
NAZI
PUNKS
FUCK
OFF


WRONG SIDE OF GOODBYE
LOOK FORWARD IN ANGER
ONE SOLID GOLD BULLET
YOU WANT IT DARKER
WEED WHINE WEEP WORK
WEED WINE WEEP REPEAT
POST ELECTION STRESS DISORDER
THIS TOO SHALL PASS
AND WILL BEGIN AGAIN


GET
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AND
CRY


LOVE
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MY
GRATITUDE
HAS
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EVERY
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WE
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DON'T
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AGONY
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TURDS
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EVERY
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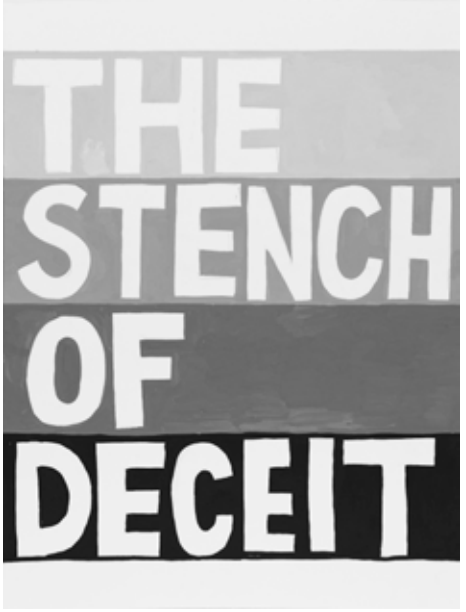
OUTRAGE


MOURNING
AGAIN
IN
AMERICA


THE
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BIG
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BROMANCE


LOOSE
LIPS
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WRISTS


IN A
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OF
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2016
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PETULANT
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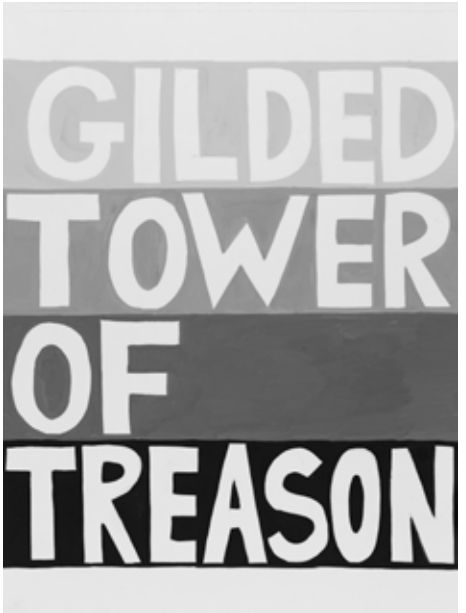
POISONS
POLITICS


GILDED
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2017
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WORLD
WEPT

Nazi Punk Fuck Off!

Since November 9th 2016 and the result of the last presidential election in the U.S., Lisa Anne Auerbach has been posting on social media four words slogan-paintings that she is making as a reaction to the new political situation. Most of them are deeply political, but they are also a very personal and visceral way of reacting to an event. With the first one, she wrote this: "So many things I was hoping to say goodbye to this morning..." But two days later, when she posted the second one, she made a proposition "If you want this drawing (or one like it), donate $500 right now to an organization working against racism, for women's reproductive rights, for the environment, to help immigrants, etc. Send me the receipt and it's yours." Now each time she posts one, it is accompanied by a small text about what inspired her those words, and to which organization to donate if you want the work.

I found this project to be a very clever and generous way to react to a dreadful event, and this is why I asked her to be the guest artist for this Californian issue of ARTZINES. We chose the painting "Nazi Punks Fuck Off" for the cover because it is a quote from the Californian band Dead Kennedys, and also because it sums up pretty well the whole situation.

Researching about Californian artzine makers made my head spin. There is so much happening there that it was very hard to make choices. With a lot of help from Laura Morsch-Kihn, we tried to give a different view from the usual clichés about California. Our selection is partial, and there are tons of artists who should be mentioned here. This issue dedicated to California is marked by recent political events, but it is also full of amazing artist who have been making sunbathed zines for a very long time. We will dig deep in California's zine history with a long interview of Cary Loren about the infamous L.A. based art band Destroy All Monsters. We are also very happy to mention the work of two Chicano artists: the story of the very secretive Dave Holland, mostly known as Teen Angel is brought to you by David de Baca, the curator who discovered the identity of this zinemaker turned legend. This story is accompanied with a couple of pages about Homeboy Beautiful, which could be considered as Teen Angel's Magazine's queer (and hilarious) spin-off, and many over nice things.

Enjoy!

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With a lot of help from Laura Morsch-Kihn

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American Stuccolow

55¢

Large Living in our stuccoed bungalow

The Crowbar Issue Featuring: What Steve Eats, Real Estate News & Notes, Adam's $11.66 Collect Call, Hammer Time, Fight Club, Alarm Report, Hellos & Hurrays, Feed Lot, Stuccolow Parade, Pool Time, Yard News, and much more!

Lisa Anne Auerbach

The work of Lisa Anne Auerbach is varied, but it is brought together by an attentive look she casts on the power systems that rule us. A lot of her works are about how to get the word out, how to shout what you have to say and make people actually listen. That's how she started making knitted sweaters carrying political messages that she would wear in her daily life. In this context, making zines and publications must have been very natural for her. When I visited her studio in February 2016 she was finishing a knitted banner on those big knitting machines, and she stopped for a moment to answer my questions.

Could you just start by introducing yourself?

My name is Lisa Anne Auerbach, I live in Los Angeles, I am an artist.

You have published a lot of zines since the 1990's. How come there are so many different titles?

They were all just different projects. *The Casual Observer, for example, was the first publication I made* that was serial. I made it with my friend Daniel when we worked at Griffith Observatory. When I left that job, I started working from home as a freelancer, so *American Homebody* was about being at home. *Last Week in the Project Space* was made during a five-week residency, and each week I would publish a zine about what I did in the project space.

The full title of the zine is "Last Week in the Project Space is a Project Space Project by Lisa Anne Auerbach" (Laughter)

Yes. The project space at the residency was a public space, it was open for six hours a day so people can come and see an artist at work. But no one ever came, so I just wrote down what they missed. If anyone ever showed up, I would have this publication as a proof that there were things going on that they should have come to see, or maybe they didn't need to, because I was keeping track.

Did people come eventually?

A few people came. The residency was in this remote location. They were trying to engage the community, but you know how it is.

What about this one* Saddlesore*?

That one is about riding my bicycle in Los Angeles.

It must be hard!

No it isn't, and that is why I started the magazine, to share my experience of what it was like.

Then there is the High Desert Test Site series?

I was doing *The Casual Observer* and *American Homebody* when Andrea Zittel started the High Desert Test Site project. She asked me to contribute to the first event, and my contribution was the publication that accompanied the event. Then it became part of the event for next few times.

All of your zines have this very specific layout or design, is that made on purpose?

I am just not a graphic designer. (Laughter)

Yes, otherwise you couldn't have this amateurish thing that zines usually have.

I don't know, I was just making them in the easiest way for me. The first one was The Casual Observer, and I laid that out in Quark Xpress on a Powerbook 100 computer. Because it was before you could scan photographs, or before I could, the photographs were printed to size and then pasted in the layout before being xeroxed. It was very practical, about how to fit some information into a decent, breezy form.

Was the idea to make it look like a magazine?

Yes, but I was definitely not a graphic designer.

What about the content, did you produce all of it?

In the *The Casual Observer,* it was Daniel Marlos and I. We started the logbook of the darkroom, and then other people started contributing. People who worked at the observatory started contributing with columns and letters to the editors. *Homebody* was the same thing. It wasn't just me. I put the word out, saying "I am starting this magazine, if any one wants to contribute…" and people started sending letters and recipes. They wanted to celebrate their new cat… We started a column called "What's That Bug," to identify the bugs that you can find at home.

So how did you distribute them at the moment?

To friends mostly… I would make a hundred or two hundred of each and give them to friends or sell them real cheap. A few stores carried them, but not many.

Because there wasn't anything like the Los Angeles Art Book Fair?

No, nothing like that. There might have been zine fests, but I wasn't part of that world, I was part of the art world. So my friends were artists, rather than zine people.

So how did did this connect with your artistic practice?

When I was working at the observatory, it kind of was my artistic practice. I had just graduated, so I didn't have access to a darkroom anymore. I was making photographs, and asking myself how I could continue to make work that was not contingent on having access to certain facilities. That's how I learned to knit, and started to work on projects that were about getting the word out to an audience in a different way. I was also working a lot with text in my own work, so it made sense to make these kinds of publications.

So reaching your audience by your own means is an important aspect of your work?

To a certain extent, yes. That was the idea of the sweaters that I wear in order to bring a message to the world on myself. It is also a form of self-publishing, considering the self as public. There is a sense of distribution that goes along with the sweaters, because I am distributing a message or information everywhere I go, on my bicycle or walking.

But isn't it too hot in LA to wear sweaters?

Well today it is!

I think you mentioned that* Dave's Not Here *is the first zine you published?

It is one of the first ones. I did a few of projects with Dave Muller's project Three Day Weekend. *Dave's Not Here* is the catalogue of a show I curated with a friend. We made the catalogue with things that were in Dave's house when he was out of town. So *Dave's Not Here* is about Dave's stuff, when he's not here.

Much later, Printed Matter published* Charted Patterns for Sweaters That Talk Back*, and it looks much more professional, like a How to knitting guide?

It is much different looking, that's because it was made

with the help of a graphic designer.

Bookshelf *and* Bookshelf 2 *are about your books, are all of them in?*

I moved twice in the last five years, so the first issue was about the first time I moved. I wanted to get rid of books, so I was asking myself "Why do I have so many books? What are all these books that I have?" So I made a list of some of my books, and the second issue is about more of my books.

Your most recent publications look more like books rather than zines?

That's because we have a perfect binder at my school. *Knotty* is from last year, it is a comparison of knitting magazines and bondage magazines in order to show their similarities (the poses, the models, the knots.) We also reissued a compilation of all 9 issues of *The Casual Observer* with some new photos and some new stuff.

I notice that you are pictured in a lot of your publications, is working with your own image something important to you?

In *American Homebody,* there was this idea of a cover girl. I was posing as the American Homebody cover girl, but it wasn't necessarily me.

Is it important that it is you, or is it just because you are always available?

Yes, I am always available, and it is easier to direct myself.

Both of your titles have the word American in the title, is some of your work about America, or being American?

I don't know. I think that a part of my work is about being American, or America in some way. I don't remember why *American Homebody* is called that; it was a long time ago. *American Megazine,* however, is about megachurches, and I think they are a very American phenomenon. The *Megazine* is designed for the megachurches. I had been making photographs of megachurches for a while, and I wasn't sure what to do with them. When I was at this residency, I had all of these pictures of megachurches printed out, and I was wondering if I should make wallpaper out of them. During this residency, I was publishing this zine called *The Basket,* which was a weekly publication that was distributed only to the people at the residency.

I didn't asked because you said it was secret...

I don't mind talking about it; I just don't want you to put it on line because a lot of people contributing were well-known writers and this is a side, fun project. I made it just for the people there.

When I came back from the residency, I still didn't know what to do with these pictures. As I remembered spending my time making this publication, I realized that I should combine the pictures of the megachurches in a publication, and create a very large zine . I have access to a very large printer at school, so the Megazine is the size of the biggest double-sided paper I could find, 60" wide, so each page is 60"x40." It was a solution to show these megachurches as large pictures. I wanted them to be big pictures, but I also didn't want to go in a room full of them. The *Megazine* provided a way to show those photographs without the overwhelming sensation of being surrounded by these big pictures of churches. That's how the *Megazine* was born, and I have made three issues so far.

So how is it displayed?

It is on a table, and there are girls turning the pages.

Megagirls?

No, they are quite tiny to make the zine look bigger

Is there an important aspect that I forgot to ask you about?

Maybe the fact that I am doing all of this myself, but maybe I am too disorganized to get help. It is just easier to do it myself.

Thank you!

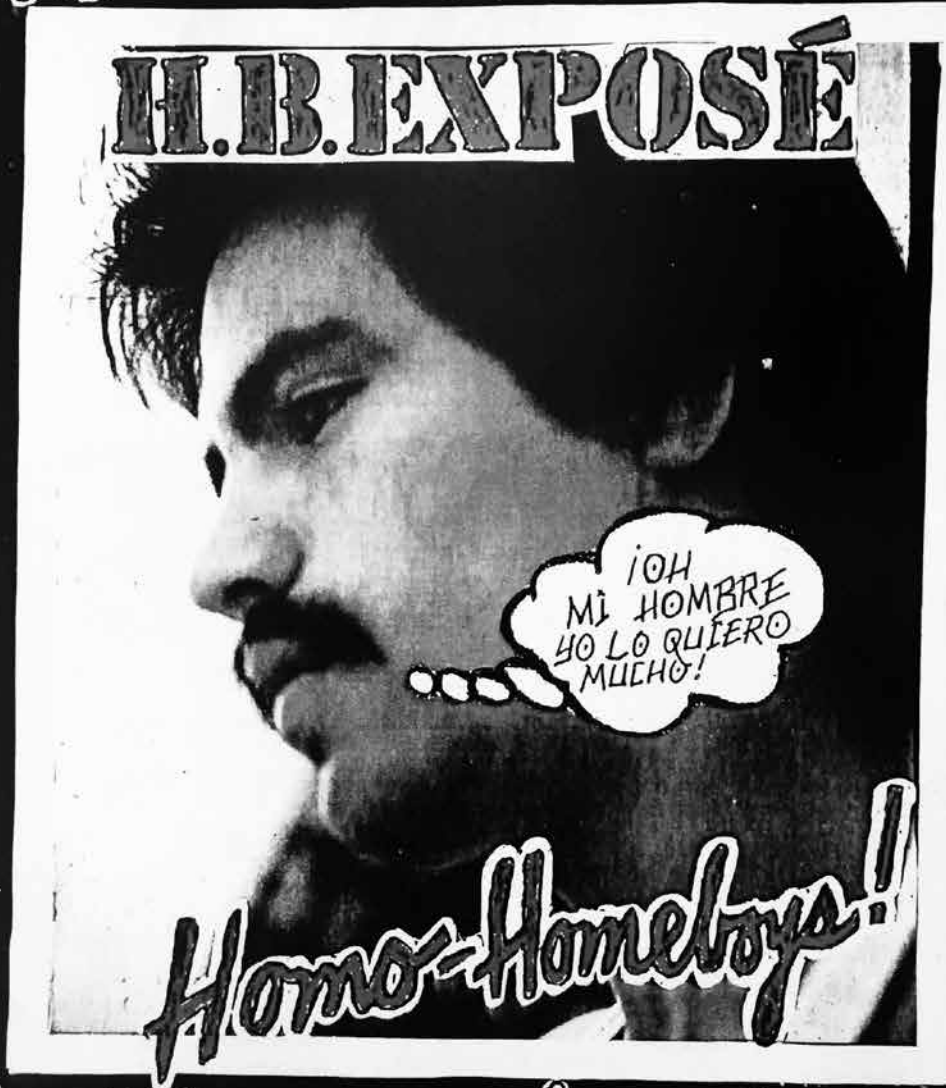
On page 8: Lisa Anne Auerbach, *American Stuccolow*, Los Angeles, Self-Published, 2005, 7" x 8,5", 12 pp.

On the opposite page: Lisa Anne Auerbach, *Last Week in the Project Space, Project Space Report: August 2-7,* Los Angeles, Self-Published, 2005. 5,5" x 8,5" Hand Sewn binding, 12 pp.

Go to Lisa Anne Auerbach's website to see all her different projects http://lisaanneauerbach.com
And check her zines on artzines.info

Homeboy Beautiful

H.B. EXPOSÉ



Homo-Homeboys!

#3.50 in the U.S.A.

Homeboy Beautiful

Chicano artist, Joey Terrill is a second-generation native Angeleno, who has been painting and making art for over 30 years. Born in 1955, his work combines influences ranging from his love of pop art to Mexican retablos and 20th century painters ranging from Romaine Brooks to Frida Kahlo as well as the energy, politics and creative synergy of Chicano and queer art circles in Los Angeles.

He attended Immaculate Heart College from 1973 to 1976 when conceptual art ruled and the feminist strategy of the personal being political was in full flower.

"The sources and images for most of my work have been autobiographical, whether painting, collage, silkscreen or drawing. Friends, family, lovers and self-portraits are the visual sources for the pictures I paint."

"I've been drawing since the age of three and from the very start of this endeavor I tended to draw 'pictures' of people I saw on TV or in magazines (albeit not very well). Drawing as an artistic exercise has evolved over the years veering into one direction or another with sometimes a focus on still-life arrangements while at other times human models. The last few years has my drawings combining elements from both methods… faces, body parts, and genitalia with pieces of fruit or vegetables or

sometimes inanimate objects like bones, dishes or HIV medications. My drawings differ from my paintings in as much as they are observed studies from life, while the paintings I do are pictures taken from photographic sources."

Chicanismo

"Since my high school student days as a volunteer with La Huelga, collecting signatures in support of Cesar Chavez and urging the boycott of grapes and lettuce, marching in the Chicano Moratorium, social activism and Chicano politics have played a pivotal role in my life while at the same time I embraced the politics of the Gay Liberation Movement and challenged the societal oppression of homosexuality. The combination of the two sometimes made for a clash of 'values' and provided me with a range of art making strategies."

Homeboy Beautiful

"In 1978 –1979 I made an art piece in a magazine format (that was well before the 'zine scene) where I combined the concept of magazines like House Beautiful, Los Angeles, and Cosmopolitan that catered to an upper to middle economic class with the sensibility of Chicano gang culture. It was tongue in cheek and used humor to ridicule both the consumerist bent of those L.A. lifestyle magazines while also pointing out the macho, self-destructive violence and inherent homophobia found in the barrio. I only made two editions of 100 copies each.

In both issues I played an undercover reporter named Santos who featured 'exposes' of made up societal problems. In the first issue I exposed a secret underground network of 'Homo-Homeboy' parties where vato locos congregated late at night to drink, get high and listen to Judy Garland records ending in a drunken orgy of sex and violence. The homeboys would remove their bandanas from their heads and strategically place them in either their 'left' or 'right' back pocket following the gay hanky codes of the 1970's. The sensibility was more Dada and Mad magazine in it's approach than politically correct or strident.

The second issue of the magazine exposed a secret organized East L.A. terrorist network of homeboys/homegirls who in lurid photo-documentation, kidnap a white husband and wife from Westwood along with their Japanese maid to a secret eastside location where they are tied up and forced to eat menudo and watch Channel 34 novelas."

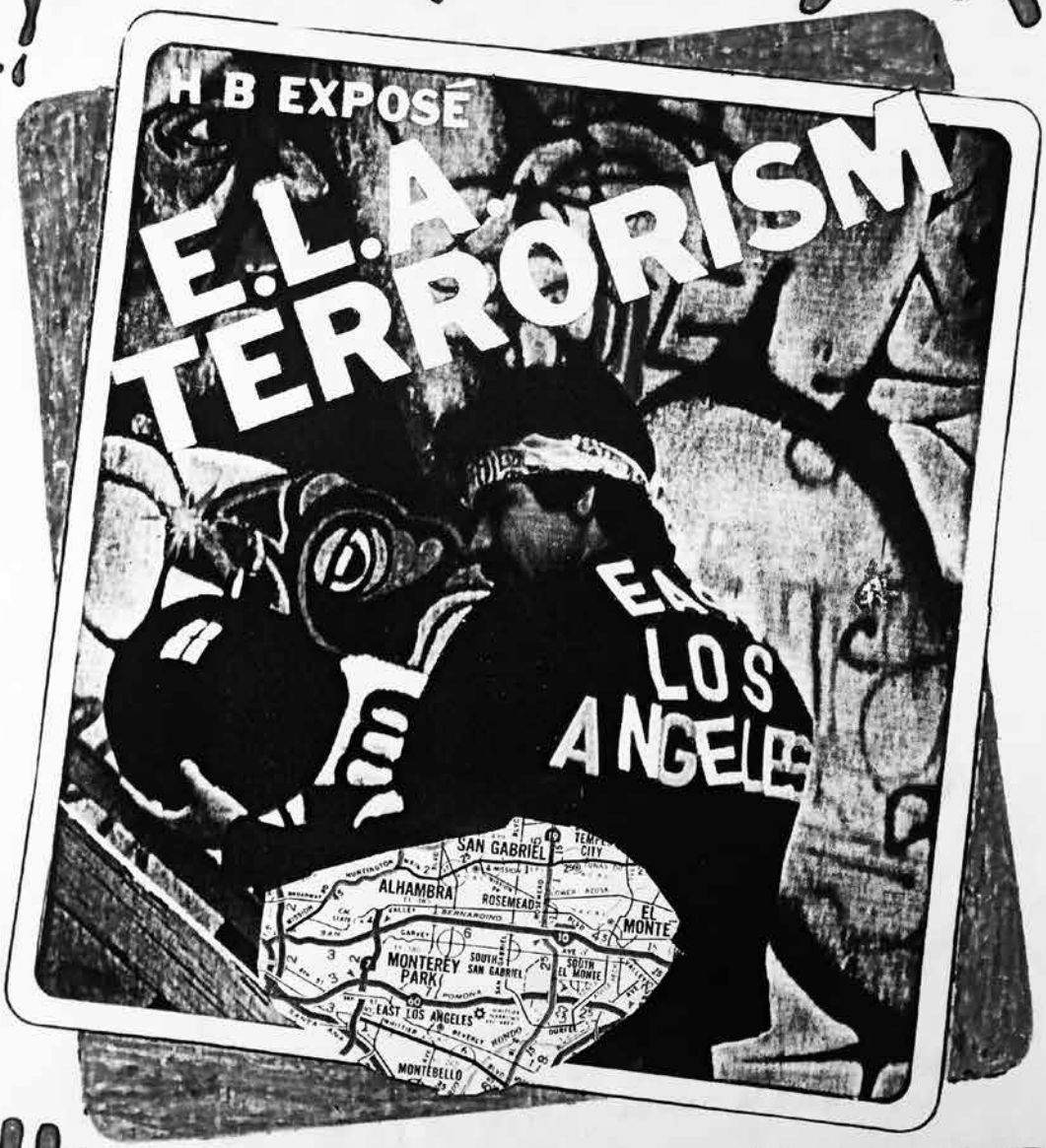
"Both issues also had an advice column called 'Ask Lil Loca' and beauty tips for cholas and suggestions for that most versatile fashion accessory, the bandana."

On page 12: Joey Terrill, *Homeboy Beautiful Vol. 1*, Los Angeles, Self-Published, 1978, 8,5" x 11", Photocopy, 30 pp., 100 copies.
On the opposite page: Joey Terrill, *Homeboy Beautiful Vol. 2*, Los Angeles, Self-Published, 1979, 8,5" x 11", Photocopy, 40 pp., 100 copies.

Take a look a Joey Terrill's art on his personal website http://www.joeyterrillart.com/
And download both issues of Homeboy Beautiful on ARTZINES.info

Portrait of Joey Terrill by Laura Morsch Kihn.

Homeboy Beautiful



$3.50 in the U.S.A.

Teen Angel's Magazine

by David de Baca

The first time I got a copy Lowrider Magazine, there was a contributing artist in it and his name was Teen Angel. As I saw his art for the first time, I was all pumped up, because I was into art and lowrider culture. I was wondering who was this artist who dedicated his art to lowrider culture. At that time, I started subscribing to Lowrider Magazine and it was quite a tumultuous moment for low riders, because they weren't accepted among mainstream American culture. They were looked down upon and seen as gang members.

As time went on, about 1981, Teen Angel was getting a little frustrated with Lowrider Magazine because

they started advertising for beer companies. Teen Angel had a problem with that, as he felt that the Magazine was promoting liquor to the youth. So he created Teen Angel's Magazine, and two years later, he was leaving Lowrider Magazine and working full time on his own magazine.

Teen Angel's Magazine was focusing on the youth from the *barrios*, on their lifestyle, on the gang members and the way they dressed. It was promoting the whole Chicano lifestyle: the lowrider cars, the graffitis on the walls, and was publishing dedications between girls and guys.

It was kind of controversial at that time, the youth from the barrios didn't have any of the social media we have today, and there was nothing instantaneous. If you were a sixteen-year-old kid in your east L.A. barrio, there was no way to know what was going on outside of your neighborhood; people didn't travel outside of their city. So Teen Angel

was the voice of the barrios, he was the connection between people; he was the social media of that time. Where mainstream America saw gang members, and criminals that needed to be suppressed, Teen Angel saw the beauty in it. When he saw the cholos and the cholas all dressed up with their khakis and Pendleton's, he saw the beauty in it when nobody else did. When there was graffitis on the walls and people were getting frustrated about it, Teen Angel saw the beauty in the different styles. The magazine was really promoting the whole culture: the way they dressed, the way they talked, etc.

But nobody ever knew who Teen Angel was.

He didn't care for self-promotion; he was just trying to give the people from the barrios something to have pride in. He knew they took pride in

the way they dressed and the way they looked. As time went on, he continued promoting this, and everybody was trying to find out who that guy was, including law enforcement who was accusing him of inciting violence amongst different gangs. They even accused him of putting out hits in the magazine through artworks. But he was always trying to promote this positive image. If you picked up the magazine, you might see some dudes from the neighborhood carrying guns in front of graffiti with the name of their barrio, most people would consider this as really bad stuff, but Teen Angel was showing them that it was ok to be proud who they were and where they were from. Today people dress the cholo style, and it is a fashion statement, they didn't pay the price, like all the people you can see in the magazine.

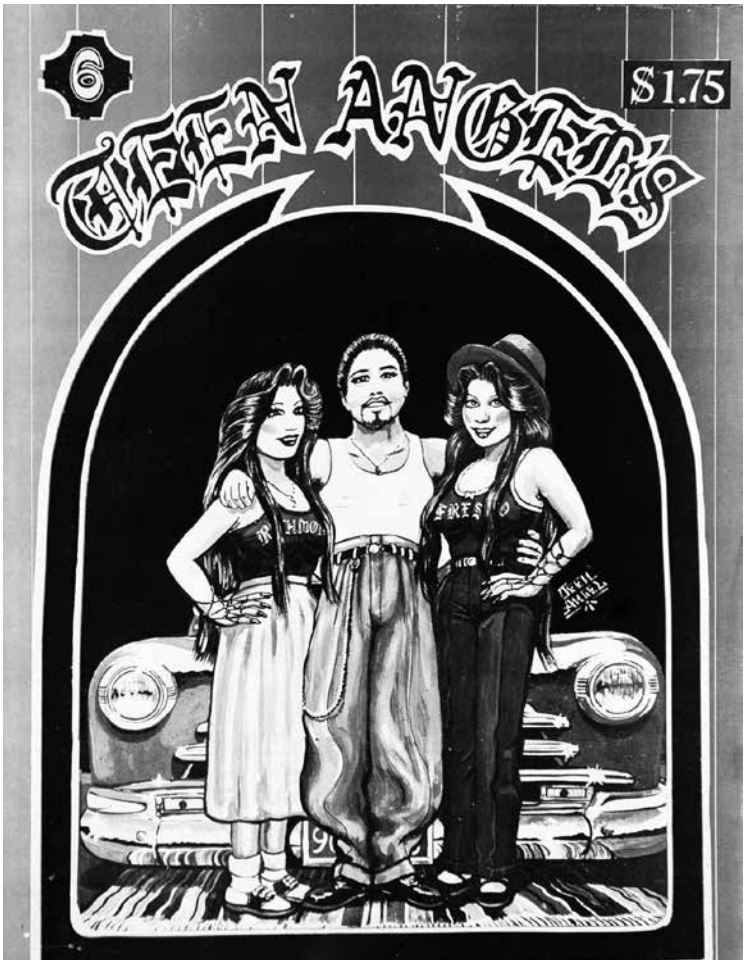
When we were preparing the exhibition for the 2017 Los Angeles Art Book Fair, we wanted to show to people where it came from. Most of the artworks on the covers of the magazine were done by prison inmates; they would send artworks, and when Teen Angel saw a piece that he thought would look nice on the cover, he would paint it in because inmates are not allowed color pencils and paint in prison.

He was the godfather of an underground zine scene, and an inspiration for generations of Chicano artists. The only places you could find Teen Angel's Magazine were liquor stores, or Mom and Pap's markets, as larger chains wouldn't carry it because of the heavy gang influence. When he started the magazine, he was stapling it with his wife and two young sons every month in their living room and delivering it around east L.A. in his van. Around 1997, he passed the magazine over to his sons after 180 issues. His son Johnny ran the magazine until issue #230, and when he went to jail, Richard Castor, a friend of Johnny, put out three more issues but Teen Angel didn't have anything to do with those.

I started curating exhibits in 2005 focusing on Chicano and Lowrider art, and I always wanted to organize an exhibition about Teen Angel, but nobody knew who he was. He became a sort of an urban legend, some people were saying he was in San Jose, or in Mexico, other people told me he was locked up. I always pictured Teen Angel as this grim old Pachuco guy with a big mustache ironing his pants everyday. One day, I happened to be at this art show for train artists, I was walking by a table and there was this guy was selling Americano

style train art prints. I stopped in my track, picked up one of the prints and said to the guy: "Hey man, if it didn't have a white guy's name on it, I would swear this is Teen Angel." And he answered: "That is Teen Angel, he's my stepdad and actually he's white." I proceeded to tell this guy a lot of stories about how Teen Angel influenced me. As I was talking him about so many different pieces, he was amazed that I knew so much and gave me Teen Angel's phone number and address.

Teen Angel's real name was David Holland and he lived in San Bernardino. He was influenced by Mexican art and military art since his childhood. The pieces of train art that he created have his real name on it, it is more like Americano art. He had two different personas, if you see a piece in Americano art style or military style art, it has his actual name on it, if you see a Chicano style piece, it will have the name Teen Angel on it, you will never see the two mixed.



That started our friendship, it was about nine years ago. We talked on the phone for about a year and a half before he invited me into his home. And when he invited me, it was really a big deal for him and his wife to let someone into their home; they were wearing matching cowboy hats and matching shirts. When I got to know him, I discovered that he was just a reclusive type of person, that's just who he was. He wasn't eccentric, like most artists are. He chose not to leave his home; he chose not to deal with people. When I first saw him, he had a long beard and a long ponytail; he looked more like a Viking than a Chicano. But in his heart, he was a Chicano, that's the lifestyle that he lived. He was born in 1939 in Indiana, his mom was a teacher and his dad was in the Navy. So he had all the makings to become an all American boy living in a white picket fence house. But his all American dream was to be a Chicano, to live in the barrio and drive a lowrider.

About one week after I met his son in law, I called him, and let me tell you he wasn't very happy. He was very angry and used some very explicit words. He told me not to call him ever again and basically to loose his number. He told me he didn't left his house in years, and the only thing he that would make him go out would be to find a 37 Chevy model car to build. I told him that I respected his choice and that I would never call him again.

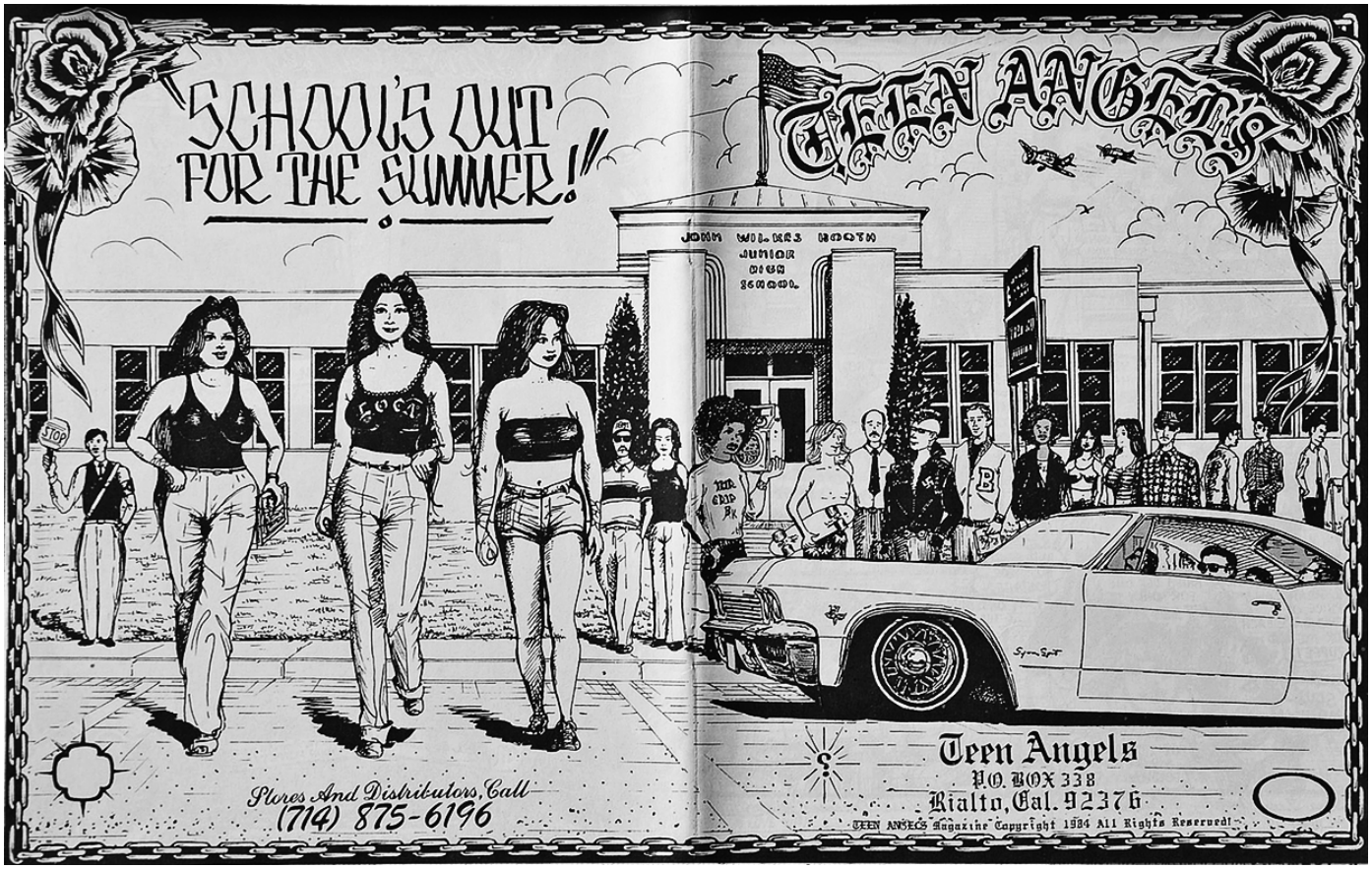
I collect model cars too, so I went in my garage and pulled out a 37 Chevy. I wrote him a heart-felt letter; thanking him for the impact he had on my life and on Chicano culture, and sent it to him with the model car. About a week later, I got a package in the mail, with a letter and some artworks. He was writing me how he was touched by my words, and that I could call him any time.

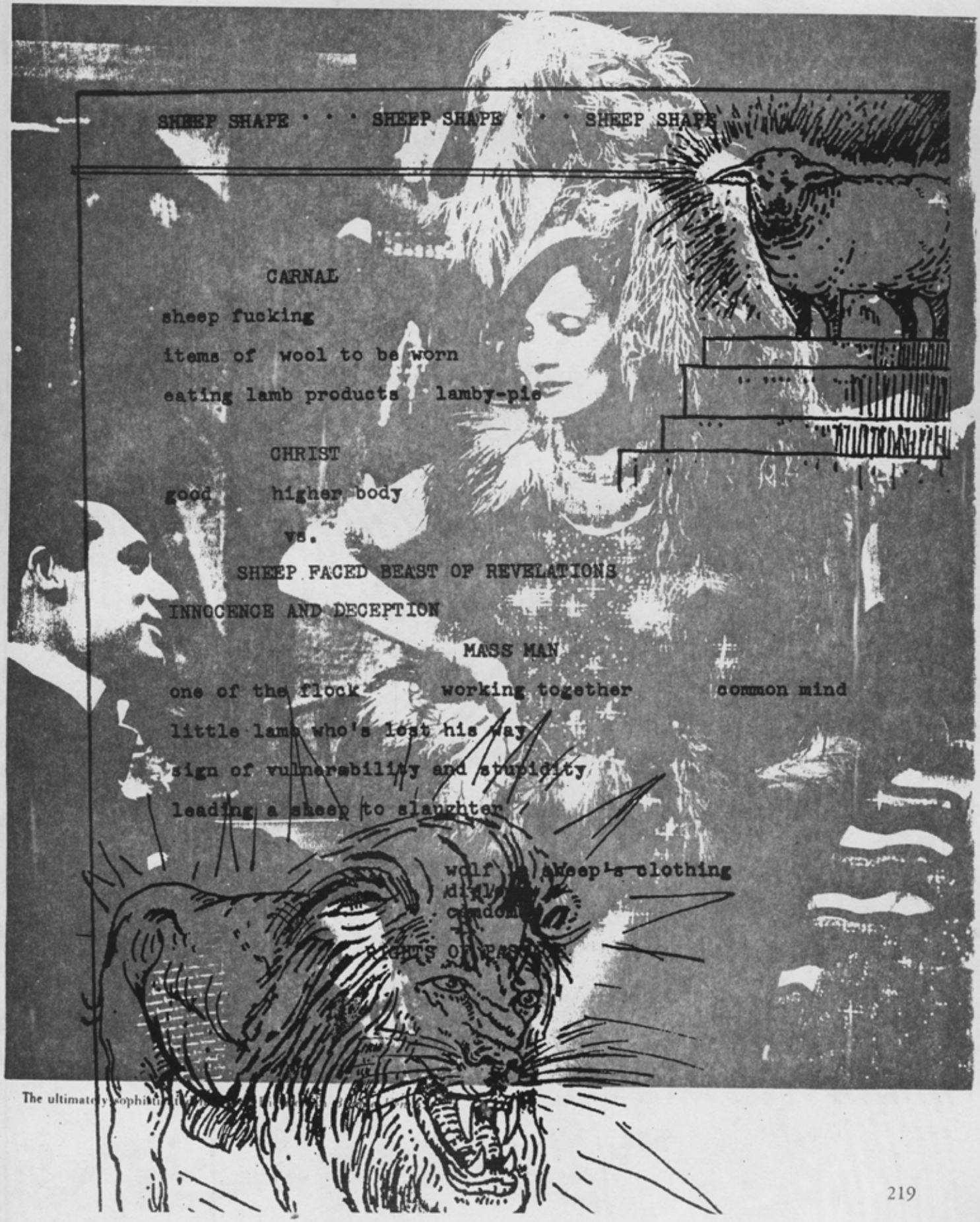
As Teen Angel got older, his only contacts with the outside world were his wife and I. My visits were a big deal to him, I would come once or twice a month and we would talk about cars and the stuff that he liked. We spent the whole day looking at books and talking about things that we loved. In time, as he got sicker, he asked me to move along with my exhibition project. I told him some of my ideas, which he liked, and he let me go forward with it. He passed in 2015, and until two weeks before he passed, I would show up at his house to talk to him. Even if he had dropped a lot of weight and had emphysema, I would still find him asleep with a paintbrush in his hand. He couldn't control himself from creating art, he was always making a new painting or building something he was a beast when it came to art.

This article is the transcript of the conference given by David de Baca at the Los Angeles Art Book Fair on February 24th 2017.

All the Teen Angel's Magazine images illustrating this article come from the Flickr account of Howard Gribble aka Kid Deuce.

Portrait of David de Baca by Laura Morsch-Kihn





The ultimate[illegible]

Tales of a Time Machine

a conversation between Cary Loren and Laura Morsch-Kihn

One night in Paris, in 2011, Cary Loren and I had a drink at the bar of the Hôtel Regina. The atmosphere was strange; we were alone in this incredible 1900's decor, the waiters looked like they were from a Hitchcock movie and we saw a little mouse running around. On this night bathed in such a decadent atmosphere, Cary told me about one of his favorite books *À rebours* written by Joris-Karl Huysmans.

Five years later, I understand his attraction for the eccentric anti-hero Jean des Esseintes, a symbol of the decadent spirit of the XIXth century.

If you take a look at the artistic works of Cary, you will find a tendency to dwell at the heights of artifice with an excessive taste for the strange and the unequalled of all kinds.

As the editor of *Destroy All Monsters Magazine*, and founding member of Destroy All Monsters (DAM) collective, Cary Loren injected his idea of art in total symbiosis with the members of the 1970's collective freshly out of adolescence: Niagara, Jim Shaw and Mike Kelley. The DAM zine is a family album, a permanent mobile exhibition, a therapeutic treatment, a psychedelic camp trip into the underworld of the underground and a subliminal "mise en scène" that mythologizes the band.

Meet the multifaceted Cary Loren, in a conversation like a collage, taking us into the mechanics of the DAM zine and other Detroit experiences.

Laura: Cary, as you were influenced by all the monsters movies you were seeing, you started to make fan movies when you were 12 years old. Since that time and your apprenticeship with Jack Smith in 1973, your film practice became really intense. I really see a connection between your movie practice and the zine DAM. We find the same attraction for colour, for crazy montages and superimpositions. Did you realize the zines in the same way you were making films?

Cary: Its a good question because connections between photography, art, writing (and all of life) can overlap in zines – and function in ways related to film or novels. The zine often works like a private diary or journal moving through time, taking on multiple subjects, narratives or points-of-view. Zines can overlap public and private worlds at the same time.

This wasn't a conscious decision, but I'm reminded of how attracted I was to underground comics and tabloids of the '60s: anthologies like *Zap, Mad, Cracked* and *Weirdo.* These were godfathers of the zine movement.

The aesthetics of the '60s underground papers were fascinating; *The Chicago Seed, The Berkley Barb, Sundance, The Sun, The Ann Arbor Argus, The Fifth Estate and the San Francisco Oracle:* leftist tabloids with intense color, psychedelic design, and an anarchistic viewpoint. I wanted to achieve a similar aesthetic in DAM –a flashback in time.

A zine could become self-reflective, a source of poetry with its own secret codes and language: the zine as a contained poem.

The zine could breakaway from film or writing, allowing you to step aside and see the work in a different more playful chaotic (or static) way. It could be the outline you're looking for, or the reason you no longer need to make a film.

Jack Smith's theater was another influence – his films, writings, color slides, his *Beautiful Book,* his presence and apocalyptic imagery I found fascinating. DAM was a *homage* to Smith's exotica and a collage of visual obsessions. The world of silent films, the gestures of Marlene Dietrich, Andrea "Whips" Feldman, Jennifer Jones, Dorothy in Oz and monster films could all exist as neighbors, extreme images bouncing off each other. Smith validated what I was searching for and I blame Smith for the invention of DAM.

Finding solutions to making films and zines forced decisions such as buying outdated film, using scotch-tape splices, or printing on top of old flyers to save money on paper—a similar strategy in Smith's trash-camp film aesthetic.

An editor or artist/author has near total control with the zine. They are the content supplier, manufacturer and distributor. The zine can be a song, a small enchantment, a multi-dimensional object, bending the boundaries and defying the form itself. The zine is propaganda art: to self-advertise, to convert, to rant, casting a spell, and act as a link to other projects in film, music or writing. Zine definition: The skeleton of a myth.

Laura: I like the idea that "zines can overlap public and private worlds at the same time," and if the zine can be highly personal it's also a direct and clandestine interaction in the private sphere of the everyday life of the viewer.
So what was the reaction of the viewer at this time in front of this zine transforming everything in a camp aesthetic?
DAM was an anti-rock band, was the DAM zine an anti-zine? Something weird in the landscape of zine? At this moment, the majority of its pages were in black and white and were they related to one discipline (music, politics, comix, ...) and seriously political.

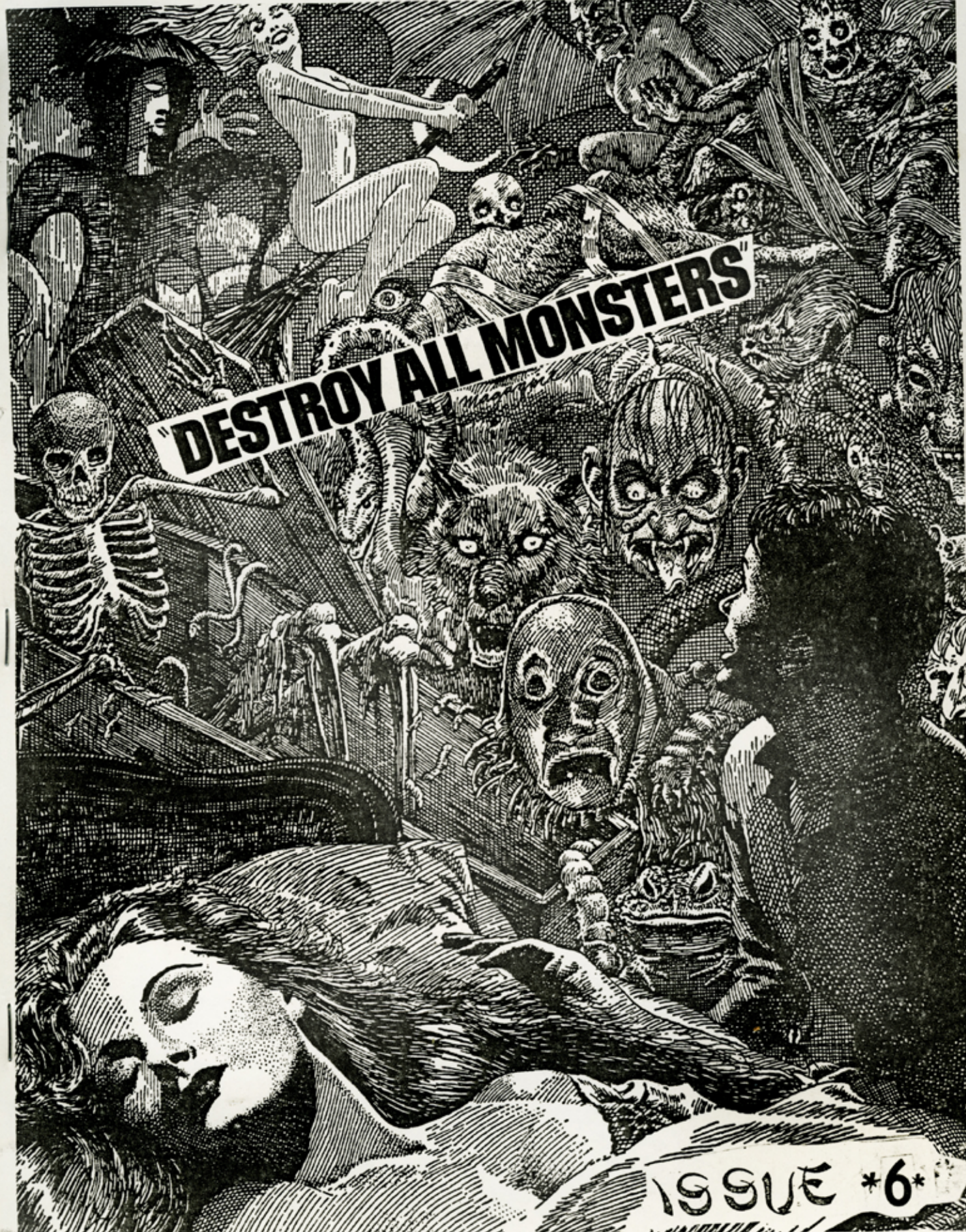
Cary: At the time of making the zine the audience was non-existent. On a simple level it was important to project DAM art to the public: to just get it out there. I don't understand why the need came about, or why a thousand copies were printed of the first issue. Only a few record shops and bookstores were willing to distribute zines, and it took several years to sell out the first issue. Most were given away. I never heard from people who bought the DAM zine. There was never any feedback.

Making the zine was a way to keep the DAM collective together even as it was breaking apart. In '77 and '78 Kelley and Shaw were at CAL Arts in Los Angeles, I was thrown out of the band, moved to Detroit and enrolled at Wayne State University. Those were transitional years, and the zine documents that like a diary. By late '78, Niagara was the only original member left in the band and Ron Asheton continued the music in a punk/rock direction.

It was an anti-zine for an anti-band. Our music didn't circulate well until 1995, and still it remained a minor cult interest. There's a schizophrenic nature to DAM. It had both a punk rock and a noise following. People mainly know the zine through the reprint Primary Information published in 2009, and the experimental music from the 3-CD set released on Ecstatic Peace! in 1994. Mass appeal will never exist for the kind of music we produced. It's too abrasive and weird, resistant to popularity.

The zine framed and distributed our artwork and was a way to experiment with narrative and themes. Multiple disciplines were presented in each issue. For instance: issue #4 had a complete band history but it also referenced family rituals, the family photo album, holidays, underground films and the practice of photography.

The last two zines; #5 and #6 were centered around theater and film—an area I wanted to pursue further. They were assembled in Hollywood, California in '78 and '79, and parodied film noir, horror, exploitation and romance through film stills. This collided with poetry, band lyrics, a reprint of Antonin Artaud's *Theater of Cruelty* essay and fantasy /sci-fi illustrations. Kelley and Shaw works were also in the last issue, along with a promotion for Xanadu, made up of X-members of DAM: Ben and Laurence


"DESTROY ALL MONSTERS"
ISSUE *6*

free as fire

GREETINGS

'DESTROY ALL MONSTERS MAGAZINE' IS PUT OUT AND DESIGNED BY CARY LOREN AND NIAGARA OTHER CONTRIBUTERS TO THIS ISSUE ARE JIM SHAW AND MIKE KELLEY OF CALIFORNIA LEGEND. POETRY IN SPACE VERSE BY BEN AND LARRY MILLER WHOM WE SAY FAREWELL.....

CONTRIBUTIONS ARE WELCOME

• DECENT BUT INAPPROPRIATE •

COVER BY NIAGARA.
ALL PHOTOS BY CARY LOREN
ONE PIC BY SUE R.SKI. COLLAGE OF JESUS AND CARS BY JIM SHAW
DRAWING OF WHAT MEN HAVE BUILT BY MIKE KELLEY
POETRY OF OPAQUE MYSTERY BY BEN AND LARRY MILLER
PHOTO BY JENIFER JONES
COLLAGE OF AIRFORCE PLANES BY CARY LOREN. THANX TO KANRIN. JACK SMITH AND ALL MONSTERS

315 PACKARD #5
ANN ARBOR MICH

Miller, Rob King and myself. We were all dissatisfied with the punk (Asheton led) direction of DAM, so I began a small label and released two EPs on Black Hole Records: *Days of Diamonds* (1978, DAM) and *Blackout in the City* (1979, Xanadu).

DAM magazine was a blending of daily life and art, quoted alongside public artworks and figures in pop culture. The mixing of these spheres was a way to shape our identity, with both the public and private absorbing each other, transforming experience.

Zines are an open field where anything can enter. They can take on risky subjects: hallucinations, pop-stardom and serial killers, or can condense into a single subject: *8-track Mind*, *Hirsute Heroines* and *Dishwasher*.

There was never a conscious decision to project a political ideology in *DAM Magazine*. We respected radicalism and hoped that came through in the artwork. We were bored with the Marxist-Maoist rhetoric and were somewhat miffed at seeing the hard left vanish in the night.

I wasn't aware of many other zines in the '70s and there were few models to see at that time except in the world of sci-fi or fantasy-fandom. Music zines and art zines started to appear more frequently in the late '70s and were pop-culture oriented, mostly centered on punk— almost a return to the Beat era mimeograph revolution of DIY poetry and art zines.

Laura: So you went to Hollywood to set a scene and produce a zine (focus on theater and cinema) as you could go there to set a scene and produce a movie? What kind of influences had the experience of L.A with her aura on DAM? Was this experience part of the mythologization of DAM?

I moved to North Hollywood during the spring and summer of 1978 and again in 1979. At the time I began to write and thought about film as a concept. I wrote some intense fantasies and poems based on old movie stills I collected. I wrote one novella titled *Something Else*, and later printed one hundred copies. Some of this entered into the DAM zines. It was a time to organise my thoughts about the band. I was frequenting the bookshops on Hollywood boulevard near Highland that specialized in movie memoribilia. I was obsessed with reading film biographies and histories and looking at stills. Larry Edmunds was one of the best. It was an education to browse through thousands of movie stills. I visited with Shaw and Kelley on that trip, and began to assemble the last two DAM zines. These last two issues used some of the stills I picked up. I also found a cheap place to reproduce color Xeroxs in Hollywood and made a special edition of about 50 copies with color collages.

It was a strange time being in Hollywood. I really liked it but was also repelled by it. I knew I couldn't live there.

Laura: It sounds like it took quite a long time to make an issue, and to reach the quality of the DAM zine you wanted. Is it for that reason you only made 6 issues in 3 years (1976-1979)? Or was it because as an anti-rock-band you wanted to have very few music releases? Even if you ended up making more zines than records in this period.

Cary: It took about a year to print the first issue, made mostly by high-speed offset lithography. I took classes at a vocational school and learned to use a copy camera, make halftones and operate the printing presses. I wasn't the best printer and was embarrassed by how sloppy it all turned out. The issues never had the quality I wanted to produce or could afford. Most of the front covers were printed at a commercial print shop so at least they'd look well done.

I advertised our first music release: *Destroy All Monsters Greatest Hits* cassette inside the first DAM issue and in the first issue of *Lightworks Magazine*. We sold less than thirty copies of the tape for $2 each. As the band evolved, its history and music were covered like news items in the zine.

In the summer of '78, I put together issue #5 in Hollywood and returned in '79, to layout issue #6. I almost stayed in Los Angeles but returned to attend Wayne State University in Detroit, where the last two issues were printed in the student print shop, volunteering there in exchange for printing the zine. Special copies of issue #5 contained a full color Xerox insert, an expensive process at the

time. It was a slow complicated process, waiting until there was enough material to finish an issue.

It all came down to economics. Pressing records was (and still is) an expensive process. We wanted to do that, and were headed in that direction, but it was beyond us. Printing the zine was more realistic and there was an advantage to learning the process and working in print shops after hours.

Laura: It's important for us to understand why the DAM zine has become cult, apart from its originality and the success of Mike and Jim in the contemporary art scene. If the DAM zine was a way to continue the collective experience after the original group broke apart (Mike Kelley, Jim Shaw, Niagara,) can we say that it was a kind of "mise en scène" of the DAM collective? Then maybe it would be more accurate to talk of your role as a stage director rather than editor? Unconsciously, you were using fiction tools (cinema, theater,...) and the glamour of colour to construct a kind of story telling or fan-fiction?

Cary: Yes, "*mise en scène*" is a good description—and fan-fiction too. I wanted to include all our influences, to make a statement with images: something raw, exploitative, maybe shocking. Everything was thrown into the blender. The film and theater influence helped create a setting for the zine too.

Kelley later described DAM as a work of sculpture or method for his art: "This band was my painting strategy made flesh," he said. Perhaps that idea arose from the practice room being adjacent to his bedroom. It was a very messy space next to his immaculate living area. At the time of DAM, Kelley's work was rough, fiery, grotesque and cartoonish. It was passionate without a conceptual edge. The practice room may have been an intrusion or invasion of privacy, but it also enabled some subversive rawness.

Shaw's paintings had a surreal collaged element and an abstract way of using the figure that came closest to the aesthetic I was working with. God's Oasis (the commune we practiced in) was Shaw's major creation. The house was filled with decor-rejects: found kitschy objects Shaw carefully sought out and arranged, and was also home to his extensive record and comic collections. God's Oasis was our hangout, a major influence on us all.

The idea of creating fiction within the zine is interesting, because of our habitual self-mythologizing. Fragments of lyrics, films and stories were included in the zine, reflecting this hyper-creative atmosphere. I saw the collective as part of a socialist project—blending our art together, growing and overlapping in as many directions as possible. A lack of money and time cut the project short. Outside of the music, the zine enabled DAM to continue beyond its lifetime—and maybe that's the fiction I wanted to tell, the myth of an immortal DAM.

In 2009, I assembled a show of DAM archives along with Printed Matter's head of programming James Hoff. This *Hungry for Death* exhibit traveled around Europe and a few cities in the USA until early 2012—a project meant to level any hierarchy within DAM.

The last DAM archive show was curated by Kelley with Dan Nadel at PRISM gallery in Los Angeles. Kelley's vision of the band was far different. It was a cleaner neatly framed and well-organized exhibit, showing the work as individual artists. A catalog for that show: *Return of the Repressed* tells the story. The show closed two weeks before Kelley's suicide.

Laura: When the DAM zine appeared, the members were quite young and we can really feel that curiosity and freshness. At the same time we see a great maturity through the references and the way to conduct the project. DAM zine was really an art project, using a medium as a support for a group of artists, just as it was for the European avant-garde journals as Dada, Surrealists, Situationnism or Fluxus. Was DAM in contact with this kind of projects or similar projects in the USA ?

Cary: We all admired the European avant-garde—and that was certainly a factor, but DAM's radicalization happened around the political youth scene around Detroit and Ann Arbor. The White Panther Party (WPP), SDS, the Weathermen and Black Panthers were strongly active in the late '60s and early '70s. We were familiar with art history at a young age—before we met each other.

SEE YOU
GOIN DOWN
THE ROAD...
DONT YOU
WANNA KNOW
MY NAME?
YOU GONNA
GET THE
MISERY...
SANCTUARYS
ALL THE SAME.
GONNA LOCK
YOU IN MY
ROOM
GONNA SHOW
YOU PRETTY
THINGS
PEPPER CANDY
WAS YOUR
MAIN.
KNOW YOU
LIKE SECRET
THINGS
WONDERFUL
WILD AND
CRAZY THINGS
IM GONNA
SHOWER YOU
WITH GOLD
KEEP YOU
LOCKED
INSIDE
A
CAGE.
DONT YOU KNOW MY NAME?
WANNA
SANCTUARYS ALL THE SAME.

PHOTOGRAPHIE
ET
POÉME
PAR CARY LOREN Dec 78 + April 76

You can see certain affinities with history in the first issue with Kelley's manifesto, "What Destroy All Monsters Means to Me", the kitschy, transgressive images and hyper-color presentation. We were caught in-between the movements of hippies and punks and proceeded to "fuck with" different parts of that, taking a post-apocalyptic stance. It might've been transformative if developed, perhaps something like the Cass Corridor movement in Detroit—but more psychedelic and pop.

We were also fans of artist Gary Grimshaw who made psychedelic posters for the Grande Ballroom and was Minister of Art in the WPP. His work was symbolic of revolution and that utopian outlook was something we embraced.

We were inspired by the WPP, which was just breaking up when we came together. Kelley has said the WPP led him into the avant-garde arts and was the reason he became an artist. Shaw and I had a similar experience. The MC5, Stooges and the Detroit rock scene were inspiring to us. The Detroit Artist's Workshop (DAW) was key to the radicalism of the Midwest. In April of this year a small exhibition was held at the Horse Hospital museum in London. This was the first time the DAW collective was recognized and displayed in Europe.

Since the late '90s, I've been collecting materials and writing on the DAW, the root collective behind the White Panthers. John Sinclair (manager of the MC5) and one of the founders of the DAW and Chairman of the WPP said, "Music is Revolution… and to look on each action as future history." Being a culture worker was an important model for us. The name DAM was also a type of futile political/art slogan that could stand by itself. "All art is propaganda," said George Orwell.

Laura: You are working on a book about Leni Sinclar [coming out soon through Foggy Notion] and I read that you started your shop Book Beat because of DAW. Your bookshop and publishing activities seem to be a political and social way to be the voice of the underground. Do you also see Book Beat as an art work? A big in-progress collage of books like you usually work in your collages and films. Where does this special interest for books, documents and archives come from?

Cary: My teen bedroom was a scrapbook of scotch-taped underground news clippings; Jack Smith film stills, The Up band, posters of the MC5, and another of Sinclair looking like a mad bomber with daughter Sunny on his lap, munching a box of animal crackers. We discover ourselves as we grow out of childhood.

Many of these images were by Leni Sinclair and they informed my outlook. *Guitar Army* was filled with her work, and the art of Grimshaw, allowing me to see the power of photography and design. I saw how photography could be a weapon, a source for positive change. Art and politics came together at a young age. And the collecting bug also comes out of childhood—when posters, records and books first took on meaning.

One of my early treasures was the *John Sinclair Freedom Rally* poster of 1971, designed by Grimshaw with a striking portrait of Sinclair shot by Leni. This was one of the first rock concerts with a political purpose: to free Sinclair from prison, receiving a ten-year sentence for possession of two marijuana cigarettes.

In 1998, I suggested that Leni Sinclair come to the Boijmans Van Beuningen museum in Rotterdam for the *I Rip You, You Rip Me* festival, an investigation into DAM and the Detroit avant-garde curated by Ben Schot and Ronald Cornellisen. This was the first survey of the Detroit avant-garde outside its hometown. To understand DAM as a regional group, it was best to start with Leni. She was the keeper of the photographic record.

In 1982, I opened a bookstore for many reasons, but most of all, it seemed like a practical thing to do. I worked at other bookstores while making my way through college and thought this was possible and could serve as a community resource. My wife Colleen developed the children's department, which is now the strongest section of the store. Turning children onto reading helps insure future readers.

We think of the bookstore as a creative space, it's also a personal laboratory—a place to think about art and new projects. For many years we showed artists and photographer's work in a small backroom gallery and I learned a lot from those exhibits. Books

are magical objects that talk through the ages --portable time-machines. How amazing to read the thoughts of an author across time, having their voices come alive in your head.

Laura: As a "library-man" and a "published memory", how do you explain the recent enthusiasm for zines? What is your view on the current zine scene?

Cary: The current scene is a confirmation of the beauty of the book as a physical object. A revival of letterpress has also exploded and is strong in Detroit, where there is a long history of industrial innovation and revolt against it. The return to the hand-made zine shows a positive opposition to weblogs, technology, mass production and is another reaction to the lack of physical conversations taking place.

The zine revival of the '90s had good distribution, reviewers were common and there was an evolved network of support. *Factsheet 5* was a good compendium of the scene. The need for reviews is essential for the scene to survive. The internet can serve as a review funnel but this still needs to grow in a more physical, substantial way. Public bookstores and specialty shops are needed to make the work more accessible. Zine festivals such as Rebel-Rebel are a great service, and need to expand. Zines represent potential and experiment. They are often a starting point for many artists: portable galleries of ideas and images, a place where risk can still find reward.

Artist zines in the '70s had a small following and the network was weak. Except for underground comics, most zines were traded as mail art. Printed Matter of New York was one of the first guiding lights and is thankfully still around. Recent interest in historic work has grown to a respectable level. Museums are collecting them—even displaying the work. When something so ephemeral and obscure returns to life, it sends out rays of hope.

The Jazz age may be gone but its spirit is alive. Revolutions always begin underground where they can stay hidden for years, gathering strength below. The zine revolution is once again percolating, searching for air. It comes at a time when resistance is most needed.

A previous version of this conversation was published in Laura Morsch-Kihn's zine* The New Spirit of Vandalism *#10 on the occasion of the Rebel Rebel : fanzine art & culture fair in 2016.

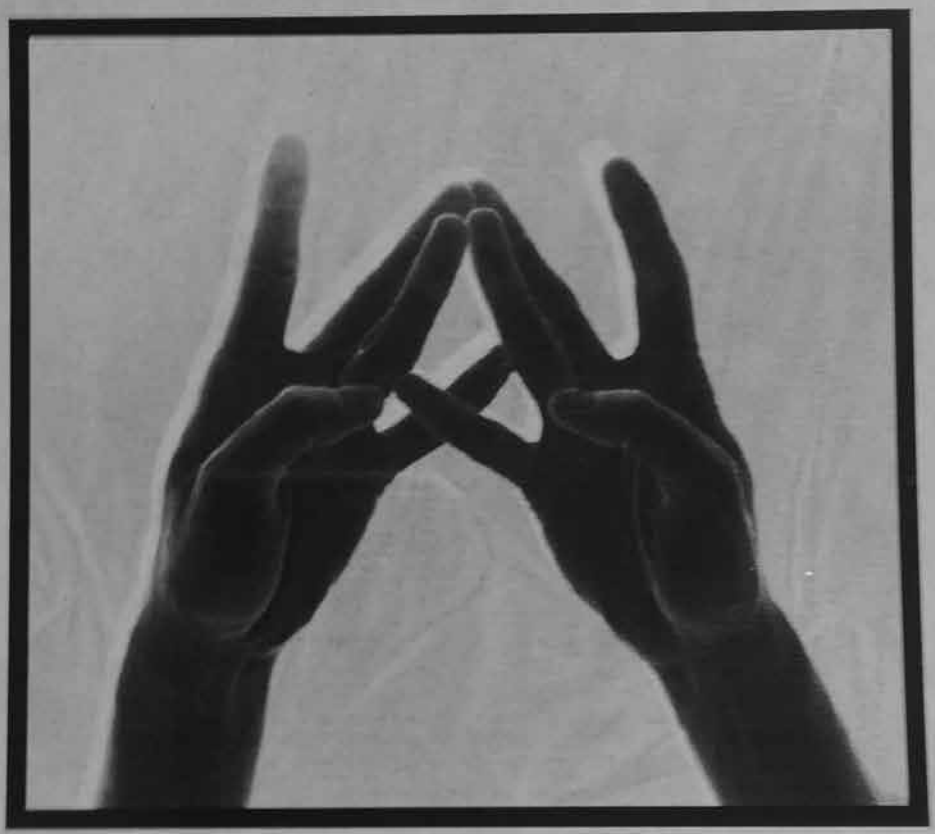
p. 22, p. 24 (Jim Shaw) and p. 31 (Cary Loren): Cary Loren (ed.), *Destroy All Monsters magazine* #5, Dedicated to Antonin Artaud, Los Angeles, January 1979, B/W and colour xerography, 46 pp.

p. 25: Cary Loren (ed.), *Destroy All Monsters magazine* #7, (last never published issue), 44 pp.

p. 27: Cover of Cary Loren (ed.), *Destroy All Monsters magazine* #6, Special Hollywood, Los Angeles, 1979, B/W and colour xerography, 48 pp.

p. 28: Cary Loren (ed.), *Destroy All Monsters magazine* #3, October 1978, B/W xerography, 26 pp.

SCRIPTURE



EARTH. I I I

Fist

I started noticing Way Wza in Printed Matter's NY and LA Art Book Fair. We both had a table in the zine section, and each time she would participate in the fairs, her table would have nothing to do with what was shown by other artists. In the way she dressed and the way she behave, you could tell that there was something specific about her, and I definitely wanted to know more. A couple of days after the LA fair, we met for a coffee in Eagle Rock and walked to talk some more. It was sunny and charming, but sadly most of the interview is inaudible because of the gusts of wind. As I couldn't put it on line, I typed a full transcript of what she told me that day.

Can you start by introducing what you do?

My name is Way Wza, I have a studio and imprint called FIST. I started out making zines when I was 16 years old, went to art school, studied typographic design and sculpture before I decided to do my own thing. I was a part of the Bboy/House Dance/ Performance community in the Tenderloin and Mission, San Francisco from the mid–late 2000's . The first official zines were for my homies at this time. We would throw loft parties with art shows, making flyers and zines also accompanied these events. It was a time to inject some fun, because the economy crashed during this time.

Why is your imprint called FIST?

FIST is inspired by the palm gestures of Buddhism as well as ninja finger exercising (or mudras). The identity for FIST was designed by my boy Dante Carlos, expressing all the different combinations one can create by raising or retracting a finger. It's indicative of the direction I envision FIST to be as: in direct contact with people, with as many combinations to hit you with something to be intrigued about.

At the Los Angeles Art Book Fair, you had zines, book objects, other types of book objects and also clothing, how do you bring all of that together?

I bring it all together in the structures that I have imagined up and the systems that I create, which allow for mobility, flexibility and adaptability. It is one vision, and the whole vision of the work stabilizes itself thru these realized projects. I'm working on molding my life to accelerate this flow and this gift to other avenues and within communities whose core values align with mine.

What do these works say about you and what you want to express?

That I share a borderless attitude, with a desire for knowledge of self and a ferocious aptitude for learning. I am about the personal voice and spirit developed through creative practice. I want to transmit fully realized thoughts, processes and observances into space. This space can be on any kind of medium.

So it expresses your specific vision?

Yeah, the materials that I use do not usually go together, so there is a lot of research to figure out how to source and use them. I recently completed this artist book called Reliq, using a stitching program normally used by textile artists to form designs. Then I used the printed designs to carve negative space weavings within raised mesh canvas grids. I was conscious of how the plates would be handled; some of the designs interlocked and I had to be careful so that when it was picked up, the woven design would maintain its shape and keep flat to the surface without billowing under. It is ordinary material that one can find at a craft store. But by applying a strong concept, the material takes on that created space and becomes visible. I imagined what it would look like to have a set of extrapolated

and ubiquitous ancient relics—symbolic of human consciousness, carved within a frame, bound by time and arranged like plate tectonics. With the correct lighting this Reliq block seeks to transmit these negative space embroideries containing information/time/movement into space.

I think this taste for embroideries runs in your family, doesn't it?

My parents came to the states as political refugees. Embroidery was a way for them to process what happened and to stay grounded. Embroidered images of ancient relics woven with personal war experiences and observances turned it from an ordinary piece of fabric into a marvelous tapestry with an inspiring narrative.

So where does this passion for making things come from?

I was lucky — my Mom and Grandma and aunts and uncles fused creation with Life. I was very privileged to be raised in a gift-giving society, where Shamans are artists and healers. I loved watching them perform with their symbolic regalia, tools and instruments imbued with deep meaning and resonance. It would put me in a trance. For me, I have always wanted to have passion and courage like that of a shaman. They are the glue between worlds.

You call your wearable artworks "Cradle Regalia," what does it mean?

While daydreaming I imagined what it would be like to be cradled by a secondary membrane. An heirloom membrane that one's body could be easily slid into, perfect for traveling, excellent for performance, easy to clean and dry, to sleep and dream in. A piece of your wardrobe that one could keep and hand down. A piece not easily discarded. I pictured a soft sculpture with pleats and diagonal tucks indicating the figure, the bosom, the side and the back; with the adornment of symbolic patterning and imagery sharing into social and environmental attitudes.

So you didn't make any clothing before that?

I made regalia with my family when I was young, but it was different. I was curious this time about creating conceptual regalia imbued with the spirit and breathless craftsmanship of couture wear, fused with analog technology like rubber-stamping, and worn with pride and elegance on the streets and in the clubs.

And you applied stamps with your hand signs...

I prefer to work on the ground, so developing these pieces required me having to use my core body strength to press my weight for some of the bigger stamps. The hand signs are part of the whole identity and vocabulary system for FIST that my boy, Dante Carlos designed.

It is almost like sign language...

Or like a prayer. I like that when you travel, you can get lost in translation, but the way that you move your hands and body, might express what you need to say, better than words. And what better way to be direct than to express these visuals on regalia and thru performance?

Going back to your publications, can you tell a few words about what we might find in them?

Dances and rituals of indigenous tribes throughout the states using the cosmos and natural architecture to form a language of movement in places of worship; atmospheric contamination, compression and distortion; reflected diagonal tucks and pleats; elliptical authenticity embedded through intercepted, interlocking and interweaving movement; musical odyssey goddesses; allegorical and dystopian monograph built upon cult of personality and enforced by a reign of power; preserved silica minerals dessicated into filters of halftones and informational datum.

Do you publish only your work?

No.

What is important in your work?

To have a perspective. To make visible and reconcile with the movements of our time.

On previous and opposite pages : Way Wza, Scriptures III, Fist, 2014, 17.78 cm × 12.7 cm, 7" × 5", coil bound, 55 pp.

Visit Fistbiz.com to see more of Way Wza's work.

SCRIPTURE

EARTH. 111

TERMINAL PUNK

PUNK PHILOSOPHY

BY V. VALE

V. Vale

V. Vale, the publisher of Re/Search and founder of *Search & Destroy*, is something between a Jedi master, a Punk legend, and a DIY anthropologist. The *Punk Philosophy* that he is currently writing is sort of DIY manual to permanent rebellion. To him, it all comes down to one universal driving force: anger. He "was very angry at the conventional and very scarce press coverage of the emerging punk rock counter-culture." As he sensed that it would be the next major cultural invention movement, he decided to cover it from the get go. He was making very little money working at City Light Bookstore, and in December 1976, he asked Allen Ginsberg to give him a 100 bucks to start his own magazine. Lawrence Ferlinghetti and a doctor friend matched Ginsberg's donation, and that's how Vale was able to print the first issue of *Search & Destroy,* one of the first punk magazine ever published.

"First Technology, Then Culture" is one of his mantras, and even if a lot of his friends were getting jobs in copy shops in order to print their zines, he decided to print *Search & Destroy* on the rotary press of the local newspaper. "You need money to start, and you also try to deliver the goods. If someone gives you money, you want to be good for your word, so you want to be sure that you try to produce something of quality, something thorough." His main goal by doing this was to encourage rebellion and creativity, and in order to cut through four years of art school training, he just copied the design of the early issues of Andy Warhol's *Interview* magazine. "I never advise to start with a blank sheet, he says, find something you love and copy it!"

In the 1980's, he founded Re/Search Publications and continued the work of documenting Punk, by publishing books about all of the different subcultures coming out of it, "because punk is only about being as creative as you can be." Penny Rimbaud, Lydia Lunch, Genesis P-Orridge, J. G. Ballard, Bob Flanagan are some of the people V. Vale worked with, he published *Incredibly Strange Films*, *Artists of the Industrial Scene*, *Modern Primitives*, *Zines! Vol I & II, The First History and DIY Guide*, and even a *Guide to Bodily Fluids*... V. Vale is a legend.

GOALS OF LIFE by V. Vale

DEVELOP ALL Your Talents! Create As Much As Possible, In As Many Media As Possible!

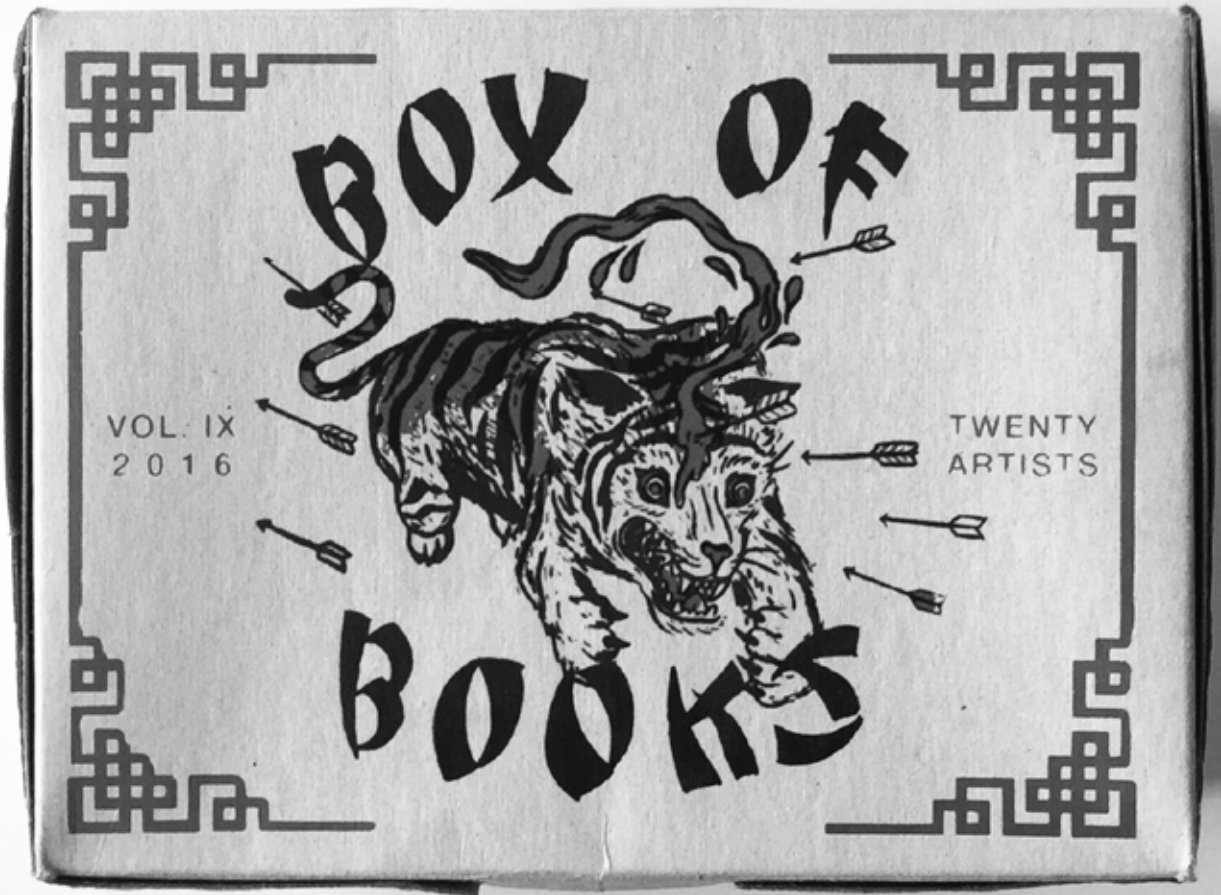
Work All the Time & Don't Slack Off! No Separation Between ART & LIFE! As Much Humor As Possible!

RE/SEARCH the FUTURE Forever!

THE LAW OF 3 - Dialectics Rules Life: Thesis. Antithesis. Synthesis. Repeat!

Cherish DREAMING + IMAGINATION (Imagination Creates the Future)

On the opposite page: V. Vale, *Terminal Punk, Punk Philosophy,* San Francisco, Re/Search Publications, 2016 (4th edition), 5,5" x 8,5", Photocopy, 48 pp.


BOX OF
BOOKS
VOL. IX
2016
TWENTY
ARTISTS

Darin Klein & Friends

The name "Darin Klein & Friends" covers a lot of different things Darin Klein does, including artist programming, exhibitions and artists' publications. This imprint was created in 2008 for the B*ox of Books* project. When Darin was invited to participate in the second edition of New York Art Book Fair, he brought a suitcase full a lot of stuff made by him and his L.A. friends. He then realized it was all too confusing and overwhelming, and decided to make a selection and to box it in an edition of 100.

Darin loves to organize and to bring people together, and almost ten years after the first one, *Box of Books, Vol. X* was the final one. It is a collaboration with Printed Matter and Bullhorn Press, the proprietress of which, Jaye Fishel, chose half of the artists and did all the printing by hand on her Vandercook 215 press. The project was made possible by Phil Aarons and is dedicated to AA Bronson. It was included in the Craft and Folk Art Museum exhibition "Chapters, Book Arts in Southern California" in 2017. *Box of Books, Vol. IX* was also special, as it was entirely Riso printed in collaboration with Tiny Splendor, a collective publishing press running out of Berkeley and Los Angeles.

When Darin made his first publication in high school, gathering his friends writing and drawings and binding them with twine, he had never seen a zine, and didn't even know there was such a thing. It was only when he moved to San Francisco and discovered the consignment section under the stairs at City Lights bookstore that he discovered that other people were doing this too. He loves that his publications have a handmade quality and would hate for anyone to confuse them for something that was commercially printed. Over the years, Darin published more than 150 zines and artists' publications, a lot of them in collaboration with his friends. There is a full list of them on his website: http://www.darinklein.net

As I was about to publish this issue, I thought I should ask him if he saw important zine places and people that I missed in California. He was kind enough to point me out that Needles and Pens, the San Francisco based shop has a few L.A. annexes called And Pens and that they are also publishing art books semi-regularly. He also recommended 2nd Floor Projects in SF, which is an apartment gallery run by Margaret Tedesco who self-publishes a chapbook, a zine, or an edition for each exhibition. Darin also recommended two Californian artzine makers, which he are important and prevalent to him: PRVT DNCR and bodega vendetta, also known as Sweaterqueens and Louis M Schmidt.

On the opposite page: Tiny Splendor + Darin Klein & Friends, *Box of Books, Vol. IX,* Los Angeles, 2016, 20 risographed zines in a silkscreened box.

"Imagine a small book (sometimes expanding to reveal something more…) cut and folded from a single sheet of paper! In Box of Books, Vol. IX, participants use this format to unique ends. Tiny Splendor + Darin Klein & Friends have teamed up to present a limited edition set of 20 Risograph printed books packed in pink pastry boxes. Featuring work by Devendra Banhart, Heather Benjamin, Elijah Burgher & Jonathan Carreon, Jeffrey Cheung, Edie Fake, Christopher Kardambikis, Dorian Katz, Sanaa Khan, Cynthia Navarro, Johnny Negron, Night Diver Press, Caroline Paquita, Christopher Russell, Nathaniel Russell, Louis M Schmidt, Danny Shimoda, Kenneth Srivijittakar, Max Stadnik, sweaterqueens = prvtdncr & bodega vendetta, and Cahill Wessel."

Where to find zines in California?

FAIRS

APE: Alternative Press Expo (San Jose) is an annual convention dedicated to independent, small and self-publishers and artists.
http://www.alternativepressexpo.com/

L.A. Zine Fest (Los Angeles) – L.A. Zine Fest is a celebration of zines that hosts workshops.
https://lazinefest.com/

SD Zine Fest (San Diego) is an annual event for zine makers and zine lovers in and around the San Diego area. http://www.sandiegozinefest.com/

San Francisco Zine Fest (San Francisco) – An annual two-day long festival for underground publishing focusing on zines and DIY culture.

ZineMelt at Meltdown Comics (Los Angeles) – A zine show presented by Meltdown Comics in Hollywood. ZineMelt is a place for zinesters and DIY enthusiasts to meet and sell some stuff.- Long Beach Zine Fest

Inland Empire Zine Fest,, Citrus ave. Ste 101 Redlands, California 92373., http://iezinefest.tumblr.com- San Fernando Valley zine fest

And of course, Printed Matter's Los Angeles Art Book Fair at the Geffen Contemporary of MOCA. The fair usually takes place in February and gathers over 350 exhibitors. Among galleries, photobook publishers and antiquarians specialized in artists' books, you will find around a hundred zinemakers in the dedicated room.
http://laartbookfair.net/

In 2017, just a block away from the LAABF appeared Nah! This off fair was a breathe of fresh air after the crowded Contemporary Art fair. Organised by Onda LA, Nah is "FREE. ADJACENT TO THE LAABF. MOSTLY P.O.C., MOSTLY L.A. BASED AND ENTIRELY ANTI-AUTHORITARTIAN PROJECTS." Let's hope it happens again next year!
http://www.onda.la/2016/nah

BOOKSHOPS

The Last Bookstore
453 S Spring St, Los Angeles CA 90013

Seite Books
417 N Rowan Ave, Los Angeles CA 90063

Skylight Books
1818 N Vermont Ave, Los Angeles CA 90027

Meltdown Comics
7522 Sunset Blvd, Los Angeles CA 90046

Ooga Booga
943 N. Broadway Suite 203, Los Angeles CA 90012

Ooga Twooga
356 S. Mission Road, Los Angeles CA 90012

Secret Headquarters
3817 W Sunset Blvd, Los Angeles CA 90033

Bound Together
1369 Haight St, San Francisco CA 94117

City Light Books
261 Columbus Ave, San Francisco CA 94133

The Grand News Stand
50 Market Street, San Francisco CA 94105

Modern Times Books
2919 24th St, San Francisco CA 94110

Needles and Pens
1173 Valencia St, San Francisco CA 94110

Rock Paper Scissors
2278 Telegraph Ave, Oakland CA 94621

ARCHIVE

If your zine was made in L.A., or with L.A. artists, or is about L.A., you should definitely send a copy to the Los Angeles Contemporary Archive. To remain a contemporary archive, LACA only accepts publications and documentation created after its founding in 2013. The archive just moved to a flamboyant new location in Chinatown (see pictures on both pages). http://lacarchive.com/
709 N. Hill Street #104, Los Angeles, CA 90012


YOUR
ANXIETY
THEIR
VICTORY
CALL
PAUL
202225
3031
FOUR
YEARS
OF
TEARS
NON
REALITY
BASED
REALITY
OLD
FARTS
POWER
PICNIC
WE
CAN
BE ★
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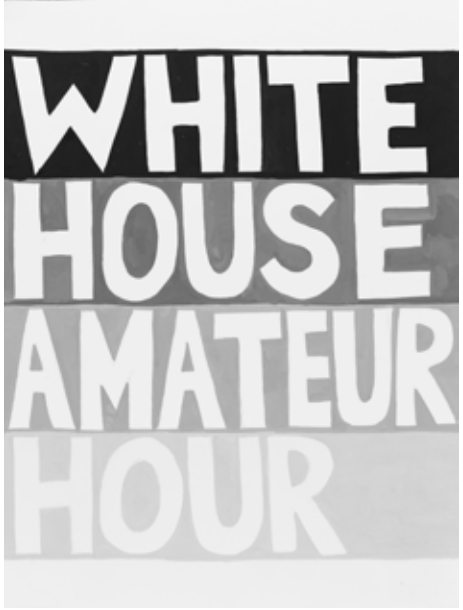
WALL


WHITE
HOUSE
AMATEUR
HOUR


WE
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ALL
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NO
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NO
MASTERS


NEVER
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WE
ARE
THE
WORLD


SOUTH
SHALL
FALL
AGAIN


BAD
HOMBRES
NASTY
WOMEN


THE
ROAD
NOT
TAKEN


REACT
REJECT
REPAIR
RENEW


THUS ALWAYS TO TYRANTS
NEVER SAY NEVER AGAIN
FROM RUSSIA WITH LOVE
THE DAILY FREE PRESS
MONEY TALKS LET'S LISTEN
BEST OF THE WORST
THIS IS NOT NORMAL
NEXT TIME PLEASE VOTE
YOUR POWER IS YOU


PICK
YOUR
OWN
KALE


CLOSED
EYES
DARK
SKIES


POWER
TOWER
PITY
PARTY


BLACK
THE
FUCK
OUT


BIG
MOUTH
STRIKES
AGAIN


JUST
DON'T
GET
SICK


BAD
OR
SICK
GUY


EXPLAIN
THIS
TO
CHILDREN


CRY
NOW
SMILE
LATER


ENEMY OF THE PEOPLE
HURT PEOPLE HURT PEOPLE
FIFTY ZILLION SHADES DARKER
GETTING AWAY WITH MURDER
OFFAL OFFICE GARBAGE GALA
DOWN YOUR LAST XANAX
MAD HATERS TEA PARTY
HOPE FOR THE BEST
BRACE FOR THE WORST