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deZINE: Extended Captions

Section 1 – Booklets back then



Artwork in Jugend Magazine, 1897, Fritz Erler

Fritz Erler, a German artist and founding member of *Jugend*, contributed numerous pieces to the renowned publication during its run. This particular piece, accompanying the 1897 edition of the magazine, holds a particular interest.

Erler makes commendable use of the monochromatic tones and negative space, which gives this piece a certain modern flair. In Art Nouveau's signature theme of drawing inspiration from plants and animals in nature, Erler's crow gives the impression of being far more intelligent than it lets on at first glance. Crows, being birds that are watchful creatures that have a sharp and powerful foresight, symbolize transformation and change. It could be that Erler meant to reference the changes on the horizon that the Art Nouveau movement was gradually bringing about in Europe's art scene.



'Vor Paris' 1914, Fritz Erler

Erler was one of the official military painters for the *Oberste Heeresleitung* - the supreme army commanding offices of Germany during the First World War. His paintings were commissioned as war propaganda and garnered him a great deal of fame and recognition as an artist and painter.

'Vor Paris' ('Near Paris') was published in *Jugend* in 1914. The text of the letter reads: *'Dear mother, know that I am healthy and well, there is no need to worry...'* It is interesting to note that while the background of the painting remains darkly shaded in tones of grey and navy, the foreground is warm and welcoming, depicting a pair of hands belonging to a soldier writing a letter to his mother. From the hands themselves, it is impossible to tell the age of the soldier writing the letter, which contributes to its universal appeal. It evokes a deep emotion, a hope and longing for home, especially since it is an accepted fact that soldiers going to war might not return. With nearly the whole of Europe plunged into war in the early half of the 19th Century, it is quite easy to imagine the impact of such an emotion on both the armed forces and the general public alike.



Ver Sacrum Cover, 1898, Alfred Roller

For the cover of the first issue of the Vienna Secession's *Ver Sacrum*, Alfred Roller's design featured three blank coats of arms representing architecture, painting, and sculpture superimposed over a flowering tree, the roots of which are breaking free from its wooden barrel, likely intended to represent the Secession movement's breaking out of the *Kunstlerhaus* (Vienna's conservative art institution and exhibition governing body) bringing their modernist and utopian message to the public. The magazine's square format is unique: it was a radical new step in the design of periodicals, setting it apart from similar publications of the time. The Secessionists believed that this format offered new possibilities in layout for the designer's use of multiple text columns, decorative borders, and negative space. It became their ideal aspect ratio and most of their illustrations were executed using this shape. The type used is stylistic and beautiful, if not particularly readable, with non-uniform, slightly tapered letterforms and much thinner serifs. The typeface is indeed nothing like any used previously; the

members of the Secession were evidently out to achieve change in the field and create designs that became a statement.

New Year Calendar, 1901, Gustav Klimt



The first issue of *Ver Sacrum* in 1901 contains a calendar page for the month of January. Klimt, who is known for his use of symbols to convey deeper ideas, uses strong imagery as his way of emphasizing the "freedom" of art from traditional culture.

For this portrait, Klimt chose the Greek god, Saturn, to whom a nude woman—the New Year—turns, and from which a clothed woman—the Old Year—turns away. With intricate linework and limited use of color, Klimt seems to convey more than meets the eye with this spread. There are a wide range of influences contributing to Klimt's distinct style, including Egyptian, Roman, Classical Greek, and Byzantine art forms. The contrast between Jugendstil, which rejected historicism, and the Vienna Secession, which embraced it is truly fascinating, and Klimt's work does wonders in drawing analogies between the past and the present, but also recognizing that modernism could co-exist with the styles and ideals of classical art.

Mir iskusstva Cover, 1899, Maria Yakunchikova



This piece was selected as a cover for the 1899 issue of *Mir iskusstva*, illustrated by Maria Yakunchikova, a prominent Russian artist and designer. She is famous for the sense of melancholy nostalgia and the somber mood prevalent in her artworks, a characteristic of the Symbolist movement that prevailed in Russia and Europe during her career. The cover depicts an image of a mysterious backwater of a forest lake, capturing the stillness of a pure white fairytale-esque swan is stretching its wings wide in a mirror of the crosses stretching out for the sky from the spruce-tops. In Slavic folklore, the swan is the female guise assumed by the Sun, which could be why everything about the swan – from the way it is turned skyward to the

stretch of its wings – appears larger than life and holds an aura of dignity and purity. The ambiguous tone of the image is something that is inherently felt; on one hand, the *Mir Iskusstva* movement represented a rush towards experimentation in the spirit of Western European Art Nouveau, but on the other, its artists never lost their inner relationship with their deeply national roots, relying on legends and the romantic ambiance of the countryside.

Section 2 – Catalogs of Change



Der Eigene New Series cover, 1898, Adolf Brand

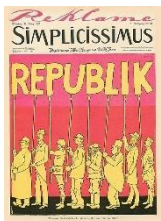
One of the first gay journals in the world, *Der Eigene* (The Unique/ The Own) was published from 1896 to 1932 by Adolf Brand in Berlin. The publication took quite a high-minded approach to gay culture at the time, peddling poems, reviews, essays, and short stories by leading German thinkers. Inspired by anarchist political thought, Brand and the organization's members used a rhetoric of personal liberation to advocate for greater social acceptance of male bonding and intimacy and to promote a cult of youthful beauty.

The cover displays a male youth whose head is slightly turned. His gaze is strong, and the softer tones of his body contribute to a sense of ruggedness, yet the image as a whole emanates an air of softness. While the magazine as a whole is characterized by a sense of physicality and masculinity, its writers, however, who have been hailed as the representative propagators of gay culture in the early 1900s, were also known to be resolutely anti-feminist and disdainful of the women's rights movement. Brand's goal was to free German men and intimate male relationships from what he perceived to be the corrupting influences of femininity. Hence, while the zine is historic for its representation, it cannot be forgotten how its founding members, who were also discriminated against, still managed to hold such prejudices.



Simplicissimus Cover, 1931, Thomas Heine

Satirical magazine *Simplicissimus*, which was started in 1896 by the publisher Albert Langen and the cartoonist Thomas Theodor Heine, quickly became a source of turmoil in Germany's political and social culture. This piece by Heine depicts Adolf Hitler atop half a horse, illustrated in Heine's signature, cartoon-y style. The cover is a play on stories of Baron Munchausen, a fictional German nobleman created by the writer Rudolf Erich Raspe for his book *Baron Munchausen's Narrative of his Marvelous Travels and Campaigns in Russia*. In the story, Munchausen's horse has been cut in two, the rear end having apparently run off to a meadow. Its front half drinks thirstily at a spring in the market-place, with the water immediately pouring on to the ground behind it. As a man of Jewish heritage himself, Heine's works were often incredibly outspoken against the Nazi regime, and so it comes as no surprise that his version of the tale is slightly more gory. On close examination of the portrait it is fair to say that the face of the man – very clearly intended to be Adolf Hitler – actually holds the features of a pig, or some other lesser animal - the implication is obvious. While the horse seems to be eating away merrily, what pours out of its other end is not water, but blood. This could very well be Heine's roundabout way of depicting the Nazis using resources for nothing but evil acts that caused nothing but bloodshed.



'A Republic without Republicans', Simplicissimus, 1927, Thomas Heine

Simplicissimus published this work as a cartoon of the Weimar Republic as a 'republic without republicans.' This piece by Thomas Heine depicts Germans from different social classes – noblemen, peasants, the working class and army men – carrying the letters "REPUBLIK". The colors used primarily reflect those on the German flag – however, the colors are reversed. The imagery features a striking image of a personified German

Republic – a significant choice, as it gives the abstract concept of the German Republic human faces and a hence sense of personality. Post World War I, nobody in interwar Germany from the political right, centre or left was really pleased with the state of the republic. This lack of commitment to both republican and democratic values in society would largely pave the way for Adolf Hitler's Nazi Party to seize power in 1933, replacing the Weimar Republic with the Third Reich. Heine intends for his work to point out the irony in German society by aptly captioning the image with: *Sie tragen die Buchstaben der Firma – aber wer trägt den Geist?* ("They are carrying the company's letters, but who is carrying the spirit?"). Heine makes use of his cutting wit to create a powerful and thought-provoking image that captures the spirit of the Weimar Republic era in Germany. The use of personification, classical imagery, and bold typography make the cover a memorable and effective piece of satirical art.

'Dame!' Cover of Dadaphone, 1920



Dada sought to challenge the social norms of society, and purposefully create and adapt art that would shock, confuse, or outrage people. Trained as an expert realist painter, a poet and a typographer, Picabia knew well that the purpose of written language was to communicate - and yet he went to lengths in his Dadaist works to create uncanny, absurdist written compositions that could be interpreted in wildly different ways, or that could even be taken as gibberish.

The image is titled "*Dame!*" and graced the cover of the periodical *Dadaphone* in 1920. It includes an abstracted image of a spiral and several areas of text. The full translation of the text is: "*Flesh that has drunk too much is a Neapolitan beef,*" "*the hands in the canonical shit,*" "*patching up her bed,*" and "*the lady's drawbridge.*" The meaning of the words is as vague as the meaning of the spiral. Is the image meant to indicate a screw? Does it depict something

playful, like confetti? Is it an image to signify mechanical progress? Is it a message of despair? The accompanying text does nothing to clarify the meaning, adding levels of abstraction that achieve the opposite of what Picabia understood language as a medium is intended to achieve, which is clarity – which, in true Dadaist fashion, might have actually been the point.

Section 3 – Magazines of the Modern Age

Parole in Liberta Cover, 1915, Filippo Marinetti



Translatable as ‘words in freedom’ or ‘liberated words’, the phrase *Parole in Liberta* is an essential slogan of the Italian Futurist movement. It must be noted that here, freedom refers to a text’s psychological and stylistic attributes and suggests freedom in the sense of “free words,” “free association,” or “free verse” rather than something more political.

This cover by Filippo Tommaso Marinetti artfully arranges typographical in innovative patterns. The work is designed like a military map. The letter forms M and S dominate this composition. M refers to the word "Marne" (location of the battle) and portrays the outline of mountains. The S renders the curves of the Seine River surrounding Paris and are supposed to evoke the spirals of the reverses in military strategy. Smaller surrounding text recalls the sounds and formations within a military battle. Marinetti employs a simplified composition, with harsh shifts from one idea or image to another, and utilizes unorthodox and spare punctuation to draw interest. It consists mostly of a collage of nouns, a form of Futurist poetry intended to be an uninterrupted sequence of rapid-fire images.

Blast Cover, 1915, Wyndham Lewis



Blast: Review of the Great English Vortex was a magazine founded by Wyndham Lewis with the assistance of Ezra Pound. It ran for just two issues, published in 1914 and 1915 before being discontinued due to the First World War – but despite its short life, *Blast* was a powerful influence in the shaping and promoting of modernism. The name itself was meant to be a battering ram of sorts, that which is supposed to blow away dead ideas and worn-out notions. Its blocks of bold text laid out on the page were the exact opposite to ornate, decorative styles previously used. A style founded by Lewis himself, Vorticism was known for bold, assertive linework and jarring colors. In the same vein as Futurism, it embraced modernity and the machine age. Lewis uses strong black and white imagery to send a bold, provocative message. The second issue of the magazine, depicted here, details armed men moving as if mechanized through a tangled geometric cityscape, an apt illustration given the times.



Minotaure Cover, Marcel Duchamp, 1934

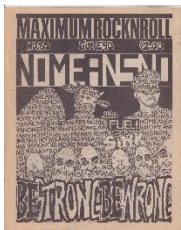
The cover depicts a photograph of Duchamp's sculpture "Rotoreliefs," which is a series of spinning optical illusions. It is designed to grab the viewer's attention with its bold black and red graphics, and the use of circles, which create a sense of movement and dynamism. The circles appear to move and pulsate in a hypnotic way. The use of these elements is characteristic of the Surrealist movement, which sought to challenge conventional modes of representation and explore the hidden sections of the mind. Duchamp was known for his provocative and unconventional approach to art. This piece for *Minotaure* creates, on the whole, a striking and visually captivating image that reflects the Surrealist movement's interest in exploring the boundaries between reality and the subconscious.

Wendingen cover, El Lissitzky, 1921

This cover of Dutch architectural magazine *Wendingen* was dedicated to Frank Lloyd Wright and features a striking geometric design that is highly reminiscent of Bauhaus design. The design is highly abstract and features no representational imagery, instead relying solely on the interaction of geometric shapes and colors – this is significant as it reflects the artistic movement known as Suprematism, which was pioneered by Lissitzky and other avant-garde artists in Russia. Suprematism sought to break free from representational art and explore the potential of abstract forms and shapes. The use of bold, primary colors reflects the influence of the De Stijl movement in the Netherlands, which also sought to explore the potential of abstraction and primary colors. The typography on the cover is highly stylized, with the title of the magazine *Wendingen* featured in a bold, sans-serif font. The use of typography as a design element is another characteristic of the avant-garde art movements of the time. It paints a powerful and innovative piece of graphic design that reflects the artistic and cultural influences of the early 20th Century.

Section 4 – Pages of Punk

Maximum Rockroll, No means No issue cover, 1991



Maximum Rockroll is a punk rock zine that features an interview with the Canadian punk band *No Means No*, as well as articles, reviews, and other features related to the punk and hardcore music scenes. The cover of the issue

features a black and white photograph of the members of *No Means No*, with the band's name written in bold letters across the top. The members of the band are drawn in silhouette form, with the band's name filled into the space in an almost pattern-like format. This creates an interesting visual which draws the eye, and further makes the issue title "No means No" stand out.

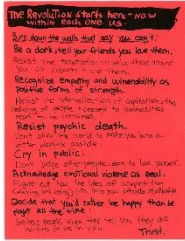
On the bottom of the cover in bold, cramped letters the motto of *Maximum Rocknroll*, “Be Strong or Be Wrong” is printed. The phrase can be interpreted in several ways. On one level, it suggests that in order to succeed in the punk scene, individuals must be strong and resilient in the face of adversity. This may include standing up to authority, fighting for one's beliefs, and resisting mainstream cultural norms. The punk movement is often characterized by its rejection of mainstream values and its celebration of nonconformity and individuality. Hence, the tagline "Be Strong or Be Wrong" suggests that conformity and submission to authority are the wrong choices, and that the only way to succeed in punk culture is to be strong and true to oneself.

Profane Existence issue #34 cover, 1997



The cover of *Profane Existence* issue 34 features a black and white photograph of a person wearing a gas mask and holding a weapon. The person is standing in front of a large, industrial-looking structure that is partially obscured by a cloud of smoke.

The use of black and white photography against a colored background gives the image a stark and intense quality, and emphasizes the seriousness and urgency of the scene. The use of a gas mask and a weapon reinforces the theme of rebellion and resistance, and suggests that the figure is willing to take radical action in pursuit of their beliefs. It adds to the atmosphere of rebellion and resistance, and serves as a symbol of the oppressive and destructive forces that punk culture seeks to resist. The cloud of dust also adds to the sense of urgency and chaos in the image, and suggests that the figure is engaged in a struggle against powerful and overwhelming forces. Moreover, the fact that the person is alone emphasizes the idea that punk culture is a movement of individuals coming together to resist authority and fight for their beliefs. The use of strong contrast and sharp lines also gives the image a graphic quality that is characteristic of punk aesthetics.



Riot Grrrl Manifesto, 1989, Kathleen Hanna

This image, which also acts like a flyer, is the first page of the zine created by Kathleen Hanna, prominent member of punk girl band Bikini Kill, in 1989. It acts both a secret invitation and a public announcement, much like *Riot Grrrl*

itself. The manifesto itself is written in an informal, conversational tone, with short sentences and frequent use of all-caps and exclamation points for emphasis. The manifesto emphasizes the importance of self-empowerment and self-expression, particularly for women. It encourages them to take up space, make noise, and reject the limitations that have been placed on them by society. It calls for an end to all forms of oppression, including sexism, racism, homophobia, and classism, and asserts that all people should be treated with respect and dignity, regardless of their background or identity. The red background cannot be ignored, and the handwritten style reflects the DIY, punk spirit of the *Riot Grrrl* movement, which rejected traditional forms of authority and expertise in favor of individual creativity and expression.



Slant zine cover, Mimi Thi Nguyen, 1993

Slant started as an anarchist feminist zine by Vietnamese scholar Mimi Thi Nguyen, who drew from her own experiences and stated that the zine would focus on transnational and women of color feminism, with an emphasis on the

analytics of race, gender, and sexuality. *Slant* was a response to a public argument Mimi had with a *Maximumrocknroll* columnist who had joked about Asian women; this inspired her to create her own zines to document and dialogue with other punks and girls of color about their presence in the punk scene, and find out more about race –and racism– in their lives. The cover itself acts as a powerful representation of Asian American punk rock culture, which emerged in the 1970s and 1980s as a subculture within the larger punk movement. The womens' clothing, the weapons

they hold, and confident stance convey a sense of unruliness and anti-authoritarianism that is characteristic of punk rock culture. At the same time, their Asian American identity is also emphasized through their physical appearance and the zine's focus on the topic. The slogan, which reads, “A girl’s gotta do what a girl’s gotta do,” indicates a sense of unified rebellion and feminine power. The image is a powerful statement about the intersection of race, gender, and youth culture in the United States during the punk era.

Section 5 – The Journey of Journals

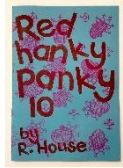


Sick: A Compilation Zine on Physical Illness, Ben Holtzman, 2009

Created by Ben Holtzman, *Sick* collects multiple peoples' experiences with illness in order to help form a collective voice of those impacted, creating a community of people going through the same ordeals. The zine provides insight into the emotional and physical struggles that accompany chronic illness, as well as the stigma and isolation that can result from living with a chronic condition. Contributors detail personal experiences and topics such as receiving support and providing support to others.

The cover is a dark red gradient, almost bloodlike in shade. There is a silhouette of a human body – upside down – on the right side. It must be noted that while the body itself is painted almost completely white, the heart and the nervous system remain red, creating a marvelous contrast and emphasizing life. The odd angle of the body could very well indicate that being sick can often feel as though it is throwing life off of balance; it can often feel as though

one is living life wrong. The simple imagery is poignant and fits the theme of the zine, which is to provide a window into the ways that illness can impact one's identity and sense of self.



***Red Hanky Panky*, Rachael House, 2016**

Created by zine maker, comics creator, and artist Rachael House, *Red Hanky Panky* is a long running queer comic series House began in the 90s. The zine is open and proud about being bisexual, being feminist, being radical, being queer, and being yourself. The cover is a striking cyan with bold, handwritten red text and illustrations in a comic style. According to House, the title of the zine is a nod to the song "Red Rubber Ball" by The Cyrkle and represents the feeling of being bounced around by life. This particular issue collects work that explores pride, homonormativity, and bi-invisibility. The comics on the cover depict human faces with the traditional symbols of the human sexes – male and female – sticking to their heads like hair. This is a reference to bisexuals and their attraction to both genders. An interesting detail is that the arrow that is a part of the 'male' icon seems to be deliberately pointing in different directions. This could be an allusion to how people who identify as bisexual are not necessarily drawn to a single direction.



***Thank You* zine, Sofia Szamosi, 2016**

The *Thank You* zine is a heartwarming narrative about being grateful to the small things in life, penned and illustrated precisely by seasoned zine author and artist Sofia Szamosi. The pages contain modest black and white illustrated spreads, each thanking the world for something – it could be something beautiful, like rain, or something a little more personal, like pain. The depicted spread shows a woman hugging her own body, with the underlying text “Thank you for me. Thank you for you.” The text is reminiscent of

typewritten words; it creates a juxtaposition between the sharp illustrations. It is fascinating that the woman's eyes in the illustration above "Thank you for you" seems to actually be directed right at the reader, as though expressing thanks for picking up the zine. The deceptive simplicity of the zine instils a genuine sense of gratitude in the reader. It acts as a reminder to most to not take life for granted, and that there is always something to be thankful for.



The Purpose Zine, Kimberly Edgar, 2019

The Purpose narrates a deeply personal experience through a zine. Edgar writes that

The Purpose is a zine "about a character who is deeply depressed and trying to heal herself through extreme self-isolation." The zine questions whether mental health is the responsibility of the individual or the community and tackles the question "How do we get better when the world around us continues to sink?"

The illustrations are rendered in a watercolored style. The artwork depicted tells the story of a day in the life of the main character, who is suffering from deep depression. The small illustrated sun and moon indicates the time of day, and the comic format gives the reader an idea of how debilitating depression can be, depicting the main character barely able to move from her spot in her bed. It shows how navigating the world as a person with mental illness is a more daunting task than most realize, and how healing is far from a linear process. The soft edges of the art impart a feeling of relatability. It helps provide a new perspective on mental health and how, sometimes, there is no real ending or resolution – but there is always an recognition that we need help from others in order to heal, and that it is important to accept that life will sometimes bring us difficult emotions.

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