

FA322 WORKBOOK : RESEARCH ESSAY

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Week 1 lecture notes:

Freeze art magazine - 'ideal syllabus' Susanscribbles

WK 1 INTRO 23/07/25

15 paragraphs (about) including bibliography
↑
inputs: words/concepts, authors/texts.

FA322

- 5,000 words limit +/- 10%
- What are reference points for our work. What texts relate & can talk about.
- Six items for bibliography. (wk 4 due, annotated)
- Relevant to studio practice → end up w/ 15 in actual essay.

What are we thinking & reading already why?

things i've been reading lately:

- a history of leather at pride
- facing sameness: reconsidering the radicality of tom of finland
- wikipedia pages abt interesting things.
- Ten-point program (BPP.)
- Zines from others / ~~magazines archived~~ (physical)
- magazines archived online.
- articles self-published online / substack
- Death of the Author
- social media discussion posts.
- video essays (films, sports).
- queer christianities chapter abt bdsm.

- Reading to feel like im doing something productive that is both easy + i enjoy.

- to see what other people are saying, to situate my own opinions within the web of social understanding
→ inform myself, gain other perspectives.

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What motivates you?

- " background interests/concerns?
 - " are your thematic issues?
 - " will the work mean?
 - " ~~what~~ questions will it raise in it's audience?
- media/material/genre/style/affect/representations/
allusions/associations.

★ Specific example to bring in next week.
↳ thing 2 read/article.

The Rights of the Reader (1992) Daniel Pennac.

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The 10 Inalienable Rights of the Reader

1. The right not to read
2. The right to skip
3. The right not to finish a book
4. The right to re-read
5. The right to read anything
6. The right to "Bovary-ism," a textually transmitted disease (the right to mistake a book for real life)
7. The right to read anywhere
8. The right to dip in
9. The right to read out loud
10. The right to be silent

I agree with and believe all of these points are important, however I get caught at number six. In the sense that one can get sucked into the book as a form of escapism, I can agree. However the phrasing sticks out to me, as it reminds me of the discourse I have been hearing a lot about recently about censoring books that have any sort of criminal or immoral (subjective, I know) act in them. There is a current thought pattern (at least online, and in the circles of censorship and book-banning fanatics) that if you write

or read certain things that you actually want them to happen, for example, if there is a rape depicted; you want that to actually happen out in the world. Unless you are a child, you *should* have an understanding that fiction is not real, actions are often written for thematic/moral reasons (eg. to demonstrate that the rapist is an awful person, because the average person knows that rape is very bad and should never be done) a not as a manifesto of sorts, and has little bearing on the actions real-life authors or readers will take.

Frieze Magazine *Ideal Syllabus* - starting point for some readings
<https://www.frieze.com/tags/ideal-syllabus>

I had to do some googling to figure out/remember who those names belong to. I clicked on Meg Cranston's list without checking first though, and was reminded of Susan Sontag in some way/out of the blue whilst browsing her list. I have read some of her stuff and found it very interesting. This made me add her essay *AIDS and its Metaphors*. To my reading list. Cranston also recommended Micheal Foucault's 1961 *Madness and Civilization: A History of Insanity in the Age of Reason*. [sidenote: the same man who translated the copy of *Death of the Author* I read translated this!] I have had Foucault's *History of Sexuality* on my reading list for a bit as a lot of other texts refer back to it.

The other I clicked on before the page told me I had no more free articles for the month was Hans Ulrich Obrist's list. I picked him because his nature as an author & curator would be particularly relevant to my practice this sem. I looked at Peter Fischli and David Weiss, *Order and Cleanliness* (1981) as it was on his list. However, I used this as an artist model in FA321 instead of a text here.

Semester 1 Reading:

Barthes, Roland. *Death of the Author*. Translated by Richard Howard. Aspen, 1967. <https://writing.upenn.edu/~taransky/Barthes.pdf>

- ★ "literature is that neuter, that composite, that oblique into which every subject escapes, the trap where all identity is lost, beginning with the very identity of the body that writes."
- ★ "The author is a modern figure, produced no doubt by our society insofar as, at the end of the middle ages, with English empiricism, French rationalism and the personal faith of the Reformation, it discovered the prestige of the individual, or, to put it more nobly, of the "human person"
- ★ "the text is a tissue of citations, resulting from the thousand sources of culture"
- ★ "there is one place where this multiplicity is collected, united, and this place is ... the reader"

SUMMARY

Barthes argues that the reader is where a text gets its meaning, rather than with the author. We cannot imagine that every part of the text is an exact extension of the author's achievements and issues, because nothing can truly be created originally. A text is an accumulation of language and culture and concepts. Meaning is derived from the reader's understanding of this.

He doesn't discuss this, but therefore because every reader is different, every reader gets a different meaning out of the same texts. This can also be applied to art and its interpretations.

REFLECTIONS

To me, this text provides a rationale for using other people's work/words within one's own. From what I understand, it argues that there is no such thing as an author in the sole genius sense (like what we would call in Media Studies the Auteur), just someone that brings together many different ideas, images, words, etc. to create a text. While I agree with this, I would also argue that there is work in that bringing-together, whether or not that is the author is a different question. In this way I believe that a text one writes/creates is 'their' work.

REFLECTIONS Cont.

I also believe that there should be little distinction between author and reader. In order to bring all those other bits together, one must have found them somewhere, and in writing, is not most of the work reading it back? In this way I can't completely agree with the text's argument, but I understand what they're trying to say.

Inter semester break reading:

- ★ Campbell, Andrew R. "Bound Together: Being-with Gay and Lesbian Communities and Visual Cultures, 1966-1984" M.A. diss., The University of Texas at Austin, 2012.
- ★ Kingsbury, Kyle. "A History of Leather At Pride 1965-1995" *Aphyr*, September 18 2021.
<https://aphyr.com/posts/358-a-history-of-leather-at-pride-1965-1995>
- ★ "Ten-Point Program (Black Panther Party)", Wikipedia Foundation, accessed July 24, 2025,
[https://en.wikipedia.org/wiki/Ten-Point_Program_\(Black_Panther_Party\)](https://en.wikipedia.org/wiki/Ten-Point_Program_(Black_Panther_Party)).
 - I really like all the points made in the 'What We Want' list, and to an extent they could be applied to minority groups across cultures, and is still applicable today.
<https://stephenshames.com/projects/bpp-10-point-portfolio/> - An example of making art inspired by these points. Is it appropriation for someone like me to do something similar? Is the queer struggle equivalent? Do I struggle?
- ★ Pavlopoulos, Ioannis. "We Play Men: Masculinity, Shame and Precariousness within Gay Leather Performances." M.A. diss., Utrecht University, 2024.
<https://studenttheses.uu.nl/bitstream/handle/20.500.12932/46654/Pavlopoulos%206606016%20Thesis%20Final.pdf?sequence=1&isAllowed=y>
 - Its exploration of the author's relationship with masculinity, leather, etc. is something along the lines of what I want my writing to be; personal yet slightly academic.

Readings from here on are all from semester 2. 25/07/25

Knobel, Michele. and Colin Lankshear. "Cut, Paste, Publish: The Production and Consumption of Zines." *ResearchGate*, January 2001.

https://www.researchgate.net/publication/313516983_Cut_paste_and_publish_The_production_and_consumption_of_zines.

- ★ DIY inherent in youth culture.
- ★ "New literacies" via zine production.
- ★ "Meatspace" - the physical production, hardcopy. Vs. cyberspace; digitally made and accessed.
- ★ Upending publishing conventions (cheap purchase or trade)
- ★ Originally small run magazines by fans for punk rock scenes. Gradually got more personalised & grew beyond punk rock.
- ★ More variety in quality size & format these days.
- ★ Creating culture rather than merely consuming it. Doing the culture making yourself (DIY)
- ★ Protest against doing work for others' profit. Worth outside of what makes money.
- ★ -> Michel de Certeau's theory of tactics and *la perruque*: explains new literacies via zines. Related points below.
 - Consumption as a form of production (creative, inventive)
 - Zines as a social practice, a tactic (consumers manipulating events to create opportunities) rather than a strategy (formalised by those in power). Practically not revolutionary; too much gets in the way: printing prices, job/unemployment, not wide enough circulation.
 - La perruque - "The worker's own work disguised as work for his employer"; putting time towards what is not precisely for profit, but not stealing technically. Eg. using the work copier, writing your own stuff on company time using their paper & pens/computer. Worker solidarity. & it's the thing that allows zines to be made in the first place.
 - Creating space not given by producers/those in power. Critiquing the mainstream.
- ★ Rituals and makeshifts; 'bricolage'. Bringing everyday experiences, your world into it, creating something from that.
- ★ Always arguments over what zines should look like; like they are made by an individual or more proper to be more effective communicators. Posh looking ones are easier to make these days with laptops. Juxtaposition of text and image that meatspace zines can do that cyberspace can't replicate.
- ★ Way of connecting with people (trade).
- ★ Participation in the system seems integral to being heard. Zines become magazines; a commercial product. Zines can't start a revolution.
- ★ Poaching the original work of others to create commentaries.
- ★ Often include articles & work of friends -> bringing community together.
- ★ Often confrontational, controversial, visually & mentally confronting, deal with taboo topics.

SUMMARY

Both physical and digital zines are social practice of a youth culture that prioritises peoples' unique experiences of media and everyday life over the angles that are fed to them by those in power/the producers of culture (big brands, corporations, etc). The youth produce culture through their consumption and critique of what is fed to the world.

The small scale and methods of production also reflect the medium's inherent anti-capitalist attitude. Small, often low-quality/cheap print runs go against publishing conventions. Zinemakers will often also use the materials at their disposal to do so; such as using the work copiers, or simply having a job in order to fund/fuel their creative projects.

Zines are personal, and so through sharing them with friends and trading with others, connections can grow. The connection-growing function can also be seen where people invite friends to contribute to their zines. Also because of their personal nature and the lack of censorship by anyone above the creator, zines often deal with confronting, controversial or taboo topics that are important to the creator.

CONTEMPLATIONS

The mentions of using the work copier reminds me of the after-elam artist panel in sem1, where there was chat about using the work printers to print posters for galleries people volunteer-ran. There was also the mention of choosing jobs that had a 4-day work week rather than 5, even if the hours were longer each day, in order to have a free day to work on projects. The zinemaking ethos is a rather practical one, based in reality, and can be seen even in the fine-arts gallery space.

This reading was produced in 2001 and the mention of online zines even at that point interested me. They are not something I see much of these days, even as zinemaking returns in popularity. This is probably thanks to the work of social media platforms and blogging sites that provide an 'easier' way of telling the world things. The art of an individual hand-coded website as they were in the 1990s has died out with social media and then the rise of sites like squarespace.com and wix.com that produce bland, non-unique, zero

personality, professional-looking websites with the click of a button.

I have, as of the start of this year, begun coding my own websites for my varying interests with neocities.org, a revival of the geocities of the 1990s and early 2000s that was shut down in 2009. To me, though, I find that these days the difference between zinemaking and blogging is the meatspace/physical and cyberspace/digital divide. While the separation from mainstream social media sites, and content being personal when coding/creating your own site does reflect the zinemaking ethos, I am a purist when it comes to zines. In my (current) opinion, zinemaking is a practical, physical art form and while it can be promoted online; to me those are not zines, though some would probably debate me on this.

Miazgowicz, Britt. "'YOU ARE RESPONSIBLE FOR CONSTITUTING THE MEANING OF THINGS:' Examining Jenny Holzer's Progressively Complex Textual Constructs." M.A. diss. University of Miami, 2010.

<https://scholarship.miami.edu/esploro/outputs/graduate/YOU-ARE-RESPONSIBLE-FOR-CONSTITUTING-THE/991031447307402976>.

- ★ "Holzer is an editor. She sifts through information and retrieves that which she finds compelling. It is only after the material has been removed from its original context and placed into her unique medium of display, that these texts take on new meaning, are looked at differently, and establish new relationships with viewers"
- ★ "At the time I thought that diagrams were the most reduced, truest way of visual representation" "I wound up being more interested in the captions than the drawings. The captions told you everything in a clean, pure way" [mid 70s before Truisms]
- ★ Works invoke emotion: agreement, disgust, opposition, validation.
- ★ "artwork as a carrier of ideas that stimulate a passive viewer to become an active questioner by inviting reflections on intentions, meaning, and authorship"
- ★ Colour to evoke connotations and emotions (red=blood, flesh)
- ★ "by eliminating her authorial voice she lends power to the work because the viewer is not reading one voice with a clear ideology, they are reading many."
- ★ "In severing the connection between text and author, the viewer again must parse out what is being said, what should be given more or less weight, and, more critically, must dissect the structure of the work to determine its ideological function."
- ★ Roland Barthes mentioned. - text as a means of propagating a message, not communication but subjugation.

- ★ Private things (thoughts, secrets, etc) brought into the public view- they are more easily shocked than an art audience.
- ★ Advertising ideas (Truisms)
- ★ Art issues are not what stop people; life issues are.
- ★ size/nature of installation: " the room alternates between content and form, and the viewer cannot help but oscillate between viewing and reading"
- ★ Dissonance between message and medium
- ★ "I can do more art if I don't try to write. I can try what I
- ★ "I am better at making things look right. And I can have more and better content if I'm choosing rather than generating it."
- ★ " I wasn't thinking of the art world... I wanted to hang things out there for other people to consider: things I was puzzling over, or frightened by, or that I thought were thrilling."
- ★ "Then, a young artist pointed out that contemplation is fine when there's no crisis, but when there is a crisis, you may have to come down on one side or another."
- ★ Viewers ascribing value and meaning (Barthes' belief that the viewer gives text with significance)
- ★ "how the concept developed for Inflammatory Essays, Holzer states: "I remember that I thought the tone of the Truisms was possibly too even, too bland, too balanced. I wanted less balance, and I wanted the next writing to flame...I wanted a passionate statement about the way the world could be if people did things right...I went to the library to find examples of lunatic manifestos and beautiful ones.""
- ★ "Seeing how these essays clearly dissect the relationship between sentence and paragraph allows one to witness the formulation of an ideology, and therefore see the way that linguistic power takes shape."
- ★ Relation of statement and media makes the message. Eg. 'stupid people should not reproduce' on a condom, 'artificial desires are despoiling the earth' on an LED sign
- ★ "each essay is unified through its composition of exactly twenty lines and one hundred words"
- ★ Power struggle of language and its structure
- ★ "For the Living series I [used] a moderate, average voice and language because I thought that would match the subject"
- ★ The public's unwillingness to acknowledge problems facing society/what's happening.
- ★ Visual elements of the words: colour, font, medium, orientation
- ★ Barthes mention again: [not quoting him but the article] "It is counterproductive to incorporate the intentions of the writer because it limits meaning by pushing the author's (or in Holzer's case, the artist's) identity or ideologies – political, religious, etc. – onto the reader/viewer"
- ★ "Holzer, then, becomes what Barthes terms a "scriptor," existing not to explain the work, but to produce it. By manipulating her chosen texts aesthetically, in order to convey meaning and importance, she simultaneously denies the viewer a simple interpretation and avoids didacticism. Holzer, in subverting conventional ways of seeing and reading engenders new modes of consciousness." ←
- ★ "Marcel Duchamp's La Boîte Verte (The Green Box) produces the desired effect, forcing the viewer to question the conventions of looking and

reading, visual versus verbal. The work is comprised of various notes and paraphernalia that relate to his work *La mariée mise à nu par ses célibataires*, meme of 1915-1923 (The bride stripped bare by her bachelors, even). The work is not bound, however, in the typical form of a book, and all of the sheets of typed paper, handwritten notes, photographs, and diagrams, are left loose, allowing them to be read in any order."

- ★ "Holzer's overarching themes of violence and victimization, and power and vulnerability"

SUMMARY

Miazgowicz's thesis describes Jenny Holzer's practice over the years. The main points that stood out were Holzer taking on roles outside of "artist" or "author", and how she takes into consideration how the public will interact with and interpret her work.

Holzer's work *post-Truisms* is situated less as artist more as editor. She uses others' words/documents and manipulates them aesthetically and contextually to attempt to get her own messages across. For example, she blows up FBI documents to incredible sizes, or paints them - the different formats drawing attention to the information on the documents in a way the sheets of paper themselves would not.

Holzer doesn't sign her work, and outside of a gallery context it is not always apparent who has made the work. This relates to Roland Barthes' *Death of the Author* essay (both share similar ideologies); someone creates the work, but after that, they have little bearing on the meaning. Not knowing who the artist is allows the audience to focus completely on conceptual meaning rather than contextual knowledge.

She is aware that it is not simply the words that create meaning, but also the presentation. Captions, diagrams, formatting choices (restrictions on word count, lines, etc), medium, colour, font and orientation all play a part in perception. Eg. red on black LEDs are urgent and aggressive, whereas blue and white projected light are calming. She has used this go-to colour association to confuse the audience as well (see *Inflammatory Essays*)- they realise there is no correlation there, and question if there is any correlation between other parts, eg. between one sentence and another.

Holzer's choice of theme/subject is always shocking. She brings the private, the deliberately unspoken into the public space. Her logic here is that it's easier to shock the public rather than an art audience. The shock factor also provokes deeper consideration; it doesn't allow the public's eye to slide over it unacknowledged.

REFLECTIONS

Jenny Holzer is quite possibly the greatest artistic influence on me. Inflammatory essays are some of my favourite works ever; I have two of them on my bedroom walls at the moment. It's interesting to get a greater insight into the way she considers the creation of her work.

Thematically I find a similarity. Holzer says at one point that she overheard a student stating that "when there is a crisis, you may have to come down on one side or another." Where Holzer covers violence, power and vulnerability, I find that my issues I have to come down on one side of at the moment are the rise in authoritarianism, censorship, anti-lgbt and especially anti-trans rhetoric that is becoming increasingly prevalent. Even though our current society seems more progressive than ever before, queer people can't just step down from the plate, you've got to keep taking up space and fighting.

I saw a vid recently from an American living in NZ about how no one is as out-and-proud here as in America because our rights are not as aggressively being stripped away just yet. But we can't let ourselves be unobtrusive! That just makes it easier for people to erase us! This reminds me of the moral panic of the 70s/80s about gay people, this time targeting drag queens, transwomen, etc. I stand by them, those are my people. We must be out and proud, you don't have to be all up in arms about it though.

Elkki, Kasper. "“You know that a boy who likes boys is a dead boy.” Traumatic Construction of Self in *Crush* (2005) by Richard Siken." Bachelor's thesis. University of Oulu, 2018.

<https://oulurepo.oulu.fi/bitstream/handle/10024/10998/nbnfioulu-201805151781.pdf?sequence=1&isAllowed=y>

- ★ AIDS epidemic, queer death hangs over the heads of those & younger generations
- ★ "it is safe to assume the queer community is working through the trauma caused by homophobia with self-expressive tools of art." [when representing queer death in tragedies]
- ★ "The shape of [trauma] forms from a multilayered web of denial of self, self-hatred and violence, both outward and self-inflicted, which are themes that are embedded in the context of the collection. Together these elements construct the traumatized self, that then presents itself as a certain kind of death drive, or perhaps, in other words, an obsession to be crushed, either by letting someone else demolish one, or by self destruction within the poems."
- ★ The hierarchic homosocial, where queer men are on the bottom of the ladder
- ★ The fear that motivates masculinity (of homophobia, of other men)
- ★ "The universes of a fictive character and a real-life person are parallel as well as interactive with each other; the text gets its contents from the reality, and the product that is consumed by a reader shapes that reader's cognitive understanding of the world" [New Criticism]
- ★ "the speaker is just another part of the criticized subject; more exactly the internal homophobia in him" [about the use of "you" in *A Primer for the Small Weird Loves*]
- ★ "the speaker's desire is aggressive in nature; he wants to be desired in any way he can be, but the target of his own desire is gorgeous men, who inevitably aren't good for him."

SUMMARY

The thesis goes through Siken's collection, *Crush*, with a focus on analysing how the speaker's conceptions of self are shaped by the homophobia of the world he exists in, and how he acts in response. It explores what Siken's poetry does, but in more straightforward terms, teasing direct meaning from the poetic.

THOUGHTS

I enjoy Siken's poetry for how it questions the relationships we have between living, loving, sex, pain (emotional & physical) and agency, as well as why we have these relationships. These are important aspects to the work I want to make.

Lorde, Audre. "Uses of the Erotic: The Erotic as Power." In *Sister Outsider: Essays and Speeches by Audre Lorde*. Crossing Press, 1984.
https://www.centralearia.org/wp-content/uploads/2023/02/audre_lorde_cool-beans.pdf

[Recommended to me after my first FA321 crit]

- ★ The erotic is "firmly rooted in the power of our unexpressed or unrecognized feeling"
- ★ In order for oppression to perpetuate itself, it must suppress other sources of power, eg. the erotic.
- ★ "It has been made into the confused, the trivial, the psychotic, the plasticized sensation. For this reason, we have often turned away from the exploration and consideration of the erotic as a source of power and information, confusing it with its opposite, the pornographic. But pornography is a direct denial of the power of the erotic, for it represents the suppression of true feeling. Pornography emphasizes sensation without feeling."
- ★ "It is an internal sense of satisfaction to which ... For having experienced the fullness of this depth of feeling and recognizing its power, in honour and self-respect we can require no less of ourselves."
- ★ "When I speak of the erotic, then, I speak of it as an assertion of the life force of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives."
- ★ "The dichotomy between the spiritual and the political is also false, resulting from an incomplete attention to our erotic knowledge. For the bridge which connects them is formed by the erotic - the sensual - those physical, emotional, and psychic expressions of what is deepest and strongest and richest within each of us, being shared: the passions of love, in its deepest meanings."
- ★ "The erotic functions for me in several ways, and the first is in providing the power which comes from sharing deeply any pursuit with another person. ... Another important way in which the erotic connection functions is the open and fearless underlining of my capacity for joy."
- ★ The erotic allows you to scrutinise how important different things are to your life; one knows not to settle for less when they have experienced the fullness of feeling in the erotic. You are motivated to fight back against oppression.
- ★ "And there is, for me, no difference between writing a good poem and moving into sunlight against the body of a woman I love."
- ★ The abuse of feeling; using it without acknowledging it. Eg. doing one thing and calling it a different thing- not looking it in the eye.
- ★ The erotic is self-affirming for those oppressed under patriarchal society.

SUMMARY

Within a patriarchal society anything that doesn't fit the 'ideal' gets suppressed; female sexuality, queer sexuality, etc. To identify with and embody this sexuality, to feel something outside of what you're 'allowed' to feel opens up a world of experiences and forces you to acknowledge how much better things could be. When you acknowledge that things could be better, you're already stepping away from conforming to patriarchal society. Refusal to participate and Deciding to decentre cis/het men takes away from their power, and gives you greater agency over your life; you realise you can do what you want rather than follow the prescribed path.

THOUGHTS

While I see where Lorde is coming from when she describes the erotic as coming from a female plane, I (as a trans guy) have to disagree. Personally I don't believe in anything being inherently from a masculine/feminine plane. Perhaps the erotic is perceived as from the feminine due to the suppression of female sexuality under patriarchy; men are not sex objects and therefore are not erotic. This comes back to Lorde's mention of abuse of feeling: doing one thing and calling it another, which frankly summarises everything men do ever. I believe the erotic is a deeply human thing, and that everyone should embrace it on the consensual, affirming, interpersonal level. Everyone can benefit from realising their power to enjoy life and live how best fulfils them. In this way I do agree with her stating that it is deeply spiritual.

Reading this essay, I have approached it from a perspective of queer oppression instead of female oppression, as that is more relevant to me. While I do understand how it works for women, I can also see how what Lorde says can apply to the queer experience, especially in terms of non-normative sexuality. The aspects of empowerment, importance of depth of feeling and consent, and fighting back against oppression are all also seen in BDSM/fetish spaces, where the erotic is central.

Baker, Sarah., and Zelmarie Cantillon. "Zines as community archive." *Archival Science* 22, (2022): 539–561.
<https://doi.org/10.1007/s10502-022-09388-1>.

- ★ "Zines are self-published, do-it-yourself booklets that have a long history as tools for activism in social movements."
- ★ "archiving as a process rather than archives as things"
- ★ "a consideration of something 'as archive'—symbolically, metaphorically, discursively" [looking beyond traditional notions of an archive]
- ★ Community archive: "a non-traditional archival collection specifically tied to a particular group, often one that may be undocumented or under-documented by traditional archival institutions"
- ★ "sites in which 'communities can make collective decisions about what is of enduring value to them, shape collective memory of their own past and control the means through which stories about their past are constructed"
- ★ Community archives are "Political and subversive endeavours"
- ★ Democratisation of archives
- ★ In the 80s & 90s "zines were able to 'effectively and materially draw the personal and political together on the page'" "Zines offered marginalised communities a highly visual way 'to record their stories, share information and organise'"
- ★ Zines oppose the mainstream, the repressive, the exclusionary, the technocratic, the institution. This can be seen in the production and aesthetics of zines.
- ★ "A zine may more resemble a photocopied scrapbook rather than anything that we would otherwise consciously identify as a 'publication'"
- ★ "creators shifting from 'passive observer[s]' into active participant[s]' in the cultural processes that shape their lives"
- ★ "democratising who has the capacity to document their lives and circulate these stories. As Kress (2021) puts it, 'zines allow us to tell our own stories, to reclaim our cultures and express the rich nuances of our identities'."
- ★ "zines can enable us to think differently about the boundaries and functions of the archive"
- ★ "Zines can, therefore, be of significant value as primary source material (Chidgey 2013), documenting individual lives, community networks and societal changes."

SUMMARY

This research paper argues that under a non-traditional, expanded view of an archive, zines provide a way of archiving communities' direct, personal, everyday experiences (primary source material for history). Zines as archives give power back to the people in terms of what is worth recording. The authority of the institution is no longer what dictates history. It also goes over the histories and experiences of those who live on Norfolk Island (an Australian Territory), however this is not relevant to me.

The text describes that archives can be approached differently than the traditional place where its keepers (those in power) get to decide what history is recorded. Archiving can be a process of recording rather than a place. It can be for and by the community. They describe the community archive as non-traditional, often for a specific group under- documented by institutions, political, subverts the idea of institutionalised archives, has decisions made by the community (they get to choose what has value in being remembered) and in this way is democratic.

The authors posit that zines do these jobs. Zines have a similar political, subversive, personal & community based history, and so can be good primary source material, similarly to what can be found in conventional archives.

REFLECTION

I have previously made work centred on the idea of the archive, and it's something I use in my personal life. So the idea of zines as a community archive is very appealing and fits comfortably alongside my current practice. It directly links to a work I'm planning on making in a few weeks that will bring short works from a variety of different people (not all artists) together to create a zine/publication that shows a snapshot of queer experiences and interests in 2025.

As a queer person the importance of a community archive is obvious to me: in order to keep our histories we have to look after them ourselves because often institutions do not think it important for them to include queer history or have it accessible. Zines also have a long history in the queer community since the 1980s. It makes sense to me to marry these concepts in my work.

CARSTONE → MFA PATHWAYS

20/08/25

MFA	1 sem taught	180 pt	} Can start in either semester
	2 sems independent study		
BFA(Hons)	1 year standalone	120 pt	

BFA(Hons) Can do with Conjoint
Can do at any point — Standalone
Requires B grade for entry / GPA 5.0 or higher, or pick
Can be followed by 1-year 120pt MFA best 60p at level 3.

Sem 1 same as MFA:

761	studio	No switching between the two.
763	Theory of Practice	
770	research methodologies	Can exit w PG-cert.

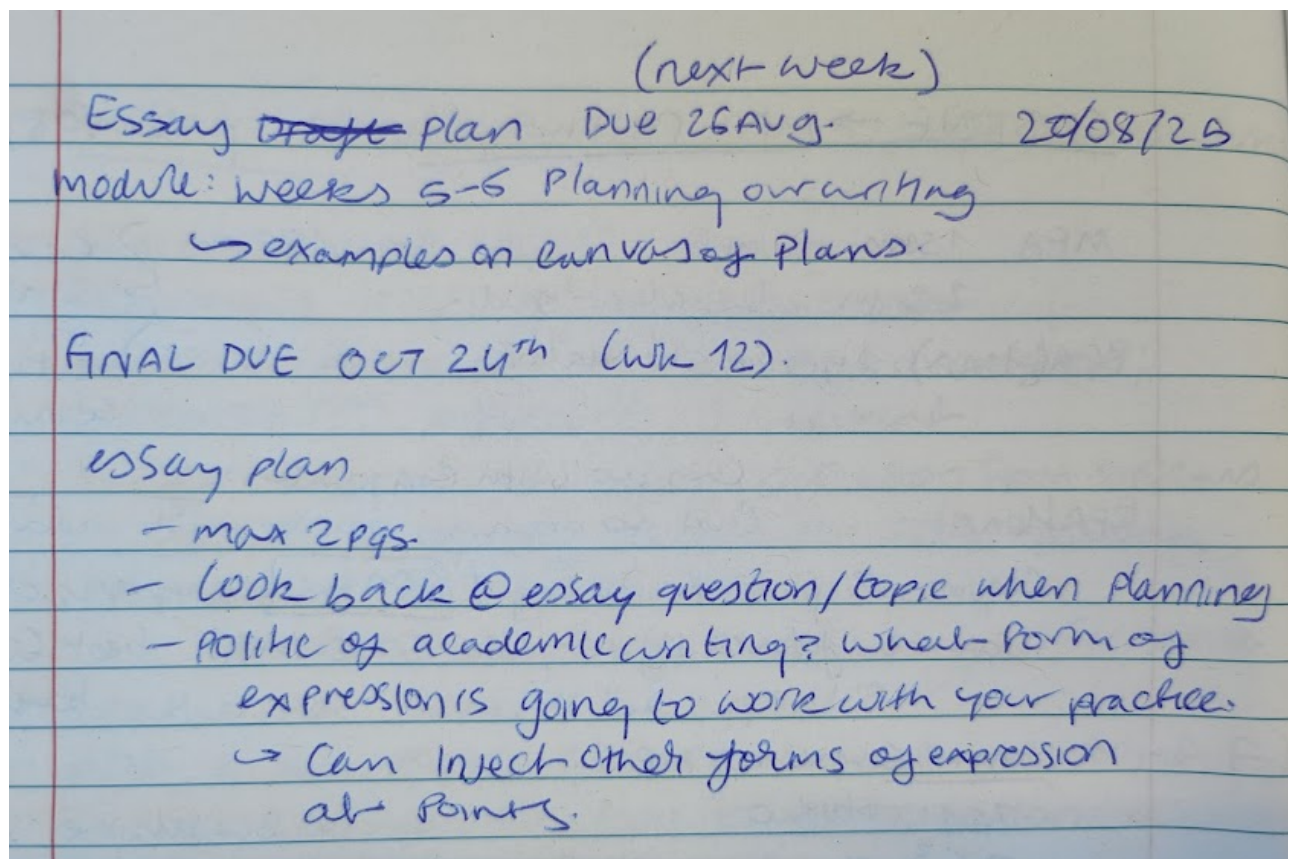
	<u>Sem 2 (Hons)</u>		<u>Sem 2/3 MFA</u>	
30 p	768 studio	} 2 sem.	779 A/B studio	} both over 2 sems.
30 p	783 thesis		780 A/B Thesis	

→ thesis both 10,000 words.
→ separate projects, don't have to relate.

Scholarships listed on Canvas. Apply! no-one else does

MFA: — get to do shows throughout
— 1st Sem full time, can do rest part-time.
— Can put in expression of interest for teaching work (preference to doctoral student)

Jim's email: J.Speers@auckland.ac.nz



TO-READ LIST

- ★ Jones, Leisha. "“Being Alone with Yourself is Increasingly Unpopular”: The Electronic Poetry of Jenny Holzer." *Journal of Narrative Theory* 48, No. 3, (2018): 423-451.
<https://doi.org/10.1353/jnt.2018.0018>.
- ★ Piepmeier, Alison. "Why Zines Matter: Materiality and the Creation of Embodied Community." *American Periodicals* 18, No. 2 (2008): 213-238. <https://www.jstor.org/stable/41219799>.
- ★ Foucault, Micheal. *History of Sexuality*.
- ★ *Madness and Civilization: A History of Insanity in the Age of Reason* (1961) Micheal Foucault
- ★ *AIDS and its Metaphors*, Susan Sontag

[I DID NOT END UP READING ANY OF THESE.]

1-on-1 with Jon 27/08/25: (mostly about capstone & not essay)

Some artists I could get in contact with for my collab zine:

- ★ Daniel John Corbet Sanders, ran Parasite. Ask about photos of dumpsters. danieljohncorbettsanders@gmail.com
- ★ David K Sheilds, Traverse MFA project. bigkiwidave@gmail.com
Ask for a link to video.

Also could be interesting to look at:

- ★ Grant Lingard, posters of y-fronts around Christchurch.
- ★ Bringing Out Roland Barthes (1992) D. A. Miller
https://web.english.upenn.edu/~cavitch/pdf-library/Miller_BringingOutRolandBarthes.pdf

Mary Nardini Gang, "Criminal Intimacy," in *Queer Ultra Violence: Bash Back! Anthology* (Ardent Press, 2011).

<https://theanarchistlibrary.org/library/mary-nardini-gang-criminal-intimacy.a4.pdf>.

- ★ "Heterocapitalism, this culture, this totality: It is out to destroy us."
- ★ "In the criminalization of our pleasures, we've found the pleasure to be had in crime!"
- ★ "We're often described as depraved, decadent, and revolting—but oh, they ain't seen nothing yet."
- ★ "We queers and other insurgents have developed what good folks might call a criminal intimacy. We are exploring the material and affective solidarity fostered between outlaws and rebels. In our obstruction of law, we've illegally discovered the beauty in one another. In revealing our desire to our partners in crime, we've come to know each other more intimately than legality could ever allow."
- ★ "We do not offer 'criminal' or 'queer' as identities, nor as categories. Criminality. Queerness. These are tools for revolt against identity and category."
- ★ "The unthinkability of our desires is reiterated over and again. Power and control are written on our bodies. ... Capital is written on our bodies. We dare not dream. How could we conceivably want more than this?"
- ★ "In revealing our desire to our partners in crime, we've come to know each other more intimately than legality could ever allow."

Toward the Queerest Insurrection (2014) Mary Nardini Gang

- ★ "Queer is a territory of tension, defined against the dominant narrative of white-hetero-monogamouspatriarchy, but also by an affinity with all who are marginalized, otherized and oppressed. Queer is the abnormal, the strange, the dangerous. Queer involves our sexuality and our gender, but so much more. It is our desire and fantasies and more still. Queer is the cohesion

of everything in conflict with the heterosexual capitalist world. Queer is a total rejection of the regime of the Normal."

- ★ "He posits the queer as the criminal. He glorifies homosexuality and criminality as the most beautiful and lovely forms of conflict with the bourgeois world. He writes of the secret worlds of rebellion and joy inhabited by criminals and queers."
- ★ "Queer is a position from which to attack the normative - more, a position from which to understand and attack the ways in which normal is reproduced and reiterated."
- ★ **"The "LGBT" political establishment has become a force of assimilation, gentrification, capital and state-power. Gay identity has become both a marketable commodity and a device of withdrawal from struggle against domination."**

Reflections on Nardini Gang readings:

Both of these texts touch on things I hope to communicate within my work. While I am not dedicated enough to be an anarchist like them, I agree with their messages and think that they should be proliferated.

The concept of the queer as something inherently opposite to the norm is important, and something that a lot of gay people (note, gay not queer) these days do not care for. They are gay, but they want to fit in. They say they want equality but what they mean is they want assimilation. Queerness is incompatible with this: queer is not normal, and normal is not queer. They can be defined by their opposites. Why should assimilation be all we strive for? Why not flourish in our own right, in our own ways? We can revel in not being 'normal'.

I want to put this message out there as a bit of a reminder. Complacency now that "equality" has been "achieved" isn't productive. The fight will always be constant, lest people are able to other you, scapegoat you because they don't know queer people personally, and then you're back to having less rights.

It's especially important with the threat of gay marriage being repealed in America, and the state of trans rights both there and in the UK. The rest of the world likes to follow in their footsteps, but we can't let them walk in that direction without opposition.

Criminal intimacy reminds me of Audrey Lorde's essay on the erotic, in terms of how our intimacy as queer people is repressed by society, but is also the source of our power (see over page for more). It's something to be harnessed; the connections we make, as well as the idea of 'every time we fuck, we win'.

The Ecstasy of Influence (2007) Johnathan Lethem

<https://harpers.org/archive/2007/02/the-ecstasy-of-influence/>

- ★ Cryptomnesia - recalling something from memory but thinking it to be an original creation
- ★ "appropriation, mimicry, quotation, allusion, and sublimated collaboration consist of a kind of sine qua non of the creative act, cutting across all forms and genres in the realm of cultural production."
- ★ "Finding one's voice isn't just an emptying and purifying oneself of the words of others but an adopting and embracing of filiations, communities, and discourses. Inspiration could be called inhaling the memory of an act never experienced. Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos."
- ★ "Plagiarism and piracy, after all, are the monsters we working artists are taught to dread"
- ★ After talking about the *Piracy. It's a Crime*. video: "For a car or a handbag, once stolen, no longer is available to its owner, while the appropriation of an article of "intellectual property" leaves the original untouched. As [Thomas] Jefferson wrote, "He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me.""
- ★ "Copyright is a "right" in no absolute sense; it is a government-granted monopoly on the use of creative results. So let's try calling it that - not a right but a monopoly on use, a "usemonopoly""
- ★ "And artists, or their heirs, who fall into the trap of attacking the collagists and satirists and digital samplers of their work are attacking the next generation of creators for the crime of being influenced, for the crime of responding with the same mixture of intoxication, resentment, lust, and glee that characterizes all artistic successors."
- ★ "works of art exist simultaneously in two economies, a market economy and a gift economy." "a gift establishes a feeling-bond between two people"
- ★ "It is precisely this doubleness in art practices that we must identify, ratify, and enshrine in our lives as participants in culture, either as "producers" or "consumers." Art that matters to us - which moves the heart, or revives the soul, or delights the senses, or offers courage for living, however we choose to describe the experience - is received as a gift is received."
- ★ "That a language is a commons doesn't mean that the community owns it; rather it belongs between people, possessed by no one, not even by society as a whole."
- ★ "Art is sourced. Apprentices graze in the field of culture."

- ★ "Neurological study has lately shown that memory, imagination, and consciousness itself is stitched, quilted, pastiched. If we cut-and-paste our selves, might we not forgive it of our artworks?"

Reflection:

This text makes a multitude of arguments for using others' art as part of your own. The one that stuck out most to me was that you can use others' art in your own because it is a gift. A gift creates an emotional connection between two people. In this sense, if an artwork leaves an emotional impact on you; it has been gifted to you. I can't help but think about whether or not this is a parasocial emotional connection, given that you are only connecting with the artist through their work, not directly with them; they do not know you've connected emotionally. Despite these contemplations, the work is still going to influence you, whether you know it or not, maybe not now, but in the future. This influence is mentioned in the first paragraph of the text; cryptomnesia.

There are also similarities between what Lethem talks about in terms of producers & consumers and the zine ethos of being participants in making culture. Zines draw a lot on the work of others; their images, their lyrics, etc. especially fanzines.

He also reiterates through more modern examples Roland Barthes' idea of the author as someone who pulls together bits of culture to create a work. It is comforting to see that this concept is still thought applicable, as it is something I have believe in for a while now.

Also in terms of this pulling together elements, he talks about the cut & paste of the self. While we do bring together aspects of culture to present ourselves to the world through how we act and dress and what we do. I also feel like the cutting and pasting of my artworks is a way I construct myself. It is another way in which I can demonstrate who I am and what I stand for to the world.

Reality Hunger (2010) David Shields

<https://techstyle.lmc.gatech.edu/wp-content/uploads/2011/11/Shields-from-Reality-Hunger.pdf>

- ★ "We're clinging to anything that seems "real" or organic or authentic. We want rougher sounds, rougher images, raw footage, uncensored by high technology and the powers that be."
- ★ "Facebook and MySpace are crude personal essay machines. ... Millions of little advertisements for the self. ... Every page is a bent version of reality-too unsophisticated to be art but too self-conscious to be mere reportage."
- ★ [On karaoke] "Everyone knows there's nothing original going on, but somehow the whole thing becomes original in its dizzying amateuriness."
- ★ "Shards of the culture itself now form a kind of language that most everyone knows how to speak. Artists don't have to spell things out; it's much faster to go straight to the existing material ... It's the artist's job to mix (edit) the fragments together and, if needed, generate original fragments to fill in the gaps."
- ★ "An artist making use of samples, while going by a variety of names, is, essentially, a creative editor, presenting selections by other artists in a new context and adding notes of his own."
- ★ "[copyright law protects] the property of artists but [obstructs] the natural evolution of human creativity, which has always possessed cannibalistic tendencies."
- ★ "The copy transcends the original. The original is nothing but a collection of previous cultural movements. All of culture is an appropriation game."
- ★ "The recombinant (the bootleg, the remix, the mash-up) has become the characteristic pivot at the turn of our two centuries."

Reflection:

This text uses the context of music to discuss the many varieties of appropriation, as well as talking about how it can be applied to the wider arts.

The phrasing of the bit about "crude personal essay machines" really appealed to me while reading. I love a good crude personal essay, there is a brilliance to social media in this way. Platforms allow you to curate how you present yourself; how do you fit in or stick out? How do you show who you are in order to find a community of like-minded people? I do think social media these days is far too plastic-y and sanitised, in the mainstream it is no longer crude.

The idea of culture as a language that you can speak through is something that hasn't occurred to me before, but is something that will likely be of great importance to me. This speaks to how I feel about my collage works, in terms of how they are game-like to me. Who can recognise the things I've put in them? It is similar to what

I was talking about with the social media stuff above: they have a slight function in trying to bring the company of like-minded people to me. If someone knows multiple of the references, they are potentially like me.

Again there is the idea that nothing has ever been original and that everything builds on something else. This is something I think I need to remember more often, as I am always thinking what's the point of writing something, given that all I can think of writing has already been written. All great things are based on others. I just need to dive in.

Queer Art : A Freak Theory (2012) Renate Lorenz

[I DID NOT FINISH READING THIS]

- ★ "In contrast, a radical queer politics requires us not only to propose images and living strategies for alternative sexualities and genders, but also to promote all kinds of economic, political, epistemological, and cultural experiments that seek to produce difference and equality at the same time. At the very least, according to Claire Colebrook (2009: 20), this means going back into the past and bringing up problem spots again that might seem to have already been resolved."
- ★ "If artistic practice does indeed thematize the body in its inevitability, at the same time facilitating a deferral and a gap in relation to the body as a restriction for fantasy and experiment, then it would produce what Foucault, in the course of his text, sees as a "utopian body": a body that is always elsewhere, that "small utopian kernel from which I dream, I speak, I proceed, I imagine, I perceive things in their place, and I negate them also by the indefinite power of the utopias I imagine""
- ★ "Contagion instead of recognition then also allows for speaking when one is not authorized to speak, for instance when one is not taken as someone who would have something to say about concepts of gender or as someone who even has a voice in society at all. Queer-artistic practice in this way also speaks without authorization, even when it speaks publicly and to others."

Bringing Out Roland Barthes (1992) D. A. Miller

https://web.english.upenn.edu/~cavitch/pdf-library/Miller_BringingOutRolandBarthes.pdf

[I DID NOT FINISH READING THIS]

NOTES:

- ★ Gayness = femininity without womanliness under patriarchy, sexuality & gender (relationship between)
- ★ "Can a man be homosexual? Can a homosexual be a man?"
- ★ Barthes' Neuter not as a man becoming feminised (effeminate, emasculate; only things that can happen to men - cannot be genderless), but as rejection of both one and the other; non-binary
- ★ "Once the alternative is rejected (once the paradigm is blurred) utopia begins; meaning and sex become the object of free play, at the heart of which the (polysemant) forms and the (sensual) practices, liberated from the binary prison, will achieve a state of infinite expansion."
- ★ Neuter as a way of reclaiming gayness from social fate
- ★ "To proclaim yourself something is always to speak at the behest of a vengeful Other, to enter into his discourse, to argue with him, to seek from him a scrap of identity. ... Just say 'I am,' and you will be socially saved."
- ★ The term gay as "mainly [an] administrative function"

FINEARTS 223: Annotated Bibliography

Zach Muir ID383421989

<i>Reading title/reference</i>	<i>Summary</i>	<i>Analysis</i>	<i>Connection to my practice</i>
Barthes, Roland. <i>Death of the Author</i> . Translated by Richard Howard. Aspen, 1967. https://writing.upenn.edu/~taransky/Barthes.pdf .	Roland Barthes is a French Essayist and Philosopher. The essay was written in 1967 and was largely influential on literary criticism. It was originally written for the French magazine <i>Manteia</i>, which I cannot find much more about. It later appeared in Barthes' 1977 essay anthology book <i>Image-Music-Text</i>. <i>Death of the Author</i> argues that the reader is where a text gets its meaning, rather than with the author. We cannot imagine that every part of a text is an exact extension of the author's achievements and issues, because nothing can truly be created originally. A text is an accumulation of language and culture and concepts. Meaning is derived from the reader's understanding of them through the lens of their own experiences.	While the essay was a direct response to issues in 1960s France, its ideas are still relevant in 2025. In today's personality-heavy production of both internet content and movies it's important to prioritise your own critical reading of work rather than making judgements based on what you know about the creator/director. These days the American worship of the celebrity individual/figure of authority is almost universal across western pop-culture (the Auteur in film theory, which also came from France, a couple decades prior to Barthes). This text's encouragement of a more everyday-man approach to analysis based on one's own experiences is again, still applicable. The text is also a reminder of the power of anonymity, forcing audiences to critically engage with works themselves using their own lenses of experience,	This essay provides a theoretical framework for how I can explain the validity of my use of others' work within my own practice, in terms of collaging both words and images, which I have done and intend to continue doing. If an author is simply someone who brings together threads of different cultural elements and concepts then nothing is truly original, ergo my work is not any less original or creative than others'. Reading this essay was reassuring, in that sense. I have a hard time considering myself an author or artist, so the idea that the author is not particularly important to the reading of the work is appealing to me on a personal level. I do not put my signature or name on my works, and for some of my work outside of Elam I use a pseudonym. It allows me the mental space to make my work incredibly personal, while not allowing the

		rather than making snap judgements based on what they know about your identity. Not showing or disclosing who you are also protects you from direct harassment, especially on the internet and especially if your work is divisive.	audience to really know anything about me at all- leaving them to interpret the work by themselves.
Knobel, Michele., and Colin Lankshear. "Cut, Paste, Publish: The Production and Consumption of Zines." <i>ResearchGate</i>, January 2001. https://www.researchgate.net/publication/313516983_Cut_paste_and_publish_The_production_and_consumption_of_zines.	Michele Knobel was a Professor of Education in the Department of Teaching and Learning at Montclair State University. Colin Lankshear is adjunct professor at James Cook University, Mount St Vincent University and McGill University. The text was written for the State of the Art Conference, Athens, Georgia January 25-28, 2001. It's written in a way that allows those who don't know what zines are, to become familiar with the basics. The text describes what zines are, their functions, and their diy origins. Both physical and digital zines are social practices of a youth culture that prioritises peoples' unique experiences of media and everyday life over the angles that are fed to them by those in power/the producers of culture (big brands, corporations, etc). People produce culture through their	In terms of politics, la perruque is an important one mentioned in this reading. It is described as "the worker's own work disguised as work for his employer." For example, putting time towards what is not precisely for company profit, but not technically stealing. This can include using the work photocopier, writing your own work on company time using their stationary or computer. It's rooted in worker solidarity, and is a practical consideration that allows many zines to be made in the first place (expensive printing elsewhere/no time outside of work to make art). These days social media is a common way of people spreading their messages, however apps like tiktok have a reputation of not showing videos to wider audiences if the creator is discussing topics they do	While I have basic knowledge from my own zinemaking and participation in zine markets, this reading has allowed me greater depth of understanding in the theory/politics underpinning zinemaking and how they relate to me. The DIY nature is something I incorporate into all my work. As a student, I am hyperaware of how much everything costs, and am always making attempts to reduce those costs. Zinemaking is a practical way of making art and spreading my messages within the practical constraints of my bank account. The connections made through chatting with others over/about zines are also an important way of keeping in touch with the art scene. In my future, I don't see myself being a

	consumption and critique of what is fed to the world. Zines are personal, and so through sharing them with friends and trading with others, as well as having friends contribute, connections and communities grow together.	not approve of. Publishing yourself is one of the few methods where no-one is immediately, directly in your way. Another method is having your own website (preferably your own domain, but sites like neocities don't have a reputation for banning people. The reading speaks of cyberspace zines briefly, but I can't find anything relevant on my own search; only online zine archives. The reading indicates that online zines are a thing with their own 'materiality' or lack thereof, similar but separate from 'meatspace'/physical zines. The DIY aspect also highlights the role important making connections is within the zinemaking community: Who has a reliable printer? Where can I distribute my latest work? Who has similar ideas and would want to work with me on this?	gallery artist, so zinemaking provides a practical way of continuing my practice within the constraints of an office job. This is where the practicality of la perruque comes in; using office printers and doing your own thing just a little bit on the clock. Self publishing to prevent censorship is of importance to the kinds of topics I want to make art/talk about: queer experiences, the weird and non-normative - topics that would not be the priorities of publishing houses. The reading has also helped me put words to the idea of connecting as a community over creating these zines, and detailing in what ways this happens. It's not just that other people will read your stuff; but that you read theirs, and participate in making together.
Elkki, Kasper. "“You know that a boy who likes boys is a dead boy.” Traumatic Construction of Self in Crush (2005) by Richard	Elkki is a Finnish Masters of the Arts graduate who works in library services. This text was written for his Bachelors thesis, and so was intended for an audience of university markers and other	There are two key concepts that the thesis describes that help you understand the word in which Siken's poems operate. The first is that trauma is a semi-inherent part of the queer experience. Not all	Siken's poetry has been some of my favourites since I was sixteen, so it was insightful to observe the parts that make it up both technically and thematically. This has helped my practice, as I aim to

Siken.” Bachelor’s thesis. University of Oulu, 2018. https://oulurepo.oulu.fi/bitstream/handle/10024/10998/nbnfioulu-201805151781.pdf?sequence=1&isAllowed=y.	academics, as well as perhaps others interested in Siken’s poems. The thesis analyses Siken’s poetry collection <i>Crush</i>, investigating how the speaker’s conceptions of self are shaped by the homophobia of the world he exists in, as well as how he acts in response to those situations.	families and communities are accepting, especially less so in/prior to 2005 when <i>Crush</i> was published. There is also the prevalence of what is known as ‘queer death’ both in real life and media. All queer people inherit the history of the queer community, and that includes the heavy history of the HIV/AIDS crisis that started in the 1980s. Other than that, queer history is still fraught with oppression and mistreatment. In media since the Hays Code (written so studios could censor themselves and avoid government intervention in the 1930s) queer characters have most often been portrayed as villains or as characters that are punished for being queer by being killed. This extends in a different way to media written by and about queer people; a lot of our histories already involve people dying, so it ends up in the stories we know to tell as well. The other important concept discussed is how homophobia & the homosocial fit together. The homosocial is how men socially interact with each other, the way	do some writing work emulating Siken’s style. While I could glean some of this myself, the thesis has given me much more specific knowledge of these foundations that allows the process of writing my own, similar poetry, to be easier on me. Thematically, Siken’s poems are similar to what I want to address in my own work. Elkki’s work allows me to put a name to those through his exploration of these themes. They are living, loving, sex, pain (emotional & physical) and agency, as well as the relationships between all of these elements/how they impact each other. These are important to me as, being a queer man, I have similar feelings and experiences that I also wish to express. It’s helped me realise that I want my work to address the themes above, but in a less directly depressing way. While I love Siken’s poetry I feel like in today’s political climate queer joy has a greater function for the community than more
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		in which they do this is often motivated by how well they can present heterosexual masculinity to each other, in fear of coming across as effeminate or gay. This leaves queer men at the bottom of the hierarchy, and are put down because of this; no-one wants to be associated for fear of being perceived as gay themselves.	wallowing. While acknowledging homophobia is important; queer people need to take up space living life to the fullest. I want my work to serve this function while still addressing the realities of living, loving, sex, pain (emotional & physical) and agency.
Miazgowiec, Britt. "YOU ARE RESPONSIBLE FOR CONSTITUTING THE MEANING OF THINGS:" Examining Jenny Holzer's Progressively Complex Textual Constructs." M.A. diss. University of Miami, 2010. https://scholarship.miami.edu/esploro/outputs/graduate/YOU-ARE-RESPONSIBLE-FOR-CONSTITUTING-THE/991031447307402976.	Britt Miazgowiec didn't go into a relevant field after this; she works at Healthright 360 now. Written for her Masters of the Arts dissertation, the intended audience is her markers and other academics. The text describes how Holzer's practice has developed since she started; an extensive career. She describes how Holzer takes on the roles of editor and others outside of "artist" or "author" in order for her works to have the greatest effect on a variety of audiences. It also details all the considerations Holzer takes when making a work, in terms of medium, font, colour, etc.	One of the key concepts of value to me in this dissertation was the idea that Holzer identified more with being an editor than an author in her role creating her work post-truisms. She uses other peoples words/quotes and manipulates them aesthetically to emphasise a message. For example, she blows up FBI documents to incredible sizes and paints them. The use of painting (a medium still assigned a lot of authority) as well as scale draws greater attention to the information on the documents in a way the sheets of paper themselves would not. The dissertation refers to Barthes' ideas in <i>Death of the Author</i> in terms of Holzer's	Similarly to why I enjoyed reading Barthes' essay, this dissertation shows me that there is space within the art world for manipulation of others' work to create something new, with a meaningful message that challenges the audience. This dissertation describes the material and aesthetic considerations Holzer takes when making her work. The Material considerations: how text functions and how you can manipulate that to get the desired effect. The way they describe how Holzer's work operates in different contexts has allowed me to contemplate how I want my work to function in relation to myself.

		work on multiple occasions; in reference to the author's intentions not being the be-all, end-all of intention & meaning, as well as Holzer's role. She is a 'scriptor' whose role is not to explain it but to produce it. By no longer incorporating her own words, she further distances herself from authorship and from even accidentally imposing her own meanings onto the work; requiring the audience to work even harder at interpretation.	In gallery spaces, there's no escaping being acknowledged for specific works. However, a lot of Holzer's work operates out in the world, where it is not often nor immediately recognised. This is similar to how I want my own work to function. It needs a life outside of the gallery where I am not known personally for making it. However, there is a balance to be struck between being able to continue distribution (people knowing where to get more) and anonymity (people not knowing exactly who/what kind of person made this). I am still contemplating how exactly this would work for me.
Lorde, Audre. "Uses of the Erotic: The Erotic as Power." In <i>Sister Outsider: Essays and Speeches</i> by Audre Lorde. Crossing Press, 1984. https://www.centraleurasia.org/wp-content/uploads/2023/02/audre_lorde_cool-beans.pdf.	Lorde was an American writer, professor, philosopher, intersectional feminist, poet and civil rights activist. She has written many other books and essays. This essay was written towards the end of the 2nd wave feminist movement (1960s-80s in the U.S.), and was intended to be read by other women. Lorde writes about how experiencing the erotic gives you the power to recognise that you deserve more than what the	Oppression is perpetuated by suppressing all other sources of power. Eg. The patriarchy is perpetuated by making sure only men (white, cis) have power via suppressing women, POC, queer people. Lorde posits that the power of the erotic is in the recognition of our own true feelings, in allowing ourselves internal satisfaction, self-respect, self-affirmation and joy. When you give yourself these things,	The erotic is particularly important to me from a queer perspective. Historically any depiction of queer people even just holding hands has been seen as pornographic or obscene. This essay outlines exactly why that is not the case. Depicting queer sexuality and love as erotic and not pornographic is an important theme within my work. To me, this depiction itself also has the potential to give audiences the moment of recognition Lorde describes where you

	patriarchy is allowing you; it allows for a reclamation of power or self-affirmation by the oppressed. The erotic shows you the depth of feeling and capacity you have for joy should you decide to centre yourself and not men (oppressors).	no-one has power over your decision-making anymore. It disrupts the oppressing powers because there's nothing they can do to stop you having that power, and by you having that power, they are put in danger. The erotic has nothing to do with the pornographic. The pornographic is all sensation, no feeling, and ergo no eroticism to it. The erotic also requires consent when two people engage within it together. It is abusive to feed off others' feelings in that way. It is abuse of feeling also to engage in the erotic under the name of something else; you must acknowledge it in order to reap the benefits. This text is of value to all oppressed people, especially women, as it directly addresses their plight. It can also be applied to people of colour (not living for the white man's standards) or queer people (not living for the cis, straight man's standards), and to an extent men too (not living for toxic masculinity, but	can gain power for yourself. My aim with my work is to help others begin to break out from under oppressive societal expectations. The erotic is an important aspect of my work. Lorde's essay has given me the framework as to why I already found depictions of the erotic particularly important and empowering.
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		finding joy in things perhaps not thought manly).	
Baker, Sarah., Zelmari Cantillon, and Chelsea Evans. "Zines as community archive." <i>Archival Science</i> 22, (2022): 539–561. https://doi.org/10.1007/s10502-022-09388-1.	Sarah Baker works at Griffith University's Centre for Social and Cultural Research. Zelmari Cantillon is a Postdoctoral Research Fellow in Griffith University the School of Humanities, Languages and Social Science. Chelsea Evans works in the Griffith University School of Humanities, Languages and Social Science. Their intended audience is those who read <i>Archival Science</i>, who are often academics or students researching. This research paper argues that under a non-traditional, expanded view of an archive, zines provide a way of archiving communities' direct, personal, everyday experiences (primary source material for history). Zines as archives give power back to the people in terms of what is worth recording. The authority of the institution is no longer what dictates history. It also goes over the histories and experiences of those who live on Norfolk Island (an Australian Territory), however this is not relevant to me.	The text describes that archives can be approached differently than the traditional place where its keepers (those in power) get to decide what history is recorded. Archiving can be a process of recording rather than a place. It can be for and by the community. They describe the community archive as non-traditional, often for a specific group under-documented by institutions, political, subverts the idea of institutionalised archives, has decisions made by the community (they get to choose what has value in being remembered) and in this way is democratic. The authors posit that zines do these jobs. Zines have a similar political, subversive, personal & community based history, and so can be good primary source material, similarly to what can be found in conventional archives.	I have previously made work centred on the idea of the archive, and it's something I use in my personal life. So the idea of zines as a community archive is very appealing and fits comfortably alongside my current practice. It directly links to a work I'm planning on making in a few weeks that will bring short works from a variety of different people (not all artists) together to create a zine/publication that shows a snapshot of queer experiences and interests in 2025. As a queer person the importance of a community archive is obvious to me: in order to keep our histories we have to look after them ourselves because often institutions do not think it important for them to include queer history or have it accessible. Zines also have a long history in the queer community since the 1980s. It makes sense to me to marry these concepts in my work.

Draft Essay handed in 30/09/25:

ON AUTHORSHIP, QUEERNESS AND COMMUNITY came to 5,741 words, including quotes & bibliography. 5,533 words without including bibliography. Either way it's over the word count. I also did not include a conclusion at this point.

My Essay plan was written over in the course of drafting my essay, and google docs will not show me the version history in order to copy and paste it here (server error, apparently). However, my plan simply looked like the following, with a list of quotes and points to make for each section/reading. When writing I then elaborated on these, and deleted them once I'd written each point/paragraph up.

My plan originally included the following sections, however as I wrote, they became less important, as they doubled up on sections I already had. Then the potential extra information backing up my points was outweighed by the fact that I ran out of word count space.

Shields, David. *Reality Hunger*. Random House, 2010.

<https://techstyle.lmc.gatech.edu/wp-content/uploads/2011/11/Shields-from-Reality-Hunger.pdf>.

- ★ "Shards of the culture itself now form a kind of language that most everyone knows how to speak. Artists don't have to spell things out; it's much faster to go straight to the existing material ... It's the artist's job to mix (edit) the fragments together and, if needed, generate original fragments to fill in the gaps."
- ★ "An artist making use of samples, while going by a variety of names, is, essentially, a creative editor, presenting selections by other artists in a new context and adding notes of his own."

More over page.

Knobel, Michele., and Colin Lankshear. "Cut, Paste, Publish: The Production and Consumption of Zines." ResearchGate, January 2001. https://www.researchgate.net/publication/313516983_Cut_paste_and_publish_The_production_and_consumption_of_zines.

- ★ The DIY nature is something I incorporate into all my work
- ★ Zinemaking is a practical way of making art and spreading my messages within the practical constraints of my bank account.
- ★ In my future, I don't see myself being a gallery artist, so zinemaking provides a practical way of continuing my practice within the constraints of an office job.
- ★ La perruque: described as "the worker's own work disguised as work for his employer."
- ★ Self publishing to prevent censorship is of importance to the kinds of topics I want to make art/talk about: queer experiences, the weird and non-normative - topics that would not be the priorities of publishing houses.
- ★ Connecting with community: trading with other makers, making things with others, distributing to people.
- ★ Upending publishing conventions (cheap purchase or trade)
- ★ Creating culture rather than merely consuming it. Doing the culture making yourself (DIY)
- ★ Poaching the original work of others to create commentaries.
- ★ Often confrontational, controversial, visually & mentally confronting, deal with taboo topics.

Mary Nardini Gang, "Criminal Intimacy," in *Queer Ultra Violence: Bash Back! Anthology* (Ardent Press, 2011).

<https://theanarchistlibrary.org/library/mary-nardini-gang-criminal-intimacy.a4.pdf>.

[This was to be included with the other Mary Nardini Gang reading]

- ★ "The unthinkability of our desires is reiterated over and again. Power and control are written on our bodies. ... Capital is written on our bodies. We dare not dream. How could we conceivably want more than this?"
- ★ "In revealing our desire to our partners in crime, we've come to know each other more intimately than legality could ever allow."

Artist Statement Initial Brainstorming Task 26/09/25:

Articulating the concepts and aims in the work:

What concepts are you exploring in your work and why?

- Queer/non-normative visibility
- Political response to world events
- Where do I sit as an artist between what I make for myself vs what gets the message across to the public. What is my message?

Materiality and aims:

List 6 words that describe your practice's style / sensibility.

- Retro
- Graphic
- Punk
- Frustrated
- Caring
- Queer

In a few sentences, describe the materiality of your work and its intended effect on the viewer.....

- Wheatpasted
- A4 or multiple pieces to create one bigger work
- Part of the wall, evokes the world outside the gallery
- Black and white, quite dark

Methods

What methods do you use in order to make your work?

How do these methods support the concepts explored in the work?

- Collecting from archives, friends, and general finds
- Collaging (grouping via theme, visual, etc) & scanning
- Writing from memory, collecting words, writing own phrases
- Editing & ordering online

Context and aims:

Name some of your art family – this can be artists and genres past and present.

- Punk origins of zines
- Act up posters
- Zoe leonard
- Felix gonzalez torres ?

What do you share with them?

- Thematic similarities
- Emotions I want to evoke

Is your practice different from theirs in any way? How?

- Different materials & mostly different approach

What social, ideological, material, philosophical, institutional, political, cultural conditions in the world does your work speak to?

- The dip in progress spearheaded by america that's being seen throughout the world. Transphobia, anti queerness, homophobia etc. amongst other things.
- Importance of history to everyone especially queer people.
- The archive: how do we archive, who's in charge of what's preserved.

Why does it speak to these things?

Draft Artist Statement (273 words) 12/10/25:

SHOW ME WHAT YOU[RE] LIKE - Zach Muir (Capstone 2025)

SHOW ME WHAT YOU[RE] LIKE encompasses two series of works; A5 punk-inspired queer collage zine publications, and posters of varying sizes wheatpasted to the studio walls. Both series are printed mostly in black and white, and the zines are made with newsprint and handbound with cream thread.

The project is made possible through the use of archives, and contemporary relationships with queer creatives. SHOW ME WHAT YOU[RE] LIKE reframes images and text from queer history through collage prompting contemplation on how we can look back to understand our current struggles, and to move forward. Use of archival magazine photos can be seen as collaboration with past creatives, however in the third zine issue collaboration with contemporary creatives also serves as a way to build community. This zine in turn becomes an archive of the contemporary queer response to the current anti-queer political climate.

Both mediums in the project are physical methods of distribution. Zines originated in punk communities as a cheap departure from capitalist venture, used instead as a way of making and connecting with community. They are used here as an escape from the digital echo chambers of social media, prompting a more physical, careful experience of media. The posters bring the outdoor advertising medium into the studio space, not allowing the viewer to leave the complicated world at the door. Posters also have a history of protest, and similarly to zines are a cheap way of spreading their message.

SHOW ME WHAT YOU[RE] LIKE is a call for increased visibility for and community around everything queer and non-normative; something increasingly necessary in the current global conservative political landscape.

Feedback from Draft Essay 15/10/25:

- ★ Be more critical of why Barthes' was writing *The Death of the Author* in terms of responding to/provoking his contemporaries.
- ★ Conclusion is not necessary, just make the introduction beefier.
- ★ Generally edit.
- ★ Word count is not a hard & fast rule.

Edited & finished essay 21/10/25. Reduced it to a more concise 5,415 words (including bibliography).

Submitted everything 22/10/25.