

# ARTZINES



10 Zine makers/lovers/specialists each present  
their top 10 zines produced in New York City

REST IN PEACE

BOBBY SMITH  
Black long-beak Tipplet  
crossed with NY Flight, white tail

early 2013 - late 2017

Born ~~xx~~ raised, and died, in East Bushwick Brooklyn

A member of the "original dozen" Bobby has flown  
thousands of hours above Babylon Roof and Gardens.

He is survived by 2 sons and 3 daughters.



Sing on, sing on you gray-brown bird,  
Sing from the swamps, the recesses, pour your chant from the bushes,  
Limitless out of the dusk, out of the cedars and pines.

Sing on dearest brother, warble your ~~reedy~~ reedy song,  
Loud pigeon song, with voice of uttermost woe.

O liquid and free and tender!

O wild and loose to my soul --O wondrous singer!

You only I hear--yet the star holds me, (but will soon depart,)

Yet the lilac with mastering odor holds me.



# SHOUTS & MURMURS

OPENING OCT. 11TH

## THE NEWSSTAND IN PARIS



8 AVENUE DE MAHATMA GANDHI

PRIMO

4M35

NOW OPEN IN PARIS, THE NEWSSTAND

BY 8 BALL ZINE COMMUNITY

The beloved New York zine shop, and artist space famed for catalyzing a artist-made publications renaissance in 2013, has been rebuilt and canonized by the NY Museum of Modern Art. Inside are thousands of publications on view alongside many unique and original works of art which had hung inside the space when it existed in the NY subway system. The installation is included in the Being Modern exhibition at the Fondation Louis Vuitton from October 11th until March 5 2018. The Newsstand is a very true and direct archive of contemporary underground publishing in New York. Also included in the show are masterworks from the MoMA collection by: Cezanne, Ed Hopper, Noland, Beuys, Arbus, Andre, Evans, Guston, Kahlo, Warhol, Pollack, de Kooning, Brancusi, Cindy Sherman, van der Rohe, LeWitt, Kruger, Richter, Nam June Paik, Matisse, Magritte, Laurie Anderson, Stella, Rikrit, and fuckin M Duchamp.

**Printed Matter, Inc.**



**15,000  
Books  
by Artists**



**Printed Matter, Inc.**



It would have been impossible for a single headed research project such as ARTZINES to make an arbitrary selection of zines in the huge NYC production in order to feature them in an issue about the big city. So my solution was to make a selection of people who love zines and take care of them, and to push this hard responsibility towards them.

On Sunday October 1<sup>st</sup>, 2017, from 1 to 6 pm, the research platform ARTZINES organised at Printed Matter Inc. its second Show & Tell event dedicated to zines made by artists in New York City. For this an afternoon of discussions between zine lovers, I invited 10 zine makers and zine specialists, who would share the responsibility of this hard choice and present to the public their top 10 zines from NYC. (Unfortunately, one of them never showed up.)

Along with the full references for each zine shown, the 10<sup>th</sup> issue of ARTZINES is a partial transcript of the debates of this day. The guest artist for the issue is the artist and pigeon lover Pat McCarthy, who was born and raised in a cool little city called Danbury, Connecticut just above NYC. He moved into Manhattan in 2005 when he was 18, and when he moved to Brooklyn in 2007 he discovered that people were raising pigeons on their roof and flying them.

Pat had created the flyer for the event, and when I asked him to be the guest artist, he

took over the design of ARTZINES by redrawing all the titles and page numbers in his distinctive hand-style. Pat also created extra pages about his pigeon raising and zine publishing activities.

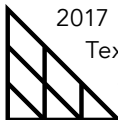
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This issue is dedicated to the memory of Shannon Michael Cane, who curated the Printed Matter Book Fairs in New York and Los Angeles. Shannon was a great support to zine makers all around the world, he will be greatly missed by all in the Printed Matter community.

ale\*

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# MAX SCHUMANN - PRINTED MATTER -

"In the late eighties and early nineties, everyone was DIY in the punk rock community. Everyone was starting their own bands, booking their own shows, making their own record labels, and of course representing themselves by creating their own media; that's what zines were for. They were representing the music scene, but also the broader cultural scene. An important aspect of these zines is the fact that they were periodical, or at least regular.

Zines documented the different activities in those communities that were completely ignored or misrepresented by publishing industries. So it was about taking control of your own representation, creating your media or an alternative kind of news.

At the time, when I started working at Printed Matter, we wouldn't call "zines" much of what we call zines today, because they weren't serial and they weren't underground press. As they were singular things, we would call them **artist books that are photocopied**. The term "zine" came to qualify such publications much later."

- 1 Morley Perus & Karl Perus, *The Mischances of Morley Perus in the Universal Mind, Part the First*, New York, Uranian Press, 1960, 5,5" x 8,5", woodcut and typography.

"I selected a couple of publications from my own collection and from Printed Matter. We are going to start way back in the 16<sup>th</sup>-17<sup>th</sup> century in England with the Blackletter Press. As the printing press technology became affordable and moved from churches and courts to merchants, then popular press emerged. Blackletter Press took its name from the Gothic typography that they used. They

printed broadsheets with illustrations often based on ballots, and that was the popular press of that time, which was sold for very cheap and in great abundance.

I unfortunately don't have an example of 16<sup>th</sup> century Blackletter Press, but I have this pamphlet made by an artist called Richard Tyler that we recently did a show on. He had this crazy commune cult based in the Lower East Side and he run a publishing practice, with different letterpresses and some other forms of inexpensive printing, out of this building that he owned. He used to teach kids how to use his machines, so his most of his press apprentices were kids from the neighbourhood. He was very much inspired by the populist press and the Blackletter broadsheets and started in 1958 to make these chap books that he would sell in the neighbourhood out of a pushcart; that was his idea of a populist press. He was a great graphic artist, even though he was very much of an outsider, but he still had a connection to the art world, as he was one of the creators, along with Claes Oldenburg, of the Judson gallery, which was an epicentre for experimental art in the early sixties."

- 2 Henri-Pierre Roché, Beatrice Wood, and Marcel Duchamp (ed.), *Blind Man #1*, [photocopied fac-simile by Sarah Crowner and Dexter Sinister, 2008,] New York, 1917.

"Taking us into the 20<sup>th</sup> century, I brought a photocopied fac-simile reprint of *Blind Man*, an early Dada journal that came out in 1917. It was a very short run as it only had two issues, it was organised by Marcel Duchamp and other Dadaists and is a good



example of serial publications and periodicals produced by the early avant-gardes. In addition to publishing their own magazines, the Dadaists would also buy commercial space in larger run magazine to publish their art as commercials in them. This reprint was actually made by an artist, Sarah Crowner who sold it for its original price of 10 cents."

3 *Rat magazine*, #19, New York, 1970, tabloid off-set newspaper.

"The other thing I wanted to touch on is the underground press; this blossoming of independent publications between 1967 and 1973 that were mostly covering left politics and the emerging counter culture and within that scope also emerged psychedelic aesthetics and graphics. At that time, there was a loosening in the censorship laws because of a Supreme Court decision around 1965-66, which allowed this explosion of very unconventional countercultural publications that also sometimes included porn. *Rat* was this amazing magazine made by people who were not publishers, not graphic designers, not even established writers. They were people from the downtown countercultural left community who wanted a form for their expression, for their political and cultural ideas. The magazine is marked by this distinct unschooled design aesthetic, that's what makes it so fresh and interesting. The other remarkable thing is that every issue is like a time capsule snapshot of the political upheavals of that time. Interestingly, the demise of the underground press was a combination of different things, one which was the growth of the rock and roll industry which fuelled or provided much of the funding for these publications. But as the industry became very corporate and mainstream in the early seventies, they started pulling out their advertisements because of the political content, so a very big part of the funding of these magazines was suddenly gone. But another reason was that the law and order platform for Nixon's election reversed the Supreme Court decision that loosened the censorship laws, so most of these magazine were folding because of lawsuit, lack of funding and also FBI infiltration. I think there were around 500-600 of these magazines in that period in the United States, Canada and Europe."

4 Aaron Cometbus, *Cometbus #31*, Washington DC, self-published, 1994, 5,5" x 8,5", photocopy.

"In the eighties, everyone did their own zines, they were a way to review the bands and to pass information. One of them is really transgeographical, as its author Aaron Cometbus was travelling quite a lot touring with his band. He started in the mid eighties and his zine might still be going on today. He basically kept his journal, interviewed bands, did reviews and stuff like that. It is totally a tour journal of travelling across the United States in the punk rock community.

A lot of what I identify as zines were made by people drawing from different aspects of culture, there is of course the punk rock fanzine, but there is also the idea of creating a published media for parts of popular culture that are either overlooked or not considered serious. Johan Kugelberg put up a show of Lenny Kaye's collection of sci-fi fantasy zines and pulp fiction; that type of material wasn't at all considered seriously even if it had a very broad following, and there wasn't any critical discourse on that. So the community of sci-fi literature started creating their own forms and publishing zines to communicate and share their passion."



**PiG**

**MAGAZINE**

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"*Murder Can Be Fun* is a very good example of that kind of narrow focused zines concentrating on a very specific subject, in that case: murders and mass killings. Another one is *Dishwasher*, a zine in which a person started writing about his experience washing dishes as a part-time employee."

- 5 Simon Ford, *SMILE Classified*, London, Victoria & Albert Museum, 1992, A5 format.

"*SMILE* is a publication that is transgeographical as well. Stewart Home made the first *SMILE*, which was a magazine without author, so that anyone can use the name and create their one *SMILE Magazine*. It is part of an international scene inspired by the situationists and Dada. *SMILE* was partly inspired by General Idea's *FILE* magazine. *SMILE* has many different issues made by people in England, San Francisco or New York. They were associated with the Festival of Plagiarism, and this kind of activity in the late eighties and early nineties, was inspired by class struggle and critique of capitalism."

- 6 Anonymous, *Survival Without Rent*, no date, 5,5" x 8,5", photocopy.

"*Survival Without Rent* is a practical information based zine from New York. It's a how to guide for squatters on how to be able to do urban home-steading, how to break into power lines and water supplies, how to set up household on city owned private property."

- 7 Cheap Art, *Perfect Murder*, New York, Cheap Art, 1992, offset on newsprint.

"This is a zine from a collective I was involved in called Cheap Art based in New York and San Francisco, it is called *Perfect Murder*, we did it in 1992. It was an insert for a commercial photo magazine, so it was produced in a very large edition, something like 5000. It had the luxury of being offset printed on newsprint and widely distributed outside the art circuit."

- 8 John LeKay, *PIG Magazine #1*, ca. 1990, photocopy, perfect bound.

"I think *PIG* magazine segues on why the term "zine" re-emerged recently and transitioned into this art focused

practice that doesn't have to do with seriality, news or alternative presses. *PIG* is a project by John LeKay and his collaborators made in a period when Soho was totally booming and there was a bust in the art world. There was a feeling of instability in the art world, and this group of renegade curators and artists were finding closed galleries and organising temporary exhibitions in them. *PIG* magazine had 5 or 6 issues that were definitely underwritten by a number of fringe commercial galleries. *PIG* stands for *Politically Incorrect Geniuses*, and that's what these people were, even if they had great connections to the art world and to the art market. I think that's one of the moments when zines started entering the art world."

- 9 Josephine Meckseper, *FAT #1*, "Good & Evil" issue, New York, self-published, 1994. (See opposite page)

"*FAT* was made by artist Josephine Meckseper with both found and commissioned essays, artworks, photos and designs. It is an offset printed thing that totally takes the cut and paste aesthetic, but it is coming out of an art world practice. She did three issues of *FAT* magazine."

- 10 [Max Schumann], *Cheap Art Utopia*, New York, self-published, 1994, 5,5" x 8,5", photocopy.

"This is an artist book by me called *Cheap Art Utopia*, but you can call it a zine. I wouldn't have called it a zine when that came out."

Max Schumann is the executive director of Printed Matter Inc. He has worked with Printed Matter for 26 years, starting as a book packer in 1989. He served as bookstore manager from 1993-2004, as associate director from 2005-2013, and as acting director on a number of occasions during his time with the organization.

"The ABC No Rio zine library is comprised of more than 13,000 zines. Each zine has a catalogue record, and some of these records are stories in themselves. I have been a volunteer for ABC No Rio for three years now, and before that, I was involved with ZAPP (Zine Archive and Publishing Project) in Seattle. ZAPP started around the same time, and now holds over 30,000 zines, and it was at some point the largest independent library in the world. After an institutional battle, ZAPP closed this year and was absorbed in the Seattle Public Library collection. Seeing all the political battles ZAPP had to face, I was convinced that **zines, no matter what topic or subject matter, are political in nature.**

In the ABC No Rio collection, the subject matter focus is also often political. Some of the keywords that we use to catalogue the zines are: anti-authoritarian, anarchism, anti-fascism and antifa, anti-racism, punk and punk music, post-punk, hardcore, riots, labor rights, squatter's rights, tenant's rights, and the more meta radical zine librarianship. When researchers come to our library, after researching zines in larger institutions, they are often very excited and relieved to see that they have full access to the whole collection with no barriers other than just showing up. That is why I think it is important to keep zine libraries independent, because you have the history of opposing culture at your fingertips. Here is a selection of underground, alternative and anarchist newsprints that are representative of the atmosphere of the Lower East Side at the time of ABC No Rio's creation."

- 1 Christine Boarts Larson, *Slug and Lettuce*, #28, New York, self-published, Nov/Dec 1992, offset on newsprint, tabloid, 4000 copies.
- 2 Christine Boarts Larson, *Slug and Lettuce*, #43, West Chester, self-published, Apr/May 1996, offset on newsprint, tabloid, 8000 copies.

"This was a punk rock fanzine that started in 1987 and was published quarterly until 2007. The editor Christine came from Pennsylvania she went

to Boston. When she settled in New York, as she started printing it in a newsprint tabloid format, it really became a network for international DIY and punk culture. There were also found photography and punk art. It was published in an edition of 10,000 and distributed worldwide for free. This is how our catalogue presents it: Christine's personal writing which always starts off this punk/hardcore paper is always interesting, heartening, worth reading, even if you might need a magnifying glass. The artwork is fantastic. This paper always boldly says "Free!" on it, and yet it's been around NYC and beyond for 15 years persistently defying the usual short lifespan of zines to bring you articles about pjk and hardcore from near and far."

- 3 Fly, *Dog Dayz*, #1, New York, self-published, ca. 2006, half letter, stapled, edition size unknown.

- 4 Fly, *In Doctrine Nation*, #1, New York, self-published, 1992, half letter, stapled, edition size unknown.

"Transitioning from *Slug and Lettuce*, I brought a couple of zines made by the artist Fly who made comic strips in *Slug and Lettuce*. *Dog Dayz* is a comic journal about female squatters in the Lower East Side. *In Doctrine Nation* is one of her personal zines, which has more art in it as well."

- 5 Ethan Minsker, *Psycho Moto*, #1, New York, Antagonist Art Movement, 1994, Offset in colour, half letter, stapled, edition size unknown.

- 6 Ethan Minsker, *Psycho Moto*, #18/Antagonist Piece #362/Antagonist Press #4, Antagonist Art Movement, Apr 2013, Offset in colour, stapled, half letter, edition size unknown.

"We have a complete collection of this serial zine called *Psycho Moto*, which was put up by a group called the Antagonist Art Movement. This series zines has a lot of think pieces about the art world. They started in 1989, and some of the earlier issues were really

# JULIA LIPSCOMB - ABC NO RIO -

about whatever they were thinking about at that time. Later on, they started doing more themed issues, the one I brought #18 is the stripped down issue, in which the editors wrote articles about strip clubs from different perspective, like dating a stripper, or the art of becoming a stripper. The group has a mission statement: The Antagonist Art Movement is a cultural group that formed in New York in 2000. (These zines actually date back earlier). The group grew out of desperation and in reaction to the New York art movement. The Antagonists aim to articulate its anti-commercial politics through a rejection of the prevailing standards in the art market and focuses its efforts on creating non-commercial cultural works and venues."

- 7 Authors uncredited, *Artifacts*, #1, New York, ABC No Rio, offset, half letter, stapled, edition size unknown.

"This is a zine published by ABC No Rio for their Real Estate show, the show that started the ABC No Rio group."

- 8 Alan Moore, *Inside Out: The Art World of Squats*, #1, New York, ABC No Rio, 1994, 8.5" x 11", supplement for exhibit, edition size unknown.

"*Inside Out: The Art World of Squats* is a multimedia zine edited by Alan Moore for the show of the same name. The zine brings together a bunch of artists who had been involved in ABC No Rio. It includes poetry, art, photography, and editorials by different squatters from the Lower East Side."

- 9 Chris Flash, *The Shadow*, #2, New York, *The Shadow*, Apr 1989, newsprint, tabloid, edition size unknown.

"*The Shadow* is an underground anarchist publication that started in the mid-eighties as a response to the media's misrepresentation of political activism in the Lower East Side. Issue #2 contains an editorial about the New York press trying to dominate the newsstands and throwing out the issues of *The Shadow*. They covered the Tompkins Square protests. It was recently featured in the exhibition *Taking It to the Streets! The Art + Design of Posters and Flyers on the Lower East Side in the 80s + 90s* organized by ABC NO Rio and the Museum of Reclaimed Urban Space."

- 10 Ross Alvord, *Maple Leaf Rag*, #2, Carmel, Unknown, Dec 1995, offset, stapled, 8.5" x 11", edition size unknown.

"This last zine was recently donated, even if it is not new, being published in 1995. It is a film review zine with collages, art, comics and a lot of self-reflecting zine editorializing. It was produced in Carmel NY, but there is a lot written about the author taking part in some productions in the village."

Julia Lipscomb is a zine publisher, a zine librarian and a zine workshop instructor. Currently you can find her working weekly open hours at ABC No Rio Zine Library. Previously, she volunteered at the Zine Archive & Publishing Project (ZAPP) in Seattle. She publishes zines about work and temp jobs with her assistant, Audrey, the cat.



# PHILIP TOMARU - PRACTICE -

"Since *Susan Magazine*, the first zine I ever bought in a gay bookshop in DC, I've gravitated around this cheap DIY low-tech aesthetic. To me, zines are about **stretching what publishing can mean**, and it is important to me that they can circulate freely, as PDFs for example."

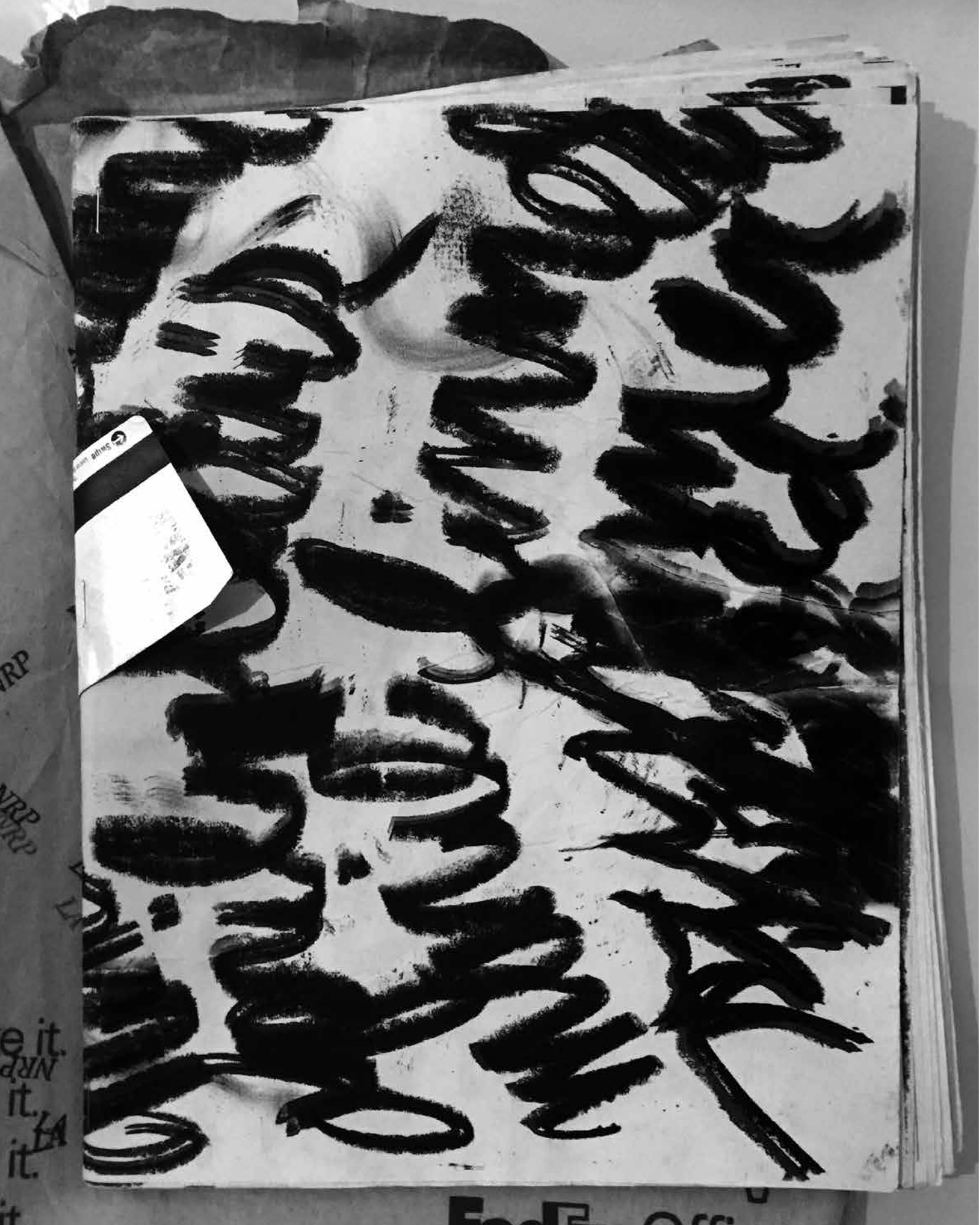
- 1 Philip Bahr, *Susan Magazine*, New York, self-published, 1993, 52 pp, colour and B&W photocopy, saddle staple, edition size unknown.
- 2 Chris Nosenzo, Nicole Reber, and Christine Zhu (eds.), *Packet Biweekly*, #80, #82, 8.5" x 11", Riso printing, 86 issues produced over the course of 4 years.
- 3 Maggie Wrigley, *Dirt Party*, New York, self-published, 2012, edition of 20.
- 4 NOWORK, *I Love the Book*, 1 p folded, double sided, B&W laserprint, 8.5" x 11", edition size unknown.  
NOWORK, \$11.99, New York, self-published, 2012, 28 pages, 8.25" x 5.25", digital print on gloss, saddle-stitched, edition size unknown.
- 5 Nikholis Planck, [untitled], self-published, 2012, assemblage, photocopy on newsprint, (each uniquely assembled). (See opposite page)

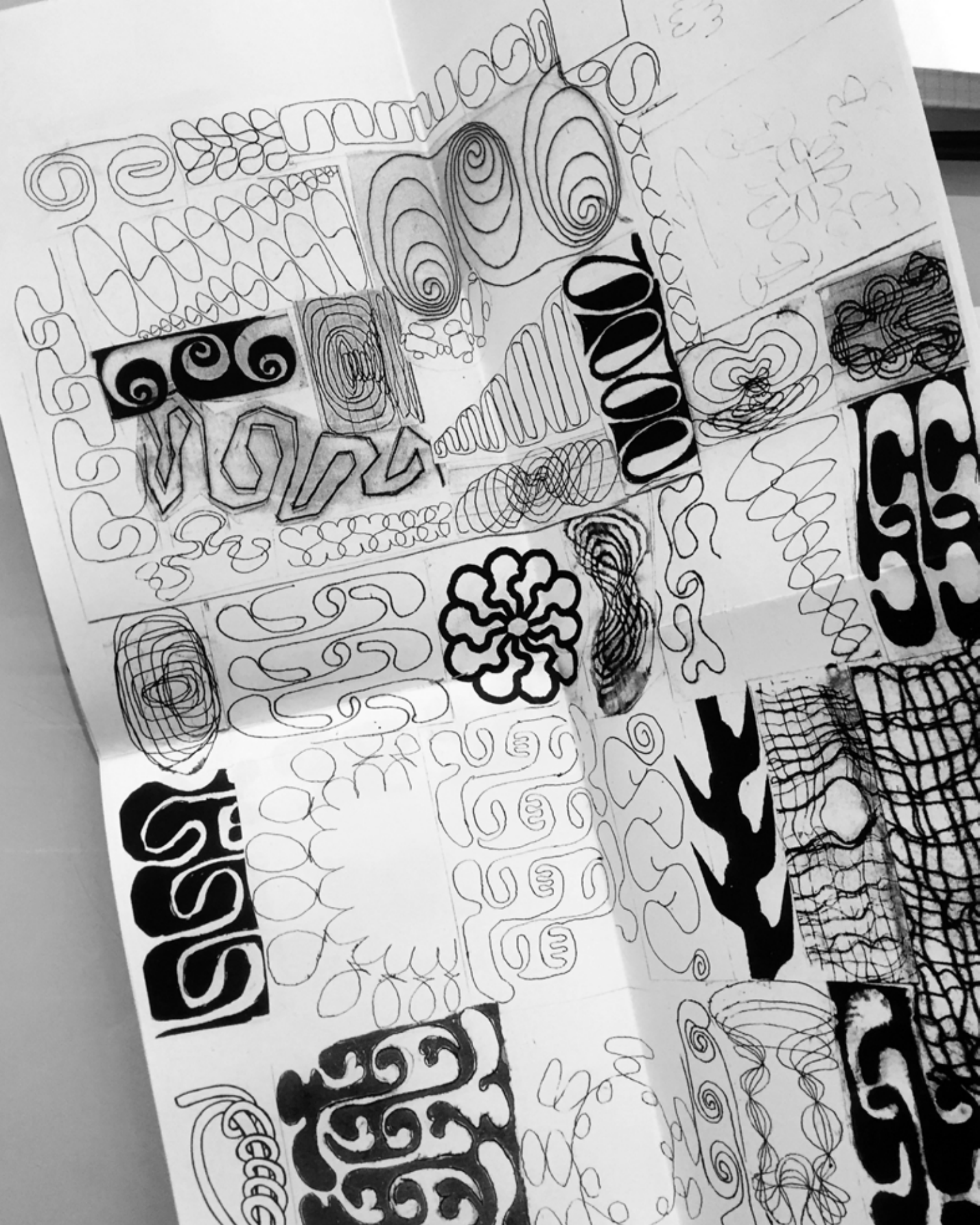
"This zine stretches the parameters of what can be considered as an artist publication. Looking at this publication by Nikholis Planck, you really get a sense of his studio practice. There is a direct connection to his paintings, drawings and sculpture.

He typically just gives his stuff away, and there is generally no mention of his name or where it came from on it. They reflect his frenetic studio activity which deals with mark making and the repetitive nature of that."

- 6 Paul John, Anthony Tino (Eds.), *SPRTS Issue #1*, New York, Endless Editions, 2014, 24 pp, Riso printing, staple bound, edition: endless.
- 7 Eve Fowler, *Hustlers*, self-published, 12 pp, B&W photocopy, 8.5" x 11", edition size unknown.  
Eve Fowler, *Hustlers*, New York, Capricious, 2014, hardcover, 8 x 10 in, 132 pp, edition size unknown.
- 8 Devin N. Morris, *Baltimore Boy*, Brooklyn, 3 Dot Zine, 2016, 20 pp, 200 copies.
- 9 Christopher Clary, *Sorry to Dump on You Like This*, New York, Printed Web Editions [Paul Soulellis], 2016, 72 pp, print on demand.
- 10 Morehshin Allahyari & Daniel Rourke, *The 3D Additivist Cookbook*, 3D PDF (available for free download), 360 pp, open edition.

Philip Tomaru is an artist-publisher based in New York. He runs Practice, a Lower East Side project space, and with Martin Masetto, publishes zines and books since 2008 under the Arts & Sciences Projects imprint.







# INDIA MENVUEZ - 8 BALL COMMUNITY -

- 1 Maggie Lee, [Untitled], perfect bound colour photocopy, painted cover, edition of 3.

"I selected this one because it was made by the person who introduced me to zines. This one exists **between a zine and an art book**, her way of working for this is like a diary, with the kind of images that were resonating for her at that specific moment. The way we deal with social media today replicates this need for accumulation of images, but text and images in a physical form hold space differently."

- 2 Pat McCarthy, *Skirts #5*, New York, self-published, open edition, 2013, photocopy and taped photographs, open edition.

"I am a big lover of erotic photography in general and outsider pornography. *Skirts* is a zine series that Pat does with Tom Sachs. They find a model interested in posing for erotic photos and they make a zine with those raunchy little short stories alongside that Pat writes. I love the feeling of imagining these encounters of people having civil interaction and sharing this love of just **being like wild together**"

- 3 Beo Allard, *Demon*, photocopy and drawings on paper.

- 4 Lady Stardust, *Burning Women, The European Witch Hunts, Enclosure and the Rise of Capitalism*, New York, 8Ball Community, no date, bootleg open edition.

- 5 Lorenzo Bueno, (*mushrooms outside The Cy Twombly, The Menil Collection*), New York, self-published, 2015, photocopy.

"The following are transcriptions of the paintings in the Cy Twombly gallery at the Menil Collection. When his words were unreadable, I jotted all discernible options. I present these options in multiple choice format. The result of these transliterations is a series of poems wrote incidentally. This is not meant to be viewed as a lampoon on his hand writing but as investigation on illegibility."

- 6 Misty Polley, *Boo-k*, New York, self-published, 2017. (See opposite page)

- 7 Jo Rosenthal, *Ode to those I've kissed*, New York, self-published, colour photocopy, 2015.

- 8 Tauba Auerbach, *The Gold Church*, New York, Diagonal Press, 2015, B&W photocopy on yellow paper, coil binding, open edition.

- 9 Hayden Dunham & Meriem Bennani, *Other Travel*, New York, OTHER TRAVEL OFFICE, offset, spiral binding, edition size unknown.

- 10 Michael Bailey Gates, *Chairs*, New York, self-published, 2015, 11" x 17".

India Salvor Menez is an inter-media artists and curator. Co-founder of the former Luck You art collective and member of 8Ball Community, Menez has been working in DIY publishing, performance & curatorial projects since 2009. Menez continues to work out of NYC.

"I picked this one the pay what you wish table at one of the 8Ball zine fairs."

# PAUL JOHN -ENDLESS EDITIONS-



"I made a rule for myself that every time I really liked something at the book fair, I would buy three copies: one to give away, one to archive, and one to actually put on my shelf and look at.

It was very hard for me to make a selection, so I categorized in 3 sections: the DIY section (1-5), the political section (6-8), and artists to watch (9-10). I put the political section in the middle so I wouldn't leave the public too depressed, and to finish with very young artists to insist on **how do we make this about hope.**"

1 Nathan Breakfast, *Sound Record #1*, New York, self-published, 2012, half legal, photocopy.

2 Stevie Anntonym, *The Lesbian Lexicon, Third Edition*, New York, Pegacorn Press, 2015, Riso printing.

"Carolina Paquita is DIY or DIE, so every publication of Pegacorn Press is less than 10\$. She usually makes editions of 300 to a thousand, and she prints, collates and staples everything. She's a real force and an inspiration for me."

3 Fei Lu, *So Sad I Mutated Species*, New York, self-published, no date, photocopy on paper and transparency, string bound.

"Fei Lu was very sad when Pepe the frog was taken over by right wing American nationalists. So she made a Pepe the frog colouring book that teaches you Chinese. It is an attempt to take back the meme and to create bridges between two worlds, as she does by organizing cross residencies between China and the U.S."

4 Kurt Woerpel, *Foot Tension*, New York, TxT Books, 2013.

5 Kurt Woerpel, [Untitled], New York, TxT Books, no date, 100 copies.

"TxT books started at the same time as Endless editions in 2014, and we commiserated in our misery of owning those Riso machines that we have to repair all the time and being inundated of requests to use them. These two communication designer text books by Kurt Woerpel are now sold out, they are full of sketches about how to make books and zines."

6 Anonymous, *Brutal Death Ends Man's Dream, and other stories of cops ruining Christmas*, New York, Research and Destroy, no date.

7 Anonymous, *NYPD Challenge Coins Member Only*, New York, Research and Destroy, no date, colour photocopy.

"That's the kind of zines that you would find at the Anarchist Book Fair. Research and Destroy is an anonymous organization and they publish a lot of renegade publications. One of them compiles *newspapers* clippings of stories of "cops ruining Christmas," there is another one about how *Cats Hate Cops* and attack them. They are advocates to abolish the police and to abolish prisons."

8 Sheryl Oppenheim & Janelle Poe, *Black & White Studies*, New York, Small Editions, 2016, Riso printing.

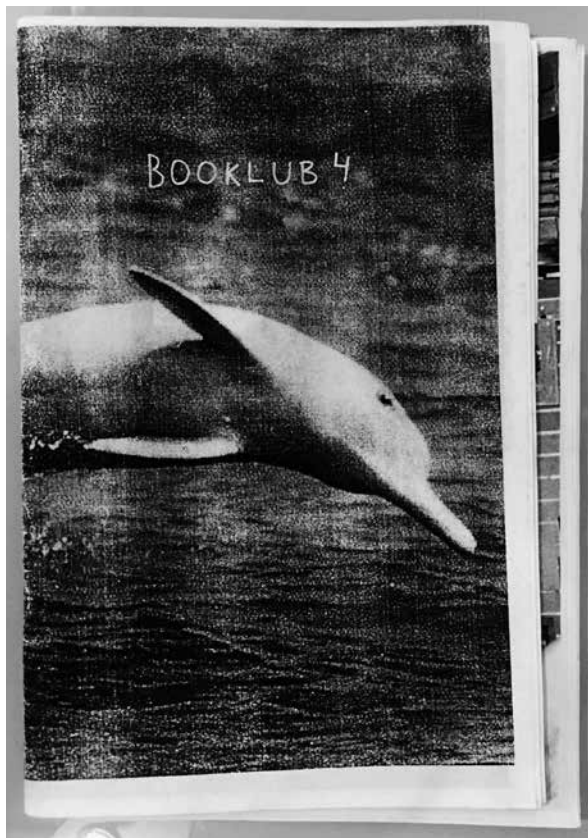
"It's poems about Black Lives Matters by Janelle Poe with imagery by Sheryl Oppenheim, they collaborated on this project to fund Black Lives Matter, so 100% of the proceeds went to them."

9 Ashley James, [Untitled], New York, Black Chalk Press, 2016, photocopy, Riso printing, coil binding.

10 Nydia Blas, *The Girls Who Spun Gold*, New York, self-published, 2017, colour copy, Japanese stitching.

Paul John is a Printer Without a Press Fellow at the Robert Blackburn Printmaking Workshop where he teaches a multitude of courses. In addition to RBPW he has taught and lectured on printmaking at many institutions and venues. He is the director and co-founder of Endless Editions, a publishing and curatorial initiative whose mission is to produce and disseminate books and prints by emerging artists irrespective of age, gender identity, race or creed.





"All of the zines I selected share a certain ethos and spirit. The themes of these zines cover the idiosyncrasies of living in New York, the thirsty of the people who live here. All being made by individuals, I think they represent **the meritocracy of this town**, where especially for artists, you have to work super hard. In the City, hard work is how we find our identity.

Most of the zine makers that I selected are Xerox junkies, and they are more interested in working with a photocopier than Riso or any other type of printing. I like the grittiness and the democratic value of a photocopier. It is a tool that you find in every town in the world. I think that it is important to keep zines cheap, and to keep the possibility of making them open editions."

- 1 Colin, *Slice Harvester Quarterly* #5, 23rd – 42nd Streets, New York, self-published, photocopy, no date.

"The author took on the challenge of eating and reviewing every pizza shop on the island of Manhattan. The volumes are broken down by

neighbourhood or section of the city. Very methodically, he swept through town and this guy really gets into the nuances of a slice of cheese pizza."

- 2 Sean Maug, *Barber Shops & Pigeon Coops*, New York, self-published, photocopy, no date.

"Sean Maug photo zines often gets a pretty candid look on obscure and sometimes dangerous aspects of this city's life. This one is about themes that are super New York: pigeon keeping and barber shops. It's a very nice and frank portrait of a more blue collar side of NYC. He makes tons of zines, some of them get rather erotic, some of them are rather scary, but this one is a more friendly issue"

- 3 Sasha Alcocer, *Amelia*, New York, self-published, photocopy, no date.

"This zine was made by a super young artist. She just turned 14, so when she made that she was 13. Her mother was born in Ukraine and her father was born in Mexico. She made this zine after a long trip in her father's hometown. The photos are very beautiful and really well balanced. I think this zine also talks about how accessible a medium paper booklets are."

- 4 Lele Saveri, *Luna* #22, #27, #35, New York, self-published, photocopy, 2016.

"Lele Saveri's Luna series is super classic hardcore cheap cheap black and white photography. Lele is a super social all around town kind of fellow. He goes everywhere with his camera and documents everything. He found a timed way to catalogue his archive of photography by releasing a zine every full moon, hence the title Luna. When you flip through this, you will see a candid diary of what Lele has been up to in the past four weeks."

- 5 Weirdo Dave, *Fuck This Life* (various issues), New York, self-published, photocopy, no date.

"Also very indicative of New York's lifestyle is Weirdo Dave's *Fuck This Life*. He makes these very heavy micro collages with stuff that he found and carefully cut and paste. The *maquette* or master of these zines are very thick dense collages. He has a great taste for images, but more than that, I think his

# PAT MCCARTHY - BORN TO KILL -

zines are reflective of the frenzy of information we are constantly taking in as New Yorkers. **Basically, we don't need the internet here to be overwhelmed by images."**

6 Luck You, *Bookclub*, New York, self-published, photocopy, no date. (See opposite page)

"Luck You is a collective and a group of friends that throws the best art happenings in town. The bookclub happening occur at different venues or galleries, and they are these hyper poetic variety shows where all these weirdos dress up, perform and read poems. They are definitely carrying the torch of good old New York weird happening. The zines they produce out of these events are definitely not dry in term of lay out, they are messy collaged documentation of what happened."

7 Darren Beck, *Working at Mack, Vol. 1*, New York, self-published, photocopy, no date.

"I am really interested in artists who use zines as a tool to bring the mundane in their day to day life. Particularly the repeated mundane, the things that they do periodically that are made more interesting, important or nuanced when they study them on paper. Darren Beck is a young head banger kid from PA, I met when he was working unhappily as a janitor downtown. He was offered a job at the Mack factory, which he took very gleefully, it was a dream of his, because his father and brothers worked there. So this zine is about moving out of the city to work the factory life. He documented illegally all the different aspects of making the trucks that move America. It is sometimes surreal and poetic. His zine

shows the rise and fall of his time at Mack Trucks, as it didn't pan out as he expected."

8 Jo Rosenthal, *Ode to those I've kissed*, New York, self-published, colour photocopy, 2015.

"Like India, I also selected Jo's first zine in which she documented everyone she ever kissed. I am always very impressed by Jo's ferociousness to make stuff on paper and to push them for free."

9 Nathaniel Matthews, *Me With Cops*, New York, self-published, photocopy, 2016.

"This is a zine Nath made posing with police officers in the city. Arbitrarily, he would walk up to them and engage in conversation with the cops."

10 Tom Sachs, *Ass To Mouth (various issues)*, New York, self-published, ATM printed, 2015.

Last, we have the zine of the sculptor Tom Sachs. This one little humble zine is the wildest I have ever seen. Tom has a ground floor studio in Chinatown, and he opened the vestibule as a little bodega. He placed there an ATM machine and then he spent a long and very insistent time figuring how to hack the machine and turn the receipt into a 9 feet long zine. Next to the machine would be scissors and a stapler on a chain so that people can fold and bind their zines."

Pat McCarthy is a artist and a pigeon lover, he began his Born to Kill fanzines as he was trekking alone throughout the United States. The fanzine appeared to him as the perfect medium to tell road stories about his wanderings and interactions with people whose paths he would cross along the way.

# SANDEEP SALTER - PICTURE ROOM -

"I am very attracted to work that is extremely personal but have a larger political narrative. A lot of New York artists tend to use that as an access point. Certainly the artists that I am interested in and work with have some sort of balance between representing their own personal identity and speaking to a larger political narrative. In my selection, there is a lot about sexuality, gender and identity, certainly because I like to support artists who are dissecting these topics."

- 1 Aidan Koch, [Untitled], New York, produced for her show at Signal, 2012, broadsheet newsprint.

"Aidan Koch is a New York based graphic novelist and painter. She primarily started making zines and graphic novels and then expanded her work into installation, more conceptual works, sculptures and paintings. She does this wonderful gouaches and watercolours and always uses the format of the graphic novel. Intuitively her work comes out in this block narrative form, but her ideas continue to become much more conceptual. She is always trying to break free from constrain even if she has this very classical style."

- 2 Aidan Koch, *The Elements of Painting*, New York, self-published, 2012, offset on newsprint, 500 copies

"The Elements of Painting, is very exemplary of her style, as she copies a lot of old masters' painting and sculpture. That is really where her personal iconography and mythology is written in. The way she flattens the picture plan is so specific to her style and her hand."

- 3 Anthony Cudahy, *Villa of the Mysteries*, New York, self-published, 2016, tabloid newsprint, 500 copies.

"Anthony Cudahy is another young New York Painter who primarily works mostly in large oil paintings. But he also does a lot of zines and film works, which are often animations from his zines. *Villa of the Mysteries* shows compositions mixing scenes from an Italian palazzo with illustrations of women taken from a book that he found about a commune. The zine presents a strange juxtaposition between the very classical architecture and those long haired hippie women living in a sort of tropical paradise."

- 4 Jeremy James, *Sketches of Universally Personal Stories*, New York, self-published, 2015, Riso printing, 200 copies.

"Jeremy describes this zine as "containing many stories, personal and invented, that overlap repeat and fall apart." The way he makes zines is very intuitive; he has an idea, makes it and prints it, as he has his own Riso. It is a very **fluid process**, a very easy thing for him to do and I think it captures **the spirit of what zine making is for a lot of people.**"

- 5 Madeline Gobbo (ed.), *Unmother Vol.1*, New York, Unmother, 2015, Riso printing.

"Unmother is published by Leslie Lassiter who works here at Printed Matter, she and Madeleine Gobbo did

the collages in it. They asked a wonderful slew of female artists to contribute for issue #1 about reproductive rights. All of the contributions, either stories, poems, or political statements, come from this incredibly personal place. It is such an honest and raw piece of writing."

- 6 Merrill Mushroom, *Bar Dykes*, New York, Pegacorn Press, 2016, Riso printing, 300 copies.

"I just finished reading this piece, that was written by a gay rights activist but published recently, about a 1950s gay bar. It describes an evening of women picking each other up. When I first read it, starting in the middle as I usually do, I didn't realize it was set up in the past because the dialogue were so colloquial, bitchy and funny. And then I realized it was a very seminal and ground-breaking piece of theatre. It comes to an abrupt end when everybody is arrested in the bar, and I had to read it that far to realize it was set up in the fifties."

- 7 Michael André (ed.), *Unmuzzled Ox*, Vol. 1 N° 2, New York, 1972.

"This is something much older that I got when I was 18. It is a literary zine from the early 1970s, with contributions by William Burroughs and Allen Ginsberg and really beautiful poems by Diane Wakoski. It is very political; there are a lot of works about the civil rights movement and Vietnam. Diane's poem is about being a women at that time, and there is a poem about feeling imprisoned."

- 8 Edit deAK & Walter Robinson (ed.), *Art Rite #8*, New York, 1975, offset and stamps on newsprint.

"Each of the covers for the 2000 copies of this issue was stamped. The spirit of the people who did this magazine was really authentic, they made it for a community of artists."

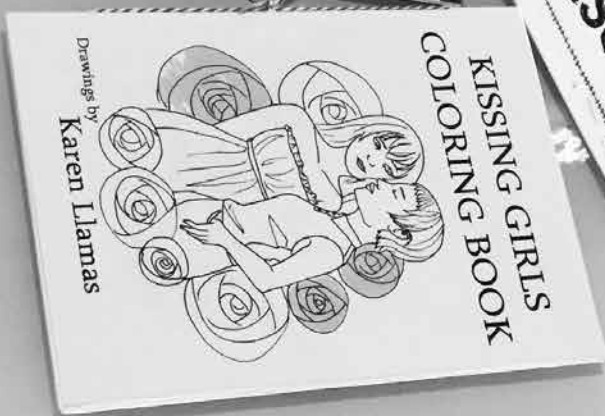
- 9 Athena Tacha, *Different Notions of Time*, Washington DC, self-published, 1979-2005.

- 10 Athena Tacha, *Different Identity (Dissection of a Specimen)*, Berlin Ohio, self-published, 1990-91.

"I don't know if those last too are technically zines or not. They are Athena Tacha's pamphlets; they are probably my favourite things at Printed Matter and always have been. They are small essays that she wrote for years and years, and now there are so many of them. These two are my favourite because they both approach these very general topics in a deeply personal way. Her writing is very endearing and relatable; she talks about her own identity as a Greek and American woman. She is addressing political issues in a very personal way."

Sandeep Salter is the director and owner of Picture Room. She co-founded Cambridge Book, an art and design bookshop and consultancy that operated out of the MIT from 2011-2013, as well as McNally Jackson Store, Goods For The Study in 2013. She lives in the fruit streets of Brooklyn Heights with her family.







# ANDRIA ALEFHI

## - BLUE STOCKINGS -

"Bluestockings opened in 2003 in the Lower East Side as a collectively owned and mainly volunteered operated bookstore. It is what you would call a radical bookstore, which carries books on a variety of themes such as: gender, queer, feminism, political left, race or film and media studies. Basically, **you don't go to Bluestockings to buy things that you could find at Barnes and Nobles.**

We have a small zine section, and I am the person responsible for selecting zines and communicating with the people who make them. It was hard to make a selection for today because there are hundreds of zines there, and some of the people who make them have been working with us since the beginning. I usually don't really have to go out to find zines, as people bring them to us on a daily basis. We also have very good zine sales, so if you have a really good zine, chances are it's going to sell really well.

We really want to support a wide variety of artists, writers and zinesters, so we really make sure to represent the total rainbow of identity of people who exist. We also try to have international zines, but as shipping costs are often quite expensive, we have mostly zines from the U.S. We have a very wide variety of zines, from the cut and paste xeroxed type, to zines that are more produced, with glossy paper or perfect bound. Having been part of zine communities for more than 10 years, I have been noticing recently, as a buyer, that nowadays some zines are slicker, and sometimes look like actual magazines. I am also noticing zines that are more on the artistic side, with just artworks and no text at all. I am seeing a shift in what people are bringing to us, even if people are still cranking out old fashioned zines."

- 1 MML, *What Did You Feel and Why Did You Feel It*, New York, self-published, 2016, stitched binding.
- 2 Ayun Halliday, *The East Village Inky*, New York, self-published, 2017, photocopy.
- 3 Ayun Halliday, *Scavenger*, New York, self-publishing, no date, stitched binding.
- 4 Karen Llamas, *Kissing Girls Coloring Book*, New York, self-published, no date, stitched binding.
- 5 Jeremy Nguyen, *Stranger than Bushwick*, New York, self-published, no date.
- 6 Hey Lady #7, Sylvia Rivera, New York, self-published, 2017, perfect bound, colour copy.
- 7 Quinn Milton, *The Pope is Trans*, New York, self-published, no date, colour copy.
- 8 Nadia Delaine, *Coif City*, New York, Artist First Edition, 2016, Riso printing.
- 9 Bill Roundy, *Bar Scrawl, Prospect Heights & Crown Heights*, New York, self-published, no date.
- 10 Radical Domesticity #2, *The Sewing Issue*, New York, Pretty Dirty Press, 2013-2014.

Andria Alefhi is the zine buyer for Bluestockings Bookstore, co-founder of Pete's Mini Zine Fest since 2010, and editor of *We'll Never Have Paris* literary zine.



# JOHAN KUGELBERG - BOO HOORAY -

"I do a fair amount of work with zines, placing significant collections in university libraries and museums. So far, I placed 75 archives that were either from artists, poets, political organizations, etc. It gives a lot of opportunity to work with zines, and making my selection I came across a punk rock zine that I published 32 years ago!

I have been really fascinated by anything from amateur newspaper printing in the American 19<sup>th</sup> century, to the big zine culture boom of the early 1920s where people discovered the letter columns of professional science fiction and horror magazines and that they could write each other. It is also fascinating to see how World War II led to the mimeographed revolution because the military didn't need their mimeograph machines anymore, so people could buy them all over the country for very cheap. Poets started making their own poetry zines, because they could buy their own printing machine for 10\$ in an army and navy store. You can follow this through hippie or punk rock, through political activism, civil rights and anti-war movements, and also of course through fine art."

considered as one of the great masterpieces of the post WWII photo books. Jack Smith, an exceptional filmmaker and proto-queer artist, who invented loft theatre in NY, created this publication with Piero Heliczer, which was purely motivated by celebrating beauty. As these dudes didn't have to quarters to rub, every aspect of this publication is done on financial necessity, which is a component of zine culture. They hand assembled every copy, cutting out contact sheets and gluing them on the pages, so the original edition is almost impossible to find as they completely fell apart. It shows how the zines weren't made to last. I think it is worth talking about how ephemeral the preservation of information is. Especially mimeographed zines from the 1930s which ink fades in a matter of decades, and that were printed on very acidic paper that crumbles like an old potato chip when you touch them."

2 Paul Lucas, *Beer Frame*, Brooklyn, NY, 1991, offset.

"Paul is a pop culture/trash culture mutant who published this sort of proto-blog zine based on absurd American consumption and the absolute thrill that he found in it. Through his zine, Paul documented American manufactured goods at its most surreal, and he was so OCD that he would spend extra money on quality printing and good paper, because he wanted his zines to last. 25 years later, they still look really bright as if they were just printed."

1 Jack Smith, *The Beautiful Book*, New York, Dead Language Press, 1962 (reprint by Granary Books, 2001), silkscreen cover by Marian Zazeela and contact sheet photographs.

"As a starting point, to talk about zine in NYC, I chose *The Beautiful Book*, which is

- 3 Pat McCarthy, *Pat's Pigeon Poetry*, Montauk, self-published, photocopy on wax paper, 2017, 50 copies.

"Sometimes, zines are made intentionally to be ephemeral, as *Pat's Pigeon Poetry*. As we were just opening his show in our Montauk project space, we came to think that there also should be a poetry reading as a closing party. Pat is also legendary for his grilled cheese sandwich, so we thought about a way to combine poetry and a grilled cheese sandwich by serving them wrapped in a one page poetry zine printed on wax paper."

- 4 Dash Snow, [zine he self-published to celebrate the artist Terence Koh], New York, ca. 2006, color photocopy.

"I am part of a post-war study group at Yale University which mission is to document where radical politics and avant-garde art overlap since 1945. We deal with academic problems of definitions, bibliography and sometimes the problem of multiple editions of the same work.

Dash Snow was a New York artist who passed away in 2009. He published extraordinary art zines from circa 2000, they are unbelievably complex to work on as far as bibliography goes. Like many zines in the history of zines, they existed outside of a monetary system. Dash would print them to give them to his friends, but like Ray Johnson, he wouldn't give all of his zines to all of his friends, so nobody would have a complete collection. Sometime he would go down to the print shop to blast away and print off 10 copies and whoever he would run in that day would get a zine. Then it was over and he would move on to the next thing.

Dash passed away very young, and when an artist is gone that young, when you try to assess the art of that person, you are assessing a juvenile art trajectory that was disrupted. So you don't get that academic perspective of the "early works" "mid era" or "late works." You have to put the piece together yourself.

That particular zine, Dash produced to celebrate the artist Terence Koh when he was in the Biennale, and we are still unsure if any issues were produced at all, or even if Terence got a copy. We found a few of them in Dash's estate, but his widow couldn't recall if there was an edition of them. When it comes to the work of bibliographer attached to zines, you

can't only rely on anecdotal information, you also need to see the copy itself and all the information you can get."

- 5 (Lucien Smith?), *Frankenstorm*, New York, 2012, color photocopy.

"I really think that zine culture has real merit and a real power in capturing our time and what we go through living in this city. To make a NYC special selection, I had to go through boxes in my office and look at the zines thinking about what makes living in NYC such an intense experience.

Frankenstorm was made by this zine maker who was also a bike messenger. He grabbed snapshots as he was cruising through midtown delivering packages and really captured the "fly on the wall" New York City Experience. He is not a particularly good photographer, and it is not particularly artistic, but **for a New York minute, you feel a little bit of a connection to that guy.**

It is really important to print zines and not just to rely on Instagram or Tumblr, because when someone hands a zine to another person, or when people take zines into their hands, something happens that is incredibly more rewarding than just encountering things online.

*Frankenstorm* is this unbelievably rad, sad and melancholic account of that train wreck of a storm that happened a couple of years ago. It really captures the mood of that period, and that's something I see in zines repeatedly because of their very nature."

- 6 Stephen McIntock, *Shop Lifters Unite*, Brooklyn, 2013, 15,5 x 21,5 cm, 2013, colour photocopy, 48pp.

"In this funny zine that gathers photos of shoplifters posted in Delis, you get a sense of sadness and exploitation, which you didn't get in *Frankenstorm* that was about sadness too, but also about hope and rebuilding."

- 7 Colin, *Slice Harvester Quarterly #6, The Village*, New York, self-published, photocopy, 2012.

"I also brought Slice Harvester, as a supplement to *Beer Frame* to talk about that sort of **OCD gathering of information**, that Tom Sachs works with as well. This guy tried every pizza in Manhattan and assessed them all. Bless him and his cast-iron stomach for doing that."

8 Gerard Cosloy, *Conflict*, New York, 1989, offset.

"*Conflict* also has that extraordinary underground rock proto-blog thing going on. Gerard Cosloy founded Matador Records, the famous indie label, and he also used to do a very good radio show on WFMU devoted to contemporary underground rock and roll. He published this zine, that you could pick up for very cheap in every record store in NYC. He did in depth interviews of the underground artists of that time that could go as long as 10 pages. He also did super opinionated record and gig reviews. This kind of zine really worked as a cultural focal point if you trusted the person writing them."

9 Lele Saveri, *Welcome to New York*, New York, 8Ball Community, 2014

"In New York there is this absolutely superb grassroots activist organization called 8Ball that is completely devoted to the zine trajectory and every aspect of it. It is teaching teenage kids from the five boroughs how to use a camera and develop their own film, how to stage an exhibition, how to lay out and print a zine, how to do your own pirate radio or TV show. The person who is the Johnny Appleseed to this organisation is an incredibly talented photographer and artist called Lele Saveri.

Lele keeps churning out these magical poetic little publications and dropping them on the zine exchange table at the 8Ball fairs. The *Luna* series is made of all the images he shot in NYC during the last moon. This is where zine culture become greater than the sum of it parts because the zine narrative is so powerful."

10 Weirdo Dave, *Fuck This Life*, New York, Self-published, photocopy, ca. 2011.

Johan Kugelberg has more than 30 years of experience in the U.S. entertainment and art industries. As an archivist, he has created comprehensive collections in the fields of punk, hip hop, and counter culture, focusing on printed works, ephemera, photography, and book arts. Currently, he is the owner and curator of Boo-Hooray, a gallery and project space in Manhattan.





# WHERE TO FIND ZINES IN NYC

## SHOPS

**Blue Stockings** is a volunteer-powered and collectively-owned radical bookstore, fair trade cafe, and activist centre.

172 Allen St, New York, NY 10002

**Boo Hooray** is dedicated to the organization, stabilization, and preservation of 20th and 21st century cultural movements.

153 Lafayette St, 5<sup>th</sup> floor, New York, NY 10013

**Bureau of General Services — Queer Division** is an independent, all-volunteer queer cultural center, bookstore, and event space hosted by The Lesbian, Gay, Bisexual & Transgender Community Center.

208 W 13th St #210, New York, NY 10011

**Dashwood Books** is an independent bookstore devoted entirely to photography.

33 Bond St A, New York, NY 10012

**Desert Island** is a modestly sized shop packed with visual books, comic books, graphic novels and art from top to bottom.

540 Metropolitan Ave, Brooklyn, NY 11211

**Forbidden Planet** is one of the world's largest sellers of toys, comics, graphic novels, and other collectibles since 1981.

832 Broadway, New York, NY 10003

**Mast Buys And Sells Books**

66 Avenue A, New York, NY 10009

**May 68**, a book & record shop curated by Bob Nickas with art changing every first of the month.

41 Elizabeth St, New York, NY 10013

**McNally Jackson Bookstore**

52 Prince St, New York, NY 10012

**Picture Room** sells work by emerging and established contemporary artists as well as rare prints, posters, artists' books, and art publications.

117 Atlantic Ave, Brooklyn, NY 11201

**Printed Matter** is an independent 501(c)(3) non-profit grant-supported bookstore, artist organization, and arts space. Printed Matter focuses on publications made and distributed by artists. Printed Matter has been described as the CBGB of independent book sellers.

231 11th Ave, New York, NY 10001

**Quimby's Bookstore NYC** specializes in zines, small press, alternative magazines and books.

536 Metropolitan Ave, Brooklyn, NY 11211

**Strand Bookstore** is an independent bookstore founded in 1927.

828 Broadway, New York, NY 10003

**Troll Hole** is a pro-intersectional feminist, queer, small business located inside the Mermaid Laundromat in Bushwick.

226 Knickerbocker Ave, Brooklyn, NY 11237

# FAIRS

**8Ball Zine Fair** started in 2012 at Grand Billiards in Brooklyn, NY. Always happens in a pool hall, and has been reproduced in other cities around the world, including Tokyo and San Francisco.

**NYC Anarchist Book Fair** also always includes two days of panels, presentations, workshops, and skill-shares on to provide further opportunities to learn more and share your own experience and creativity. In May at the Judson Memorial Church, 55 Washington Square South, New York, NY 10012

**BABZ Fair** (formerly known at the Bushwick Art Book & Zine Fair) is a weekend long event that is dedicated to the sharing of ideas and highlighting the efforts of small press art and poetry publishers, and individual artist projects.

**Brooklyn Art Book Fair** co-produced by Endless Editions + BHQFU.

**Brown Paper Zine Fair** was created to provide a space where the creative efforts of Black and PoC artists working in print mediums could be exposed and proliferated.

**Independent Art Book Fair** (IABF) is a new platform for an independent group of publishers, book-makers, and artists.

**New York Art Book Fair** is the world's premier event for artists' books, catalogues, monographs, periodicals, and zines. Free and open to the public on the last week end of September at MoMA PS1.

**New York Queer Zine Fair** brings together queer artists, book makers, zine makers and fans to meet, share, sell and discuss their art and process.

**NYC Feminist Zine Fest** was created to showcase the work of artists and zinesters who identify as feminists, and whose politics are reflected in their work.

**Paperjazz** is the premier jazz festival for jazz on paper. It's a biannual small press festival serving the Bushwick community housed at The Silent Barn.

**Pete's Mini Zine Fest**, the fest-in-a-bar, is the longest running zine fest in New York City.

**Zine and Self-Published Photo Book Fair @ CCNY** is a zine and self-published book fair that give artists an opportunity to showcase work that doesn't usually get much in the way of distribution.

**Zine Feast @SUNY Purchase** has the unique opportunity to provide a space for artists to display and sell their work for free. Costs are covered by mandatory student activity fees, which have been allocated to student-run campus organizations.

## ARCHIVES

### **ABC No Rio Zine Library**

"The ABC No Rio Zine Library contains over thirteen thousand publications. Our collection includes independent, underground and marginal publications on subjects such as music, culture, politics, personal experience and travel. We are most interested in zines addressing political and social issues."

107 Suffolk St, New York, NY 10002

### **Barnard College Zine Library**

"Barnard's zines are written by women (cis- and transgender) with an emphasis on zines by women of color. We collect zines on feminism and femme identity by people of all genders."

3009 Broadway, New York, NY 10027

### **The Riot Grrl Collection @ NYU Fales Library**

"The Riot Grrrl Collection documents the evolution of the Riot Grrrl movement, particularly in the years between 1989 and 1996. Because Riot Grrrl was (and is) both a political and a cultural movement, its output was diverse. This research collection provides primary resources for scholars and others who are interested in feminism, punk activism, queer theory, gender theory, DIY culture."

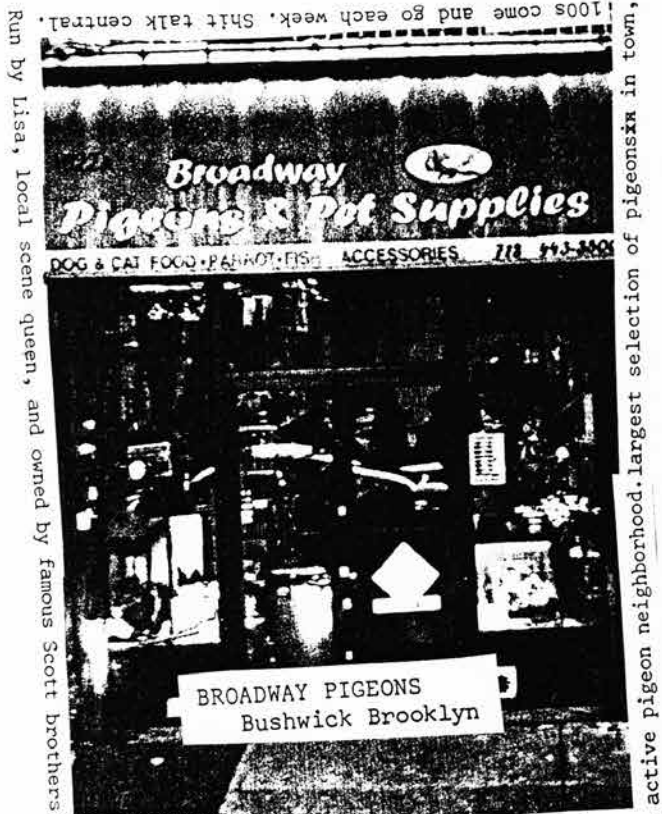
70 Washington Square S, New York, NY 10011

### **New York Public Library**

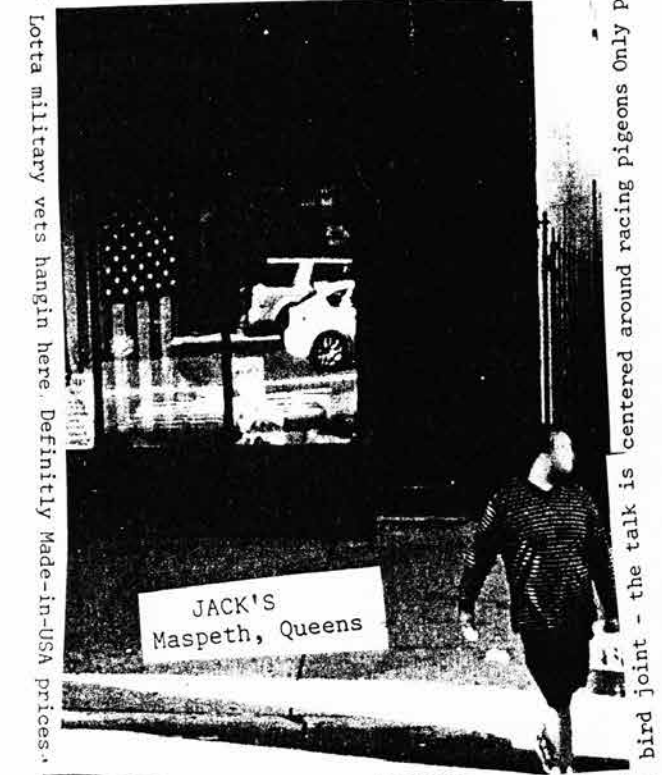
"The zine collection at NYPL is housed in the DeWitt Wallace Periodical Room at the Stephen A. Schwarzman Building with current periodicals in Room 108."

476 5th Ave, New York, NY 10018

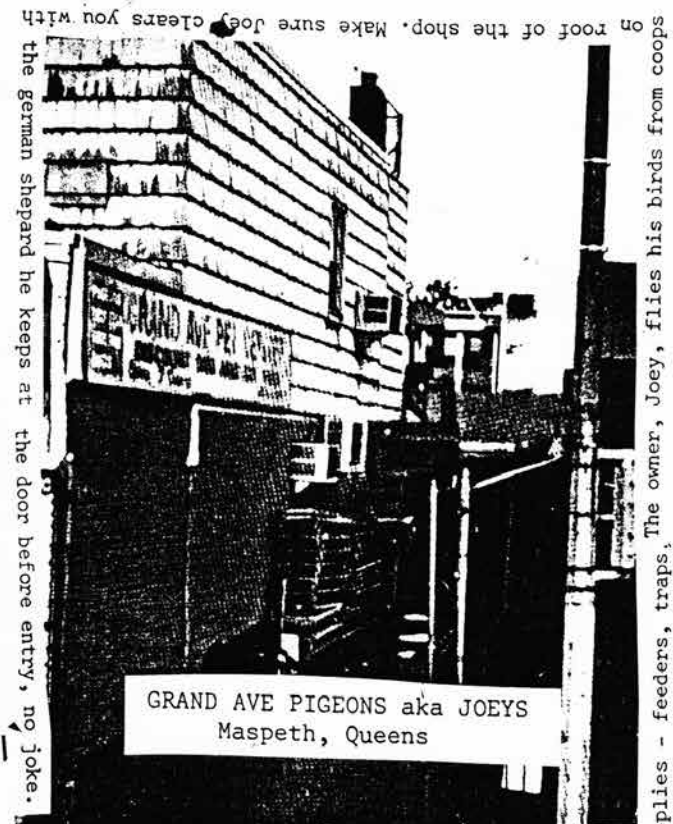
# 4 PIGEON PET SHOPS NYC



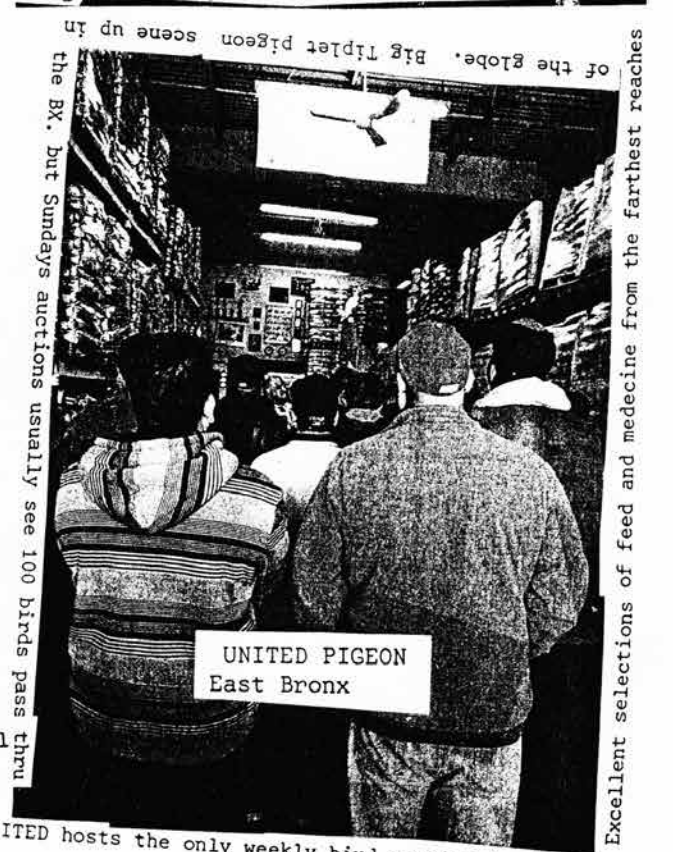
BROADWAY is located in the heart of the city's most active pigeon neighborhood. largest selection of pigeons in town, in town with a make-your-own-feed buffet station.



The oldest shop left standin, Jack's is an old school



Large back alley shop with great selection of roof



UNITED hosts the only weekly bird auction in the city.

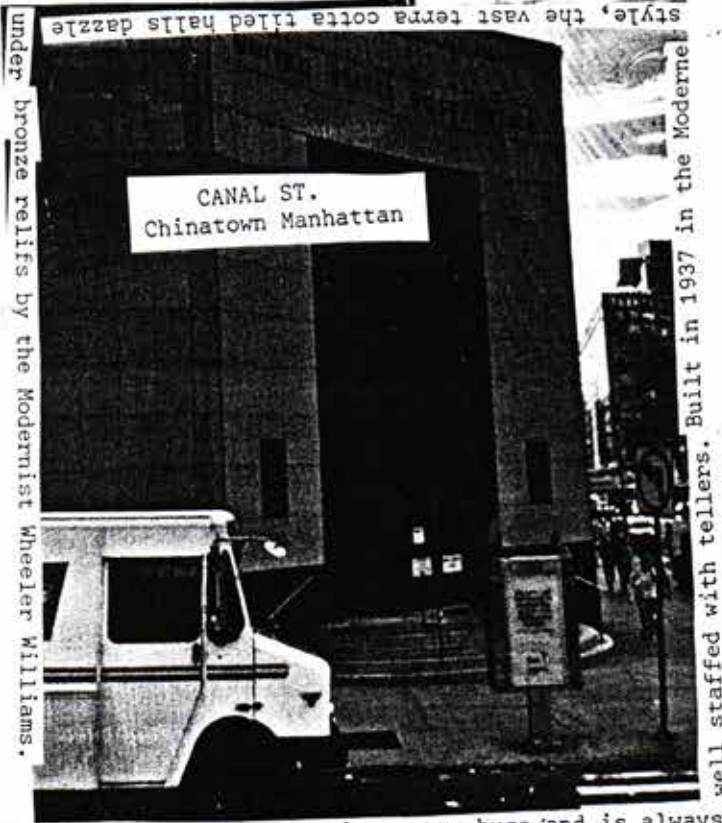
Run by Lisa, local scene queen, and owned by famous Scott brothers. 100s come and go each week. Shit talk central.

on roof of the shop. Make sure Joe, clears you with the german shepard he keeps at the door before entry, no joke. The owner, Joey, flies his birds from coops supplies - feeders, traps.

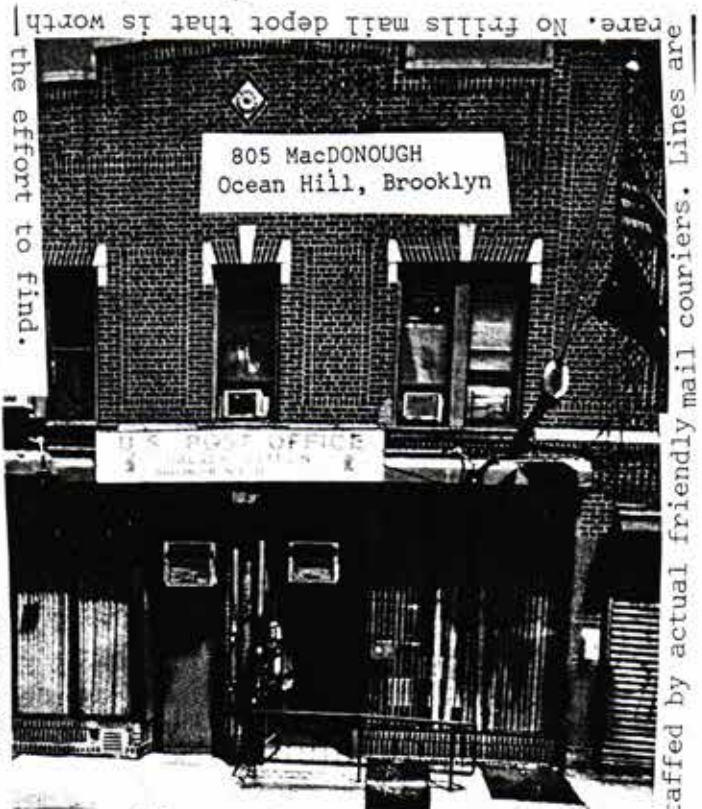
of the globe. Big Tiptoe Pigeon scene up in the Bx. but Sunday's auctions usually see 100 birds pass thru Excellent selections of feed and medicine from the farthest reaches



# 4 POST OFFICES NYC



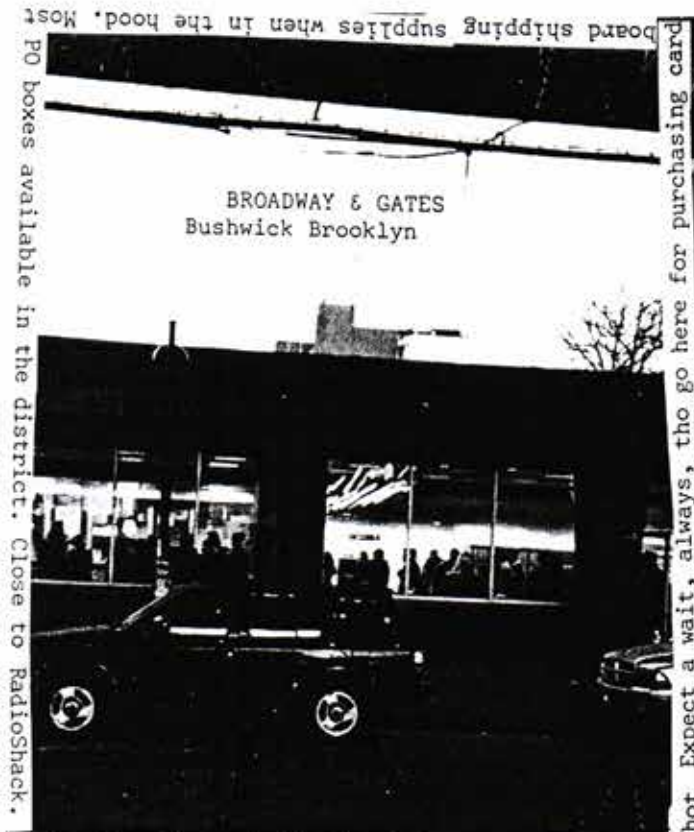
The Canal Street station is pretty huge and is always



This humble station is a locals hideaway



This station is ginormous. There are easily 50 teller



Notice the line out the door this station is hot hot

under bronze reliefs by the Modernist Wheeler Williams.

pare. No frills mail depot that is worth the effort to find.

movement of tens of thousands of letters daily.

overseeing the windows. The station is a distrobution hub

board shipping supplies when in the hood. Most PO boxes available in the district. Close to RadioShack.

well staffed with tellers. Built in 1937 in the Moderne style, the vast terra cotta filled halls dazzle

They have the largest offering of free postal stickers

hot Expect a wait, always, tho go here for purchasing card

After two minutes of controlled flight, both futile and heroic, Ricky Badlands bombed through the overgrown backyards, zine in tow, death in his eyes, knowing: the parcel was simply too heavy. A yard full of pitbulls watched on hungry and excited preparing to jump-attack the low flying messenger, who was diving right towards them. At the last horrifying second,



BORN TO KILL  
"CARRIER"  
FANZINE  
→

like a bat outta hell, Ricky whipped his massive wings smack in the pits' faces, untouched! Flapps wrung out like fire crackers and the ~~dead~~ kid got himself up on the top bar of the steel link fence. Then safely dropped into the neighbors yard. The zine caught the fence, fell off the paper clip, then and thus delivered. It was fucking shocking. He aint called Badlands for nothin...