



ART VS CRAFT:
ZINE-MAKING AS
FEMINIST PRACTICE



ZINE



“an independently or self-published booklet, often created by physically cutting and gluing text and images together onto a master flat for photocopying” (thanks, [Adelina!](#))

ZINES

- Traditionally part of fan culture and subculture
- Popular during the second-wave Women's Liberation Movement in the UK (1970s and 80s)
- Most famously: RiotGrrrl, an underground feminist punk movement from the 1990s (USA)





FEMINIST ARCHIVE SOUTH



- Established 1978
- Feminist Movements 1960-2000, mainly UK with transnational aspects
- 160 metres of archive material inc. periodicals, pamphlets, personal papers, books, organisational records, music, video, oral history & other ephemera

Thanks to [D-M Withers](#) for the info in this slide!

ZINES AND FEMINISM

“By producing zines and networking with each other, Riot Grrrls become producers instead of merely consumers, creating their own spaces rather than living within the confines of those made for them.”

([Duncombe 1997](#), p. 70)

Zines “provide one of the only independent sites for tens of thousands of youth voices (usually under age 30) in a media environment otherwise dominated by corporate adult interests.”

([Chu 1997](#), p. 71)

WHY ZINES?



“While the process of making zines might slow down the hyper-productivity model of the neoliberal-colonial university, slowness should not be mistaken for idly waiting. Rather than waiting on dominant media, zines are in fact able to quickly interject multi-sensorial political expression by seizing the means of production. Zines create opportunities to actively take apart hegemonic narratives, refuse elitist authority and knit together intimate relationships that serve to repurpose spaces – such as the neoliberal university.”

([Bagelman and Bagelman 2016](#), p. 370)

TODAY'S ACTIVITY



"CRAFT" VS "ART"



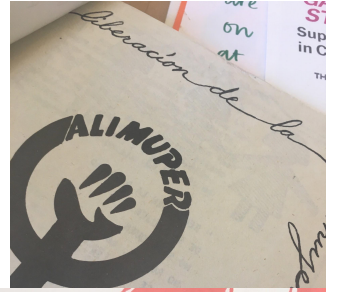
and "hobby" versus "profession"

The concept of “professional” is not a fact.
What counts as professional is **socially constructed** ...

From
PAS1:

- Different individuals and organisations can define “professional” and there may be reasons for this, e.g. established journalists to promote their status
- New understandings of professional media makers emerging from amateur contexts, e.g. the bedroom vlogger
- How then can we have “professional practice” as part of a module and assessment?

CRAFT AS LOW-PRESTIGE WORK—AS “WOMEN’S WORK”





TODAY'S QUESTIONS

What is “technology”? And how is it gendered?

gendering technology

'Its technology is how a society copes with physical reality: how people get and keep and cook food, how they clothe themselves, what their power sources are (animal? human? water? wind? electricity? other?) what they build with and what they build, their medicine [...] Technology is the active human interface with the material world.'

Le Guin, U. K. (2004) *A Rant About 'Technology'* [online]. Available from: <http://www.ursulaklequin.com/Note-Technology.html>

(Accessed 3 December 2018).