perhaps the stories break up the monotony of the afternoon, or enable a connection to the practice that positions the people doing the work.

The catalogue is consulted, and he's right, there is a copy of 'The Bright Pearl' already in the library's collection. I find it in the 'Perzines - B' box sitting under the window. And yes, sitting at the table these zines look the same, and so for a second it seems easy to apply the duplicate zine rule⁸.

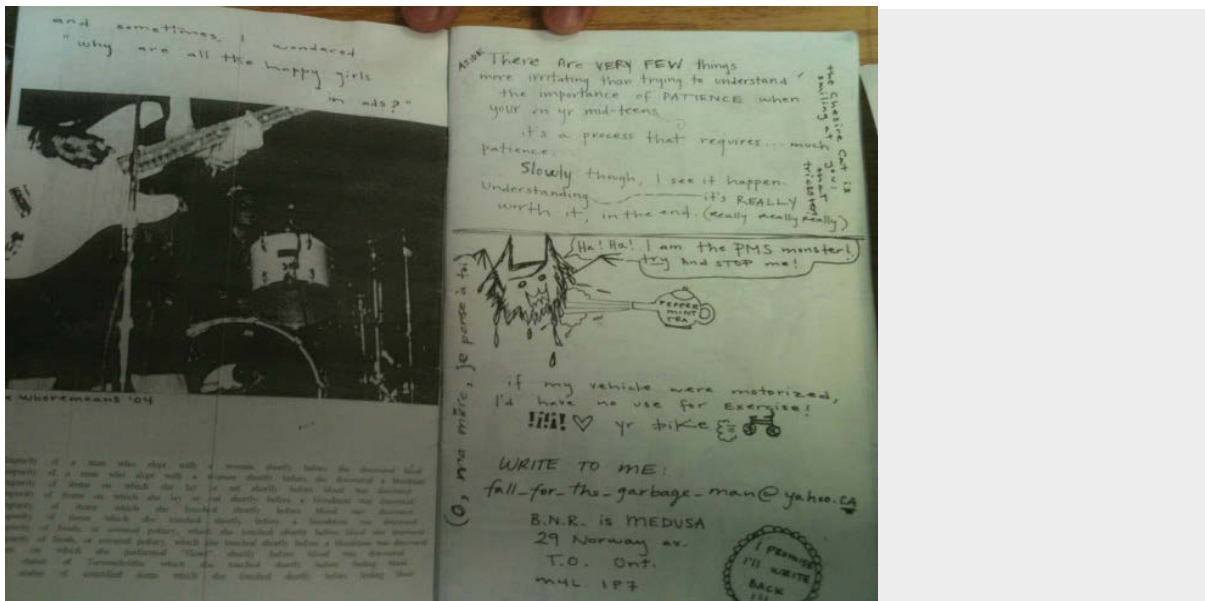
But as I flip through the two zines I notice some small differences, and then a few more obvious ones. This series of images on the facing pages the differences in the two copies.⁹

8 When the library receives a donation of a zine that they already hold, the duplicate is put in the duplicates drawer. These duplicates are bagged up once or twice a year and sold as a fundraiser for the library, usually at zine fairs. It's a bargain - 5 zines for \$2.

9 I attempted to contact the zinester twice to ask for permission to include these images in my thesis, but to date haven't received any communication back (and the second email bounced back saying the email account had been closed).



'The Bright Pearl' Summer 2004, two copies, internal pages
Permission to reproduce attempted.



'The Bright Pearl' Summer 2004, two copies, internal pages
Permission to reproduce attempted.

The cover, seen here on both the left and the right, reveals the different effects that the photocopier can have on production aesthetics. It's unclear here if one is even a copy of the other, or perhaps they are copies of another different copy. On the left cover, the top left-hand corner has a blue/silver sticker; on the right cover there's a price instead of the sticker (\$1.50). But what's most revealing about these two is the depth of colour in the right cover (it's so 'black'), and the light, or faded version of the same images. The black cover has more impact, whereas the 'faded' toner (or perhaps scan then print) quality of the left cover is weaker.

The back covers are similarly different in terms of the depth of black in the printing. But now also, the left cover has a stamped phrase - 'YR HEART IS WISE' in purple. Both back covers also have a sticker that the folks at the Toronto Zine Library put on each zine that is catalogued, with instructions to 'File under:'. 'The Bright Pearl' in both cases is filed under 'Perzine'. If you look closely, you can see that the copyright statements on both say 'ANTI-© 2004', although on the right cover ANTI- is written in red, and on the left cover it's black, photocopied, but not a copy of the red writing.

The inside pages are where things also get interesting. The two copies are paginated in different order: the copies have been photocopied differently - maybe one from a master, and one from a zine? It's hard to tell from these photos. In these first examples, the guitar photo has lost a lot of resolution in the copying process, and even more so in the second image. There are page numbers on the second copy that don't run in order.

What seems to be the back page of the zine (it has the zinester's postal and email address) is also paginated differently in both copies, as is the 'Inpromptu Review' (sic) (page 4).

There's a blank page in both zines, and each of them has been decorated by hand very differently. One has a piece of gold tape sticking some string down, and an anime-style circle sticker with pencil marks. The other has what looks like gold leaf marks and 'The reign of corporate, capitalist consumerism:' written in red pen above a cut-out of a woman's face from a magazine. These blank pages are interesting and reveal the beauty of the multiple copies of a zine. By themselves, each one is unique but it's not clear how; seeing them next to each other like this allows a sort of comparison which asks more questions of what is being done on this page (or not).

We wondered how the duplicate rule applied in this situation - are these the same zine? Almost the same zine? Is one a copy of the other, or a copy of a different version perhaps?

Which one is the ‘original’? In the end, these questions didn’t need to be answered, as we stickered, stamped and labelled this new arrival, cataloguing it in the same way. The zine library catalogue now has two entries for ‘The Bright Pearl’, with nothing to explain why. The conversation was had over the trestle table, the decision made in the moment and not recorded anywhere.

Zines and photocopiers

As discussed in Chapter 1, it is clear that the photocopier has enabled certain zine practices, and copying more generally has enabled non-traditional or -conformist methods of communication. For example, the samizdat of the Glasnost-era Soviet Union were small, hand-made publications circulated undetected by the state¹⁰. They were political by nature, but in that era ‘political’ encompassed a wide range of creative and activist literature, given the restrictive nature of the state. Komaromi presents a brief goal for the publications (acknowledging the ‘heroic’ discourses now attributed to them): ‘the goal of samizdat was to transmit the “truth” suppressed in the official world of state-censored publications’ (Komaromi, 2004, p. 600). Access to reproduction technology was essential, and included carbon copy paper and typewriters, and occasionally illicit use of printing presses, although these machines were often monitored.

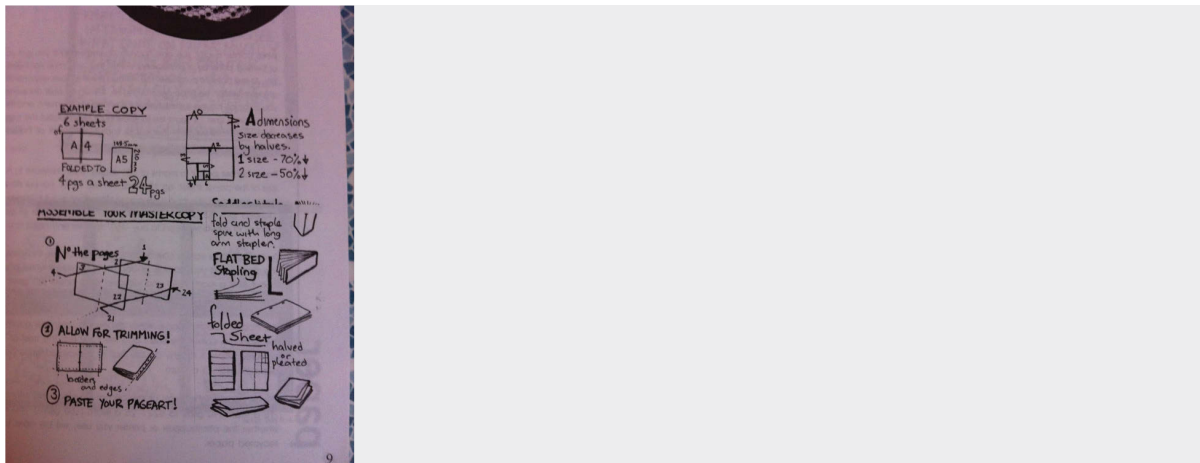
In his unpublished¹¹ PhD thesis titled ‘Zines, Subculture and Media Culture’, Ianto Ware argues that the photocopier was a ‘machine which simultaneously revolutionised the ease with which one could publish small-print run publications and amplified the politics of accessibility’.

Poletti argues that

it is the practice of bringing together elements which find their ephemeral and temporary coherence as autobiographical text in the copies themselves that defines the use of the photocopier as expressive medium by zinemakers. (2008a, p. 218)

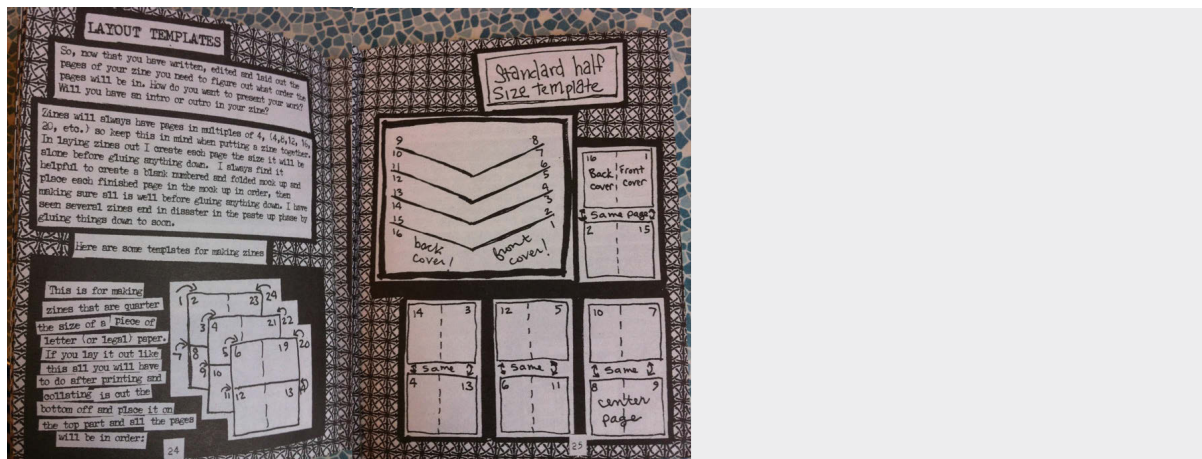
¹⁰ The relationship between zines and samizdat publications is commonly made, and not attributable to a particular piece of work. But see for example Duncombe (2008) and Wright (2001).

¹¹ Which is an interesting a statement to make in itself, as Ware self-published his PhD thesis and sold it at zine fairs and in zine shops for \$20 a copy - over 200 pages of photocopying and binding. At what point does the thesis transform into something else, like a zine?



The New Pollution (Healy, Benson, Sweeny & Bristow (eds) 1998)

The *New Pollution* zine anthology shows how to number the pages of the 'mastercopy' of your zine.



Stolen Sharpie Revolution 2 a DIY resource for zines and zine culture (Wreck 2009)

Alex Wreck's *Stolen Sharpie Revolution* (in its second edition) shows how page numbers on the master correlate to the pages of the single page folded zine style.



Whatcha mean, what's a zine? (Todd & Watson 2006)

This book gives a zine master layout example, advice on how to save money by test printing first, and then a page of examples of doubling up a master so you get two zines for every page (another money saving technique).

It is clear that the photocopier enabled a different means of production at a certain point in history for self-published works, whether they be political, personal or functional, and that the photocopier also plays an ongoing role in enabling practices such as zine making¹².

The zine master

Thinking back to the Bikini Kill master at Fales Library, and the potential for production ('zinemaking') that the photocopier threatened for Darms, this section considers the zine master, and discusses a subset of zine making known as the 'zine without a master'. The master is an important part of zine practices; without the master zines can't be photocopied or printed easily, nor assembled correctly¹³, but the master isn't fixed in its definition, and has the potential to just be the moment of copying.

As I have emphasised throughout, there is no fixed definition or defined practice that makes up what is known as zines. And similarly, there is no correct way to make a zine master; many 'how-to guides' to zine making will present templates for certain folds of zines, or diagrams explaining how to lay out a zine so that it is copied and paginated properly. The examples on the facing page are taken from self- and commercially published books about zines. This genre of book usually features a couple of pages early on about how to lay out your master (along with helpful information about binding, cutting, copying, posting etc).

This attention to detail in the production of masters is important to note as part of a broader set of copy preparation and copying practices; the master isn't independent of these.

Zines without masters

The photocopier enables not just the re-production of zines, but also the production. There is a practice of zine making where the zine is constructed on the glass of the photocopier, so there is never a master or reproducible version of the zine other than at that moment.

Poletti presents an in-depth discussion of the zine 'can't live without...' as an example of the zine-without-a-master:

12 I acknowledge that the photocopier isn't the only tool used for zine production, but that it is a dominant tool.

13 See the 'Bright Pearl' example for how the lack of a master (that is, making a copy from a copy) might get in the way of the intended pagination of a zine.



A selection of 'Dilettantes & Heartless Manipulators' zines



An example of the inner pages of a 'Dilettantes & Heartless Manipulators' zine

An example of this temporary coherence can be found in the zine *can't live without...*, which is a collection of photocopied assemblages of personal objects. Here the zine-maker has placed articles directly onto the photocopier's scanning surface in loose collections. In this assemblage we see a black and white photograph of Melbourne's Flinders Street Station, accompanied by a public transport yearly student pass, a journal with a definition of "art" on its cover, and what appears to be a handmade doll, with visible hand-stitching and drawn on eyes. Interpreting this collection of objects through the title of the zine, it can be suggested that the zine-maker (identified only by the email address, suziepunk4@hotmail.com) places importance on her ability to travel, and the capacity to record expressive acts in her notebook. What is particularly interesting about *can't live without...* for our purposes is that it is a zine without a master or original. The amorphous placement of the articles onto the scanning surface of the photocopier forms the temporary presentation of a collection which has no formal existence beyond the moment of being copied. The reproduction of the articles in high definition black and white (which is inevitably partly degraded in the reproduction here) testifies to their direct contact with the photocopier, as does the flattening of the doll, presenting qualities which are unique to the direct photocopying of objects. An impression of spontaneity in this zine is facilitated by the responsiveness of the photocopier as medium. (Poletti 2008a)

Another example that challenges the idea of the zine master and hence reproducibility is the zine *'Dilettantes & Heartless Manipulators'*, which was published under the pseudonym *'Spurzine'* in Melbourne each week (thereabouts) for two years between 2009 and 2011. Most copies of this zine were posted to me as part of a standing arrangement I had with the zinemaker (a friend) – whenever we'd see each other I'd hand over a book of postage stamps or perhaps a \$5 or \$10 note to cover the next lot of postage. Occasionally the zine would come with a CD or a letter from the zinemaker as well.

The zine is an A4 piece of paper, photocopied on both sides and folded down into an A7-sized zine. The zine has 8 pages in book style (that is, the pages turn at a spine). The content pages may be handwritten or typed narrative, or occasionally a surprise of no content, or drawings or marks on the page instead.

The pages open out to an A4 page, and the inside of the zine often (but not always) features a 'made on the photocopier glass' image – half of the zine is without a master, and half has one. This presents a challenge for the future reproducibility of the zine by the zinemaker, but in the online archive for the zine they note:

Cover scans of my weekly, 8 page, A7 (with A4 fold-out from issue 3) zine, starting in March 2009 and finishing in July 2011 (at issue 120). No back-issues are left, and no re-prints will be made.¹⁴

14 <http://wemakezines.ning.com/photo/albums/dilettantes-heartless> Viewed 13 July 2013

This archive asserts that ‘no reprints will be made’, implying not only that it is not possible for the majority of the issues made on the glass of the photocopier, but that the zinemaker has decided that they won’t be reprinted. This complicates the production process even further – even if they were reproducible, a declaration has been made that they won’t be, at least from the ‘original’.

But what does it mean for something to have, or be, an original? Benjamin says that ‘the presence of the original is the prerequisite to the concept of authenticity’ (Benjamin 1999, p.214), and I suggest that zines such as ‘Dilettantes’, or the example discussed by Poletti above, complicate our understanding of the original, and further, what it means for something to be authentic. Zines, with their strong relationship with reproduction technology such as the photocopier, disrupt notions of authentic and original, and in turn, the way we can relate to history, the past, and in turn (drawing on Derrida’s claim of fatalistic repetition in the archive) offer different ways to think about the future through these collections. But, just to reinforce the lack of consistency, consider the following story from my field notes.

Copying the copy

This is a story about copies and originals, about secrets and gossip, and about authenticity, originals and resting places.

I want to prefix this story with a disclaimer of sorts; I’m not claiming any truth what I’m telling here. It’s a story made up of bits and pieces assembled from hearsay, gossip and observations in the field in Canada, Australia and the United States, and I haven’t tried to validate any of the information. These assemblages work together in this moment to ask questions about originality and authenticity in the archive, and this is my aim in piecing them together, not to make claims about actions or truths.

I was talking to a fellow zine collector one day at a zine fair; conversation moved quickly on to a recent online group discussion about the digitisation of zines. This discussion of digitisation led into reflections on the community zine library I was involved with and how easily zines could go missing from it. I acknowledged that it was pretty clear that zines could go missing, and my conversation partner said with a wink “Oh no, it’s very specific things that I know that have gone missing from there, but I’m not telling you this, OK?” And so this is what I wasn’t told.

I once coordinated a zine cataloguing workshop at the zine library. The intended aim of the workshop was to begin the mammoth job of stocktaking what's in the collection - workshop participants were basically going through boxes and either writing the 'bibliographic data' on a paper form, or entering it straight into a spreadsheet. The person who 'wasn't' telling me this story was at the workshop, as were others. There's a photo in my records (though not reproduced here) from that day, of three people standing at a table at the workshop. On the table are two boxes that are part of a recent significant donation to the collection by a nineties zine distro. The distro had shut down, and its remaining zines had been posted to the library.

I remember now that a couple of the workshop participants didn't do much cataloguing; rather they sorted through these zine distro donation boxes. They were photocopying some of the zines from these boxes to take with them - they volunteered at a state collecting institution that also has a great zine collection, and I assumed these *copies* were for the institutional collection.

But, it turns out that (allegedly) the zines from the boxes were neatly packed away in these people's suitcase, and the copies that they had made were back in the boxes. I can only imagine that the zines in the suitcase were going straight back to Melbourne to be processed. And so, the 'original' zines from the distro were going to make it into the institutional collection, while the photocopies had been deemed appropriate for the community collection.

It was at this point I had to laugh; no matter how precise the photocopying was being done, nor how skilled the photocopier, these were still copies of what is only ever going to be a copy. As described throughout this chapter, it is difficult to identify the 'original' of a zine. Is it the master? But what about zines without masters? Is it the first print run of a zine? But doesn't the master mean that every copy made from it should be theoretically the original then? It seemed that for these collectors the originals were the zines that had evidence of the creator's hand (Piepmeier 2009) - of both the zinester and distro owner.

The photocopier in the archive

In this section I move to thinking about the photocopier in the archives where zines rest.

The photocopier is a tool of reproduction in the archive that is used by professionals; it takes on a different role to the everyday use of the photocopier in the rest of the library, or in the workplace or copy shop. It is one of many machines that have transformed the work of the

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Variations on a theme : adventures in cooking favourites

Bib ID: 5746506
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 Author: Lymn, Jessie
 Description: [Sydney : Jessie Lymn, 200-]-
 v. : ill. ; 11 x 15 cm.
 Series: Nick Henderson Zine Collection.
 Notes: Description based on: # 3, title from cover.
 Subjects: Cooking - Australia - Periodicals.
 Form/genre: Zines.

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National Library of Australia catalogue entry for 'Variations on a theme'

Source: <http://trove.nla.gov.au/version/173312957>

archivist over time; one that may be usurped by other machines and technologies such as digital cameras and scanners (Cox 2007), but that is still relied on regularly. In the archive the photocopier is a restricted-access machine, and only those with proper credentials use it. The photocopier is seen as a threat to the preservation of materials which require proper handling.

At the Fales Library at NYU (the home of the Riot Grrrl collection), photocopying is something done by trained staff, and with a two-week turnaround time. The copying is done under the restraints of provision 108 of the (US) copyright code, which allows copies to be made for the purposes of research. The library website states that ‘All photocopying and photography is performed by Fales Library staff at the discretion of the curator’; the ability to reproduce material is vetted by the curator of the collection, and the actual copying is something that staff are allocated to. The photocopier isn’t present in the reading room - it’s not a simple matter of marking the page and walking over to the machine, swiping your card and then copying the resources you want. Instead, the space of the archive turns the photocopier into a machine that is to be controlled, one that is behind closed doors with restricted use.

In this way the photocopier can be seen as a threat to archival material. Its bright lights might degrade the resource, and its reproduction ability threatens the originality of the works. The State Library of Victoria says that ‘Many items from the Library can be copied, but some material is too vulnerable for self-service photocopying’. The photocopier, or the copy itself, makes the material vulnerable. Does this imply that it wasn’t vulnerable until it faced the prospect of being copied?

Variations on a theme

As I was preparing for the final stages of this doctoral project I needed to bring together all the zines I’d made myself over the last four years so I could work out how to incorporate them into the final thesis. My own personal filing systems for zines is pretty messy and unreliable; I was trying to find one of the first things I’d printed on the Rizzeria, a zine called ‘Variations on a theme’, which featured a whole lot of recipes and stories, and had been patiently bound by machine sewing by me one evening in 2008.

Having been unable to find a copy in my own messy archives, I sent out an email to a few friends wondering if they had a copy, and eventually someone got back to me saying yes they did, because they used it for its great (vegan) chocolate cake recipe.

In the meantime I'd done some searching online and discovered that the National Library of Australia also held a copy of the zine as part of its Henderson Collection (the catalogue entry is included on the facing page).

The Henderson Collection is a collection of approximately 1500 zines donated to the library by Australian zine collector Nick Henderson (debcx 2011). Nick's collection forms the basis of the NLA's collection of contemporary zines (which sits alongside the extensive science fiction fanzine collection at the NLA in the Susan Smith-Clarke Collection). I assume I gave Nick my zine at a This is Not Art Festival in Newcastle one year, or perhaps at an MCA zine fair in Sydney. I wasn't surprised that the zine was in the collection, but a little bit surprised that it had been catalogued so meticulously.

The catalogue entry had a button that said 'order a copy' and so I clicked it, and was taken through to the NLA's copy ordering system. It's deemed that for \$16.50 I could order a copy of my own zine from their collection, and so, given my interest in how the zine, the copy and the archive work together, I clicked 'order', entered my credit card details and sent the order through. I also had to give information as to how I would be using the copy, which I found intriguing as I was requesting a copy of my own work, which from memory I had made as a copyleft document:

I will use the copy only for the purpose of research or study, I will not use it for any other purpose and declare that it has not previously been supplied by an authorised officer of the Library. I understand that, for unpublished material, I may need to get permission from the copyright owner before the copy can be supplied.

I soon forgot about the order and was surprised a week or so later to get an A4 envelope in the mail, unsure of what it might be. As I opened it I remembered ordering the zine, and was excited to think about what it might look like. This was a research experiment in the true sense of the word.

I pulled the A4 pages from the envelope and was surprised. The first page was a print of my order, like a fulfillment slip or packing note from the warehouse. The rest of the pages were the copy of my zine. I've reproduced both here for the purposes of comparison. The differences between the two become apparent very quickly, even in reproduction, and so while the textual content is faithfully reproduced, much of the materiality of the zine is lost in the copy. Those practices that make up what I argue are essential in how we know zines, such as the printing, the binding, the miscopying, the worn pages, are lost in the enlarged black and white copy.

The copy that I ended up finding in my own personal archive, reproduced in full on the following pages, is a misprint - still readable, with a bit of page turning and awkwardness. The copy in the NLA, reproduced after the zine, is much easier to read than this one. I haven't been able to make contact with the person who made the copy at the National Library, and in part enjoy not knowing who did the copying. Their anonymous trace left on the copy which will end up being part of my own archive, filed away in a filing cabinet somewhere, marked 'PhD Research', has their touch. I also wonder if the copy was digitised at the same time, meaning future researchers will only have access to the copy (as discussed in Cox (2007)).

What is also interesting here is that the photocopier, or the scanner, reproduces the material, creates a copy for the requester, and then also creates a surrogate record for the archive for potential future use. Most archives and special collections have a policy to use digital or analogue surrogates where a copy has been made. The surrogate is an everyday stand-in for the 'original' record in the archive.





variations on a theme

2008

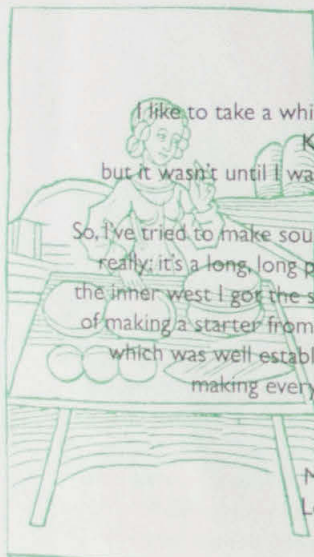
A6 Risograph print on office paper



jessie@foodmaidens.net
foodmaidens.net
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please do whatever you like with this. most of all, please cook from it

zine number three of mine in what seems to be a series all about food and
g (and usually travelling). but for the last 6 months i've had my feet firmly on
bund in sydney, settling back into/starting out afresh my life and times. lots of
volved around food and cooking. cooking meals for people, buying food at
house and then discovering the great food co-op at jura books, learning new,
ive cooking processes, sharing my recipes and zines with others. this little mini-
s a collection of favourite things (recipes and ingredients) done in new and
ig ways.



the sourdough experie

I like to take a while to really get into things; when the time is right it is. Knitting is a good example – I tried to learn to knit for a while but it wasn't until I was sequestered away in a tiny Toronto studio in the mid-90s that I really did the knitting. So, I've tried to make sourdough bread before, from scratch and all. It's never really; it's a long, long process in the beginning. Settling into my bright apartment in the inner west I got the sourdough making craving again, and went through a process of making a starter from scratch, failing, and then acquiring some of a friend's starter which was well established and ready to go. I've been experimenting with making every few weeks; not failures per se but definitely not perfect. Luckily I'm not into perfect bread. I've been using a standard sourdough bread recipe. Mix 2.5 cups of flour with $\frac{3}{4}$ cup of starter and 2 cups of water. Let it sit overnight or for a few hours at least, in a warm place. Then add $\frac{1}{4}$ cup oil, $\frac{1}{2}$ tbsp salt and 3 more cups of flour or however much you need to get it to a kneadable consistency.

then some instructions for letting it sit and rise came through by text message:

after its all mixed it's a 5min knead 5min rest around 5 times at a temperature above 21 and below 28

after lots of heavy-loaf-of-bread making I realised I could make other yeasted foods, like:

the sourdough pizza base.

1.5 cups of starter mixed with over 2 cups of flour (more was added as i went along), a tablespoon of olive oil and some salt. mix it together and knead knead knead for a bit, then set is aside for half an hour in a warm place to rise a bit. knead again, let sit for 5 mins, knead, sit again.

while the dough is resting make the topping – roasted quartered tomatoes (no oil or seasoning). once roasted chop up fresh basil and add it to the tomatoes, with some balsamic vinegar and pepper.

Roll out the pizza dough (this recipe makes 2 bases) and spread the tomato mix on top, and smother with mozzarella cheese. Bake at hot hot until golden.

cooking from box and book

we get a \$10 box of fruit and veges from a local food co-op, and the great part is the challenge that comes each week of what to cook with it. Sometimes it's obvious, sometimes not. Sometimes the box comes with a packet of tofu and tempeh as well, and it's always fun to work out how to combine everything. This recipe discovery (from a recipe book I bought in Victoria, Canada, but haven't really explored) brought so many things in the box together, and had a really surprisingly amazing

taste and texture.

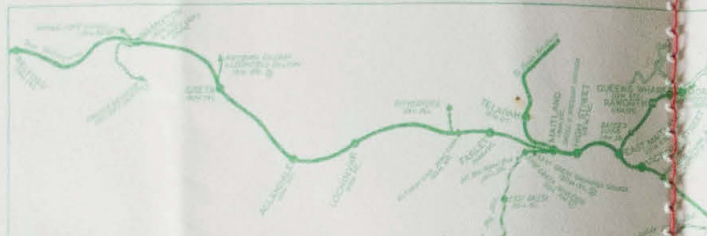
it's **tempeh with orzo and eggplant**

- 250g packet tempeh
- 6 tablespoons olive oil
- 1/4 teaspoon salt
- small onion, diced
- 4 cloves garlic, minced
- 2inch piece ginger, peeled
- small eggplant, peeled and cubed
- 1/4 cup tamari
- 1 1/2 cups orzo/risoni
- 3 tablespoons miso

3 cups of water in a saucepan, add the tempeh (i cut it in half to fit better) simmer for 20 minutes (i pressure cooked it for 10). drain the water, cube the tempeh and set it aside.

Sauté the onion and salt in 1/4 cup oil (well, i really put what looked like enough in) until soft, then add the garlic and grate the ginger over top, sauté for another few minutes. add the cubed boiled tempeh, eggplant, most of the tamari and cook until the eggplant softens, about 10 minutes.

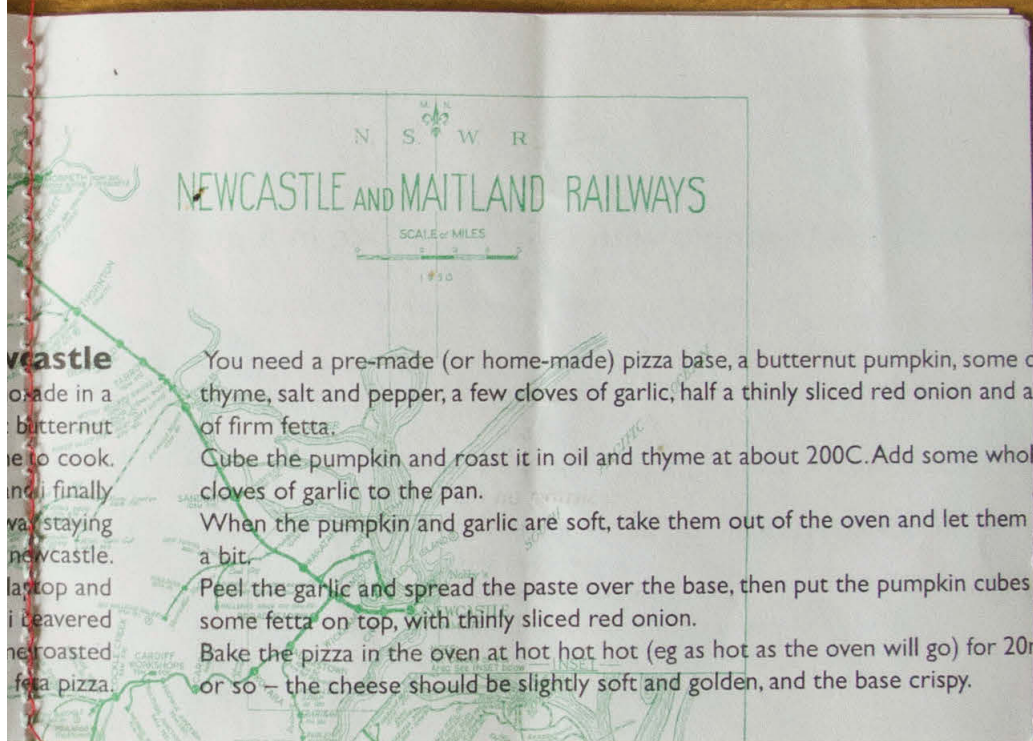
At the same time (multiskilling!) put 2 tablespoons oil and a big tablespoon of miso in a pan and warm it up. add the orzo and stir it till it starts to stick (a couple minutes). add 3 cups of boiling water and the miso, stir through and then simmer until tender and creamy, about 15 minutes. add more water if needed. then stir the eggplant/tempeh mixture through and it's ready to serve.



i carried a pumpkin to newcas

at the beginning of may elena came to sydney and we drank some lemoade
overrated surry hills bar. for some reason she also gave me a biodynamic bitte
pumpkin, which i happily received and took home to c
the pumpkin had been sitting on the kitchen bench for almost a month, and i fi
decided it was time to cook it as i planned the meal to cook the night i was sta
in newca

so i carried this pumpkin all the way to newcastle on the train (with laptop
knitting and papers and books too), it followed me round newcastle as i leav
away on this masters project, and finally made it to keri's where it became roa
pumpkin and feta p



life is simple with lentils and rice in a pot

Rice cookers do more than just cook rice.

It's taken me my thirty years to really appreciate this fact.

Into a rice cooker put

1 cup sushi rice

1.5 cups water

half cup brown lentils

andful of seasoning (I've been using a gourmet mix that includes dried onions and almonds too)

a few handfuls of veges that steam well, chopped. I've been using yellow squash, broccoli and occasionally mushrooms.

Stir the mix well, then turn the rice cooker on.

So easy and full of nourishing goodness.

Serve with whatever comes to hand;
a white miso sauce maybe, or fried tempeh and greens.

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kale. my vegetable of choice

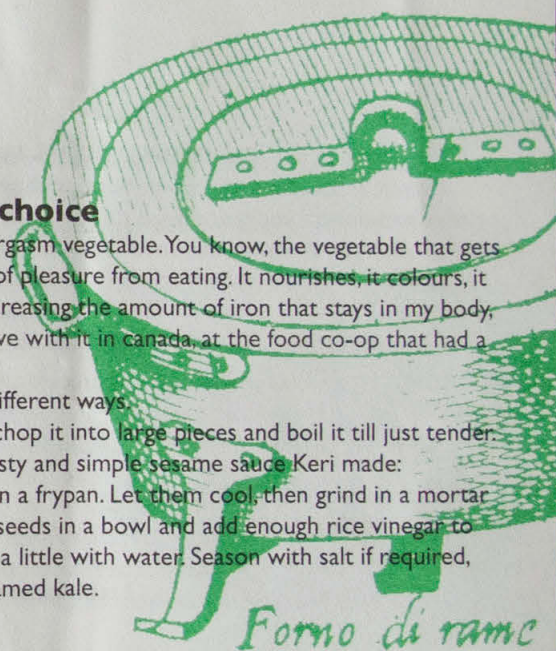
i've started describing kale as my orgasm vegetable. You know, the vegetable that gets you closest to the ultimate climax of pleasure from eating. It nourishes, it colours, it sustains, it's been a key factor in increasing the amount of iron that stays in my body, it's fun to cook with. i first fell in love with it in canada, at the food co-op that had a huge impact on my life.

Kale. it does it for me in so many different ways.

The simplest thing to do with it is chop it into large pieces and boil it till just tender.

Then serve it with the amazingly tasty and simple sesame sauce Keri made:

Dry fry a handful of sesame seeds in a frypan. Let them cool, then grind in a mortar and pestle. Put the ground sesame seeds in a bowl and add enough rice vinegar to make a thick paste, then thin it out a little with water. Season with salt if required, and serve poured over the hot steamed kale.



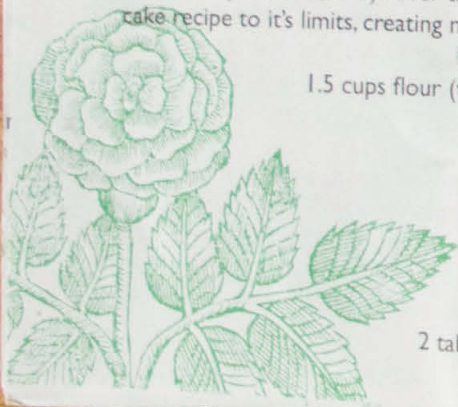
Forno di rame

so many ways with one chocolate cake

i'm not much of a sweet baker, but this chocolate cake breaks all the rules. It is a science experiment and guaranteed success rolled into one (as I have been known to rave about many times before) . over the past six months i've really been pushing the cake recipe to it's limits, creating many different types of cakes and other treats.

Here's the recipe again, just for old times sake:

- 1.5 cups flour (wholemeal is good here too) (or half and half)
- 1/3 cup unsweetened cocoa powder
- 1/2 tsp baking soda (aka bicarb soda)
- 1/2 tsp salt
- 1 cup sugar
- 1/2 cup vegetable oil
- 1 cup cold water or chilled brewed coffee
- 2 teaspoons vanilla extract
- 2 tablespoons cider vinegar (or red wine vinegar)



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preheat oven to 180 celcius

line a pan with paper (square, round) or oil it. this is important - it has to be ready to go quickly!

in a bowl sift all the dry ingredients. sifting makes for a nicer less lumpy cake

in another bowl whisk the oil, coffee and vanilla

put the wet things into the dry things and mix well until smooth

add the vinegar to the mixture and stir through. the baking soda will react with the vinegar and leave pale swirls in the batter. without wasting any time, pour the batter

into the prepared baking tin

bake for 25-30 minutes

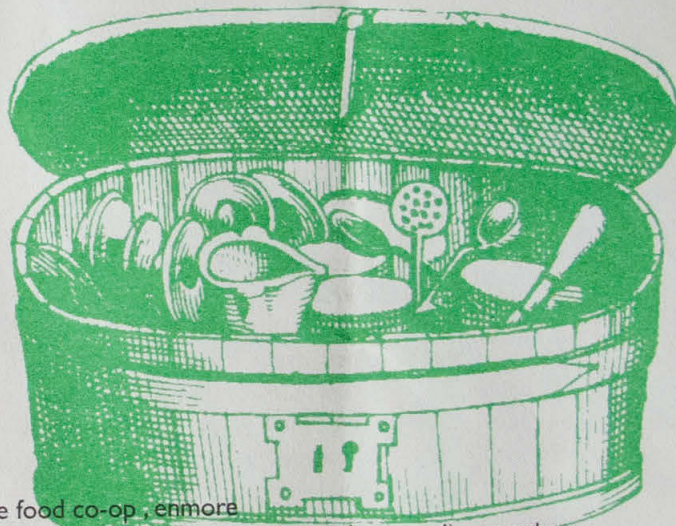
new adventures with the cake include sliced pear on top before cooking, which softens in and adds flavour and texture; crystallised ginger chopped up and mixed in before cooking, making cupcakes from the same recipe and icing them with melted chocolate and jam.

Birthdays seem to be the main reason to play with the chocolate cake, although there's nothing like the pleasure of mixing it all together in 10 minutes and waiting for it to cook in the half hour or more it takes and then eating it all warm and crumbly.

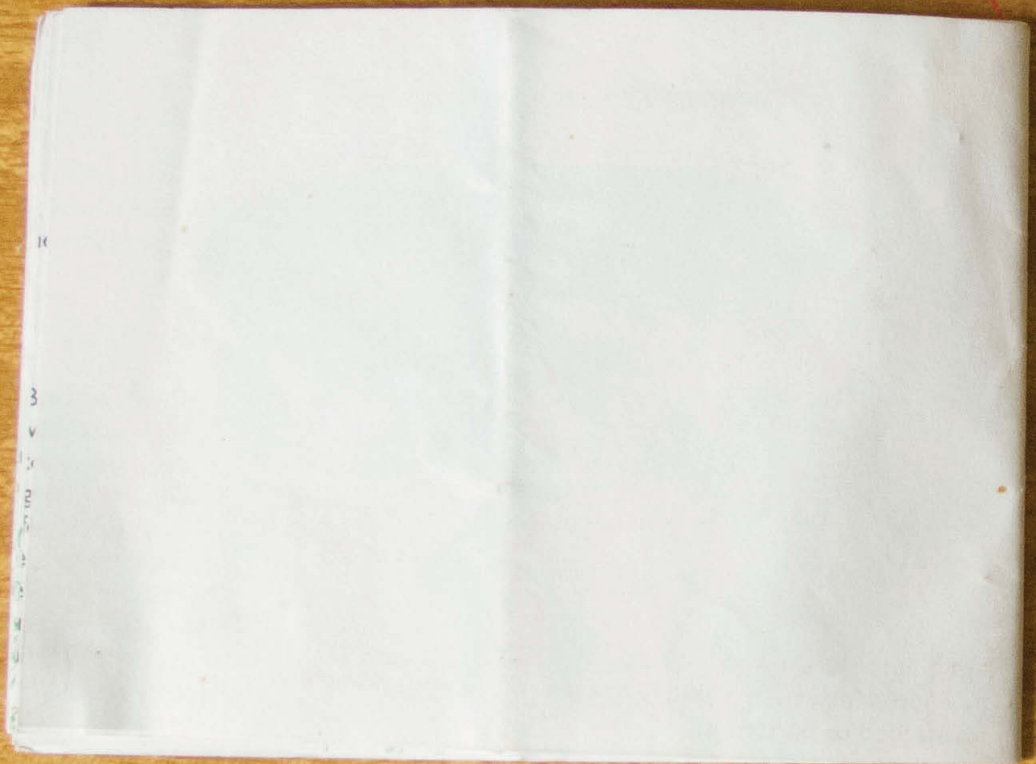
For the best birthday cake a 15 year old boy could dream of, we made a Buffy themed cake, aka 'welcome to the graveyard'. Bake the chocolate cake in a round tin, leave it to cool. Make up a chocolate icing with icing sugar, cocoa, butter/nuttelek and milk/soy. It should be smooth but not too runny. Cover the cake in the chocolate icing (this is the 'dirt'). Then make the grass – put a cup of desiccated coconut in a plastic bag, add some drops of green food colouring and shake until all the coconut has taken on the colour. We put a ring of 'grass' around the graveyard using chocolate biscuits, covered the top of the cake with 'grass' and then put in some headstones – milk arrowroot or other oval shaped biscuits, decorated with icing and placed strategically. A couple of sugar flowers found in the cake decorating section at the supermarket sat in front of the graves, and then to top it off we dug into one grave where a vampire had escaped from... the dirt was even brown!

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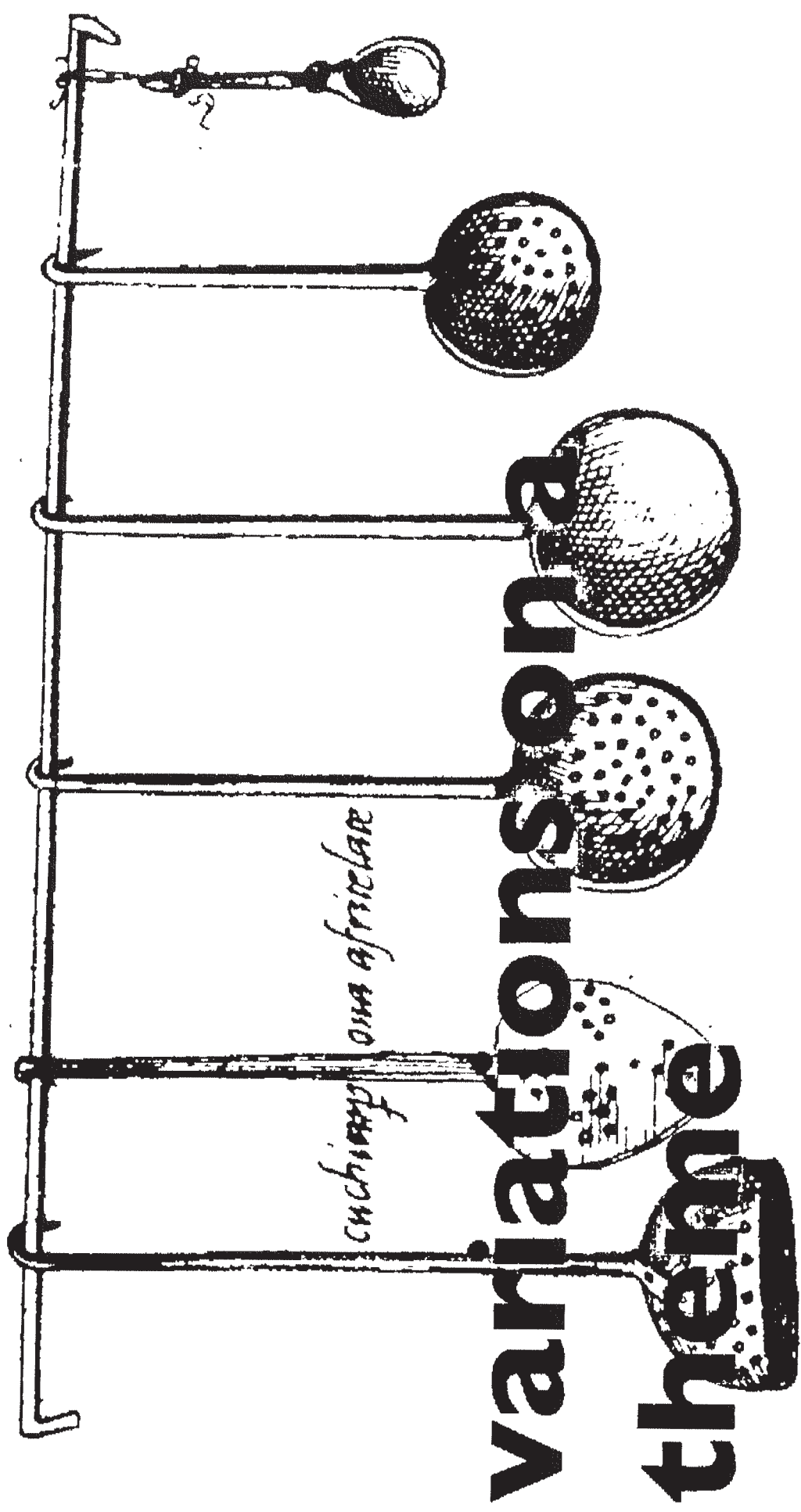
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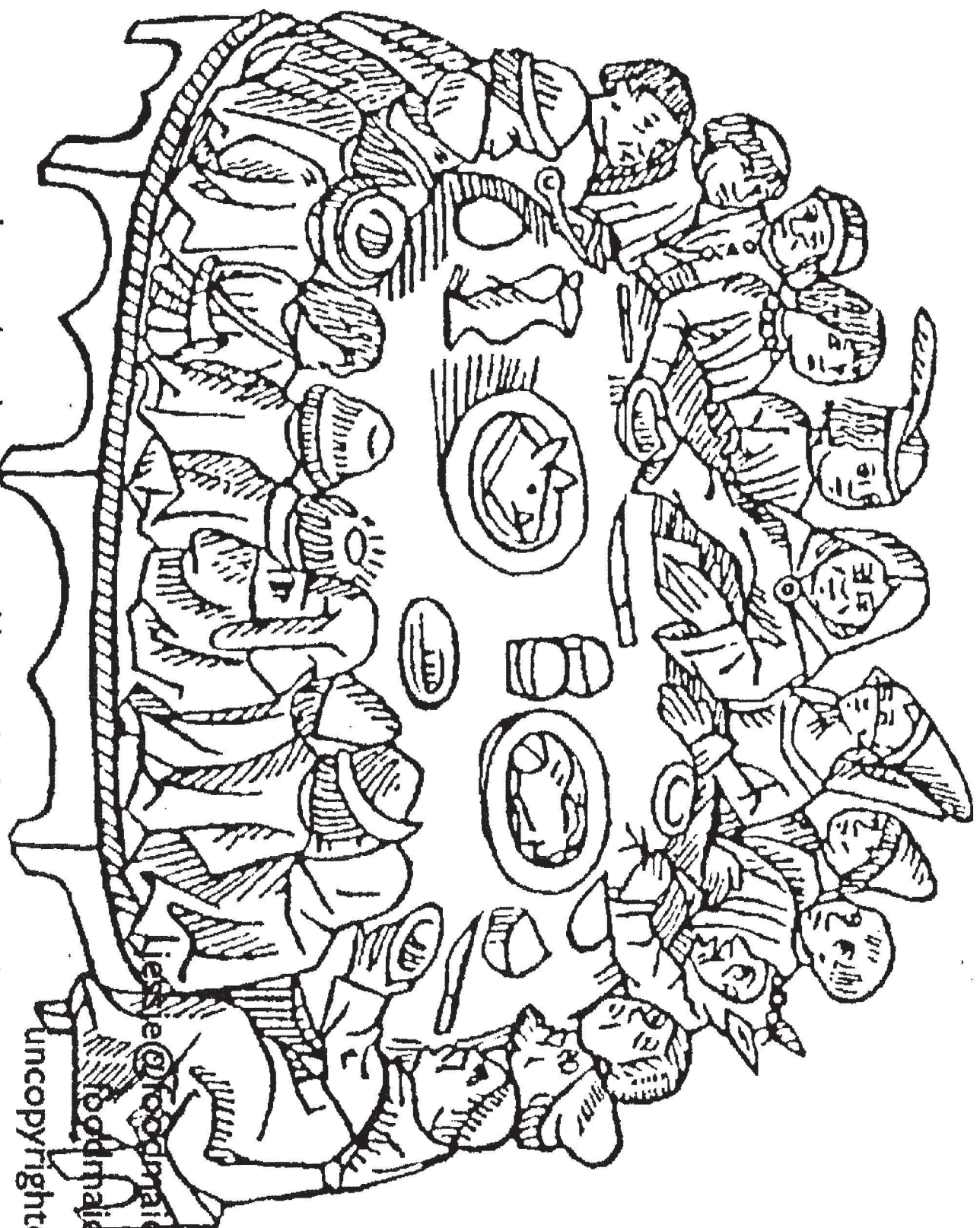
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adventures in cooking favourites



lieske@foodnraidens.net

foodnraidens.net

uncopyrighted 2008

please do whatever you like with this. most of all, please cook from it

#3

this is zine number three of mine in what seems to be a series all about food and cooking (and usually travelling). but for the last 6 months i've had my feet firmly on the ground in sydney, settling back into/starting out afresh my life and times. lots of this revolved around food and cooking. cooking meals for people, buying food at alfalfa house and then discovering the great food co-op at jura books, learning new, intensive cooking processes, sharing my recipes and zines with others. this little mini-book is a collection of favourite things (recipes and ingredients) done in new and exciting ways.

the sourdough experiment

I like to take a while to really get into things; when the time is right it happens. Knitting is a good example – I tried to learn to knit for years, but it wasn't until I was sequestered away in a tiny Toronto studio in the middle of winter did the knitting kick in. So, I tried to make sourdough bread before, from scratch and all. It's never worked really; it's a long process in the beginning. Settling into my bright apartment in the inner west, I got the sourdough making craving again, and went through a process of making a starter from scratch, failing, and then acquiring some of a friend's starter, which was well established and ready to go. I've been experimenting with the loaf making every few weeks; not failures per se but definitely not perfection.

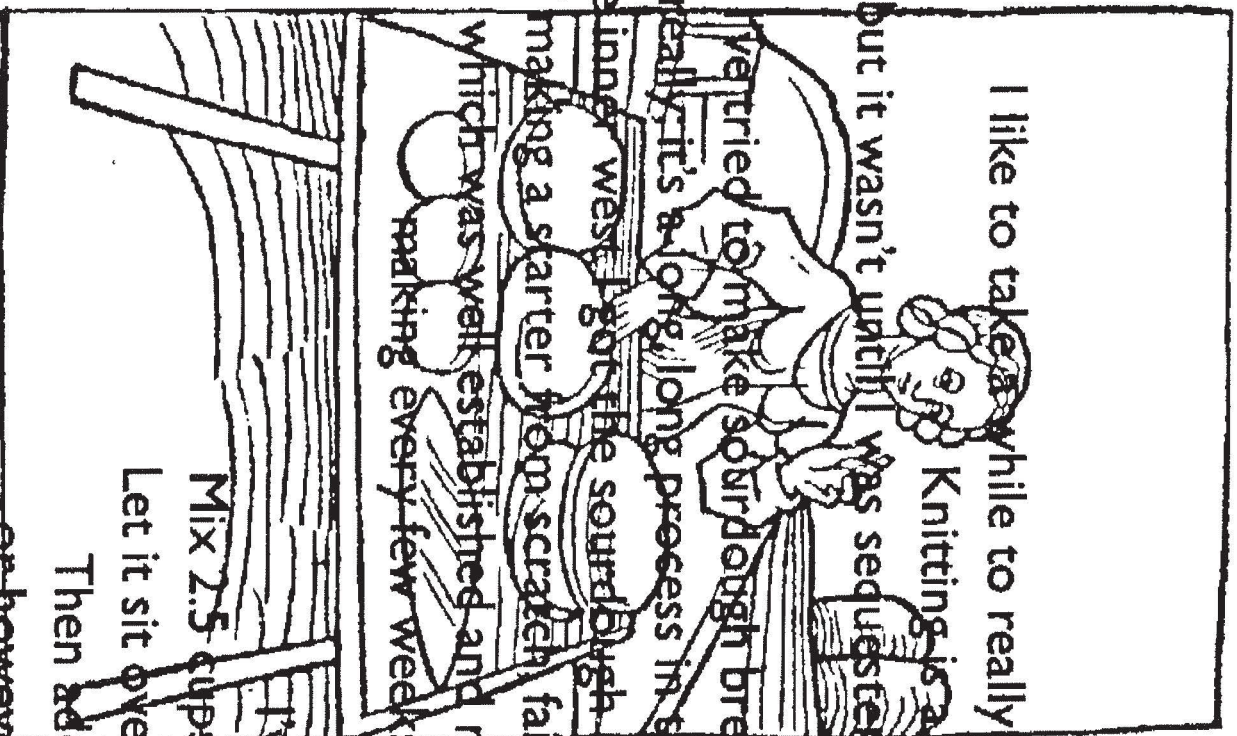
Luckily I'm not into perfectionism.

I've been using a standard sourdough bread recipe:

Mix 2.5 cups of flour with $\frac{3}{4}$ cup of starter and 2 cups water

Let it sit overnight or for a few hours at least, in a warm spot

Then add $\frac{1}{4}$ cup oil, $\frac{1}{2}$ tbsp salt and 3 more cups of flour, or however much you need to get it to a kneadable dough.



then some instructions for letting it sit and rise came through by text message:

after its all mixed it's a 5min knead 5min rest around 5 times at a temperature above 21 and below 28

after lots of heavy-loaf-of-bread making I realised I could make other yeasted foods, like:

the sourdough pizza base.

1.5 cups of starter mixed with over 2 cups of flour (more was added as i went along), a tablespoon of olive oil and some salt. mix it together and knead knead knead for a bit, then set is aside for half an hour in a warm place to rise a bit. knead again, let sit for 5 mins, knead, sit again.

while the dough is resting make the topping – roasted quartered tomatoes (no oil or seasoning). once roasted chop up fresh basil and add it to the tomatoes, with some balsamic vinegar and pepper.

Roll out the pizza dough (this recipe makes 2 bases) and spread the tomato mix on top, and smother with mozzarella cheese. Bake at hot hot until golden.

cooking from box and book

we get a \$10 box of fruit and veges from a local food co-op, and the great part is the challenge that comes each week of what to cook with it. Sometimes it's obvious, sometimes not. Sometimes the box comes with a packet of tofu and tempeh as well, and it's always fun to work out how to combine everything. This recipe discovery (from a recipe book I bought in Victoria, Canada, but haven't really explored) brought so many things in the box together, and had a really surprisingly amazing taste and texture.

it's tempeh with orzo and eggplant

- 250g packet tempeh
- 6 tablespoons olive oil
- 1/4 teaspoon salt
- small onion, diced
- 4 cloves garlic, minced
- 2inch piece ginger, peeled
- small eggplant, peeled and cubed
- 1/4 cup tamari
- 1 1/2 cups orzo/risoni
- 3 tablespoons miso

boil 4 cups of water in a saucepan, add the tempeh (i cut it in half to fit better) and simmer for 20 minutes (i pressure cooked it for 10). drain the water, cube the tempeh and set it aside.

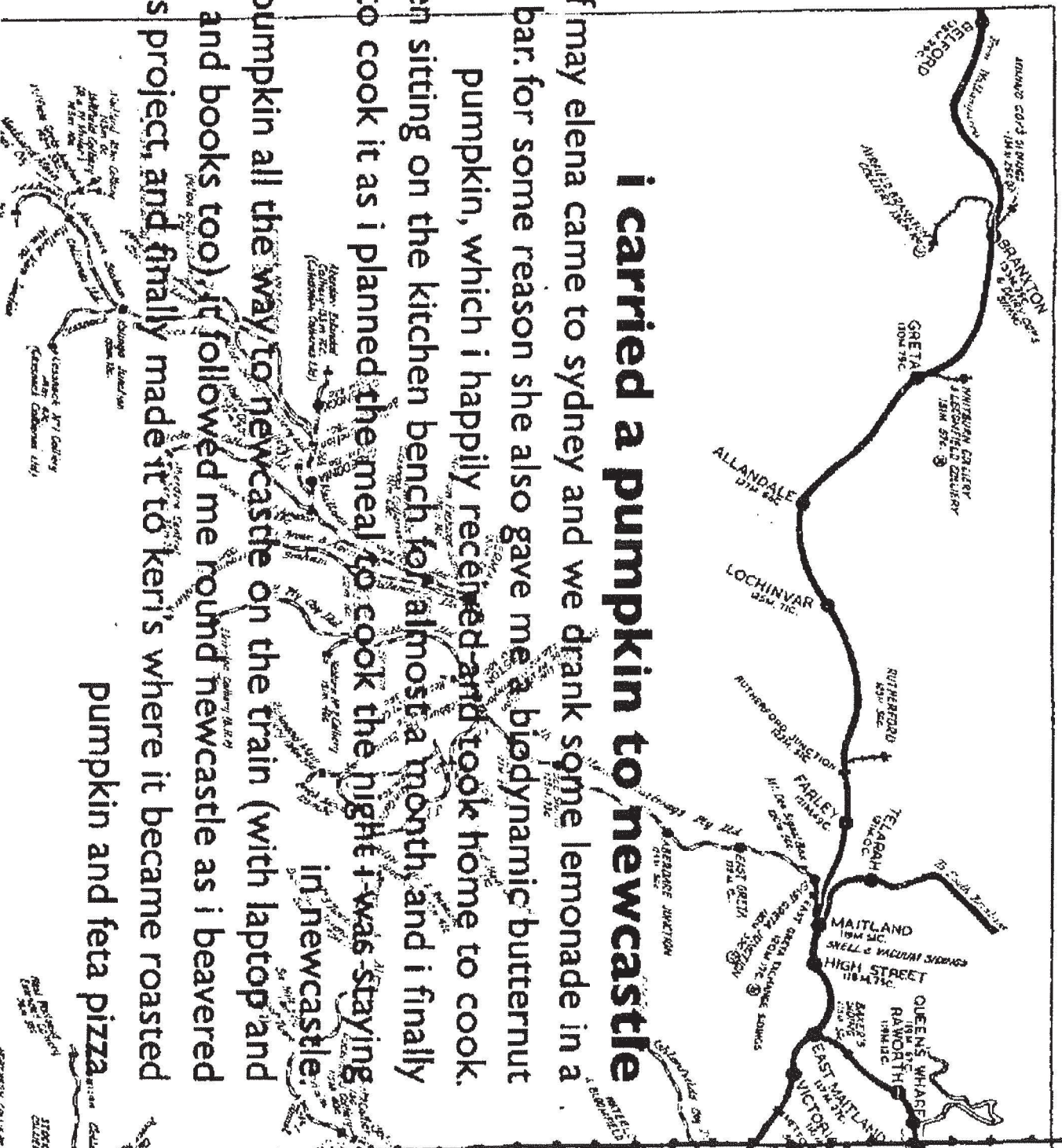
saute the onion and salt in 1/4 cup oil (well, i really put what looked like enough in) until soft, then add the garlic and grate the ginger over top, saute for another few minutes. add the cubed boiled tempeh, eggplant, most of the tamari and cook until the eggplant softens, about 10 minutes.

and, at the same time (multiskilling!) put 2 tablespoons oil and a big tablespoon of tamari in a pan and warm it up. add the orzo and stir it till it starts to stick (a couple of minutes). add 3 cups of boiling water and the miso, stir through and then simmer until tender and creamy, about 15 minutes. add more water if needed. then stir the eggplant/tempeh mixture through and it's ready to serve.

i carried a pumpkin to newcastle

at the beginning of may elena came to sydney and we drank some lemonade in a overrated surry hills bar. for some reason she also gave me a biodynamic butternut pumpkin, which i happily received and took home to cook. the pumpkin had been sitting on the kitchen bench for almost a month, and i finally decided it was time to cook it as i planned the meal to cook the night i was staying in newcastle.

so i carried this pumpkin all the way to newcastle on the train (with laptop and knitting and papers and books too) it followed me round newcastle as i beavered away on this masters project, and finally made it to kerri's where it became roasted pumpkin and feta pizza.



NEWCASTLE AND MAITLAND RAILWAYS

M. N. S. W. R.

SCALE of MILES



1950

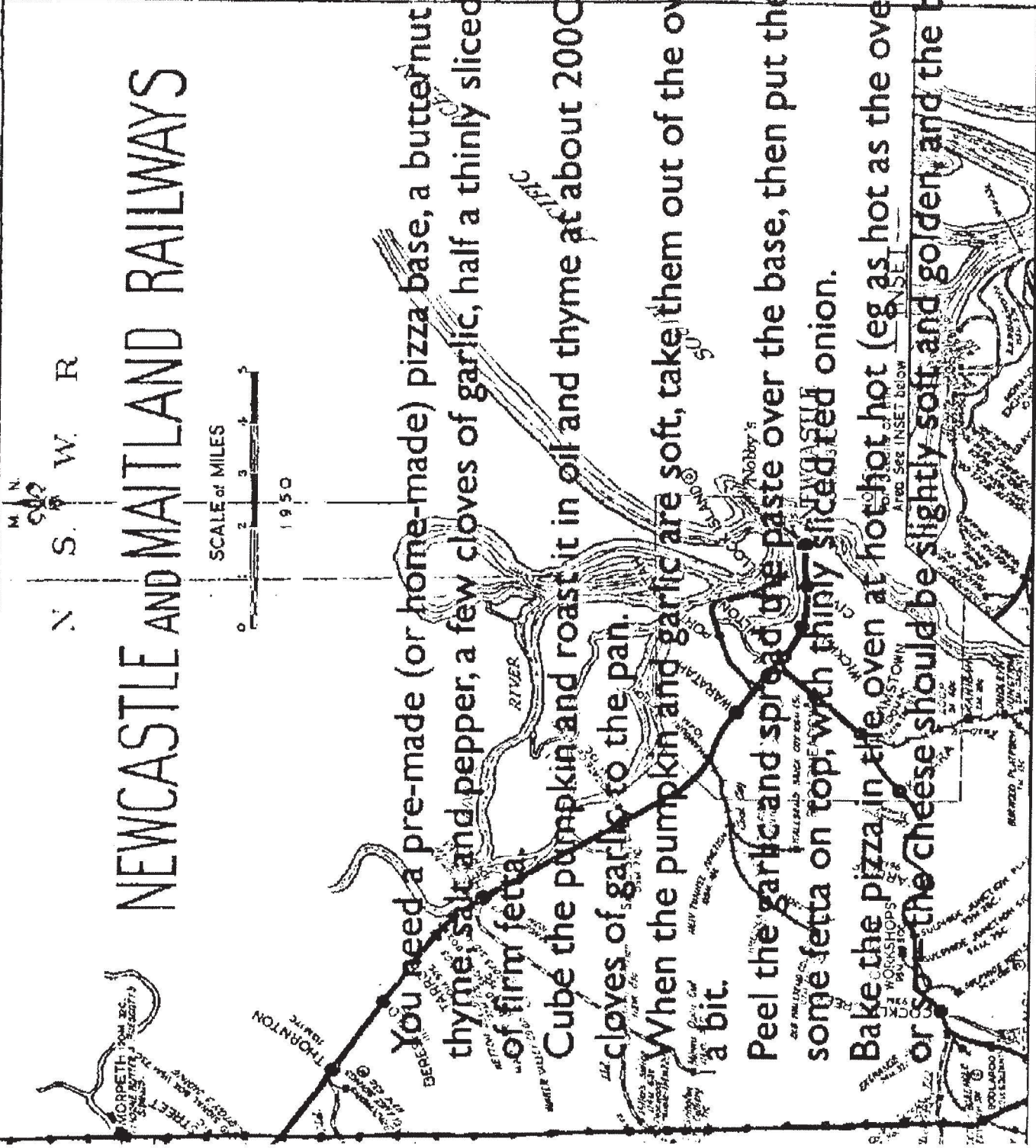
You need a pre-made (or home-made) pizza base, a butter nut pumpkin, some oil, thyme, salt and pepper, a few cloves of garlic, half a thinly sliced red onion and a block of firm fetta.

Cubé the pumpkin and roast it in oil and thyme at about 200C. Add some whole cloves of garlic to the pan.

When the pumpkin and garlic are soft, take them out of the oven and let them cool a bit.

Peel the garlic and spread the paste over the base, then put the pumpkin cubes and some fetta on top, with thinly sliced red onion.

Bake the pizza in the oven at hot/hot hot (eg as hot as the oven will go) for 20mins or so. The cheese should be slightly soft and golden, and the base crispy.



life is simple with lentils and rice in a pot

Rice cookers do more than just cook rice.

It's taken me my thirty years to really appreciate this fact.

Into a rice cooker put

1 cup sushi rice

1.5 cups water

half cup brown lentils

a handful of seasoning (I've been using a gourmet mix that includes dried onions and

almonds too)

a few handfuls of veges that steam well, chopped. I've been using yellow squash,

broccoli and occasionally mushrooms.

Stir the mix well, then turn the rice cooker on.

So easy and full of nourishing goodness.

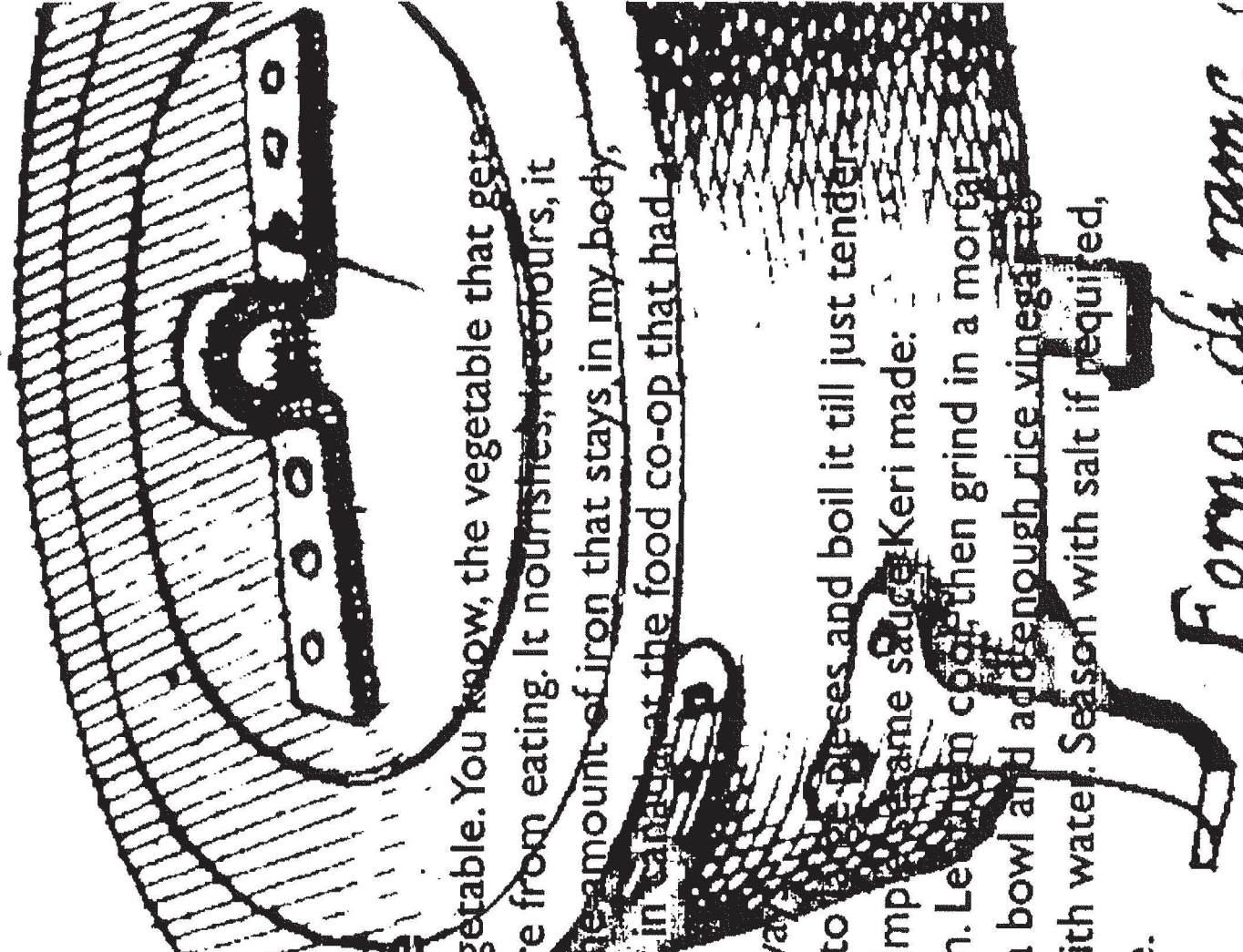
Serve with whatever comes to hand;

a white miso sauce maybe, or fried tempeh and greens.

kale. my vegetable of choice

i've started describing kale as my organic vegetable. You know, the vegetable that gets you closest to the ultimate climax of pleasure from eating. It nourishes, it sustains, it's been a key factor in increasing the amount of iron that stays in my body, it's fun to cook with. i first fell in love with it in capab at the food co-op that had a huge impact on my life.

Kale. it does it for me in so many different ways. The simplest thing to do with it is chop it into large pieces and boil it till just tender. Then serve it with the amazingly tasty and simple sesame sauce Keri made: Dry fry a handful of sesame seeds in a frypan. Let them cool, then grind in a mortar and pestle. Put the ground sesame seeds in a bowl and add enough rice vinegar to make a thick paste, then thin it out a little with water. Season with salt if required, and serve poured over the hot steamed kale.



Forno da ranc

i'm not much of a sweet baker, but this chocolate cake breaks all the rules. It is a science experiment and guaranteed success rolled into one (as I have been known to rave about many times before) . over the past six months I've really been pushing the cake recipe to it's limits, creating many different types of cakes and other treats.

Here's the recipe again, just for old times sake:

1.5 cups flour (wholemeal is good here too) (or half and half)

1/3 cup unsweetened cocoa powder

1/2 tsp baking soda (aka bicarb soda)

1/2 tsp salt

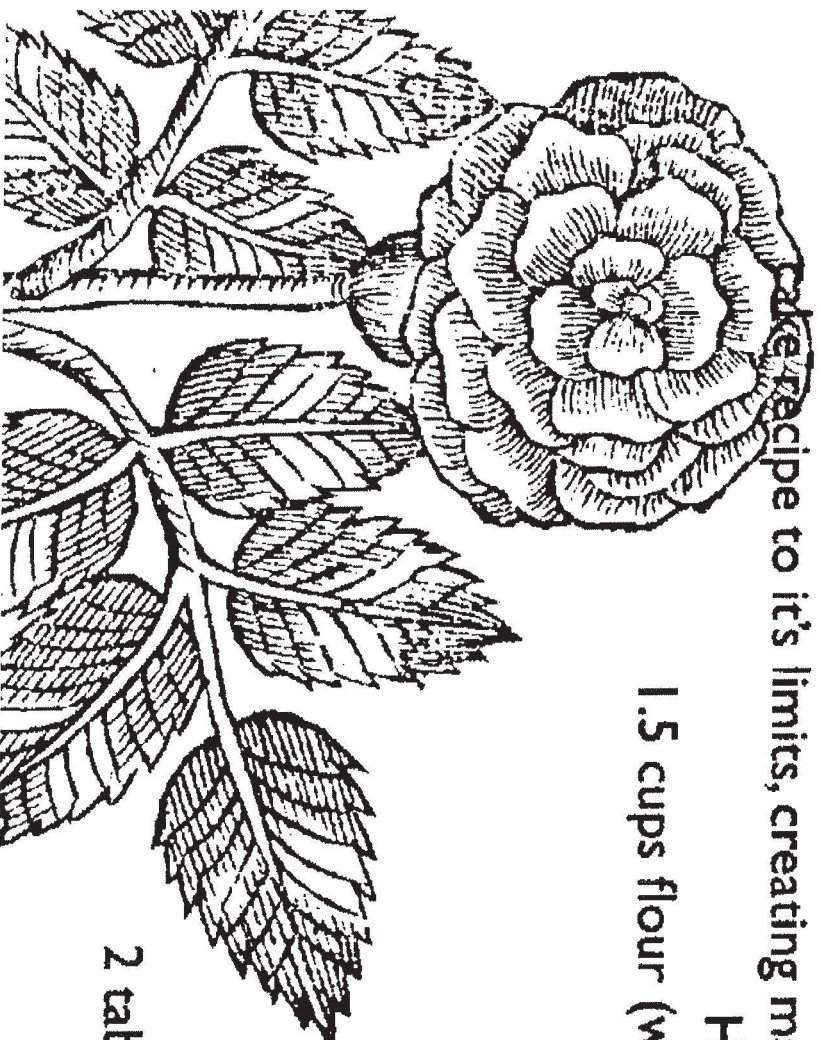
1 cup sugar

1/2 cup vegetable oil

1 cup cold water or chilled brewed coffee

2 teaspoons vanilla extract

2 tablespoons cider vinegar (or red wine vinegar)



preheat oven to 180 celcius

line a pan with paper (square, round) or oil it. This is important it has to be ready to go quickly!

in a bowl sift all the dry ingredients. sifting makes for a nicer less lumpy cake

in another bowl whisk the oil, coffee and vanilla

put the wet things into the dry things and mix well until smooth

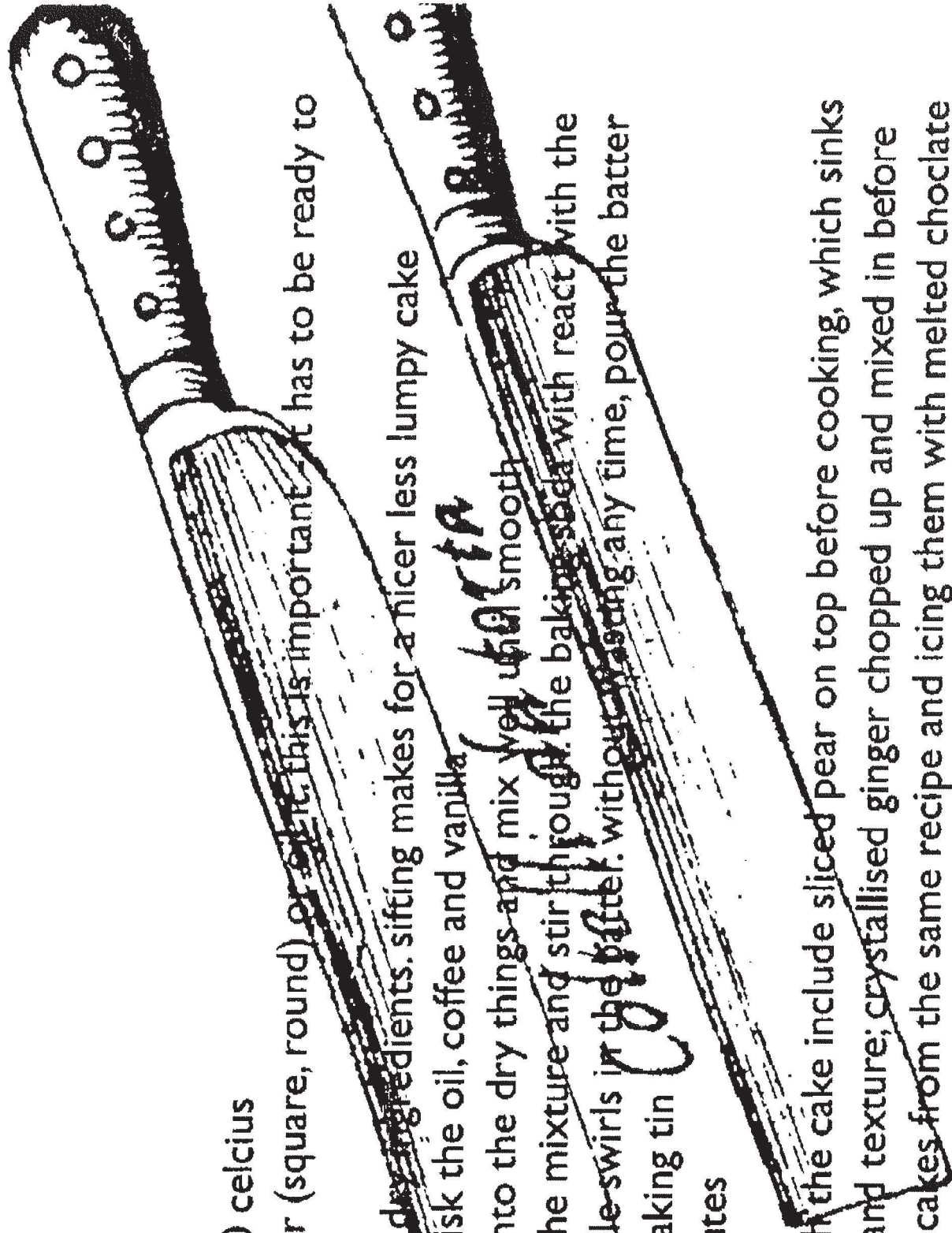
add the vinegar to the mixture and stir through. the baking soda will react with the

vinegar and leave pale swirls in the batter. without using any time, pour the batter

into the prepared baking tin

bake for 25-30 minutes

new adventures with the cake include sliced pear on top before cooking, which sinks in and adds flavour and texture; crystallised ginger chopped up and mixed in before cooking, making cupcakes from the same recipe and icing them with melted chocolate and jam.

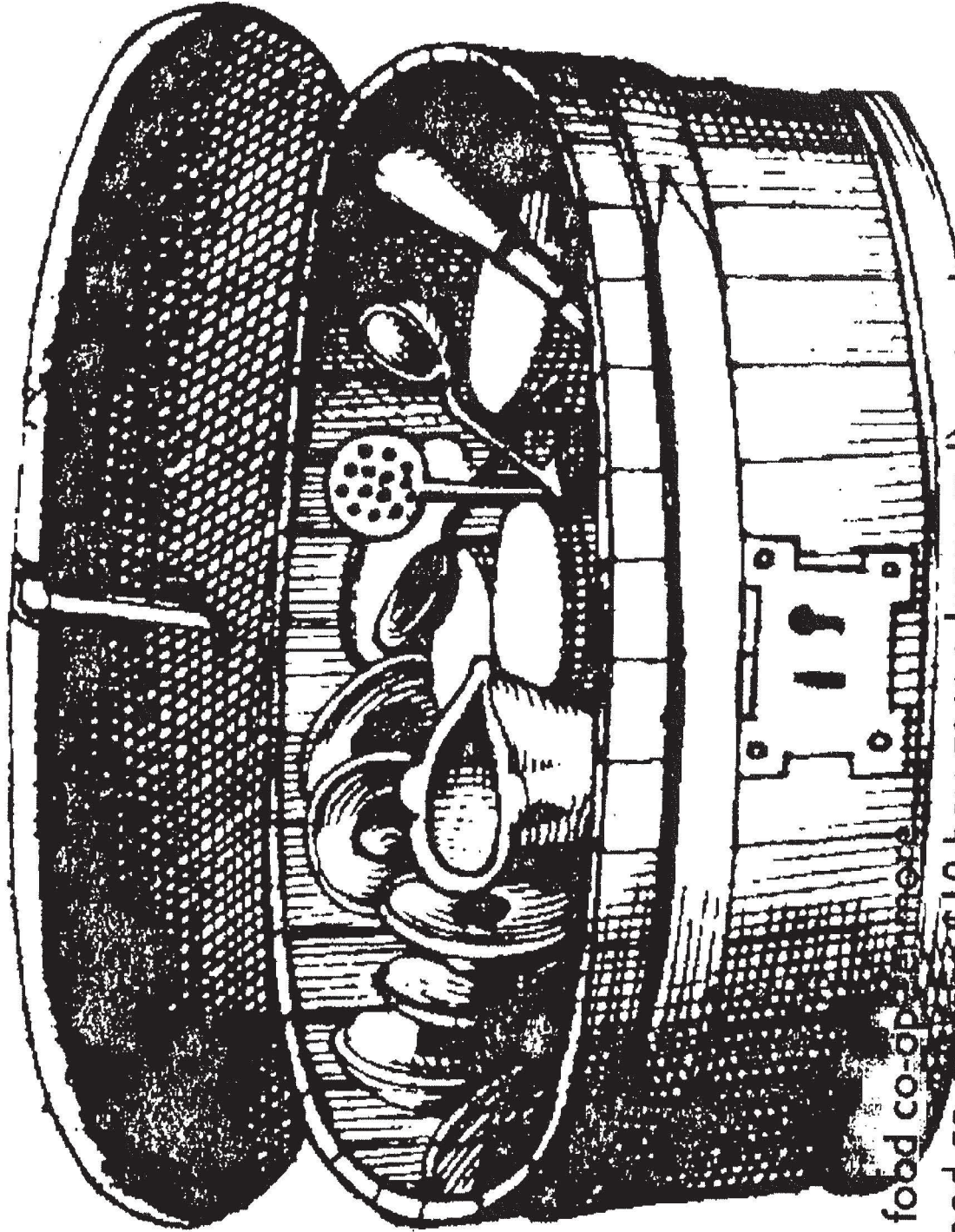


Birthdays seem to be the main reason to play with the chocolate cake, although there's nothing like the pleasure of mixing it all together in 10 minutes and waiting for it to cook in the half hour or more it takes and then eating it all warm and crumbly.

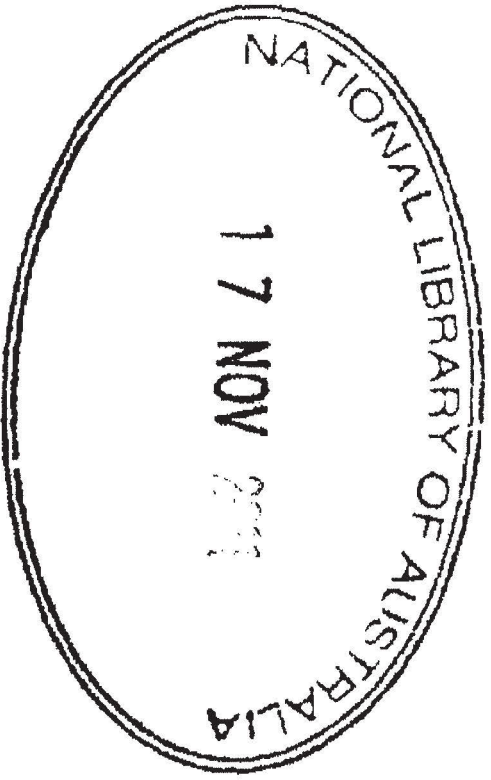
For the best birthday cake a 15 year old boy could dream of, we made a Buffy themed cake, aka 'welcome to the graveyard'.

Bake the chocolate cake in a round tin, leave it to cool. Make up a chocolate icing with icing sugar, cocoa, butter/nuttelex and milk/soy. It should be smooth but not too runny. Cover the cake in the chocolate icing (this is the 'dirt'). Then make the grass – put a cup of desiccated coconut in a plastic bag, add some drops of green food colouring and shake until all the coconut has taken on the colour. We put a fence around the graveyard using chocolate biscuits, covered the top of the cake with the 'grass' and then put in some headstones – milk arrowroot or other oval shaped biscuits, decorated with icing and placed strategically. A couple of sugar flowers found in the cake decorating section at the supermarket sat in front of the graves, and then to top it off we dug into one grave where a vampire had escaped from...
the dirt was even brown!

Cornuta con masattic



alfalfa house food co-op, pennmore
jura books food co-op (and a 10 box goes a long way!), peterstam
karma food co-op, toronto



HENDERSON 670

Archival surrogacy

To make a surrogate of something is a purposeful act. It's not just about making a copy, it's about making something that stands in and has the function of the thing that it is 'surrogating'. So, for example, a surrogate mother isn't a twin of the mother, but instead a surrogate of the function of gestation. And a surrogate of a record isn't necessarily an exact copy of the material, rather it is a substitute for what the material is (see Beth Yake's discussion of archival representation (2003)).

In the archive there are many surrogates. A surrogate in the archive is, similar to the reproductive surrogate, a stand-in for the actual record or document. The surrogate can be analogue or digital, and standing in for a still-existent, or destroyed document.

A surrogate can be an analogue stand-in for the record or document in the archive, able to be used without risk of damaging the original, but it can also be outside the archive, making the resource accessible to more than just the individual requesting researcher. Digital libraries and archives are an example of this enabling of access, where the records of an archive have been digitised and the digital surrogates presented. For example, the National Library of Australia's Picture Australia collection holds a substantial collection of Australian photographic prints and negatives, many of which have been digitised, and are available to browse and order copies of online. The images we look at as we browse the collection have been digitised by National Library staff as part of a bigger digitisation project, and as individual records are requested by users. The Library says:

To minimise handling of the rare and unique items in the Pictures Collection, the National Library provides a photographic service. Items are each photographed once, by the Library's Photographic Section, and copies of the photograph are available for purchase and for use in publications, films and videos. (<http://www.nla.gov.au/pictures/conditions-for-filming>)

Digital surrogates allow for the use and reuse of archival material without further damage to the material, and also enable a wider audience for collections.

Artists are also active in this practice of surrogacy. In a park alongside Melbourne's Parliament House a sculpture by artists Penelope Lee and Susan Hewitt stands in as an oversized surrogate of the 'Monster Petition' - a 'giant petition of 30,000 signatures offered to the Victorian Parliament in 1891 as evidence of widespread support for equal voting rights

for women'¹⁵. The surrogate in this case is a piece of art, and doesn't claim to be a straight copy of the actual petition (which is 260 metres long and takes 3 hours to carefully unroll), rather it stands in for what the record represents - the history of suffrage in Australia in the late nineteenth century. The sculpture is made from steel and bluestone, unmistakably not a surrogate of the material used in the original petition - paper, cotton and cardboard, and its immense size and lack of detail distances it further from the original.

Along with the sculptural surrogate there are digital surrogates of the actual petition available online. These digitised and transcribed pages (an effort undertaken through 'the combined efforts of the Genealogical Society of Victoria, the Royal Historical Society of Victoria, Public Record Office Victoria and the Parliament of Victoria' <http://www.parliament.vic.gov.au/about/the-history-of-parliament/womens-suffrage-petition>) are searchable through an online database, with each signature individually detailed (including address). Signatures are displayed by A4 page images, and these digital surrogates don't have the impact of size and scale that the original, or the sculpture have. In this case, the content is featured in some surrogates, and the materiality of the material in another.

Why surrogacy?

Looking at both the reproductive and the archival examples of surrogacy leads me to ask the question 'Why surrogacy?'. What does the surrogate offer in its role of stand-in, or replacement, record or mother? Is it simply a copy? It seems too obvious to argue that the surrogate allows access to an ongoing reproduction of a particular family line, or historical moment, but at the same time I think this simple answer offers a lot to think about. The surrogate offers, in a way, an ability to perpetuate particular discursive understandings. What happens if people aren't reproduced through biology? Or if the dominant historical moments in the archive deteriorate, or are damaged, or lost or stolen? What is threatened by this? This is where Halberstam's challenges to repro-time come into play. These acts of biological reproduction, and historical preservation, by any means possible, even surrogacy, enable the preservation of a particular linearity, and Halberstam argues that there is potential to queer, or disrupt, this linearity.

15 For more information see http://www.arts.vic.gov.au/Projects_Initiatives/Great_Petition

Disrupting repro-time

I'm taking Halberstam's ideas around disrupting repro-time to think about the photocopier, and photocopying in the archive proper. Applying the theory to zine practices, I argue that they can queer linear time, and that the photocopier (as an actant in the Latourian sense) has the potential to enable queer temporalities.

For Halberstam, 'repro-time' is the normalised performance of reproduction; ruled by biology and 'strict bourgeois rules of respectability and scheduling for married couples' (2005, p. 5). This repro-time is linear, from child bearing and a scheduled domestic life, through to the timing of inheritance and positioning of a family to a historical past and the potential for a known future. When you disrupt or disengage from the 'repro-time' that Halberstam describes you are released from inevitable chronologies and lifetimes, and the space of culture and memory making is redefined, with an emphasis on that moment, rather than seeing the moment as a point on a linear continuum.

The archive proper is a space that reinforces this repro-time. Government archives and state records offices, for example, are the sites of preservation of official histories – they are where (the numerous) genealogy fiends spend their days poring over ship arrival books and police records, looking for traces of their heritage. It can be argued that this genealogical fever (Little, 2007) is driven by repro-time. The archive is active in preserving this linear sense of time, allowing a particular history to be written into a future.

Queer responses to the archive proper's preservation of this repro-time can be seen in numerous community, performance and literary projects designed to disrupt these preserved records, including, for example, the community archives of gay, lesbian, bisexual and transgender material that have developed over the past few decades, or the stories that are pieced together from archival evidence of homosexual relationships, hidden under the heterologies of normalised record-keeping practices (see for example Dever, Newman & Vickery, 2009).

What happens when the space of the archive is queered? When the repro-time that the archive preserves is disrupted? Or when we look past the content and the stories in the boxes, and instead look to the practices of archiving, and those performing them?

Conclusion

This chapter is evidence of how the need to preserve (archive) with precisions, or truth, or fact, can limit the potential for future creation, creativity and production.

I opened the chapter by narrating my time in a restricted archival space - the Fales Library Riot Grrrl Collection at NYU. This collection of personal papers of people involved in the riot grrrl movement in the early nineties is adamantly not a zine collection (Darms 2012), but I argue the zines, zine masters and evidence of other zine practices (including distro flyers and posters) makes the collection an appropriate site of investigation for my project. Working from the masters in the collection, and the potential they have to enable zine practices such as photocopying, this chapter has interrogated the photocopier, and reproduction technologies, as generative and productive technologies of the archive. And, as demonstrated by 'The Bright Pearl' zine at the Toronto Zine Library, photocopiers are disrupting the idea of the original record in the archive, with multiple copies of what is ostensibly the same zine challenging accessioning and cataloguing processes. By tracing the path of my zine 'Variations on a theme' I have presented evidence for the shifts and transformations when zines make it to the archive, and how the 'original' in the archive is only always ever a copy, and that when copied a new 'zine' is made.

Zines (and zine masters, which I argue are also zines) in the archive disrupt the linearity and repro-time of the archive as a resting place, in the same way that zines in a coffee shop might suggest a slowing down, to sit and read, rather than the routine of eating and drinking expected of the cafe.

Conclusion

The way we orient ourselves to the world, and understand orientation of others, directs the paths taken, and limits potential opportunities for creation, experimentation and learning. It is repetition that enforces these orientations, and repetition that gives meaning and definition to experience, position and feelings (Ahmed 2006). This is not to say that repetition is problematic - the act of orientation is an important part of knowing the self and others - but that critiquing and acknowledging the impact of repetition allows for the generation of other, or proximate, ways of knowing. Zine practices challenge repetition in the archive¹, such as accessioning, interaction (retrieval), the original and presence/absence, and have proven to be a productive site of inquiry throughout this thesis.

Archives, in both the 'proper' sense and in other sites presented here, demonstrate these repetitive actions, preserving particular orientations and understandings. The archive is a heterotopic space, making and preserving memory outside of the space of origin, juxtaposing multiple sites into one. Zine practices unsettle the clarity of these spaces and places, and can unravel orientations and create sites of production in unexpected spaces. These are public and private spaces, professional and amateur, conceptual and fixed.

This thesis has presented zines and zine practices as an emerging and important site of research, as demonstrated by the ability to consider their presence in varied situations. The queerness of zines disrupts not only the repro-time that Halberstam presents, but ways of doing research, and making archives. This disruption highlights the consequences of queering

¹ Whilst also reflecting a series of repetitive actions such as the repetitions of production in zines (the touch of the hand) - stapling, attaching stamps, addressing envelopes, drawing on pages etc.

dominant narratives, and has demonstrated the impact this might have on knowing history.

Going back to the tenosynovitis I suffered from through this project, an injury which is usually suffered by breastfeeding mothers anxious to hold their newborn in *just the right spot* to feed, over and over again, we can see that repetition is nourishing, routine and necessary for development. And whatever the repetition was that meant I also suffered from the tenosynovitis, without having nourished a newborn, has meant I've had to adapt and slightly re-orient myself to the work and to the world, carrying an awareness of how far I can push my wrist before it hurts. Similarly, the repetitive work of the archive, whether in the State Library, or scholarly publications, or my lover's bedroom, is being disrupted by zine practices - practices that are not fixed by definition or hierarchy. The disruptions, however slight, open up new ways of knowing both what's in the archive, and what's absent, reorienting the archive as not simply a fixed site of memory, rather as a generative site of production.

The approaches to zine archivy presented in this thesis reinforce this; the different spaces, genres and productions discussed throughout are zine practices *and* archival practices. The challenge of defining zines has enabled a new approach - definition through practice - and in turn I have applied this to archives.

The final conclusions of this thesis reflect the ongoing practice of the research project, motivated and inspired by the site of study itself. As described in the Prologue, zines, archivy or memorialisation and academia are messily intertwined; the Teal Triggs affair is one example of how attempts to memorialise in print (and consequently academic work) is a complicated, yet productive project. The publication of Triggs's book *Fanzines* generated new conversations and understandings about zine practices and academic work. This thesis is not an argument for leaving practices be and keeping the researcher's curious eye away from zines. Rather, as explored through Chapters 3, 4 and 5, considering zines as practices enables different, and not necessarily linear, approaches to archives. The thesis has used zines to argue for the ephemerality of everyday social practices. Applied more broadly, considering zines as practices rather than attempting to define them through their materiality or content provides a unique contribution to the emerging field of zine studies, and cultural studies more widely.

In Chapter 3 I took you with me to a series of different spaces where zines are being collected, preserved and accessed. Being in these spaces, and thinking about the zine practices generated there, extends and challenges Foucault's ideas of heterotopias places where time and space are unsettled. Being in these spaces also extends and challenges the

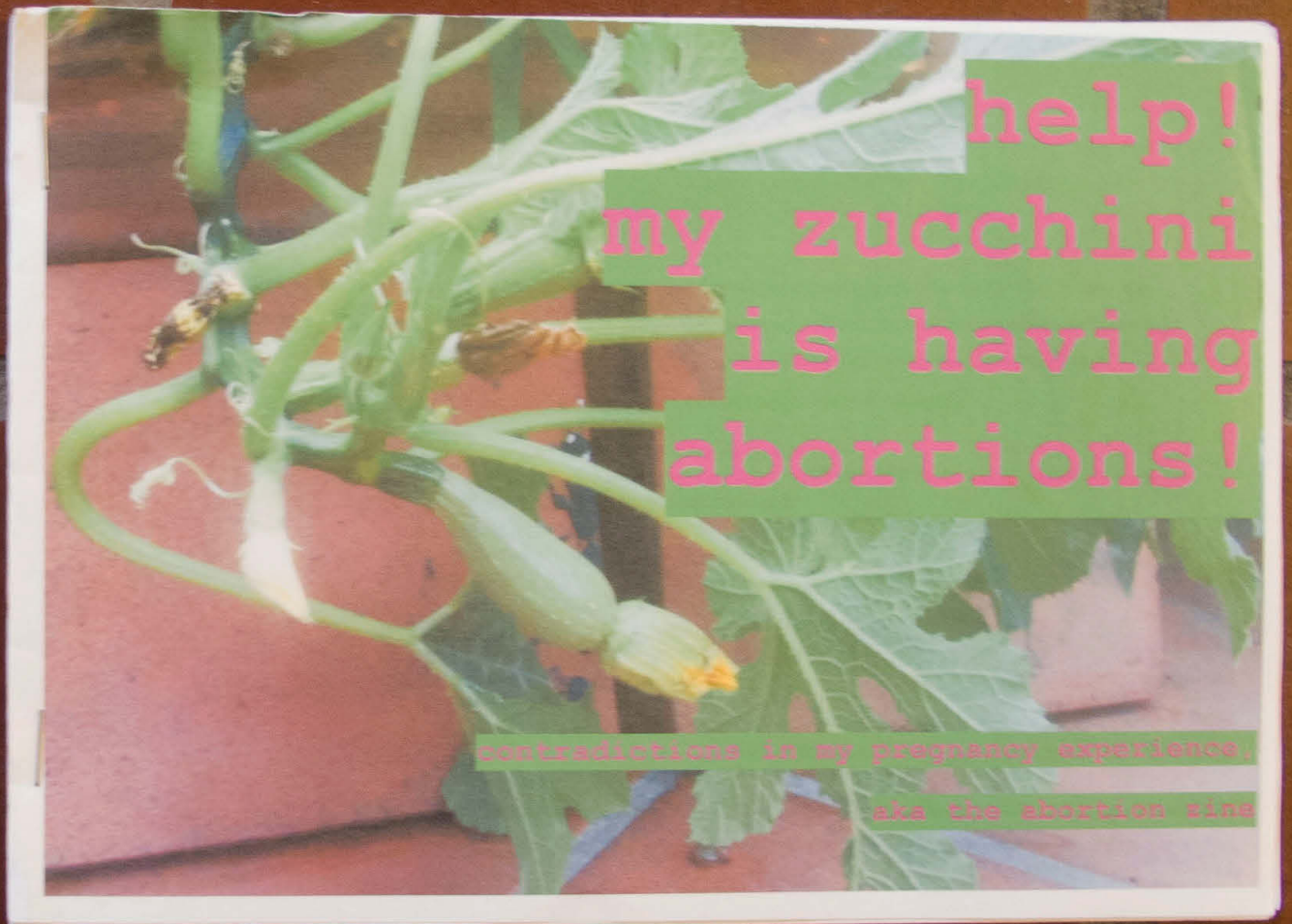
idea of fieldwork, and what it means to do and write research. Without an understanding of zines as practices, rather than as (textual) objects, it is difficult to make these arguments.

Chapter 4 moved away from these (in)animate spaces of archivy, and instead drew on zines as practices to extend Eichhorn's proposition of archival genres. The practice-based approach to zines means that when you consider a zine anthology, you aren't just looking at a reproduction of the material object (the photocopied booklet, or the stapled spine), rather it is possible to see the trace of the object and new inscriptions through practices of, for example, publication, distribution, trading and reading. Chapter 4 also looks back in on scholarly publishing, presenting the practice of academic work as a form of archivy. This approach both challenges approaches to methodology in cultural studies research, and reflects on the impact zine practices are having on research itself.

Finally, Chapter 5 considered zine practices in the archive proper - photocopying in particular. The photocopier in the archive is a tool of reproduction, but when there are zines being copied there is a tension between production and reproduction. These tensions enable a different type of orientation to the archive proper, considering the space as a site of production, not just a repository of preserved records.

Methodologically this thesis presents a series of experiments into 'doing research'. I have taken risks with how I approached the practice of research, reflecting the anxiety I had approaching such a familiar site to me (zines) as a researcher, but also paying tribute to zine practices themselves, which are difficult to fix into any particular way of doing. As outlined in Chapter 3, there are shifts (or perhaps reorientations) in how researchers approach cultural and social research. Marcus argues for collaboration, production, agency and a presence in publics and contemporary time (2012), and this thesis is an example of this shift.

Chapter 4 argues that scholarly publishing is an archival genre; this thesis is a piece of scholarly work, massaged to fit within the bounds of university rules and regulations, and in turn the material collected and presented throughout this dissertation forms part of this archive. Drawing on Chapter 1, which argues for knowing zines as sets of practices and performances, I have presented stories about being in archives, zine making and collection, anecdotes and gossip, excerpts and reproductions of zines, and these all form both the body of evidence to support my response to the key questions under investigation, and an archive of sorts of this particular moment in time, relative to my own orientation to the site of research.



help! my zucchini is having abortions!

2013

A5 on office paper, full colour cover.

jessie@foodmaidens.net

january 2013

Adelaide, South Australia/Sydney, New South Wales

Front cover: my garden zucchinis, trying so hard to grow but no getting past those first few centimetres.

Back cover: the Heide kitchen garden zucchinis in Melbourne; a bountiful lot.

2

I was chatting to my friend Leisa the other day about my zucchinis. Amongst other things, we have a shared appreciation of our respective gardens, and ooh and ahhh over photos of green plants, produce ripening and the resulting meals cooked from the garden. So when I was stumped about my zucchini plant, I turned to her and asked for advice:

Leisa: Hey - did your plants revive when you got back?

moi: yep, the germans had been watering them well! the zucchinis have gone crazy but the fruit dies off at about 5cm long its weird maybe the box is too small?

Leisa: We have that too. I was supposed to look into it. Its bound to be a mineral deficiency.

moi: ah ok

i thought something might be eating them? they just kind of disappear!

Leisa: ours drop off. I have had it with the squash as well. Looks like a calcium problem.

Here - I found this info:

Inadequate pollination (aka fruit abortion) fruit have a classic appearance - 2-3" in length and then they wither and turn dark. They do not look normal at all. But small fruit that appear normal but just don't get any bigger is usually a plant stress issue and commonly is either a nutrient or a water issue.

moi: fruit abortion!

hilarious! i can see a zine in this!

The idea for this zine germinated from this conversation about my aborting zucchnis. In thoughts mostly, but now I'm sitting in the library at the University of South Australia in January 2013, supposedly writing my PhD about subcultural archives. Instead I'm thinking about how I can best pull together all the ideas that have been floating around my head since early 2011, when I first started to think about reproducing/breeding another human being. I've been trying to put words to paper for a long time about it, and am happy that the zucchinis were the catalyst.

These past two years have been big, and over and over again I feel like there's been some closure and then something else flares up. Of late, it's been grief yet again about changing or changed relations with others; changes that are inevitable as part of life (breakups happen all the time; friendships change) but somehow these changes are different (or I think of them differently) because of their link to this breeding experiment that was undertaken.

And so in the great traditions of scientific research, I present my findings from the experiment colloquially known as 'the pregnancy'. The research method was erratic and very queer; unregulated and flawed in so many ways. And my findings are completely one sided and biased, and I'm sure this will be the site of criticism and rejection, perhaps conversation if it all goes well. Exchanging ideas is one of the most important things for me to do; listening, being heard and learning, and is why I keep coming back to the academy and research more generally.

4

There isn't a chronology of events presented here; if you know me you've probably heard bits and pieces of it more than once, and if you don't, it's pretty easy to summarise:

Two friends try and succeed at a DIY insemination, the pregnancy goes to 10½ weeks (with lots of hopes and dreams), there's a miscarriage, then post-natal depression, and a second round of trying. Decisions are made to stop trying, a few hearts are broken and relationships end/friendships change. The end.

Instead of the chronology of this time, I've tried here to write through a lot of the things I learnt, and also struggled with, in this field known so broadly as breeding. Like my awkwardly aborting zucchinis, I too had an abortion (a 'spontaneous' one according to the medical literature), and I've been thinking about how we, this culture we're part of, thinks, talks and acts about some of these very silent matters.

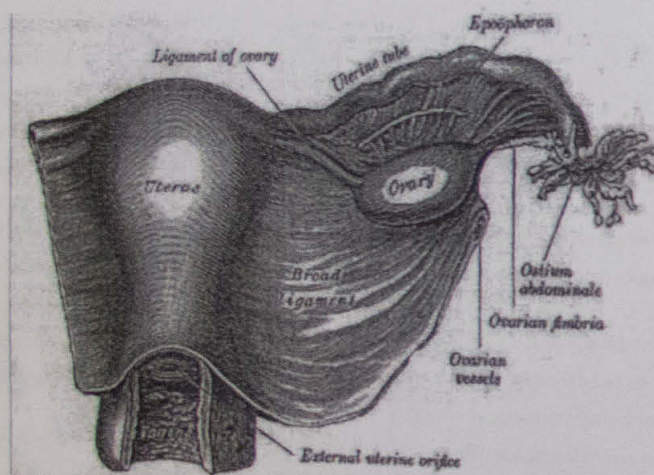


Figure 1: Human female reproductive system.

Prevention and conception

These are two very different concepts, and there's a huge semantic difference in how women are expected to think about their bodies depending on whether they are trying to conceive, or trying to prevent.

Prevention

Whilst I've never been in a situation where I've had to think about preventing a pregnancy, I've certainly had much of the sexual health literature pushed my way, and feel like I'm pretty aware of the discourse around it (maybe my non-heterosexual practices however leave me less able to think and write about the embodied experience? I'm not really sure).

It seems pretty simple: if you want to prevent a pregnancy you use contraception, all the time. Whether it's a condom every time you have sex, or the pill every day of the month, or an IUD or hormone stick that's permanently in your body, prevention discourses imply a 'risk' of pregnancy anytime you have sex, regardless of when in your cycle that might be. There's also prevention practices based around principles of conception (the rhythm method for example, or withdrawal) but these are not promoted as reliable, and instead are at high risk of pregnancy. The risk of pregnancy is very low after a vasectomy, and not present with hysterectomies and abstinence.

Conception

In early 2011 and early 2012 I was immersed (perhaps unhealthily so at some points) in the discourse of trying to conceive, and offer a short lesson in fertility here to demonstrate my knowledge.

A female reproductive cycle is about a month long – mine was about 27 days on average, I have been tracking my periods for the last 12 years or so, and it's pretty reliable. Around about the middle of the month, women ovulate (ie, an egg is released from the ovaries) and then about 14 days after this women should expect to bleed, unless they are pregnant. So in theory, there's two monthly cycles on the go – an ovulation cycle and a bleeding cycle. All the literature you read when you're trying to get pregnant (and there's shit loads of it, believe me) emphasizes the fact that 'all women are different' and that you can't rely on the middle of the month rule to get pregnant. So I started tracking my ovulation as well as my bleeding. This meant taking my temperature for a few months (your waking temperature rises at ovulation), and also monitoring the different vaginal fluids I had during the month (there's a whole body of research about these fluids, with great descriptions such as 'egg-white' and 'creamy').

Getting pregnant means getting sperm to meet the egg and fertilization happening. And when you're trying to get pregnant, this means there's a window of between 3 to 5 days when this can happen, once you're able to pinpoint ovulation. And because these days are before ovulation, you need to feel confident in your pinpointing, otherwise you're shooting blind.

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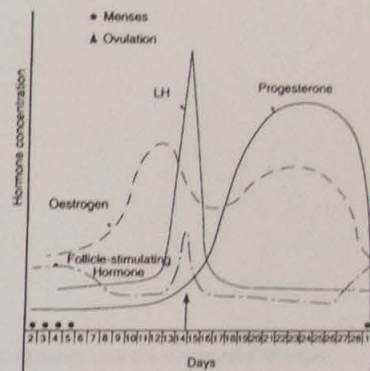


Figure 2: Human reproductive cycle.

So basically, if you want to get pregnant you need to get the sperm to the egg a day or two before you ovulate. It's a pretty precise timing, and there are millions of women out there in the world taking their temperatures daily and examining the fluids coming from their cunts trying to work out these days. There's internet forums everywhere where you can discuss your fluids, or get others to look at your temperature charts, all in the hope of hitting the jackpot with the day/s you fuck/inseminate. I got pretty depressed and anxious reading these forums as I was learning and researching, and hoped I never became 'that woman' who was obsessed. Maybe I was for a while, and that was hard to deal with for me (and perhaps the others around me); I didn't ever write on a forum though and wonder if that was for the best.

The difference between the two ways of knowing conception was a real struggle for me. In order for me to get pregnant when I wanted to I needed to identify a three day window in the month, but if I was trying to prevent pregnancy there was potentially a whole month that I might conceive (if I were having penetrative sex with a fertile man, which is another side issue to be talked about in the sexual health literature). I became intrigued with the way that these different discourses regulate women's bodies (in very different ways), and also in the way that knowledge around conception is powerful, and how this power is reflected in the huge industry of conception that my culture perpetuates.

Natal risk and care

Another area I started to get frustrated with during my pregnancy was the discourses of natal care. These discourses focused on how to be the 'best gestater' you could, doing everything possible not to risk harm to your unborn child. This discourse starts way before you even get pregnant, with most advice suggesting women take pre-natal vitamins like folate a minimum of three months prior to getting pregnant.

And of course, I wanted to do the best to protect our unborn, wanted child. To make sure they were going to be healthy and all in once piece when they came out. There were so many things that were 'risky' - soft cheese, salad, coffee, alcohol, over-exertion, falling over, hot baths, essential oils, lots of herbs and vitamins, some types of herbal tea and so on. It's easy to get caught up in it all, and the fear of doing something wrong is pretty strong.



Figure 2: Pistillate flower of
Hubbard squash

But when I started to think more about this, just like the differences in prevention and conception, I realized there were such different approaches to the concept of risk and care. If I wanted to keep this child and ensure it was healthy, I needed to monitor my own practices, and was surveilled by those around me. I need to only eat certain things, and not engage in any of these risky practices for fear of damaging the unborn child, or miscarrying the pregnancy.

But if someone doesn't want to be pregnant, there seems to be very little said about these types of risks. There's limited options for termination - medical or surgical abortions, or for a very small number of people, herbal or traditional medicines. I know that there's a strong belief in evidence-based medicine which means that the only options are those that are scientifically proven to work, but it was an interesting quandary for me to think through. What happens if you drink black cohosh or passion flower tea, both of which are listed as unsafe in pregnancy. Will you likely abort your foetus? Or what happens if you exercise and your heart rate goes over the recommended figure for your fitness level? Or if you had a hot bath with eucalyptus oil in it every night (which I did a couple of times and for a while there was sure that was why I miscarried).

I don't think there's any reason to test these theories, and that it's more important to have access to affordable and safe choices to terminate pregnancies, but it really got me thinking about the way women and their bodies are monitored and controlled by these type of discourses. And about how much guilt is possible based on these expectations of how to behave based on the risk of harming the foetus, when the contradiction is so obvious in how few options there are for what is theoretically 'harming' the foetus.

Miscarrying and aborting

Again, another set of terms that troubled me, and that get used in different contexts.

A miscarriage is a spontaneous abortion

I had a miscarriage at 10½ weeks in July 2011; we (my co-parent & I) had known I was pregnant for nearly seven weeks, and had shared the news and experience with (some but not other) close friends, lovers, and random strangers on the street. I'd spent a lot of those seven weeks doubting I was even pregnant, and struggling with lots of inner thoughts about the whole thing. Those seven weeks were definitely a long time for me.

I wrote for the first time about my miscarriage a year after it happened; it was a hard year and I'm not sure even this writing was cathartic; the hardness carried on for another few months at least, disrupting lots of my life, and still lingers today.

But this is what I wrote to mark the anniversary.

a year ago today (or the 4th if you think in calendar years) p and i were sitting on the couch watching tv. it was cold and wintry i assume; i bet the heater might even have been on. i went to the toilet, saw blood, and came back and said to p 'i think you might need to take me to the hospital'. in the end we rang the birth centre and they said to just go in in the morning, and so i spent the night in bed by myself, in pain and wrapped around a hot water bottle. it felt like period pain, and i wasn't taking anything for it hoping it might all be ok and everything would be ok in the morning; i'd still be pregnant and we'd keep on going as usual.

but instead we got up at 6.30 and drove e's (loaned while she was in south america) car to the hospital. we worked out how the system at the early pregnancy clinic worked (eventually), and waited in the corner of a hallway to be seen by (i think) a midwife. we were in the hospital proper, not the birth centre we'd been on a tour of the week previously. the corridor we were in was clearly out of the way, for people who were not sure of what was up with their pregnancy. there were sad faces and hands being held. we made it through the morning, saw nothing on the ultrasound, and were given options. options to take home and decide, in time.

in the end i chose to go back and have the 'products of conception' removed from me surgically the next day. i was lost, and in a lot of pain, and wanted to know what i would have to deal with (abortion/surgery side effects instead of the unknown of a natural miscarriage). it was a really hard time, and the beginning of a really really hard year.

i have been feeling really good lately, ups and downs but generally good. i'm grateful to the people around me who caught my tears, listened to my rants and lived with my sadness. and i'm sorry about how it's affected our relationships. in the last few days i've been so sad, to the point of tears at the pub watching a friend's band. the sadness from the last year is back, and i finally realise it's my body remembering this time; reminding me of what i've been through. it's a hard time, and i know i'll get through it. but i'm just sitting with it now, paying my respects to what could have been.

i'd kill for some kale about now.

<http://foodmaidens.net/2012/07/02/bodymemory/>

A miscarriage is what is happening to my zucchinis – for some reason the fertilization didn't work out and so whilst there was the potential for a new growth (be it zucchini or human) it couldn't get far past conception, and so drops out of the cycle. Miscarriages are really common, as people kept telling me post the event, and as the stories I still get told when I bring my experience into a conversation prove. But I don't think they're as common as the zucchinis dropping off the plant, or as simple to categorise into a one size fits all understanding. And miscarriages sit alongside abortions; in some essentialist or positivist way there's an easy response here of 'wanted' and 'unwanted', but I don't think it's that easy.

I started to think a lot more about abortions as I went through the miscarriage processes; as a pre-teen I'd been obsessed with reading John Irving's books (inappropriately, perhaps), and read *The Cider House Rules* intently, learning a lot more about the feel of doing a D&C than really any pre-teen needs to know. I went back to the book looking for the section that I recollected so vibrantly as I realized I was deciding to have the products of conception removed from me surgically; the description of what you should feel as you scrape the uterus of its lining. "Gritty", said Dr Larch, and Homer noted.

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cost. The trees were gone; they had been replaced by orphans - all for paper.

Under the heading 'D&C,' Homer wrote: 'The woman is most secure in stirrups.' In Dr Larch's procedure, she was also shaved.

'The VAGINAL area is prepared with an ANTISEPTIC SOLUTION,' wrote Homer Wells; he did a lot of CAPITALIZING - it was related to his habit of repeating the ends of sentences, or key words. 'The UTERUS is examined to estimate its size. One hand is placed on the ABDOMINAL WALL; two or three fingers of the other hand are in the VAGINA. A VAGINAL SPECULUM, which looks like a duck's bill, is inserted in the VAGINA - through which the CERVIX is visible. (The CERVIX,' he wrote parenthetically, as if to remind himself, 'is the necklike part of the lower, constricted end of the UTERUS.) The hold in the middle of the CERVIX is the entrance of the UTERUS. It is like a cherry Life Saver. In PREGNANCY the CERVIX is swollen and shiny.

'With a series of METAL DILATORS, the CERVIX is dilated to admit entrance of the OVUM FORCEPS. These are tongs with which the doctor grabs at what's inside the UTERUS. He pulls what he can out.'

What this was (what Homer meant) was blood and slime. 'The products of conception,' he called it.

'With a CURETTE,' noted Homer, 'the WALL OF THE UTERUS is scraped clean. One knows when it's clean when one hears a gritty sound.'

And that's all that was entered in the notebook concerning dilatation and the process of curetting. As a footnote to this

I chose to have that surgery that Homer Wells describes on that page. And so do many, many women around the world; perhaps to remove a miscarried foetus/embryo from their uterus, perhaps to remove an unviable, unintended or unwanted foetus/embryo, or perhaps to clean out their uterus because of other medical reasons (heavy bleeding, ovarian issues and the like). Many other women miscarry without surgical intervention, or abort with medical, not surgical intervention. I felt (amongst the myriad of emotions I was feeling that day and for months after) confused about the whole process, and the discourse of abortion that seems to dominate. As I lay on the trolley bed being pushed into surgery in a public hospital to have this 'chosen' abortion I wondered about others who had made the choice, but in a completely different set of circumstances. I was able to choose this abortion, as many people around the world fight for.

My 'abortion' was covered by the public health system completely, and I had a follow up session and consultation with a psychiatrist covered as well. And I've had an ongoing mental health plan in place that means my therapy sessions are mostly funded by Medicare, all related to this time in my life. I felt supported by the people around me, and by the institutions of our society. I even spent time talking to strangers on the telephone at the SIDS counseling service, a government and publicly funded not-for-profit focused on child loss.

Abortion

But it wasn't my abortion we are fighting for the right to choose; it's a fight to choose to have the procedure regardless of the viability of the foetus. It's about privileging a woman's life, body and mind over a group of cells and even a potential child.

If you choose to have an abortion in Australia at the moment you have to pay for it (other than in South Australia, where you need to have been resident for two months to be eligible for a state funded abortion). So you're up for about \$400 or \$500 to *choose* to have a procedure or take some pills. To have the same procedure that I had *for free* in a public hospital just down the road from a private abortion clinic. So whilst there might be a sense of achievement in the pro-choice movement that woman can choose to have an abortion, I wonder how accessible abortions are. And then what type of support might come after that choice is made, or even what public discourse is available for people to engage with around abortion.

To me it's not as simple as wearing a pro-choice badge and dissing on the protestors when you drive past a clinic. It's about having these conversations publicly (or privately) and learning from each other about what things feel like, what politics there are, what the science of it is, and so on. And it's about public funding being made available for these procedures, regardless of the motivation or situation.

THURSDAY, JAN 24, 2013

So what if abortion ends life?

I believe that life starts at conception. And it's never stopped me from being pro-choice

BY MARY ELIZABETH WILLIAMS

http://www.salon.com/2013/01/23/so_what_if_abortion_ends_life/

Of all the diabolically clever moves the anti-choice lobby has ever pulled, surely one of the greatest has been its consistent co-opting of the word "life." Life! Who wants to argue with that? Who wants to be on the side of ... not-life? That's why the language of those who support abortion has for so long been carefully couched in other terms. While opponents of abortion eagerly describe themselves as "pro-life," the rest of us have had to scramble around with not nearly as big-ticket words like "choice" and "reproductive freedom." The "life" conversation is often too thorny to even broach. Yet I know that throughout my own pregnancies, I never wavered for a moment in the belief that I was carrying a human life inside of me. I believe that's what a fetus is: a human life. And that doesn't make me one iota less solidly pro-choice. As Roe v. Wade enters its fifth decade, we find ourselves at one of the most schizo moments in our national relationship with reproductive choice. In the past year we've endured the highest number of abortion restrictions ever. Yet support for abortion rights is at an all-time high, with seven in 10 Americans in favor of letting Roe v. Wade stand, allowing for reproductive choice in all or "most" cases. That's a stunning 10 percent increase from just a decade ago. And in the midst of this unique moment, Planned Parenthood has taken the bold step of reframing the vernacular - moving away from the easy and easily divisive words "life" and "choice." Instead, as a new promotional film acknowledges, "It's not a black and white issue." It's a move whose time is long overdue. It's important, because when we don't look at the complexities of reproduction, we give far too much semantic power to those who'd try to control it. And we play into the sneaky, dirty tricks of the anti-choice lobby when we on the pro-choice side squirm so uncomfortably at the ways in which they've repeatedly appropriated the concept of "life."

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Here's the complicated reality in which we live: All life is not equal. That's a difficult thing for liberals like me to talk about, lest we wind up looking like death-panel-loving, kill-your-grandma-and-your-precious-baby storm troopers. Yet a fetus can be a human life without having the same rights as the woman in whose body it resides. She's the boss. Her life and what is right for her circumstances and her health should automatically trump the rights of the non-autonomous entity inside of her. Always.

When we on the pro-choice side get cagey around the life question, it makes us illogically contradictory. I have friends who have referred to their abortions in terms of "scraping out a bunch of cells" and then a few years later were exultant over the pregnancies that they unhesitatingly described in terms of "the baby" and "this kid." I know women who have been relieved at their abortions and grieved over their miscarriages. Why can't we agree that how they felt about their pregnancies was vastly different, but that it's pretty silly to pretend that what was growing inside of them wasn't the same? Fetuses aren't selective like that. They don't qualify as human life only if they're intended to be born.

When we try to act like a pregnancy doesn't involve human life, we wind up drawing stupid semantic lines in the sand: first trimester abortion vs. second trimester vs. late term, dancing around the issue trying to decide if there's a single magic moment when a fetus becomes a person. Are you human only when you're born? Only when you're viable outside of the womb? Are you less of a human life when you look like a tadpole than when you can suck on your thumb?

We're so intimidated by the wingnuts, we get spooked out of having these conversations. We let the archconservatives browbeat us with the concept of "life," using their scare tactics on women and pushing for indefensible violations like forced ultrasounds. Why? Because when they wave the not-even-accurate notion that "abortion stops a beating heart" they think they're going to trick us into some damning admission. They believe that if we call a fetus a life they can go down the road of making abortion murder. And I think that's what concerns the hell out of those of us who support unrestricted reproductive freedom.

But we make choices about life all the time in our country. We make them about men and women in other countries. We make them about prisoners in our penal system. We make them about patients with terminal illnesses and accident victims. We still have passionate debates about the justifications of our actions as a society, but we don't have to do it while being bullied around by the vague idea that if you say we're talking about human life, then the jig is up, rights-wise.

It seems absurd to suggest that the only thing that makes us fully human is the short ride out of some lady's vagina. That distinction may apply neatly legally, but philosophically, surely we can do better. Instead, we let right-wingers perpetuate the sentimental fiction that no one with a heart — and certainly no one who's experienced the wondrous miracle of family life — can possibly resist tiny fingers and tiny toes growing inside a woman's body. We give a platform to the idea that, as Christina Locke did in a recent New York Times Op-Ed, that "motherhood had slyly changed us. We went from basking in the rights that feminism had afforded us to silently pledging never to exercise them. Nice mommies don't talk about abortion."

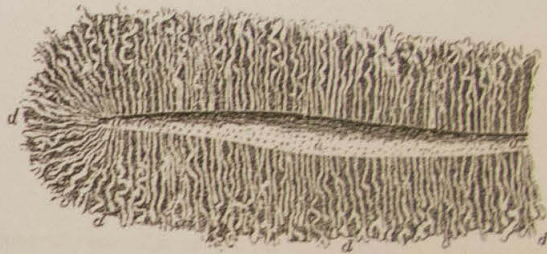
Don't they? The majority of women who have abortions — and one in three American women will — are already mothers. And I can say anecdotally that I'm a mom who loved the lives she incubated from the moment she peed on those sticks, and is also now well over 40 and in an experimental drug trial. If by some random fluke I learned today I was pregnant, you bet your ass I'd have an abortion. I'd have the World's Greatest Abortion.

My belief that life begins at conception is mine to cling to. And if you believe that it begins at birth, or somewhere around the second trimester, or when the kid finally goes to college, that's a conversation we can have, one that I hope would be respectful and empathetic and fearless.

We can't have it if those of us who believe that human life exists in utero are afraid we're somehow going to flub it for the cause. In an Op-Ed on "Why I'm Pro-Choice" in the Michigan Daily this week, Emma Maniere stated, quite perfectly, that "Some argue that abortion takes lives, but I know that abortion saves lives, too." She understands that it saves lives not just in the most medically literal way, but in the roads that women who have choice then get to go down, in the possibilities for them and for their families. And I would put the life of a mother over the life of a fetus every single time — even if I still need to acknowledge my conviction that the fetus is indeed a life. A life worth sacrificing.

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Figure 4. Section of the lining membrane of a human uterus at the period of commencing pregnancy showing the arrangement and other peculiarities of the glands, d, with their orifices, a, on the internal surface of the os.



I have been thinking about abortion a lot lately; as a fresh faced baby dyke/feminist in the nineties I also thought a lot about it, but this time it's been in a very different way. This time it's about more than just the right to choose, but about the way that 'right to choose' dominates what is actually a much bigger set of considerations that aren't the focus.

These contradictions that I've talked about here have been part of the bigger thoughts I have about fertility, reproduction, breeding and the whole bag of odds and ends that go with it. And about the way these things are talked about (or not talked about). I've struggled to ask friends up front about abortions I know that they've had, or to express my own confusions about abortion and pregnancy. And these are just the early years of what becomes a much bigger project and responsibility of reproduction and child rearing, something I've been made aware of more recently with the young children who are in my life.

"I'm not going to go calling myself pro-choice"

I caught myself saying this the other day in a casual Sunday afternoon chat with a friend. I think by the look on her face it was the wrong thing to say, and there was some shock in her response to say the least. Perhaps some lip pursing even. But I kept talking, feeling pretty comfortable about where the statement was coming from.

Like Mary Elizabeth Williams implies in the article I've printed here, it's a really complicated and not easily binarised situation, pregnancy. She brings even more contradictions into the scheme of things; the idea that when you are trying to get pregnant and do that it's easy to think of those cells as a potential baby pretty easily, even from the day you pee on that stick, whereas the pro-choice campaign is based on those cells *not* being a child (or a life). And so the more I think about it, the harder I find it to clearly articulate a pro-choice stance. Even just the problem with binaries means if I declare myself not-pro-choice there's an implication of pro-life, and that unsettles me. But it's something I'm still working through, and will continue to for a while to come yet.

And so my zucchinis are still trying to grow in the garden, the trail of growth spreading further from the roots of the plant. I'm happy to just let the plant do what it likes, and I'm not going to try and fix its issues. I doubt there will ever be a zucchini harvested from this particular plant.

This piece of writing has been a while in the making, and it's been hard to think about what the other side of this might all look like. But my thoughts are here, I'm still working through how I think about all the different issues, and I'm moving on with things in my life.



I conclude this thesis with a zine I made a year after my own experiments in reproduction (copying) and queering repro-time.

As I re-read this zine I made about my miscarriage and my temporal and political response to the experiences, I notice a significant absence in the story - stories I collected on a pilgrimage I took to Japan six months after the loss of the unknown and unencountered potential human life.

I miscarried a (potential) foetus, and having never seen evidence of its existence on a screen in a hospital room it was difficult to know what loss I was grieving, or what I had become attached to the idea of. I found respite from this unknowingness of grief in the Mizuko Jizo statues found in shrines on streets across Japan, seeing them in the corner of my vision as I explored new and familiar cities. The Mizuko Jizo is a small, child-like statue that is often seen wearing a red bib or hat, and as I understand them, creates a space in the world for what are known as 'water-babies' - the foetuses, embryos and babies that don't make it past the safety of the womb, either through miscarriage, abortion or stillbirth. The known unknown, perhaps.

This absence of these stories from this zine reinforces the findings of this thesis: that what is presented, and therefore has the potential to be preserved, is a selection of the traces of practices and moments in time. The archive isn't exhaustive, and the traces collected and preserved in archives reinforce the potential unknown absence of practices. Not only are archives heterotopias of some practices, they are reminders of the absence or existence of other practices, such as those of zines.

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