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Zines

Cui Su
www.zineswap.com
twitter.com/zineswap

The zine is a testament that print still matters, not as a fetishized form, but as a wonderful medium between people and the stuff they put in print. Zinesters make them because they are passionate about the content. No subject matter is too niche. Whether they are zines about feminism, punk, design, music, fashion or football, free and playful self-expression is the only rule. There is no such thing as a design crime. Cheaply made, self-published and circulated in small numbers, many zines defy the conventions of mainstream magazines. Early 70s punk zines embraced typos, misprints, messy collages and clashing fonts because they reflect the nature of punk music: immediate, incoherent and chaotic. This exhibition, Zines, is a collection of publications produced by current students of Graphic Arts at Winchester School of Art. The show features a diverse range of zines which reflect ➡➡➡➡

COPY.

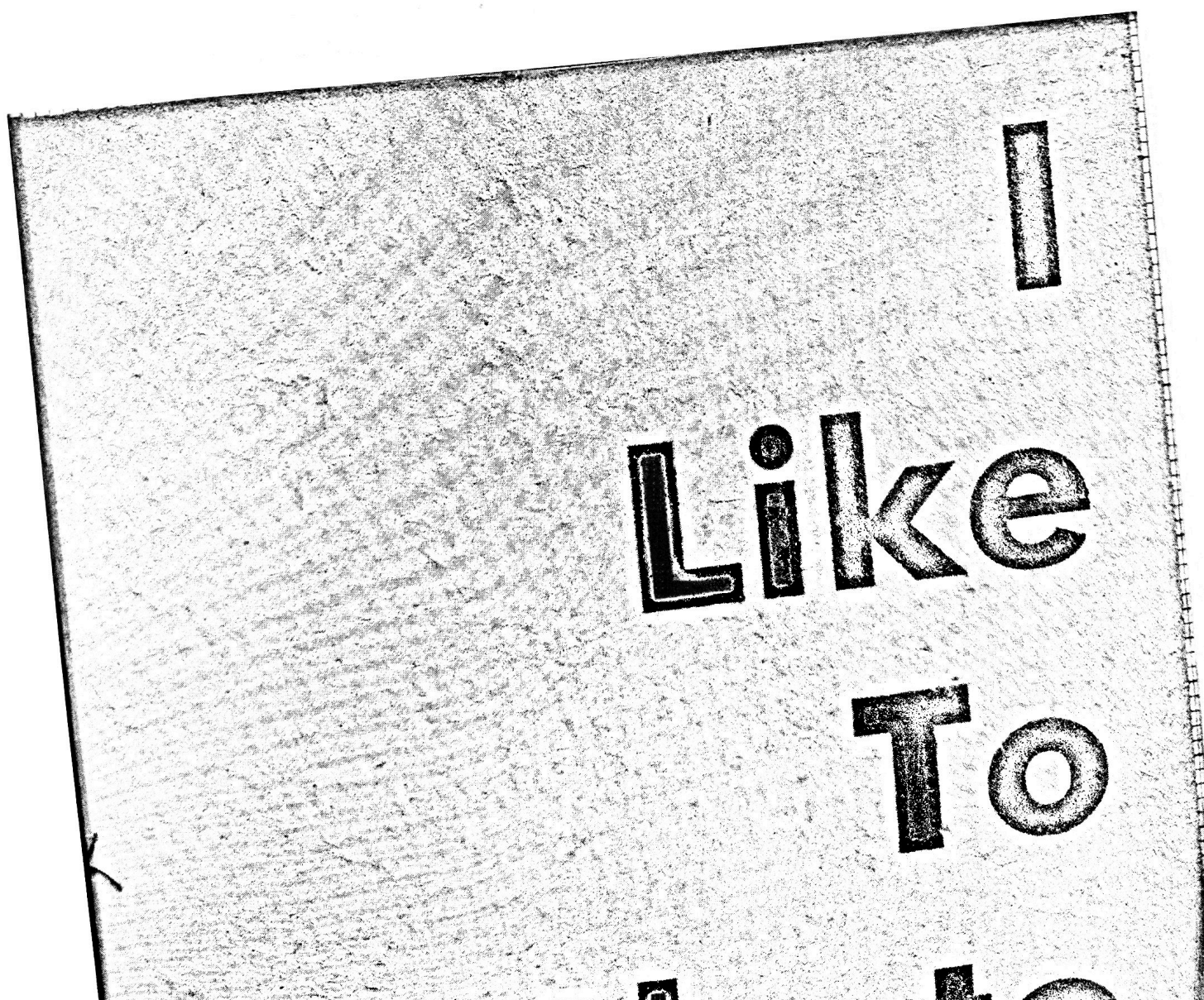
This page and opposite
Erin Keen

student's personal interests. Some of them are the result of a classroom brief delivered in collaboration with Alex Zamora of Feverzine, in which students respond to a series of words: 'motion', 'debris', 'reflection', 'type'. The fun and ad-hoc nature of production creates a rich body of work.

Zines matter not only because they are evidence of the creative ingenuity of their makers, but also because they lend, as Rob Peart, founder of Zineswap, once said, "a sense of permanence" that zinesters of this precarious Internet Age so crave. Every zine, as Stephen Duncombe (1997) observes, "is a community institution in itself, as each draws links between itself and others...zines are not only the voice of an individual publisher, but a conduit for others' expression as well". Certainly beyond having something 'to hold in your hand', as zine producers often say, each zine is a solid connection with their audiences. After painstaking work making a zine by hand, ultimately producers want to be read; hence the distribution, sharing and swapping of zines have become just as important as the zines themselves. Undoubtedly online social networking plays an important part of this process, but the desire for creating 'virtual' communities existed long before the invention of the Internet. The permanence achieved via zine-making and swapping – self-publication – overcomes not just the lack of tangibility, but also the lack of social involvement and participation in professional design practice.

The zine format is not simply a reactionary response to the digital; in fact, self-initiated projects are thriving because of rather than despite web technologies. Some of our 3rd year graphic arts students, Grant Killoran, Victoria Iles, Kat Mitchell, Neil Laws, Josh Fletcher and Chantal Mayhew – whose zine, *Black & White*, is in this exhibition

- have set up Sauce Collective and shown work both on and offline at the Brighton Zine Fest, the London Zine Symposium and the monthly art markets in Winchester. Theorizations of why print matters - and in particular of its "form vs content" aspect - need to pay closer attention, both to the agency of exchange, as performed by the "zine - swap" in the shaping and changing the hallowed status of the printed text and the intelligibility of print "forms". The temporary and ever-changing zine-ic prints offers a permanence that is not just about having a tactile and physical form; it is also about the relationships between texts, authors and readers - multiple actors of complex communities, i.e. zine scenes that thwart simple dichotomies of print vs internet, physical vs. virtual.

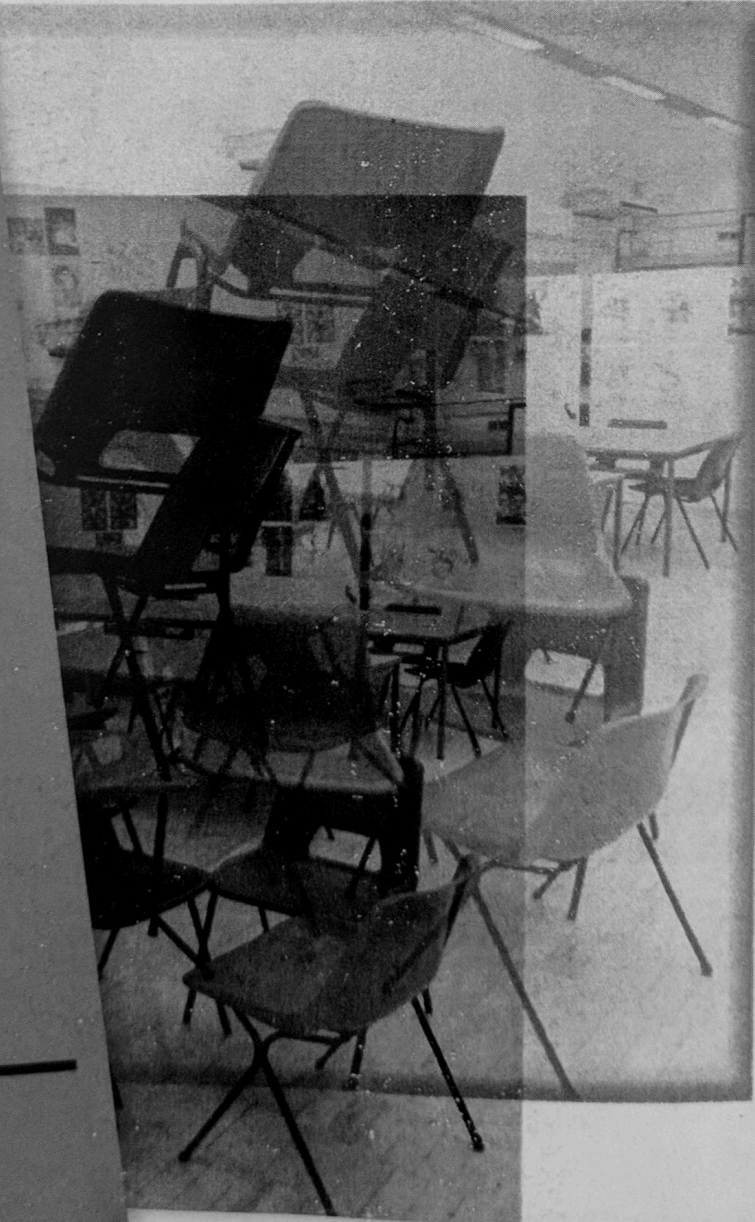


Valaria Aguilera

From 1963 to the present day over 14 million chairs have been sold.

84

Please take a seat!





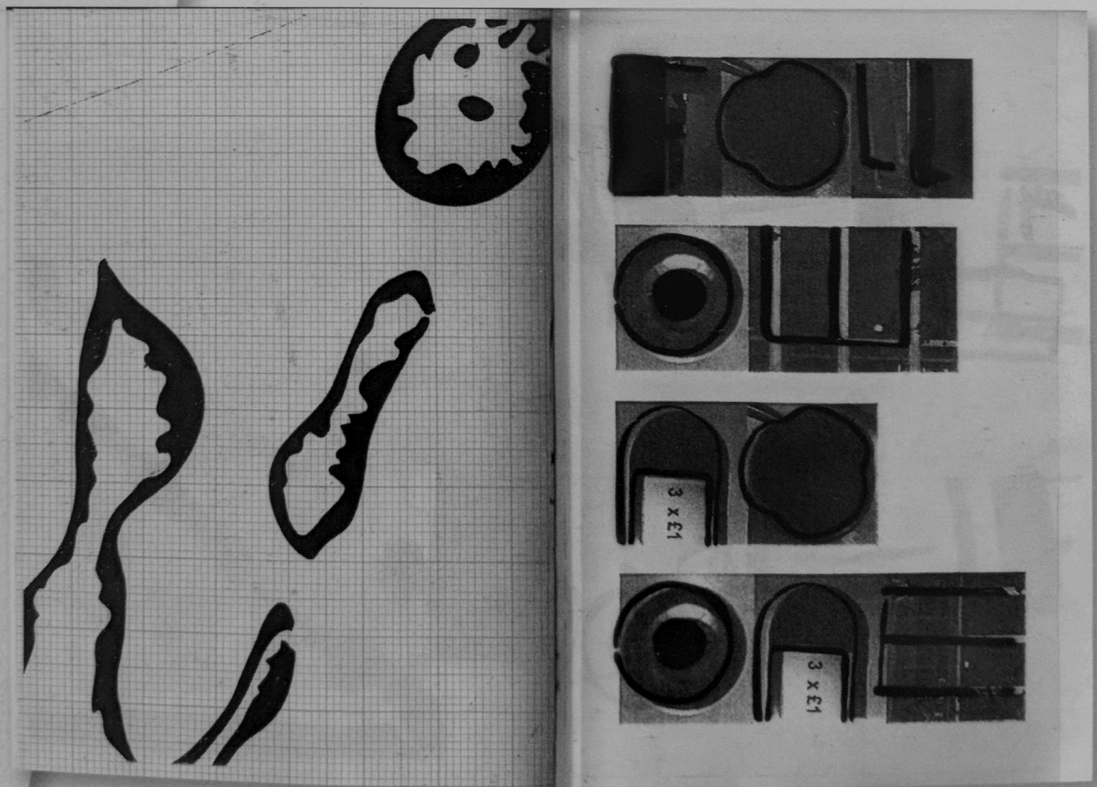
EVERYTHING

WE STARTTED

talking,

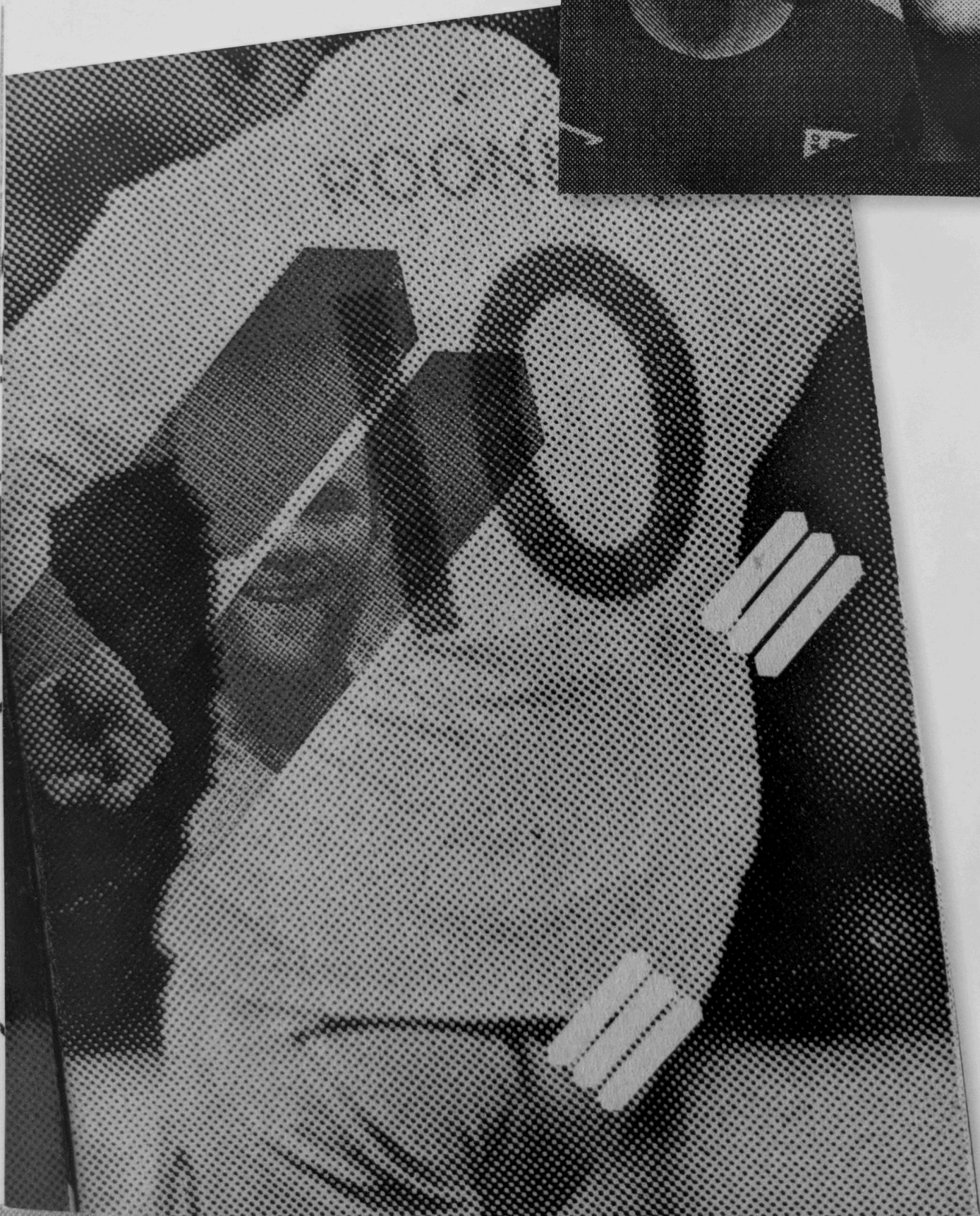
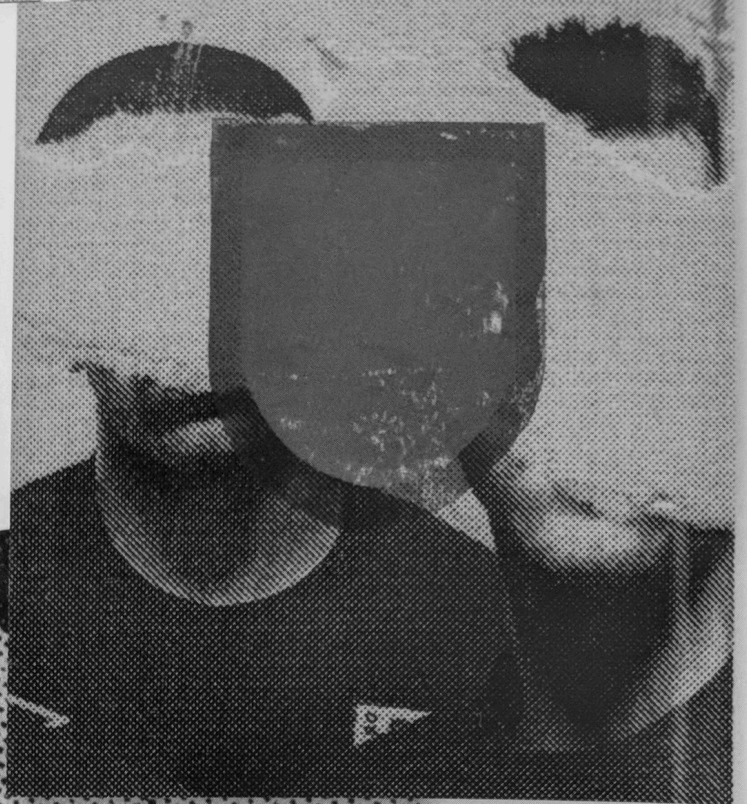
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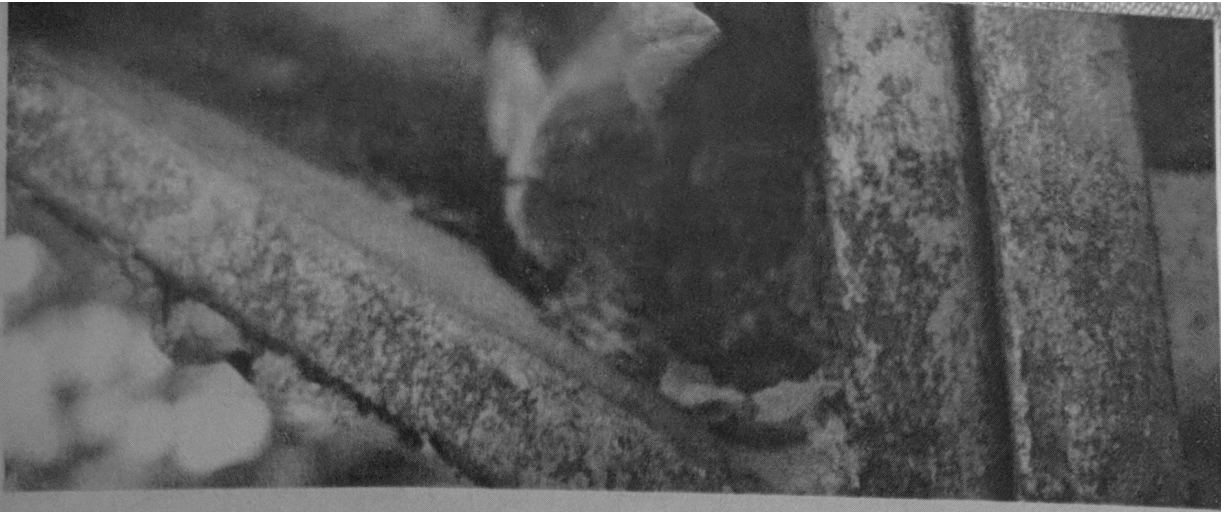
CRUISE



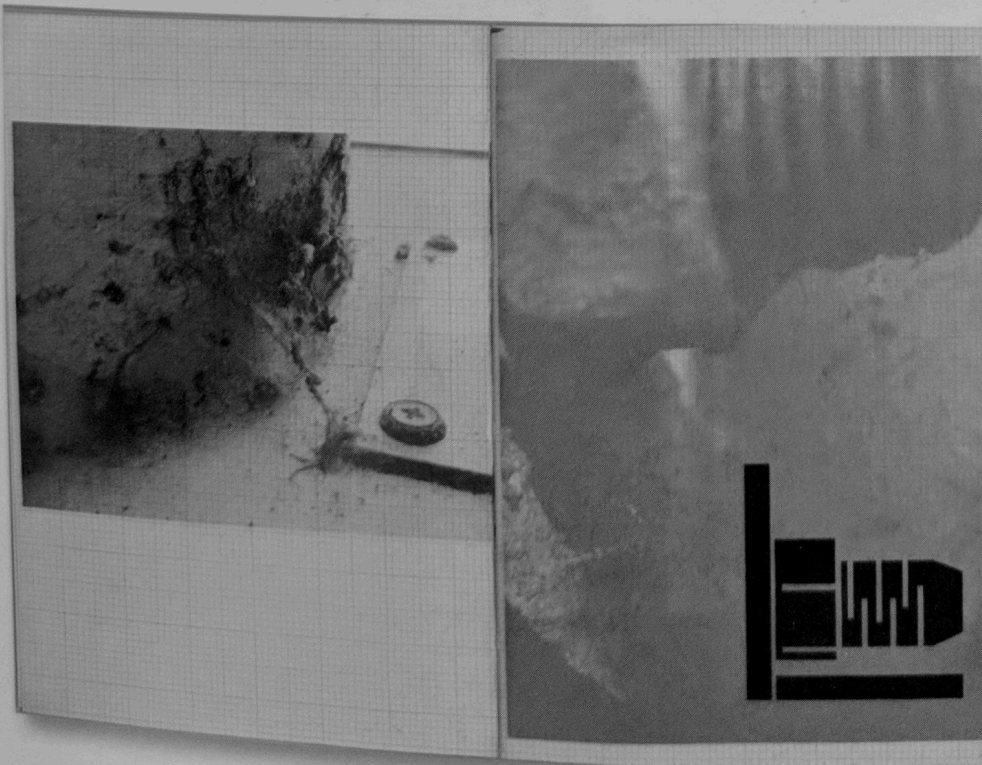
This page
Zoe Mirza

Opposite
Gabriela Matuszyk





STREET
STREET



This page
Sarah Benson

Opposite
Josh Fletcher

THE
CHLORINE CO.
ALMANAC

of

CRAP

YOU DON'T

NEED

High Quality!



Above and below
Grant Killoran



Prince's Weapon Is a Camera-Gun

When Prince Hanwant Singh, young maharajah of Jodhpur in India, goes hunting pictures, he is armed with a specially designed camera-gun that assures steady aiming. Designed to take various telescopic lenses, the rifle-butted camera brings distant subjects up close. The telescopic sight permits exact aiming on subjects a half mile away.

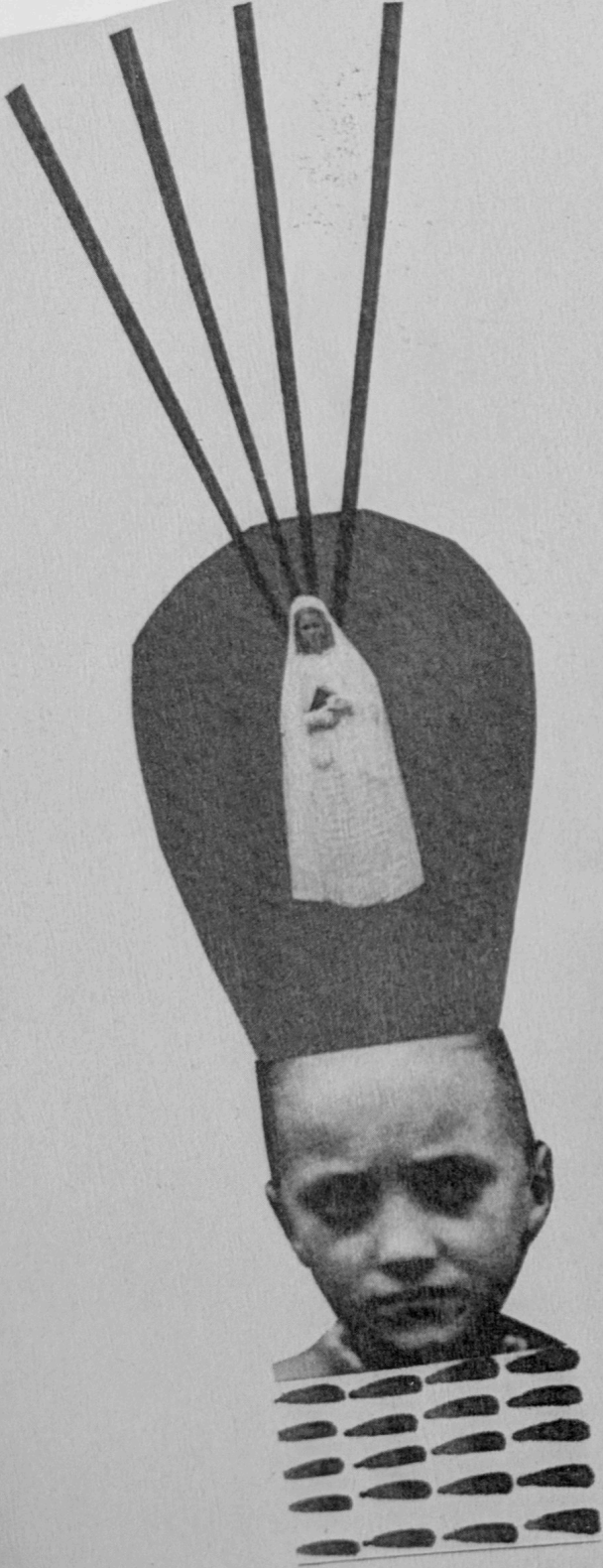


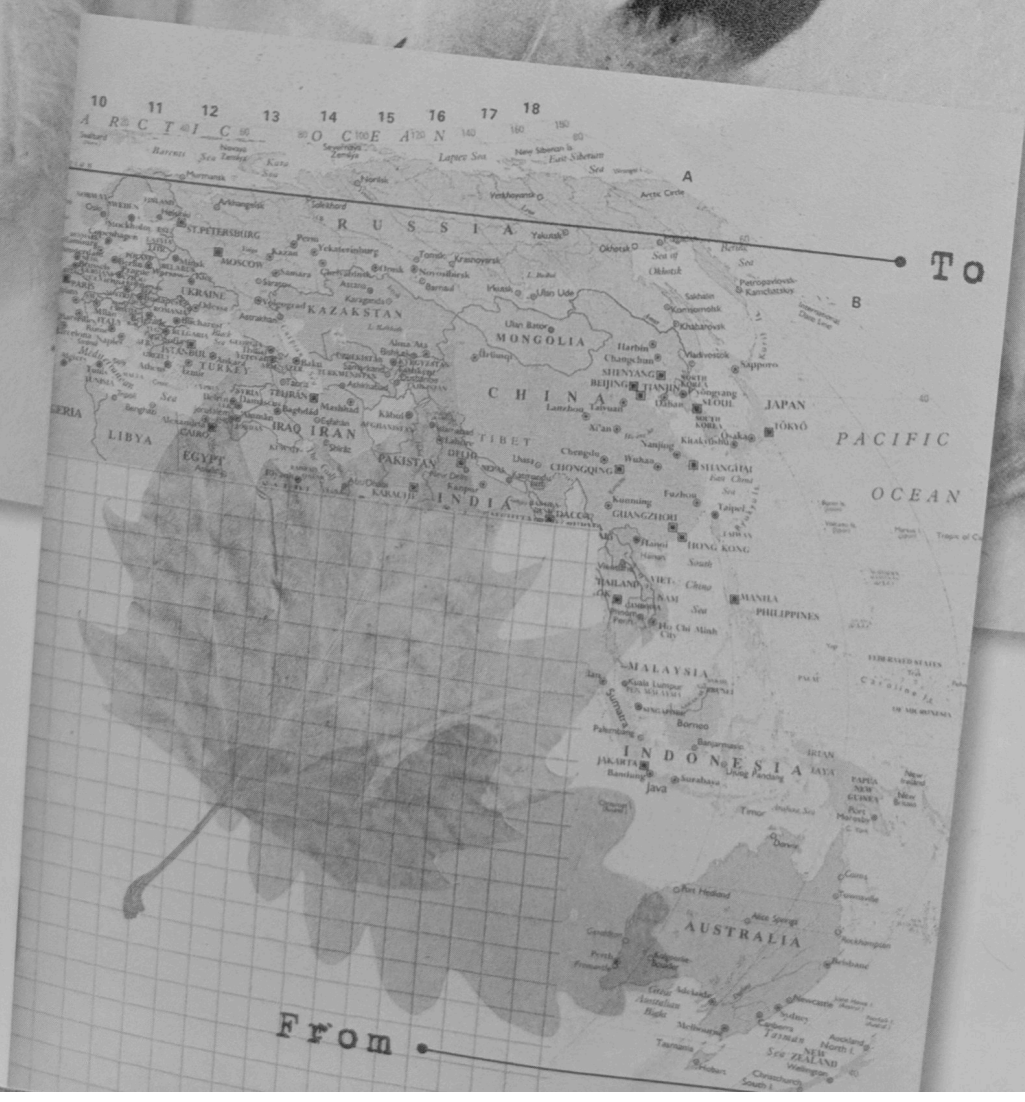
Front
Victoria Iles

Behind
Chantel Mayhew

Below
Victoria Iles

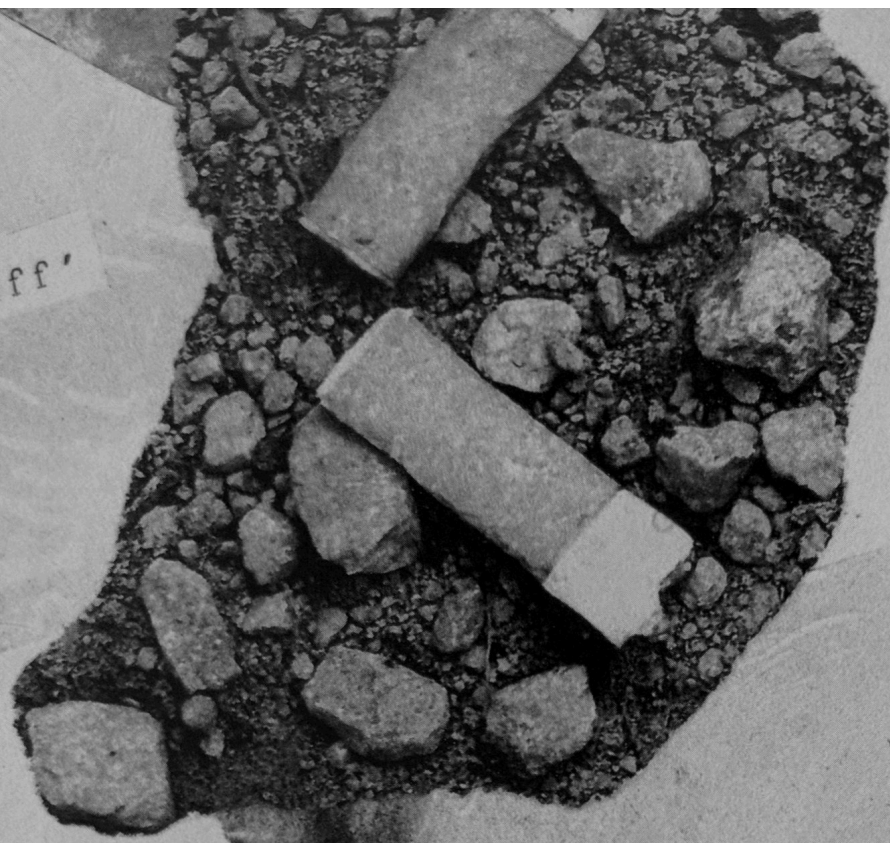
Right
Sonar Emirali





Left
Rebecca Higgins

uff puff

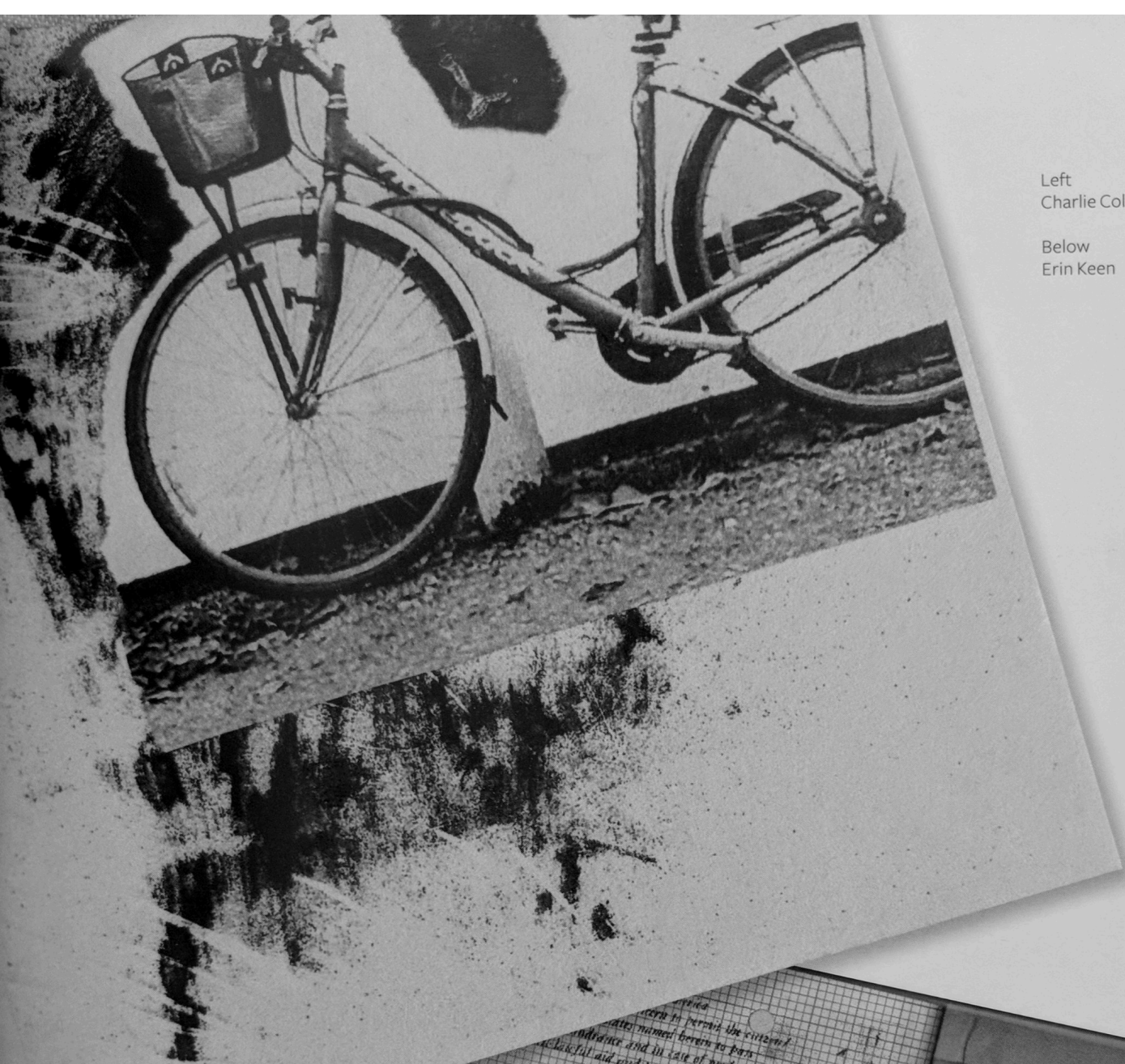


There's a

NO SMOKING

sign over there...





Left
Charlie Collis

Below
Erin Keen

...person the citizen /
 ...même être le pays
 ...and in case of need to
 ...protection

Le Secrétaire d'Etat
 des Etats Unis d'Amérique
 ...des Etats Unis d'Amérique
 ...des Etats Unis d'Amérique
 ...des Etats Unis d'Amérique
 ...des Etats Unis d'Amérique
 ...des Etats Unis d'Amérique

Signature: *William Bradley Pitt*
 WILLIAM BRADLEY PITT
 SECRETARY OF STATE

PASSPORT
 PITT
 WILLIAM BRADLEY
 UNITED STATES OF AMERICA
 DATE OF BIRTH: 12 DEC/DEC 63
 PLACE OF BIRTH: OKLAHOMA, U.S.A.
 EXPIRES: 27 MAY/MAY 93
 ISSUED: 26 MAY/MAY 93
 LOS ANGELES
 WILLIAM BRADLEY PITT
 046751581US6312137N0305266

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 25 MAR 1997 21 24
 34

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 of Brad Pitt's passport.



FORTYNINE

C O A C H

S E A T S