



INDEFENSIBLE AND IRRESISTIBLE.
SOMEONE HAD CALLED IT.

Charlie Nash's Circular

reviews of music mixed with interviews, comics, scraps of prose and poetry and punk rock photography. Some issues included 7" vinyl record inserts. One issue eschewed the zine format altogether and was released as a 12" LP of noise damaged bands.

在我看來，Glenn Thrasher的“Lowlife”表面上是一本關於音樂的獨立雜誌。它記載了佐治亞洲亞特蘭大的樂壇景況。然而它又奇怪地成為一個文化批判的怪物。這雜誌中有自以為是的對獨立雜誌評論（包括對我的雜誌的評論：非常準確又不會過於讚揚），還有更多的自以為是的音樂評論，當中夾雜著採訪、漫畫、散文、詩歌和朋克照片。其中有幾期雜誌附送七吋黑膠唱片。有一期甚至棄用之前的格式，把雜誌與一張充滿刺耳音樂的十二吋黑膠唱片放在一起共同發行。

One of the first zines I ever saw after I moved back to Boston was A.Y.O. Dot's Bag of Wire Exposé. Filled with detoured photocopied art and text, Bag of Wire Exposé proved that the

Glenn Thrasher's zine, Lowlife, always struck me as ostensibly a music zine, chronicling the Atlanta (Georgia, USA) scene, but somehow it transmogrified into an absolute monster of cultural criticism. Opinionated zine reviews (including some very accurate and not always laudatory reviews of my zines), even more opinionated



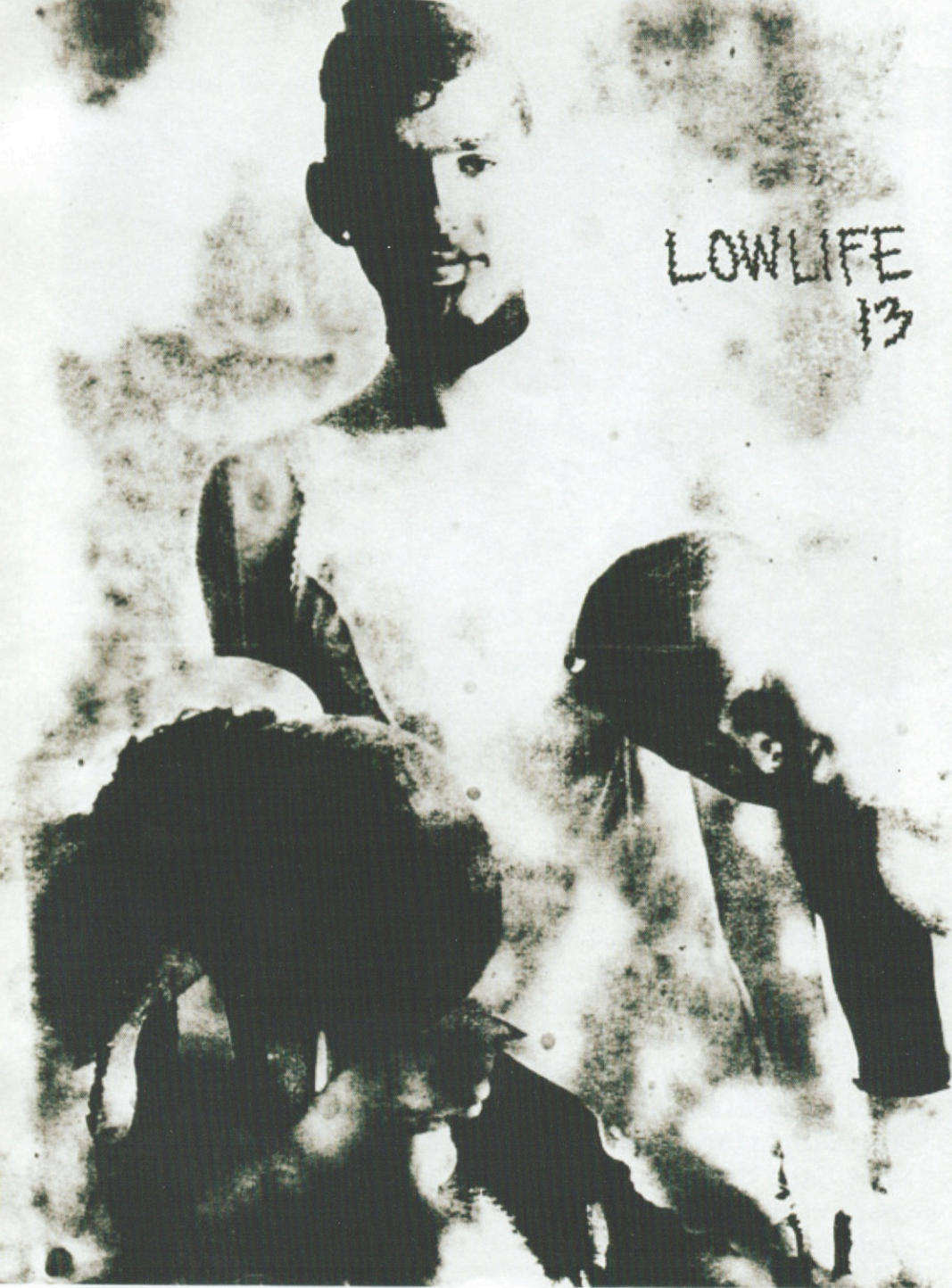
Denise Dee's The Closest Penguins

means of production could be the message much as sampling and dub was proving in the worlds of hip hop and reggae music.

This idea of the photocopier as an artists tool reached its apex in two zines from the Midwest USA. Photo Static from Iowa and ND from Texas both took off from strands created by the Dadaists and later strengthened by the Lettrists and Situationists. Photostatic embraced plagiarism as an art form aligning itself with Smile (from the UK) and the ubiquitous Karen Eliot, the Festival of Plagiarism and the Art Strike of 1990-1993. ND turned away from outright plagiarism to chronicle the international Mail Art and cassette subcultures. But each zine co-habited an overlapping frontier: Photostatic's editor, Lloyd Dunn's band The Tape Beatles utilized cut and paste techniques on their self published cassette tapes, while ND's editor Dan Plunkett released a video issue which included work by Lloyd Dunn.

我搬回波士頓後看的第一本獨立雜誌是A.Y.O. Dot的“Bag of Wire Exposé”。這本雜誌充滿了影印出來的、意義被扭曲的藝術作品與文字。Bag of Wire Exposé 證實了雜誌的製作手段亦可以是一種訊息，就像在嘻哈與雷鬼音樂世界中的音樂採樣和配音一樣。

(圖片)

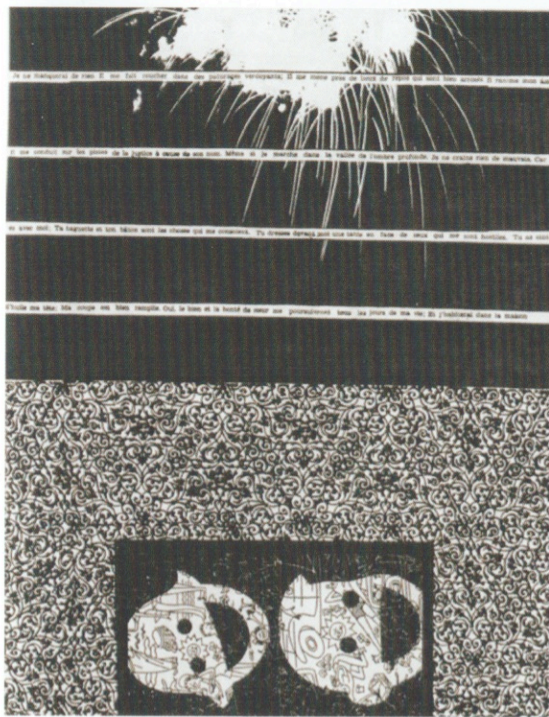


Glen: Anyway, then along came Meg Fox and the terrible Medicine Suite.
Benjamin: Yes luckily along came Meg Fox, and I know that a lot of people would disagree with me. At the time Meg and I fell for each other like hot cakes. We were bad for each other, and we both knew it. When you're a kid and you're nice all the time, but there is one friend, and when you get together you roll yards and vomit and piss on people's porch and throw rocks at people's windows. That's the way we were. All of Meg's friends said, "Benjamin's really bad for you." All of my friends, close dear friends I'd had for years, said, "Meg's really bad for you." Atlanta needed a kick in the butt at that time, and there was no boot big enough that wasn't mine or Meg's. The synthesizer art fag things were taking all of our titles away, and they were being liked, and they were real sissies. I wanted to say, "Hey Atlanta industrial bullshit scene, let's see how cool you really are, let's see how much culture and art you can take, let's see how much dick and sex and piss you can take". I had had a mean style for a while but never like that. I knew they needed it because it bothered everybody so much. When we pissed or when we stuck things in each others' holes, people couldn't take it because even though they're artists, and they have a warehouse they're still not cool. The glorious Medicine Suite was born in the horrible house when Laurie and Meg and I decided it could no longer be just Treat Me Seth. At first we were not a band but more of a theatrical performance art group.

Glen: The Medicine Suite performance at the Halloween was pretty unique.
Benjamin: Of all Medicine Suite shows, no matter how good, that was the best. I've never seen anybody, any band, anything that did that. There was so much art and so many bands but everyone sat there and watched Meg and Laurie and me be obscene and gross and disgusting, just like we were in our own home. It was the best thing ever, and, of course, that was where we became the criminals of the scene because, supposedly, we had pissed in the punch. That's still hearsay. I don't really remember. I remember some piss, and I remember some punch, but I don't remember the two getting together. I know the truth actually, but I'll never tell. Anyway, that was the best because we just took a card table down there and sat around



Glenn Thrasher's zine, *Lowlife*, always struck me as ostensibly a music zine, chronicling the Atlanta (Georgia, USA) scene, but somehow it transmogrified into an absolute monster of cultural criticism. 在我看來，Glenn Thrasher的“Lowlife”表面上是一本關於音樂的獨立雜誌。它記載了佐治亞洲亞特蘭大的樂壇景況。



from A.Y.O. Dot's Bag Of Wire Expose

在美國中西部，藝術家把影印技術作為製作工具在兩本獨立雜誌中發揮至極。愛荷華州的“PhotoStatic”與德州的“ND”的風格深受達達主義影響，其後文字主義者與情境主義者壯大了這種風格。與來自英國的“Smile”和眾多參與抄襲藝術節（Festival of Plagiarism）和 1990年至1993年的藝術罷工活動（Art Strike of 1990-1993）的匿名藝術家一樣，Photostatic認為抄襲是一種藝術形式。ND對這抄襲活動敬而遠之，它記錄了國際郵件藝術活動以及錄音帶次文化。但是每本雜誌都有重合處：Photostatic的主編鄧

羅德（Lloyd Dunn）的樂隊The Tape Beatle在他們自助發行的錄音帶當中用了剪貼技術，ND的主編賓吉丹（Dan Plunkett）則出版了一個包含鄧羅德作品的視頻。

While the zine boom of the 80s seemed to promote a visual texture that corresponded with the fracturing of mainstream creative media, one traditional art form enjoyed an underground renaissance: poetry zines and chapbooks. One of my favorites came from Cleveland (Ohio, USA) Taproot. It's third issue came bound with twine and askew saddle stitched pages, including a small ziplock bag insert that contained a series of short individual poems.

二十世紀八十年代的獨立雜誌熱潮推動視覺元素的運用，似乎對應



V I E W



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D

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A new kind of water

T E X A S

POST

M Y T H

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著主流創意媒體的斷裂。與此同時，詩詞雜誌和詩歌故事小書這種傳統藝術形式在暗中復興。我最喜愛的其中一本是來自（美國俄亥俄州）克里夫蘭的Taproot。Taproot第三期的雜誌用麻繩扭扭曲曲地裝訂著，同期附送一個裝有獨立詩篇的小封口袋。



Taproot from Cleveland (Ohio, USA)

“Zines: a personal history” by Michael McInnis

- while operating the Primal Plunge bookstore in Allston MA, USA from 1987 to 1990, he amassed a collection of several hundred zines, chapbooks and small press books. Now running a woodworking shop in Allston, he is exploring ways to incorporate text and design into handcrafted furniture.

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