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**BEUYS
ON
SALE**

Berlin is selling out

This is *ARTZINES* #7 already! The seventh issue is dedicated to Berlin, and to the many many artists that live there. For a long time, Berlin has been considered as an affordable place to live and to foster one's creativity. But even if the rents have gone up now; the spirit is still here and keeps Berlin very attractive to foreign artists. Indeed, there aren't that many places in Europe where you can live without speaking the local language. Berlin is one of them, and it is definitely the most interesting. A lot of the artists mentioned in this issue of *ARTZINES* are not from Berlin, most of them are not even German.

Berlin has a strong underground culture, which won't go away just because the rents are a little more expensive. There is so much space that having their own project space is not unusual for artists. But they shouldn't count on the Berliners to buy their work. The economy is quite slow in Berlin, compared to other German cities; therefore the art market is quite weak. That is why "Berlin is selling out" mostly to tourist, but also to real estate developers and to start-ups who transform former squats in edgy industrial offices.

Strolling the city, I was trying to understand what the many tourists look for in this city. Of course a city cut in half by a wall during the Cold War era is very representative of Europe's history. Traces of the past are everywhere, and German citizens who don't want certain events to repeat themselves keep them alive.

When I was looking for places that sell zines, I realized that there was more than that. Entering the graffiti covered courtyard of Neurotitan, I was surprised to see a lot of tourists taking selfies in front of this picturesque decor. Climbing up the graffiti covered staircase that leads to the gallery/shop, more tourists, and more photos. But inside the shop they were forced to pay attention to the artworks, as photos are not allowed. If they really pay attention, they might end up buying a little souvenir from Berlin, something provocative and rebellious like the city.

Indeed, as a zine artist who runs his own shop confirmed to me, the tourists are the main clients of these underground shops. It can become a problem; because after having been rebellious and authentic, Berlin is becoming what tourists want it to be, just like Paris. Those cities aren't made for the people who live there anymore, but for the people who just pass and spend their money. One of the reasons the rents are increasing is because landlords prefer to rent their apartments to tourist rather than to Berliners. However, even if the city is changing a lot, the culture is still there and it is very strong. That's what drove Canadian artist AA Bronson to the German capital after Toronto and New York. Living there allows him, like other artists, to create in a city that feels both out of time, and at the center of the world.

In this issue, you will find a bookshop directory (pp. 8-9,) interviews of AA Bronson (pp. 10-15,) and *Technologie und das Unheimliche* (pp. 16-17,) texts about Sergej Vutuc (pp. 18-19,) Christian Gfeller and Anna Hellsgård (pp. 30-31,) *Fehras Publishing Practice* (pp. 32-33,) and *discoteca flaming star* (pp. 34-35.) We also have a self-publishing manifesto by Gloria Glitzer (pp. 22-25,) and "Scenes from an unwritten novel," a four page comic by Michael Baers that originally ran in *Modern Painters* from September to December 2012 (pp. 26-29.) The guest artist is Sergej Vutuc, a major player in today's international artzine scene, and a great skateboard artist. He made an original contribution at the beginning and the end of this zine, no need to tell you which pages; you probably already have spotted them.

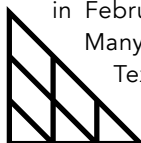
Enjoy!

Published in Paris by antoine lefebvre editions in February 2017 in an edition of 100 copies.

Many many many thanks to Phil Aarons.

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Where to find zines in Berlin?

The question should be "Where not to find zines in Berlin?" The rents are still very cheap compared to other major cities, and all artists seem to have their own *projekt raum* with their studio in the back. There are a lot of interesting artist-run exhibition spaces and businesses, and a lot of bookshops too.

The distances between to neighborhoods are huge, this selection is therefore organized by areas.

In: Surgo / Re:Surgo is a bookshop in the front of Christian Gfeller and Anna Hellsgård's silkscreen studio. They sell their own prints and publications along with the work of artists and publisher that they like (Le Dernier Cri, Palefroi, Revolver...)

Tor Straße 110

10119 Berlin - Mitte

<http://www.resurgo-berlin.com/>



Do you read me?! offers a wide range of international contemporary magazine, mostly art, design and fashion, and a selection of art and theory books.

August Straße 28

10117 Berlin - Mitte

<http://www.doyoureadme.de/>

Neurotitan must be in every tourist guide, the place is packed with people from all around the world wanting to bring back home a piece of the "alternative" Berlin. Climbing up the graffiti covered staircase, you will enter a huge bookshop/gallery packed with zines (mostly comics and illustration.)

Rosenthaler Straße 39

10178 Berlin - Mitte

<http://www.neurotitan.de/>



Pro QM is a thematic bookshop founded in 1999. It focuses on urban life in relation with politics, pop culture, economic critique, architecture design and art.

Almstadt Straße 48

10119 Berlin - Mitte

<http://www.pro-qm.de/>

Image Movement "Artists Films, Films on Art, Artists Records" is the record and bookstore of Gallery Sprüth Magers. They host events and screenings and mostly carry the production of the artists represented by the gallery.

Oranienburger Straße 18 D
10178 Berlin - Mitte
<http://www.image-movement.de>

SupaLife Kiosk is "a space for the contemporary screen print art," they offer a good book selection in the areas of design, photography, architecture and illustration, but the main emphasis is the art of screen-print.

Raumer Straße 40
10437 Berlin - Prenzlauer Berg
<http://supalife.de/>

CZentrifuga used to be in an old butcher shop in Mitte. They move to East Kreuzberg where they set a collective silkscreen studio, and organize workshop around screen-printing.

Mariannenplatz 21
10997 Berlin - Kreuzberg
<http://czentrifuga.poetaster.de>

Archive der Jugendkulturen (Archive of Youth Cultures) is a center for research, information, and education concentrating primarily on youth cultures. It was founded in 1997 and has so far collected an extensive range of media all around youth cultures.

Fidicin Straße 3 | Haus D
D-10965 Berlin - Kreuzberg
<http://www.jugendkulturen.de/>

Anagram Books is an art book distribution company based in London and Berlin. In their Berlin project space, they organize events and exhibitions.

Lausitzer Straße 35
10999 Berlin - Kreuzberg
<http://anagrambooks.com/>

Staalplaat is an independent label created in 1982 in Amsterdam, and a record and book shop in Berlin that also sells through their website. They host **Le Petit Mignon**, which curates exhibitions and publishes zines with them.

Kienitzer Straße 108
12049 Berlin - Neukölln,
<http://staalplaat.com/>

We Make It is the design and Riso printing studio of artists Franziska Brandt and Moritz Grünke. It also hosts **Herbarium Riso**, an on-going archive of artists' publications printed in Riso.

Malplaquet Straße 17
13347 Berlin - Wedding
<http://we-make.it/>

Motto Distribution started with a tiny bookshop in Zurich and quickly opened the Berlin shop. They now distribute artists' publications in a wide network of library in the world. Motto carries zines, but also art and photo books, and has a great graphic design selection.

Skalitzer Straße 68
10997 Berlin - Wrangelkiez
<http://www.mottodistribution.com>

B_books is a bookshop and publisher focusing on social science books in German and English.

Lübbener Straße 14
10997 Berlin - Wrangelkiez
<http://www.b-books.de/>



There are two amazing art book fairs in Berlin: **Miss Read** organized by the appropriation artist Michalis Pichler in June at the Haus der Kulturen der Welt. And **Friends with books** organized by Vanessa Adler from Argobooks at the Hamburger Bahnhof Museum in December. Tables are cheap in both fairs, they are very well attended, even if you usually don't sell much in Berlin.

<http://missread.com/>
<http://www.friendswithbooks.org/>



AA Bronson

I went to meet AA Bronson in his home in Berlin where we moved a couple of years ago. He lives above a first tier gallery close the Zooligischer Garten. At first, the huge apartment—which is I guess normal within Berlin standards—struck me as quite empty, but then I realized that there was just the right furniture and artworks in the right places: a wall of pills and a huge painting by General Idea facing empty walls, some stuffed animals shopped on line for his next installation in Basel, and a lot of space to breath, to think, to work and to enjoy life with his husband, the architect Mark Jan Krayenhoff van de Leur. I told him that I was researching about zines, and that the Queer Zines book was an inspiration for me. So I went to see the white bearded shaman to get a bit of his wisdom on how to conduct my research and how to spot and select zines

Hello AA, How did you first come across zines?

It depends how you determine what a zine is of course. In terms of today's idea of what a zine is, I would say that the first time was at a little bookshop in Camden Town in London... I can't remember its name. It was a shop where you could buy any of the punk zines; there must have been hundreds of them. There was so many of them, because they had a policy to take anybody's zine. They had a huge selection of punk zines. Because it was also a shop that carried art magazines, a lot of artists had seen these zines and some of them started to produce zines and to sell them at the same shop.

So that's the first time I became aware that it was a thing, as a black and white format, mostly photocopied. Photocopy in its current form only arrived in 1976-77, before that it was a heat system and the prints would fade quickly over time. With the new technology of what they called the plain paper photocopy, it was possible to make these cheap zines that is why there was a sudden explosion at that time.

The first ones were photocopied, as you said, do you think that zines have to be photocopied?

There was another technology at the time that was half way between offset and mimeograph; in Canada we called it Quick Copy. It was offset with a paper plate instead of a metal plate. So you could make around 300 copies before the plate was destroyed. I suspect that actually a lot of the punk zines were made using that method, but there is really no way to know when you look at them. The Quick Copy and photocopy really look identical, I can't tell them apart.

Maybe it was even cheaper than photocopy?

Well, if you were going to do over a hundred copies, then it was much cheaper than photocopy. So it depends, if somebody was to do 150 copies, then it was more interesting, but if they were going to do 10 copies, then photocopy was cheaper.

So the forms of the zines always were a consequence of whatever printing technology was affordable at that time?

Yes, I think so, and also with photocopy of course it is natural to use an A4 or 8,5" by 11", and to fold it, that's how it became a standard size for a zine. With the quick copy, I think it was the same, I think the machine was designed for small sheets of paper. At that moment, everything was very black and white. So when you would go into that store, everything was black text on a white background, like a sea of little zines standing face out. They were mostly collage-based, but always black on a white paper.

So what would we find there, mostly fanzines?

Probably every punk zines produced in London at the time, really a lot of them. Every band had its own little zine. And there were also artists who were making zines, like Stephen Willats who had some zines. He would play with the format a bit more, using grey paper instead of white paper, playing different sizes or colors. At that time, he would essentially produce zines, in addition to his magazine *Control*. There were a number of other conceptual British artists that would make a small section of artzines. But of course we weren't calling them zines yet.

What were they called then?

They weren't called anything they were just there... (Laughter) I guess we would just call them publications. When we first began selling Stephen Willats at Art Metropole, by 1976, I think we would just refer to them as pamphlets, because they also come out of the tradition of pamphleteering, which is very old and very interesting.

When did you start selling them?

In 1974, General Idea set up Art Metropole in Toronto as a kind of distribution center and archive for artists' publications. We already had quite a lot of things at the beginning, like Gilbert and George little pamphlets. The concept of the zine wasn't there yet, but they were pretty much zines. When you think about the early Fluxus publications, there are a lot of little pamphlets, like *The Great Bear Pamphlets*, and also a lot of others that weren't serial. There was also Beau Geste Press ran by David Mayor outside of London, he produced a lot of artists' publications, and probably a third of them were pamphlet format. They published *Schmuck Magazine*, and I remember sometimes the magazine had a pamphlet by an artist inserted inside of it. You probably wouldn't think of them as zines, but they were very close forerunners.

When did you start working at Printed Matter?

Much later, I went on to the board of PM in the late 1990's, and I began as the director in 2004.

And at this point, zines were already everywhere at Printed Matter?

That's an interesting question, but I was working at PM 30 years after we created Art Metropole. I remember when I first arrived at PM, Max Schumann—who is now the director—saying to me "There are all these young people who would like to sell their zines, but in the past we never accepted zines because they didn't quite fit in the definition of an artist book." So we changed the rule and started accepting zines, and once we were selling zines, it changed the dynamic of who came into the shop. It also changed the dynamics of our events, because we started doing launches for zines. We had zine related events, and then a completely new generation of people started coming to the store. It was clearly a very good thing, as PM was a bit disconnected of what living breathing artists were doing right now.

It was only then that Printed Matter started seeing zines as artists' publications?

There was some before, but they had to be very clearly artist publications within the old guidelines established in the 1970's when PM was first open.

Before that, they wouldn't accept zines because they were mostly punk and music zines?

They weren't clearly "art world." In the case of queer zines for example, they were mostly related to sex... (Laughter) PM had all these rules for

submissions since the seventies, and one of them was that the edition had to be larger than a hundred copies. And very often people who make zines produce them as they need. If they need some more, they photocopy some more, so they wouldn't even know what the edition size was. They would say, "I printed 20 so far, but if I sell them I will print some more." PM wouldn't allow that originally, there had to be 100 copies in existence before you could sell them there. Of course, that is completely different now with books on demand, now there is a box on the submission form that you can check if it is an open edition.

So the zines featured in Queer Zines were never sold at Printed Matter?

No, most of them were not. But in 2006 we began the New York Art Book Fair. It was Max's idea because he was the one bringing the young people into the store. He had the idea of setting a curated section of the fair called Friendly Fire where all the tables would be free. For this section, he was looking for people doing zines or publications with a political edge, and that turned out to be the most exciting part of the fair. The fair was the occasion to show an incredible amount of stuff that we couldn't have in the store. The majority of PM's activity around zines has been in the book fairs. When we did the Los Angeles Art Book Fair for the first time in 2013, we had 5000 square feet devoted only to zines. People see the fair as a sort of picture of what PM is about, and the zines completely changed the dynamics of the fairs and PM's audience. In 2004-2005, there was also a lot of interest in the skateboarders' culture and the zines by Mark Gonzales and others coming out of that culture. It was my project to collect that material together; PM even sold and produced skateboards at that time. For Art Basel 2005, we did a stand focused on skateboards and zine culture.

Since the years 2000 and the democratization of internet, there is an unexpected comeback of zines, how do you see the recent evolution of zines?

I think of the zine a bit as a Tumblr blog. In fact most of the people who make zines also have Tumblr blogs. There is a very similar mentality in the two, but it is nice to have a physical object that you can keep, whereas a Tumblr blog will disappear, it is more ephemeral. I think it is interesting that the internet has set up an explosion in print publishing. Marshall McLuhan has said that when

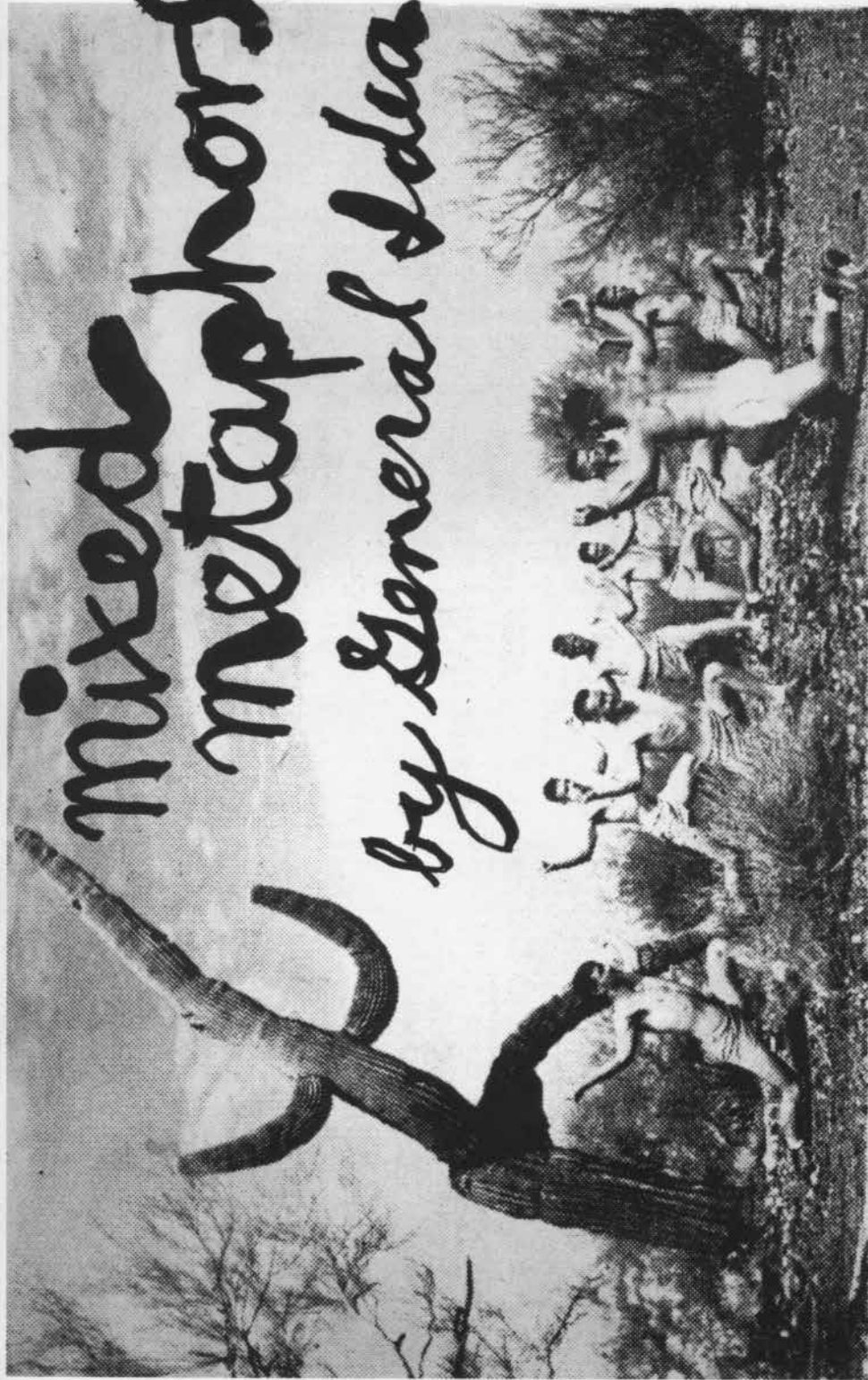
THE CONFESSIONS OF AA BRONSON

With Vincent Simon

septembre éditions

Mixed metaphors

by General Idea



a technology is dead, then the artists take it over. While the major companies are having trouble selling books, the artists are having no trouble at all. So I am not sure that Marshall McLuhan is right.

How did you choose the zines that are featured in the Queer Zines book?

There are two editions, and the second edition has been expanded a lot. In the second edition, there is quite a few zines that we excluded from the first edition and then as time passed we thought it was a mistake and that those should be in. We had to start from Phil Aarons' collection because it was so comprehensive and we also worked with my collection, which is smaller but went back further historically. Phil and a little group of us would gather and actually look at the zines, and we were questioning every zine. It was a very loose process; there were no defined criteria.

So does the book give a definition by example?

I guess. We stretched the definition a lot; there are a lot of things in it that you probably wouldn't think of as zines. We were mostly interested in something that would represent the viewpoint of an individual or a group of people. What was important was that these people would see themselves as outsiders, and that they wouldn't fit in the mainstream culture. In the case of the queer zines, they wouldn't fit in mainstream gay culture, and in order to reach each other, they needed this way of communicating and sharing. For me, it started with *Straight To Hell*, a little hardcore sex magazine I first saw in a sex shop in Times Square. What was peculiar about it was the language, it was the language that was putting it together, and he always had those scathing remarks about the politicians of the day. It was a kind of activist voice and it was a voice that wanted to allow for sex in all its variant forms. The editor thought that gay liberation was narrowing the range of what was considered as an acceptable behaviour versus unacceptable behaviour. We started with this one, but we could have gone further, with *ONE*, for example, which was a very early publication from the Mattachine Society in Los Angeles. There is a very long history of little gay publications, tiny little stapled things; they are not really zine, more like people trying to make a commercial product from their home. But at a certain point, you can feel this individual voice come through,

that is why we chose Boyd MacDonald's *Straight to Hell* as the first example of a queer zine.

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So there is a creative and individual voice in zines that makes them different from the underground press, which comes from a collective voice?

I was part of a commune that produced an underground newspaper in the sixties, and we were part of a network of underground newspapers in the Western world, so we were receiving hundreds of papers from all around the world every week. I agree that it was a collective voice and it is a voice, which is trying to idealize the future in a way, to create a picture of what the future should be or what it could be. So it has a goal to change society, somehow. Whereas the zines, when they appeared, only were just representing what is. They are in a way defending what is, rather than trying to create something new. They are an affirmation: "This is who we are. We have the right to be the way we are!"

So the underground papers were political when the zines were more activists?

I don't know if the zines were activists, but the underground press was definitely political. There was this idea of a new time, a new culture and it is still interesting in a way, because we still are in that culture. Today's music can still relate to the music from the sixties, whereas the music in the sixties could not relate to the music from the forties. Coming back to zines, often you have to look at these things on a single basis. Wittgenstein talked about "family resemblances." In a family, there is no single characteristic that joins everyone together. You may have the same nose as your father, but you also have the smile of your mother. You can't determine a family by what they look like, because all of them would have the same eyes, for example, it doesn't work that way. Family resemblances are a kind of cluster of resemblances, and I think the zines are like that. It is very hard to pin down exactly what makes them zines.

Previous page: AA Bronson, *The Confessions of AA Bronson*, Paris, Septembre éditions, 2011, A5 format, Photocopy, 20 pp., 500 copies.

Opposite page: General Idea, *Mixed Metaphors: A Treatise on Glamour*, Toronto, General Idea, 14 x 21,5 cm, (1975) 2006, Offset, 36 pp., 800 copies.

Terror Breviary

Who are you? Can you please introduce yourself?

T+U (Technologie und das Unheimliche) is a Berlin - Budapest - Leipzig (- cloud) based publishing project and cross-disciplinary movement that was initiated by Mark Fridvalszki, Zsolt Miklósvölgyi and Márió Z. Nemes. T+U aims to circuit the cultural phenomena resulting from the confrontation between the *conditio humana* and technology by thematic issues and related projects. Regarding to this mission, T+U mediates between cultural technologies within the context of post-digitality and tries to contaminate para-academic thinking with artistic tactics.

T+U

Can you tell us about your publications? What kind of material can we find in them?

The first issue of T+U ("Bunker", 2014, DIN A4, photocopy, risograph, ed. 100) on the fictional bunker of our collective subconscious. Readers are confronted with possible apocalyptic scenarios and various cultural references to shelters. They are invited to certain spaces of protection where the imagination could ensconce in time of emergency. Whether it is a concrete bunker from the World War II, a fallout shelter from the Cold War era, Martin Heidegger's *Hütte* in the Black Forest, the oneiric house of Gaston Bachelard, or even Batman's cave,

**If you throw a stone, it's a crime.
If a thousand stones are thrown, that's political.**

these are all spatio-cultural metaphors of intimacy. They are, on one hand, always somewhere in a world of possibilities, or exist, per se, as an interior without any outward. Therefore, the first T+U issue is a perfect example for how a handcrafted document of personal apocalypse would have looked like in our post-digital vision of counter-culture.

The second edition of T+U ("Dinosaurs", 2014, DIN A4, photocopy, offset, ed. 100) reflects on the paradigm of terrestrial beings that open up the inexhaustible source of "becoming-other" in

2015

Technologie und das Unheimliche

the anthropocentric culture. Therefore, the second volume of 'Technologie und das Unheimliche' tries to show the technological and post-anthropological dimension in which the biological and cultural self-representation of the human could be reformed by the super-metaphor of dinosaurs.

Our third issue ("Enigma", 2015, DIN A4, photocopy, risograph, ed. 150), in collaboration with the fellows of Akademie Schloss Solitude, focused on the confrontation of mysteries and cultural paranoia. In order to unfold this multilayered phenomenon, we aimed to use the notorious cipher machine Enigma as a super-metaphor for technological uncanny that constantly irritates the dominance of Enlightenment humanism and scientific optimism. In that sense, Enigma as a discursive object becomes capable of opening up our imagination to a new field where the irrational, the paranormal, and the extraordinary are not colonized by rigid calculations, but actually stem from the inland of the computational systems. Besides that T+U also functions as an indie press collective, therefore we also publish other related materials, such as tactical issues, propaganda, manifesto, mixtape, etc.

The fourth edition of T+U ("Bunker" Revisited, 2015, DIN A4, photocopy, digital print, ed. 150) was a remixed version of our first Bunker issue that was made for an installation display about nuclear phantasies, geological subconscious and subterranean storages. Beside the large format zines we also publish tactical materials, propaganda and mini booklets, e. g.

Our "Terror Breviary" (2015, DIN A6, photocopy, ed. 100), that was published for a collaborative project with techno-art collective

"The Corporations" in the context of OFF Biennale Budapest 2015. The small size booklet contains appropriated and revisited quotes on terror and politics from Giorgio Agamben, Gottfried Benn, Jacques Derrida, and Arthur Schopenhauer, etc.

Why do you make/made zines? Why do you publish this way?

Since T+U considers itself not only as an art collective/publishing project, but also as a movement, therefore printed issues are rather occasional manifestations or materializations of the movement as such. The zines are not the end products, but rather incarnations of a continuous intellectual and artistic process.

Are your publications to be considered as futuristic?

It is crucial to us to do something forward looking, our publications are rather to be considered as retrofuturistic, atemporal, or archeological. Our zines are excavations of cultural tectonic plates, of collective fears and fantasies, of non-linear stories on possible future scenarios and alternate histories of the present.

How would you characterize your aesthetic?

Rough, dark, techno-pessimistic, with a slight nostalgic touch. It contains reminiscences both of punk zine aesthetics of the 1970's and 1980's, and of promotional issues for youngsters on science and technology from the Eastern part of the former Iron Curtain.

<http://technologieunddasunheimliche.com>
<http://soundcloud.com/technologieunddasunheimliche>



Sergej Vutuc

Sergej Vutuc's publications are visually striking. His photo-based zines are so dark that you could think they were screen-printed. But if you ask him, he will just tell you that he knows a great copy shop. When he will go into the details, telling you that this darkness depends on the level of the toners of the copy machine, you could believe that this copy shop is an extension of his photo lab. His publications gather photos of his explorations; they are like excerpts of an endless book about his life.

I chose Sergej to be the guest artist of this issue, because his work is very representative of the Berlin spirit. He was born in an Eastern Europe country that doesn't exist anymore, formerly known as the Socialist Federal Republic of Yugoslavia. He moved to Heilbronn, Germany when Yugoslavia was scattered in a lot of tiny countries. Sergej kept an accent from his birthplace, along with the warmth that Yugoslavian people have when they greet you into their homes.

Sergej is the very first artist I interviewed for ARTZINES, and he is the best example of what zines made by artists are today: First, they are international. Sergej says he is from Heilbronn, but I guess they don't see him very often over there... He is always travelling! Europe (of course), Morocco, Fukushima, Detroit, Japan... Following him on social media is like a world tour that will make your head spin. He manages to travel a lot by combining every opportunity he can find. He organizes his trips like a tour manager, and goes from town to town, organizing a one-night exhibition, a performance or a talk at each stop. To do that, Vutuc doesn't work with big museums that are very slow to do anything, he prefers artists' run spaces, squats and alternative culture centers.

The other reason why he represents today's zine world is that Sergej's work is all about sharing. You will find him in every interesting zine and book fair all over the world, talking to random people all day long... often skaters though. I forgot to mention that Sergej is a skater, which is a very important aspect of his work and personality. Sergej floats over the world and therefore sees it in a different way. This perpetual floating might be what led him to explore contemporary ruins like Detroit or Fukushima. Sergej has always been part of the skateboarding community and art communities, his work is driven by a DIY spirit and he often works in collaboration with artists.

Lastly, his work is all about experimenting. His way of making zines is both experimental and very specific; you can spot them from a mile away! He takes photos with digital and analog cameras, but each of them will be used in the associated medium: the digital photos are meant for informative purposes on websites and social media, whereas the analog photos are transformed in the lab by putting stuff between the light and the paper, by scratching the films and writing on them. His aesthetic is definitely punk rock, very European somehow and above all very contemporary. Even if his photos sometimes all look the same, they are all very specific to the times and places where they were taken, and when you look at them, you can see through his eyes.

On the opposite page: Sergej Vutuc, *Deeper Than We Could Hold Far From Now*, Berlin, Self-published, 2013, photocopy, 24 pp.





The book
as the future
of the past

Gloria Glitzer

"Oh No — Artists who do books"

Gloria Glitzer is a small press for artzines and artists' books founded in 2007 and operated by the artists and designers Franziska Brandt and Moritz Grünke. They met when they studied fine arts and graphics in Halle and both got their degree in 2008. From 2008 to 2012 they were part of the offspace dieschönestadt in Halle until it's closing.

Moritz also founded artzines.de a blog dedicated to self-publishing artists. This blog is one of the occurrence of the term "artzine" before I created artzines.info, so I wanted to meet the man behind the website and to ask him why it was important for him to use the term artzine.

You can watch Moritz's full interview on artzines.info, it was shot at We Make It, the Riso printing studio and exhibition space that Franziska and him have been running since 2012 in Berlin. Their space also hosts the Herbarium Riso, a public library of Risograph printed artists' publications. Instead of typing a transcript of the interview, I preferred to let them speak in their own words, and reproduced the 8 pages of a small zine manifesto they published.

Both pages, and next pages:

Franziska Brandt & Moritz Grünke, *The Book as the Future of the Past*, Berlin, Gloria Glitzer, 2015, 10 x 13,5 cm, Riso printing, 8 pp., 200 copies.

<http://www.gloriaglitzer.de>

<http://we-make.it>

<http://artzines.de>

This is because of you. Spread all over the world you write, draw, type, take pictures, collage, glue, fold, staple and print. Expressing your ideas, feelings, views and share it with an audience.

Never before it was so easy to publish and spread your own thoughts, and yes, in these days you don't even need a sheet of paper to do this. But that's not the point. To do it the *analogue* way beares some advantages because self-publishing is not about spreading at all. It's about autonomy. It's about defining a space after your imagination. It's about meeting someone else at eye level. It's about celebrating anarchy. It's about exchanging ideas by swapping a zine for a zine. It's about an eye to eye communication.

Zines bear an unbelievable aesthetic and political dimension, when looked at as motivation for self-publishing and their production process as do-it-yourself or low-budget products.

Artzines go beyond the established business or perception of art. They radicalize positions on art in many ways by creating hopes and expressing critique and are themselves intersections of actual artistic practice.

Artzines fight an indefatigable battle against the aesthetic gleichschaltung, they created an epic scene around the arts and struggle for the attention of the awoken.

Aesthetic and culturally traditional work-processes are being (re-)thought by self-publishing artists or critically embraced or commented by the more established.

They provide evidence of the world's scrap and the seemingly infinite availability and waste of pictures, they speak of the democratization of knowledge, of revolution and the empowerment of the individuals and their wonderful insolence to take what is theirs. They sparkle and shine aurally, they are the light above the abyss we have to face from time to time.

Franziska Brandt and Moritz Grünke founded **Gloria Glitzer**, a small press for artists' books, in 2007. Since then they published lots of artzines and artists' books, attends at many art book fairs and exhibitions all over the world and curated several exhibitions on self-publishing artists. In 2012 they founded the Risograph print & design studio and exhibition space **we make it** in Berlin. It also shelters the **Herbarium Riso** a library dedicated to Risograph printed artists' publications. Moritz Grünke collects artists' publications and founded **Artzines.de** a blog dedicated to self-publishing artists.

Gloria Glitzer · 2015
first edition · 200 copies
gloriaglitzer.de

artzines.de
we-make.it

Zinesters, you are young and ambitious.

You borrow money.

You do strange things.

Your guest room is occupied by a risograph.
You act when others are asleep and trawl
your thoughts.

You highlight the world's complexity and yet
ask for resonance.

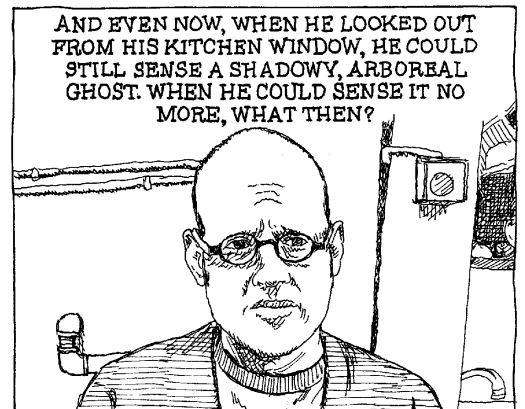
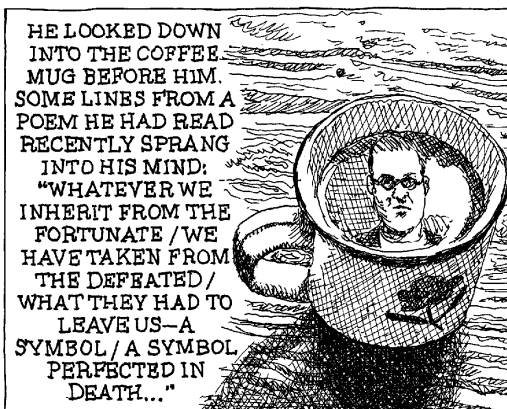
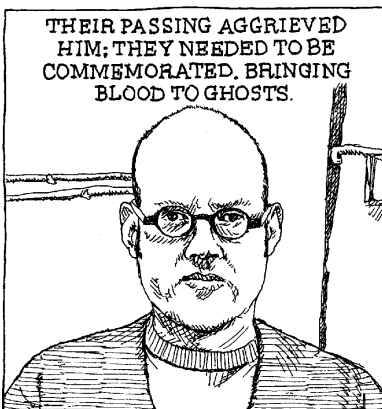
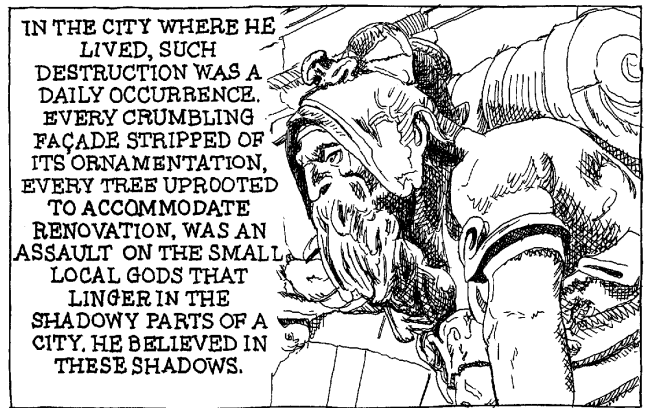
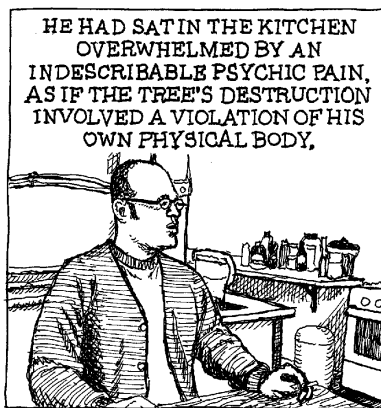
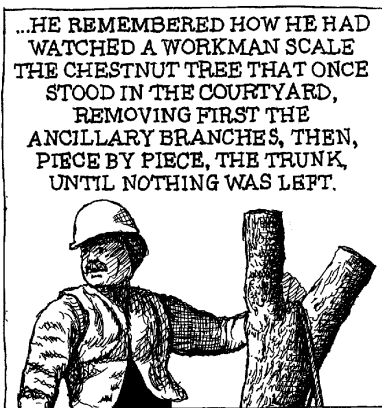
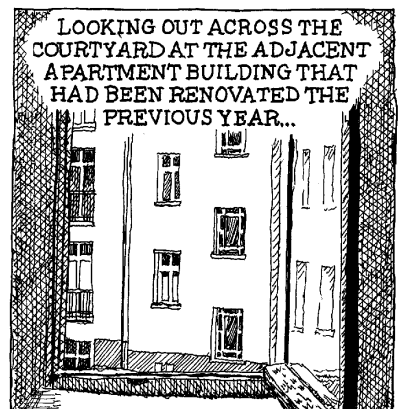
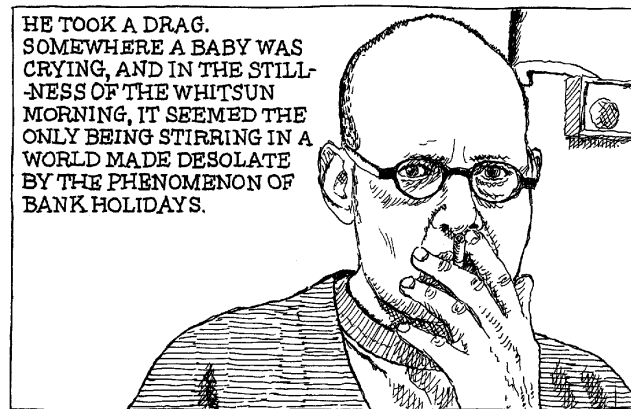
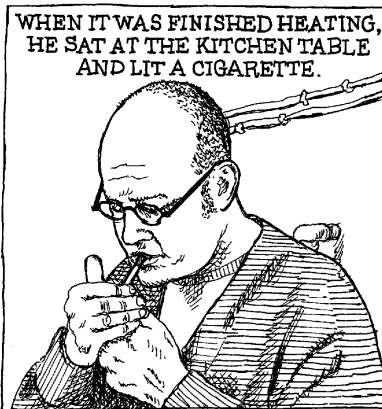
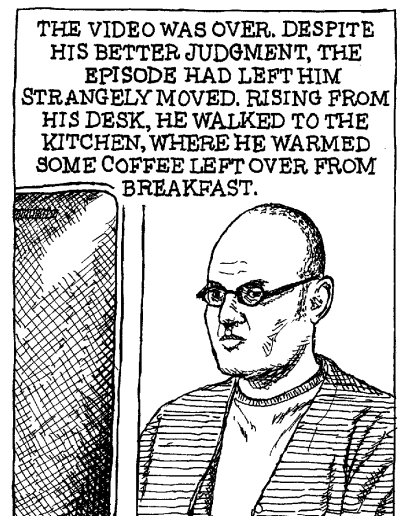
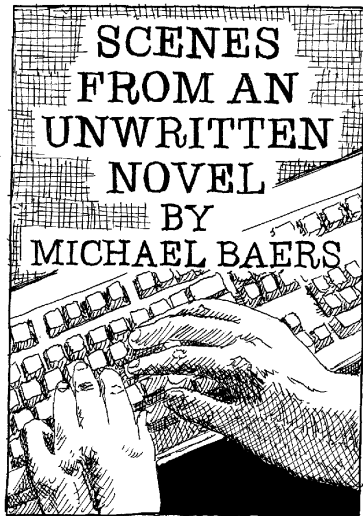
You want to join art with real life and question
the tyranny of tradition.

But yet you love the common things, poetry,
fashion, the line.

You are observers of the human kind, the
gestures, dramas, you love the fog, let all
things visible disappear, but you succeed in
telling and trusting us with the most absurd.

This is why you inspire us.

Please keep shining!



ON A WEDNESDAY AFTERNOON HE WAS RETURNING HOME FROM HIS MEETING WITH THE CURATORS. IT HAD GONE WELL, HE THOUGHT. THE CURATORS HAD VOICED CERTAIN CONCERNS, IT WAS TRUE...



...THE PROJECT'S OBJECTIVES, THEY SUGGESTED, SEEMED NOT ALTOGETHER CLEAR, ITS STRUCTURE UNRESOLVED.



PAUSING AT THE FRONT DOOR OF HIS BUILDING, HE RECALLED HOW HE HAD ATTEMPTED TO EXPLAIN HIS RELUCTANCE TO ARTICULATE THESE OBJECTIVES...



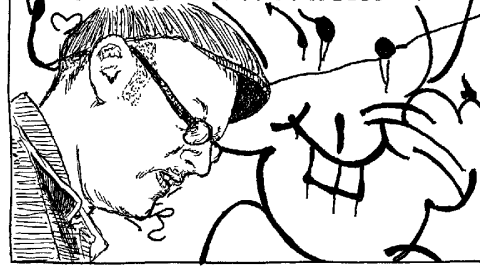
...HIS PREFERENCE FOR A POETICS OF ESCHEWALS AND REFRAININGS; ATTENDING TO THE UNSPOKEN, THE SCARCELY NOTED VOICELESS MARGIN.



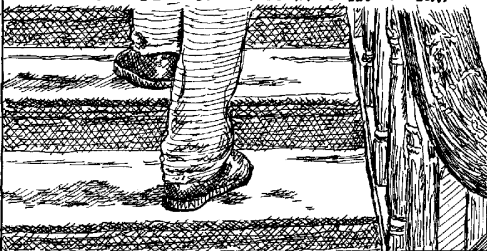
A PROCLIVITY NOURISHED BY IMPROVISATION.



THIS LINE OF ARGUMENT HAD BEEN MET WITH SILENCE. IN HIS PISCAN CAPACITY TO SEE BOTH SIDES OF THE COIN, HE WAS AWARE THIS AVERSION TO THE CONVENTIONS OF NARRATIVE THRUST COULD BE VIEWED AS A DEFICIT.



HOW MANY TIMES HAD HE TRIED TO UNTANGLE THE TENDRILS OF AN ANECDOTE ONLY TO BE CUT SHORT BY AN IMPATIENT LISTENER? MORE TIMES THAN HE CARED TO REMEMBER. THE BEGINNING OF A STORY IS LIKE A DOOR YOU PASS THROUGH...



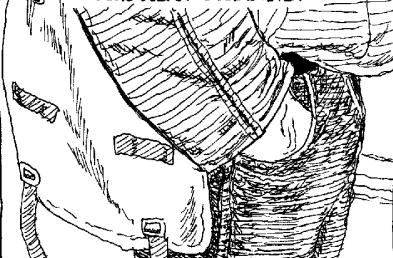
...BUT YOU'RE STILL THERE BEFORE IT'S EVER BEEN OPENED.



WHEN HE THEN RANG HIS APARTMENT, HIS ROOMMATE, PAUL, ANSWERED, RELATING HOW HE HAD HEARD AN ENORMOUS CRASH ("LIKE SOMEONE RUNNING FULL SPEED INTO THE DOOR FROM ACROSS THE STREET"), AND VENTURING TO THE FIRST FLOOR LANDING, FOUND A SET OF KEYS LYING ON THE FLOOR. HIS MIND TURNED TO HOW A FEW MONTHS EARLIER HE HAD FOUND A CARD PRINTED WITH SOME LINES FROM JOYCE'S ULYSSES: "IF YOU CAN PUT YOUR FIVE FINGERS THROUGH IT, IT IS A GATE, IF NOT A DOOR." PERHAPS HE WAS THINKING OF THIS EVENT WHEN HE HAD STUFFED THE CARD IN HIS KNAPSACK. HE COULD NOT BE SURE.



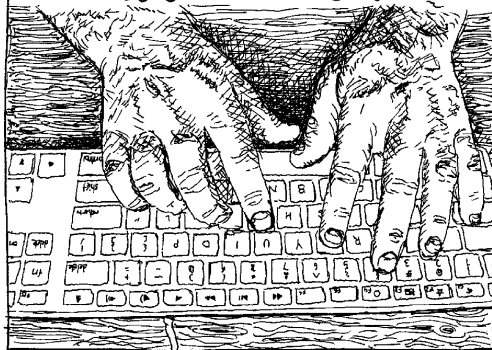
AT THE DOOR OF HIS FLAT, HE RIFLED THROUGH HIS POCKETS FOR HIS KEY RING. ONCE MANY YEARS AGO, HE HAD ARRIVED HOME FROM WORK TO DISCOVER HIS KEYS MISSING.



HE REMEMBERED RAISING HIS HAND TO KNOCK BUT THEN LETTING IT FALL, THINKING IT UNLIKELY ANYONE WAS HOME. INSTEAD, HE HAD WALKED TO A FRIEND'S FLAT TO PHONE HIS WORKPLACE. THE KEYS WERE NOT THERE.

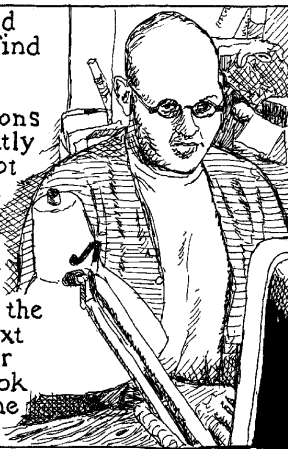


The night bus from Copenhagen pulled into the Berlin Zentraler Omnibusbahnhof at 5:00 AM. Stumbling into the frigid morning, I joined the other passengers clustered around the cargo bay to retrieve their luggage. Collecting my case...



...and wondered what I would find when I arrived home.

A few stations later, four lightly dressed men got on. They stood for a moment, looking speculatively down the aisle. The elder two took the empty seats next to me, and their companions took seats next to the drunken man.



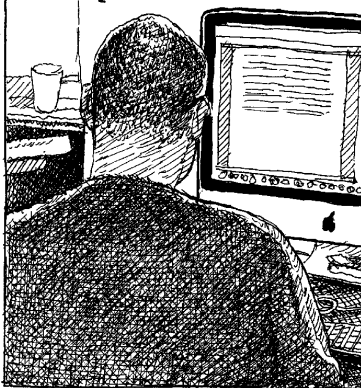
Next to me, his companion, as if out of habit, was appraising my suitcase with a judicious air. Their colleagues had now progressed to the business of removing the computer bag's strap from around the sleeper's neck. One had taken out a pair of shears and was worrying the canvas neck strap with cautious, experimental snips.



...I set out for the S-Bahn station. The January cold had a tentative quality, but by the time I reached the train platform, my gloveless hands were numb.



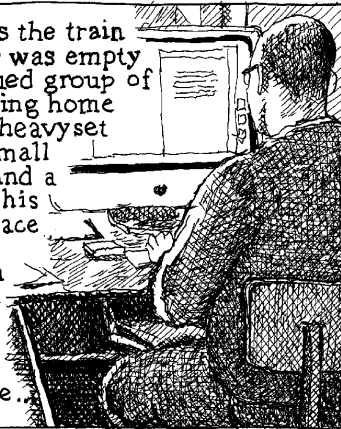
He was around 35, dressed in black jeans and an army surplus parka. In his arms the inebriated man cradled a computer bag, and despite his condition he had made sure to secure its shoulder strap round his neck.



I gave the man an indulgent smile. The train continued on through the pearlescent early morning. No one got on or off. We were caught in an eddy of time save the two men methodically going through the sleeping drunk's belongings.



In a few minutes the train arrived. The car was empty save for a subdued group of club-goers heading home for the night, a heavyset woman with a small shivering dog, and a drunk asleep in his seat. I took a place across from the drunk. The train eased out of the station. I gazed out the window at the deserted winter landscape...



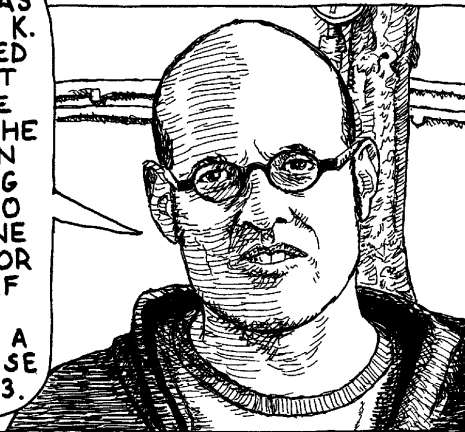
The man across from me dug into his pants pocket, removing a handful of change. He was older than the others, with a lined face and thinning black hair. He held out his cupped palms and asked in German how much money he had. I shrugged my shoulders, not wanting to get involved. Across the aisle, his associates had begun probing for the drunk's wallet. The man began waving the change in my face in a pantomime of helpless entreaty.



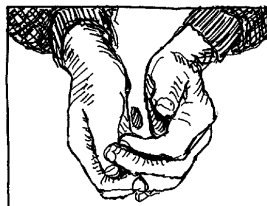
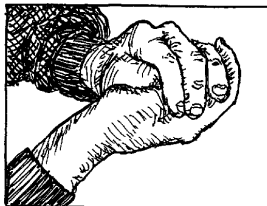
Eventually they finished. At the next station, the four men hurriedly left the train. The doors closed. No one said a thing.



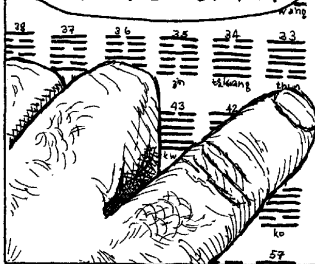
THE OTHER DAY I WAS READING HOW PHILIP K. DICK SOMETIMES USED THE I CHING TO PLOT HIS NOVELS. SO I'VE DECIDED TO TRY IT. THE METHOD I'VE CHOSEN INVOLVES THROWING TWO COINS TWICE TO DETERMINE EACH LINE OF THE HEXAGRAM. FOR THE FIRST THROW, IF BOTH COINS ARE "HEADS" YOU ASSIGN A VALUE OF 2, OTHERWISE THE THROW EQUALS 3.



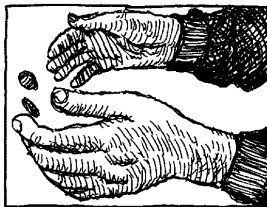
FOR THE SECOND THROW, YOU COUNT BOTH COINS. HEADS HAS A VALUE OF 2 AND TAILS A VALUE OF 3. ADDING THESE THREE NUMBERS WILL GIVE YOU ONE OF FOUR VALUES, TWO OF WHICH ARE DESIGNATED AS BROKEN, THE OTHER TWO AS UNBROKEN. LET'S BEGIN.



LET'S SEE HERE...I'VE CAST THUN, THE 33RD HEXAGRAM. I'LL SEE WHAT IT SAYS.



Thun indicates successful progress (in its circumstances). To a small extent it will (still) be advantageous to be firm and correct.



1. The first line, divided, shows a retiring tail. The position is perilous. No movement in any direction should be made.
2. The second line, divided, shows its subject holding (his purpose) fast as if by a (thong made from the) hide of a yellow ox, which cannot be broken.
3. The third line, undivided, shows one retiring but bound—to his distress and peril. (If he were to deal with his binders as in) nourishing a servant or concubine, it would be...

...fortunate for him.
4. The fourth line, undivided, shows its subject retiring notwithstanding his likings. In a superior man this will lead to good fortune; a small man cannot attain this.
5. The fifth line, undivided, shows its subject retiring in an admirable way. With firm correctness there will be good fortune.

6. The sixth line, undivided, shows its subject retiring in a noble way. It will be advantageous in every respect.

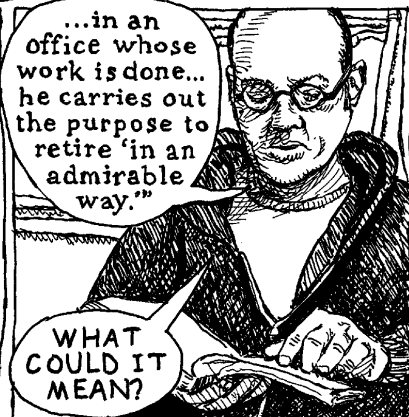
THUN SEEMS TO BE ABOUT RIGHT ACTION THROUGH PASSIVITY. THE COMMENTARIES SHOULD SHED ADDITIONAL LIGHT. HMM, YES, HMM...



"The figure suggested to king Wan the growth of unprincipled men before whose advance superior men were obliged to retire." YET A RETIRING TAIL...



...SUGGESTING HURRYING AWAY AND PERHAPS AGGRAVATING THE DANGER, IS THE CORRECT LINE OF ACTION. HENCE, THE OX. OKAY...YES...THE AUTHOR THEN QUOTES ANOTHER COMMENTARY ABOUT THE LAST TWO LINES: "The minister will not for favour or gain continue..."



...in an office whose work is done... he carries out the purpose to retire 'in an admirable way.'

WHAT COULD IT MEAN?

THE END

Over-
view

Anna
Hells-
gård
&
Chris-
tian
Gfeller

Re:Su
rgo!,
Berlin
2013

GFELLER. +HELLSGÅRD

The title of this article could be much longer, because Christian Gfeller and Anna Hellsgård are not only responsible for the artist duo that bears their last names. Before he met Anna, Christian had already created Bongoût (1995-2012), a "good taste" punk zine press. They have been working together since 2001, and they created Re: Surgo, a silkscreen press that mostly publishes their own experimentations, but also the work of other artists. In Berlin, they work in their shop/studio called In: Surgo, "just to confuse people with different names."

If you don't know the first thing about silkscreen, their work is just gorgeous. But if you ever learned this printing technique, then you realize how experimental their approach is. Screen-printing is binary, the ink either goes through the mesh, or it is blocked. Any type of gradient is therefore impossible, and people usually use half-tone patterns to fake them. The books and prints of Gfeller and Hellsgård are full of gradients, everywhere. They are printed in silkscreen, but they really are the work of two painters who divert a technique out of its usual use, in order to make their work. Usually, you need to use a film to prepare the screen,... they don't do that either. As their images are made by covering a field of color by another, they will just use tape to prepare their screen, and print very simple shapes in bright colours.

Today, the duo mostly publishes abstract books and prints, but their background in zines and silkscreen is the graphzine scene and its trashy provocative aesthetic. You can still find this inspiration in the artists that they publish who usually are big shots of the graphzine history, like Stu Mead, Blanquet (from United Dead Artists), Manuel Ocampo, Kerozen...

The most hilarious zines that they publish are a series of colouring books dedicated to famous artists: Beuys, Koons, Picasso, and even Rothko! In their abstract works, they also give an edge with wacky provocative titles that mock contemporary art theory, like: *De la Condition Postmoderne, Sur la décontextualisation d'un paradigme esthétique, METAKUNST du simulacre postmoderne, or Pour un abstractionisme informe, expérimental, fondamentalement anti-autoritaire et Gabba Gabba Hey!*

Creating abstract zines and prints, does not automatically mean that your work has to be boring and apolitical. In a sense, what they are doing is the opposite of the Zombie Formalism trend that has been hitting the American art world the last few years. By concentrating only on an abstract form carrying no meaning, the formalist zombies let the power of money and the art market rule them. It is only when Trump was about to be elected that they were outraged to see their paintings on his daughter's walls and Instagram. Before this fascist ideology ruled their country, they just enjoyed Ivanka's money and publicity and were very happy to sell her decorative paintings for her penthouse. Abstraction can be political, it is political, like every other form of art, and selling cheap handmade prints directly, like Gfeller and Hellsgård do, is a political stance.

On the opposite page: Christian Gfeller & Anna Hellsgård, *Over-view*, Berlin, Re:Surgo!, 2013, 23 x 32 cm, silkscreen, 28 pp., 50 signed copies.

عندما
سُرقت
المكتبة

(مسودة)

When The Library Was Stolen

(Draft)

Fehras Publishing Practice

It felt important to mention the work of Fehras Publishing Practices, even if their publications cannot be considered as zines. FPP is a publishing house and space established in Berlin in 2015, and their work is very representative of the challenges that Germany and the world are facing right now. Indeed, the three founders of FPP, Kenan Darwich, Omar Nicolas and Sami Rustom were born in the three major cities of Syria, Damascus, Homs and Aleppo, which are now infamous for the atrocities that have been committed there in the last few years. However, the three Syrians are not refugees, and they refuse to be defined by what is happening in their country. They came to study in Germany before the war, two of them studied at the Muthesius art school, in the best typography and book design master degree in Germany —that is why they know way too much to make zines.

The two publications they produced so far are far too pretty to be artzines, even if they are self-published artists publications. The first one, titled "Call for applications," is signed by a fictional agency called The Syrian Association for Cultural Support. The book is made like a survey with questions in Arabic and English and addresses explicitly the challenges they face as Syrian artists. "Which role do intellectuals play in the time of crisis? How do political and social changes affect cultural practices? And how do situation of crisis embossing cultural identities?" These are some of the questions they address to their readers, because they don't have any answers, and what to open a debate. The

questions were created by the prepared by eight artists and cultural producers that compose the Syrian Association for Cultural Support.

The second publication is the draft of a book to be published, or maybe it is the book? It tells the story of *When The Library Was Stolen*. In 2004, the library of the author and novelist Abd Al-Rahman Munif (1933-2004) was looted in his residence of Damascus. The publication is a start in the process of documenting the 10.000 remaining books in the library. It also replaces the burglary in the cultural context in which Munif wrote and published his work.

This publication is part of the Series of disappearances, one of the four lines of works of the collective, along with the Series of institutional terms, the Series of listenining and the Atlas. Each of them documents through publications and exhibitions a different aspect of the on-going cultural crisis the Middle East and Arab world. But even if they try to remain optimistic, and to do what they feel they have to do, their task is hard, when the culture that we have taken for granted is constantly being threatened, attacked and destroyed.

On the opposite page: Fehras Publishing Practices, *When The Library Was Stolen (Draft)*, Berlin, Self-Published, 2015, 14,8 x 21 cm, Offset, 70 pp., 250 copies.

Monsters and Miracles

LOVE AND A TANTO

ROSES + PARADISE

discoteca flaming star



"discoteca flaming star is an interdisciplinary collaborative art group, a group of people which uses songs and other forms of oral expression, understanding them as a personal response to historical events and social and political facts.

Through conceptual, visual visual and musical transfers, they create performances, sculptures, drawings, stages and situations whose foremost intention is to question and challenge the memory of the public, transforming old desires and finding invented pasts, or pasts which never occurred. DFS is the place where the oracle speaks through the non-chosen. DFS is a love letter written in the present continuous, a love letter to thousands of artists.

They exploit their knowledge and lack of knowledge, working slowly, inspired by Anita Berber anita_berber, Warhol's wig, ghosts with no home, Rita McBride Rita_McBride's „Arena“, Greg Bordowitz, Mary Shelley Mary_Shelley, Karl Valentin & Lisl Karlstadt, the Vienna Group wiener_gruppe, Alvaro, Joey Arias joey_arias and David Reed david_reed's paintings and dialogues.

DFS present wonderful songs of love, consumption, fervour and feminism, carpets that help to cross burning bridges, fragile essays as drawings, and things that go together even though they shouldn't...

They act directly in the gap between action and documentation, generating and finding documents that can be used to articulate strange tongues and languages that incite action and argument.

Cristina Gómez Barrio and Wolfgang Mayer have been the base of Discoteca Flaming Star since 1998." from: <http://www.discotecaflamingstar.com/>

On the opposite page: discoteca flaming star, *White Banner 1 - Starschnitt / White Banner 1 - Starcut*, Berlin, 2016, A3 format, 92 pages, photocopy. This zine is a 1:1 scale reproduction of a banner produced in 2001. The reproduction is split between 90 pages of the zine; in order to assemble it, you have to destroy the binding.



la police des enfants
la police des enfants



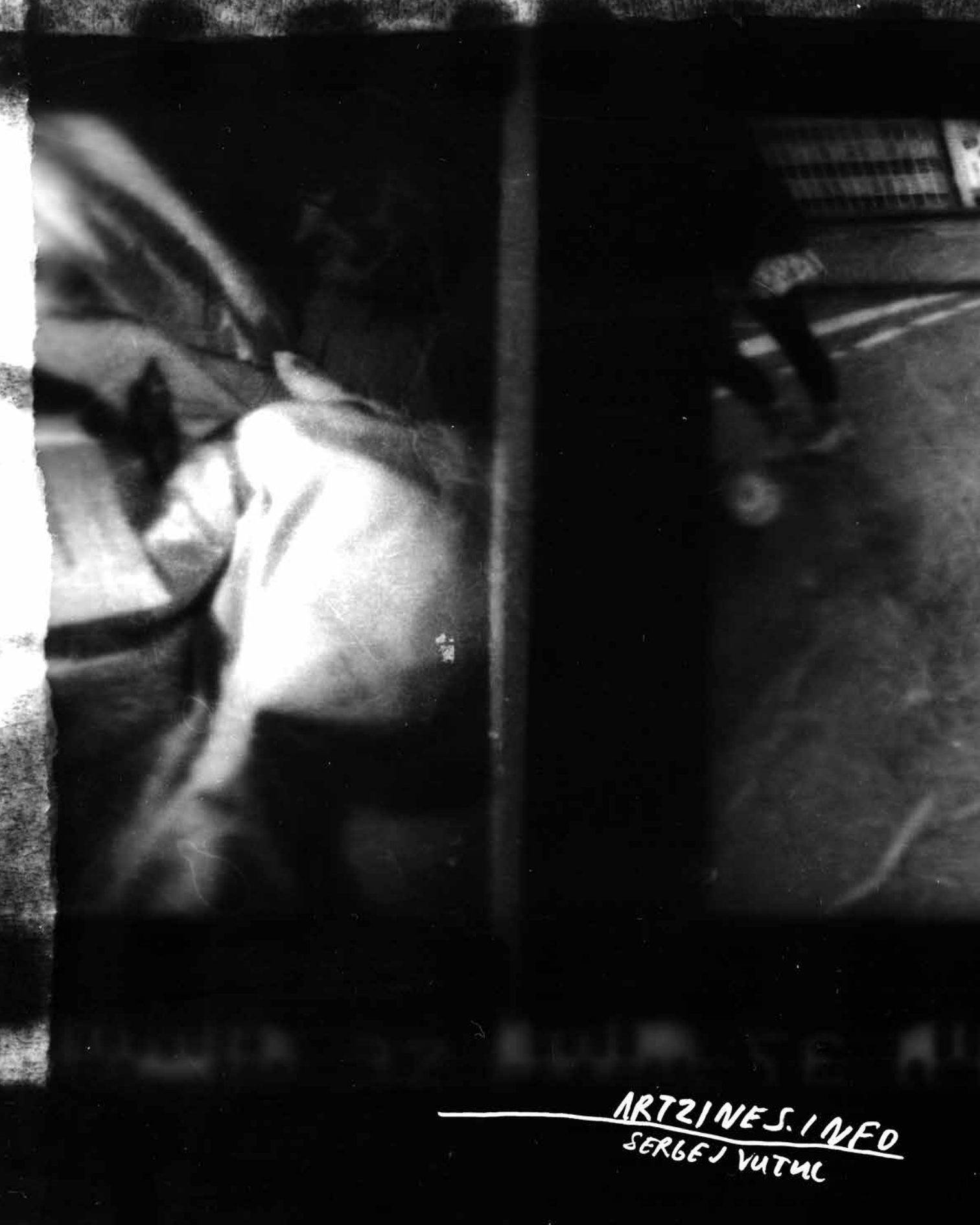
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PLEASE
RECYCLE



de dangereux. To avoid danger of suffocation keep this bag away from babies and children.
À éviter tout risque d'étouffement ne pas laisser ce sac à la portée des



ARTZINES.INFO
SERGEY VUTUL