

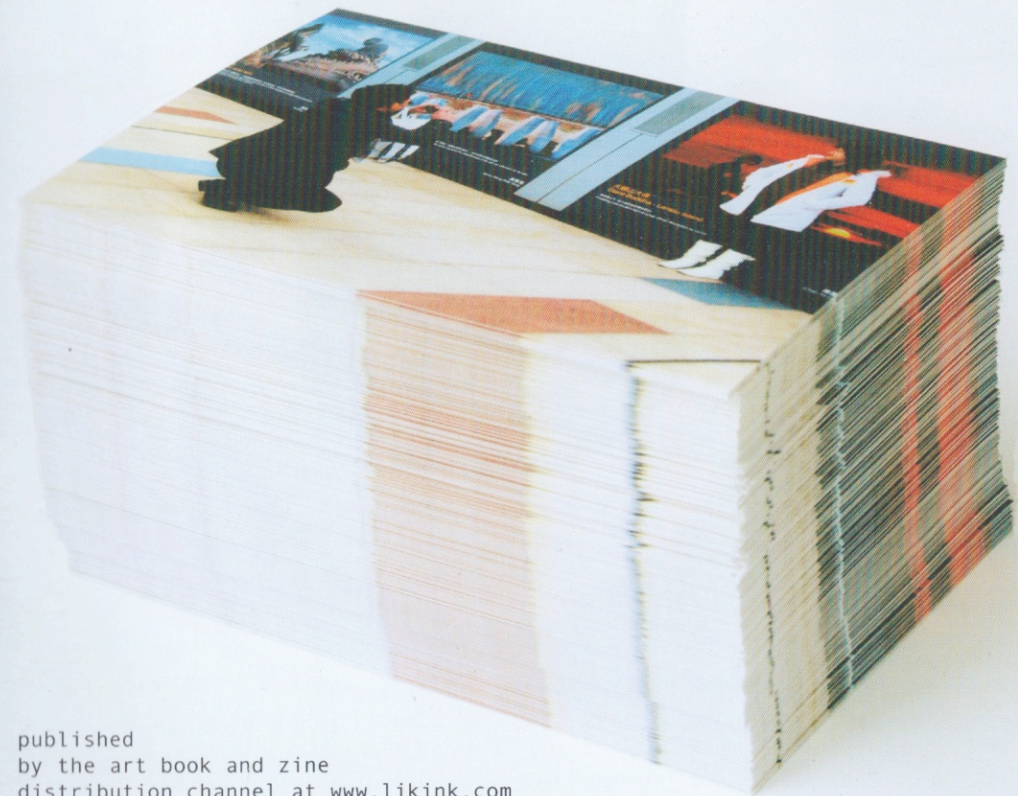


LickZine

Issue #2
2017/18

免費派發 Free in Hong Kong
僅限香港 in all other places

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中英雙語版



published by the art book and zine distribution channel at www.likink.com

LickZine is a production of Likink, a website, distribution channel, exhibition and event organizer based in Hong Kong that seeks to promote and achieve material produced in and around Asia related to artist books and editions.



www.likink.com

Likink maintains a blog related to the above that includes reviews and interviews with artists and producers. Articles in LickZine 1 and 2 were, for the most part, originally posted on the Likink blog.

The Internet re-married the Photocopy zine: an erratic history of the English language zine

互聯網與影印zine再次組合：英文zine的飄忽不定的發展史

Technology, while based on the idea of innovation, has a way of pulling the legs out from under the economy. One day you're flush, and the next, your invention is passé, your machine obsolete.

創新意念令科技發展，而科技卻有辦法拖累經濟發展。今日某項技術是潮流尖端，明日即成為過氣發明。

In this respect, history has been rushing along, if not forward, then quickly stacking one thing on top of another. It's accumulating speed has even made for people (types) who purport that they can do with very little, who subsists on "hardly anything" . . . excepting the vast hole of the internet . . . all contained in a tiny device that gobbles up vast quantities of electricity.

在這方面，歷史當中不乏前浪推後浪的例子。有人以為他們可以做的不多，幾乎「無所依靠」，而科技更新速度快... 他們卻可以在網絡的大洞中... 而所有信息都包含在一個吞噬大量電力的細小設備中。

But as far "things" there is also the "extra economic", those unexpected gaps in the economy; a new or existing technology that has been assigned a "marketable" use that is then usurped or adapted by those not necessarily driven by the profit motive. This might be categorized as part of the "leisure economy", productions that surely rely on excess, but that also falls under the heading of unexplained, useless or idiosyncratic self-expression. This is where "zines" enter the picture - the photocopy machine was marketed as a bureaucratic tool, something to help churn out the endless stacks of paperwork required by business or legal entities. But just imagine (if you will) the first office boy or girl, bored, harboring creative ambitions, who came across that heaving monster in the bowels of an incorporated brand.

但是目前經濟有「額外經濟」這些意外的裂縫；一個新的或現有的科技被用於市場經濟，然後有人為非經濟利益的原因使用這些技術。我們可以將此列作「休閒經濟」的一部分，它的產品數量過多，同時我們亦可將此歸類為「未定義」、「無用」、「奇特的自我表達方式」。Zines就是屬於這類。市面上影印機是一個列印無數商業或法律文件的工具，富有官僚色彩。但是我們可以想像，在一間大公司裏，一個無聊的辦公室職員有一些充滿創意的想法，然後他發現了這部在規律運作的機器。

Is that how "zines" started? Surely the photocopy machine was integral, but any credible history of the "zine" comprehends its erratic trajectory. One such history at <http://mentalfloss.com/article/88911/brief-history-zines> recognizes the influence of the photocopy machine, its predecessor the mimeograph which brings us to the typewriter, really the first DIY typesetting machine. This then connects the history of the "zine" to "samizdat", which can be alternately political or pornographic, underground and/or niche. Likink documents one such unique example in the blog post, "Samisdat Smut", in which mimeographed and hand-stapled pages of homosexual porn were printed through the lax aegis of USA Army equipment: <http://www.localidea.com/2015/09/16/samisdat-smut/>

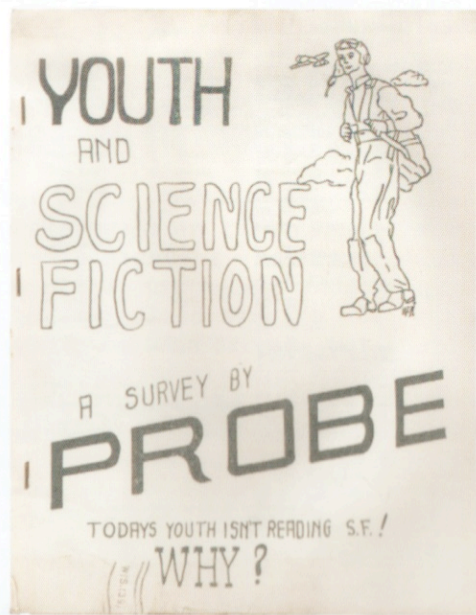
Zine 是否被如此創造出來呢？影印機當然是創作中重要的一部分，但是關於zine的任何歷史都有不同的說法。「Zine的簡史 (A Brief History of Zines)」<http://mentalfloss.com/article/88911/brief-history-zines> 承認影印機對zine的影響，亦指出影印機出現之前，滾筒油印機出現後的打字機才是第一部DIY排版機器。這令到Zine的歷史與地下刊物連接起來。地下刊物的題材經常與政治或色情有關，是地下小眾讀物。Likink 的一篇網誌Samisdat Smut <http://www.localidea.com/2015/09/16/samisdat-smut/>，記錄了其中一個特別的刊物。在美軍寬鬆庇護下，有人利用滾筒油印機列印以及手工裝訂出版同性色情刊物。



mimeographed DIY samizdat porn from the ONE National Gay & Lesbian Archives at the University of Southern California, Los Angeles

If we are attempting a history of the “zine”, we can move backward and forwards by concentrating on certain words like “niche” or “blog” (or “samizdat” and “zine”). The zine-like desire for a round-up of specifically inclined information is defined as “niche”; accordingly, some sources refer to the nerd underground of science-fiction fans as producers of the first “zines” (as early as 1930 <http://library.duke.edu/rubenstein/findingdb/zines/timeline/>). In this case the science fiction fans not only promote niche subject matter, but the actual productions elicit crucial “zine” qualifiers - low-numbers and cheap/inexpensive printing (though not necessarily of the photocopied variety).

如果我們嘗試梳理zine的發展歷史，我們可以在來回翻查歷史時集中在「小眾」「日誌」（或者「地下刊物」及“zine”）這些字眼上。「小眾」是指搜集某些特定資訊時有如對zine的那般渴望；於是，有人認為地下科幻小說的愛好者是第一本zine的作者，在1930年他們就出現了（<http://library.duke.edu/rubenstein/findingdb/zines/timeline/>）。在這種情況下，這些科幻小說的愛好者不但推廣小眾讀物，他們亦認可了有品質的zine。當時zine的發行量少並且是便宜的印刷品，即使沒有影印刊物那樣種類繁多。



from the
Lenny Kaye Science Fiction Fanzine Collection
Special Collections,
University of Miami Libraries,
Coral Gables

It was the photocoppy machine, which really came into its own in the late 1970s, that made self-publishing truly accessible. It was no longer necessary to type; one could cut and paste (or draw). This timeframe coincided with another cultural niche: Punk Rock. At that moment, cut and paste made perfect graphic and ideological

sense. I would guess that this is the moment when someone coined the term: “zine”.

當影印機在1970年代流行起來，個人自助出版才真正可行。人們再也不需要打字；剪切粘貼或繪畫變得簡單。另一個小眾文化，朋克搖滾，亦在這段時間興起。那時候，剪切粘貼的製作方法符合設計觀念與意識形態。我猜想有人在這段時間創造了zine這個詞。

Supposedly, digital technology makes all this far easier. When one cites “desktop publishing” that also, potentially, includes the printer. Otherwise various applications make set-up and design far easier, and while these digital applications incorporate the terms “cut and paste”, what’s missing is exactly what people still seem to crave: palpability, touch, a tangible object, an actual pair of scissors and a bottle of glue.

按理說，電子科技會令zine的製作發行更加簡單。人們提出的「桌面出版」亦可能包含打印機。否則不同的電腦應用程序會令設定與設計更加容易。而當這些應用程序進行「剪切」和「粘貼」時，當中缺少的是可以觸摸的感覺，人們似乎還在懷念用剪刀及膠水製造一個可以觸摸的物件。

It was the “blog” (the world wide web log) that seemingly transcended the “zine”, dispensed with the struggle and cost of distribution, throwing your niche onto the web and thus exponentially expanding your audience. This type of democratic ideal, as we all know, hasn’t exactly worked out for the internet, and the “zine”, while relying on the older, in fact ancient form persists.

「博客」（blog，萬維網日誌）似乎超越了zine，人們不再擔憂發行所需成本，網絡可以擴大小眾日誌的讀者群。就我們所知，這個理想狀況在網上並無如期出現。以陳舊形式出現的Zine依然存在。

It should be obvious by now, that this entire article is paradoxical by way of its citation of URLs, which, in order to be accessed (from a print “zine”), must be read and re-typed off the page, potentially leading (in the unforeseeable future) to a broken or obsolete link. How tantalizing that shred of information . . .

在這裏讀者們明顯地可以看到，這篇文章是矛盾的：這當中有很多網誌，而要從作為印刷刊物的zine當中訪問這些網址，讀者需要逐字閱讀並且重新輸入網址。在看不見的將來讀者可能訪問不了這些網址。這種破碎的訊息會令人十分好奇...

In January 2017, The Guardian newspaper ran an opinion piece titled: “I read zines to escape surveillance and clickbait. It’s the new teen rebellion” <https://www.theguardian.com/commentisfree/2017/jan/13/i-read-zines-to-escape-surveillance-and-clickbait-its-the->

new-teen-rebellion

. . . a curious title indeed, as it's the old new (or new old) rebellion . . . and I'm not exactly a teen. The author purports the usual fondness for the object, the thing, but more significantly inserts the proviso that one's "zine" reading habits can't be tracked in the same ways as one's internet history. This frame of mind becomes even more curious (given that the internet, in terms of information, offers everything you could possibly want) in its nostalgic take on hiding things from one's parents (the intruding eye of authority): "Especially for teenagers, zines counter the anxiety and subsequent frantic deletion of browser history so that your family can't see it. Hide it under your bed instead, or in a zipped inner sanctum within your school bag."

2017年1月，英國衛報刊登 "I read zines to escape surveillance and clickbait. It's the new teen rebellion" <https://www.theguardian.com/commentisfree/2017/jan/13/i-read-zines-to-escape-surveillance-and-clickbait-its-the-new-teen-rebellion>

... 這是個令人好奇的標題，因為這是老生常談的青少年叛逆... 而我不是青少年。作者表明對zine這個物件的喜愛，而更重要的是個人閱讀zine的習慣不會像瀏覽網站歷史那樣被記錄。由於網絡有幾乎所有訊息，這種心態就像以前青少年要向父母（有監視自己權力的視線）隱瞞事情：「青少年為避免家人發現而要瘋狂刪除網絡瀏覽紀錄，zine則可以幫助對抗這些焦慮。我們可以將zine藏在床底，或放入書包的暗格。」

It thus becomes a matter of not one thing or another. Options must be weighed, subversive qualities discovered. Any given form of technology holds the potential for re-purposing its original intention. The market forecasts one thing (what might be designated as "proper"), but the future falls to other things; it's erratic. And this erratic quality is complemented by the cut and paste mess (or DIY aesthetic) of certain "zines".

因此這再不是關於某一事物的事件。不同選項要被衡量，會削弱其他事物的特質會被發現。不同形式技術的使用都可以偏離其本身用途。市場作出的預期，有時被認為是「合理」的，到後來未必符合實際結果；這當中的發展是不可預期的。在某些 "zine" 製作過程中，混亂的剪切粘貼或自製美學是對這種不可預知性的致敬。

Florian Cramer touches on these conditions in his essay "What Is Post-Digital?" <http://www.aprja.net/what-is-post-digital/> which, as an internet link, also embodies an ironic trade-off by announcing in its heading: "Download article as a PDF": "When hacker-style and community-centric working methods are no longer specific to 'digital' culture (since they are now just as likely to be found at an 'analog' zine fair as in a 'digital' computer lab), then the

established dichotomy of 'old' and 'new' media - as synonymous in practice with 'analog' and 'digital' - becomes obsolete, making way for a new differentiation: one between shrink-wrapped culture and do-it-yourself culture."

Florian Cramer 在他的文章 "What is Post-Digital?" "<http://www.aprja.net/what-is-post-digital/>" 中提及這些狀況，而諷刺地這個網頁在標題中列出「下載此PDF文件」：「當黑客風格和以社區為中心的工作方法不再為『電子』文化特有，（因為現在它們就像出現在電腦實驗室那樣很容易出現在zine的展覽當中），新舊媒體的區分——就像『模擬』與『電子』那樣——會變得過時，新的區別會出現：預先壓縮包裝的文化與自己製作文化之分別。」



image by Jake from Manchester, UK (1970s fanzines) (<http://creativecommons.org/licenses/by/2.0/>) via Wikimedia Commons



Work Is Work: A zine by Hong Kong's migrant workers

Work Is Work: 香港外勞的獨立誌

The so-called domestic workers of Hong Kong are a noteworthy presence, yet they are also easily discounted, certainly in terms of wages, if not in terms of the official cultural profile of the city.

香港所謂的外勞是值得我們關注的，但是她們人工低，在城市生活中又容易被忽視。

Hong Kong is a homogeneous society, something like 99% Chinese or Cantonese, the “locals”. All “foreigners” in the city, to a greater or lesser degree, share this negligible statistic, a profile that can be “written-off” or stereotyped. But the so-called domestic workers, who most likely originate from The Philippines, Indonesia, or Malaysia, are in fact integral to Hong Kong's health care, childcare and leisure time activities (putting aside for the moment any consideration of culture).

香港是個比較單一的社會，大約99%的人口是華人或廣東人，稱為「本地人」。城市中的所有「外國人」或多或少覺得被忽略，覺得自己「不存在」，並且給別人的印象刻板。但是這些所謂的家務助理大多數來自菲律賓、印尼或馬來西亞，先不論她們對本地文化的影響，她們對香港人的



保健、育兒及閒暇活動是很重要的組成部分。

The problem with naming the “so-called domestic workers” is that any group is made up of individuals, people who in fact might not identify with a given nationality or job description. These individuals are what exactly what will make for an exciting, or conversely boring city. But we all unfortunately still come under specific banners and are regimented according to ethnicity, economic status and our relation to the powers-that-be.

這一群「所謂家務助理」是由不同人種組成，她們未必符合某個國籍或工作的描述，統稱她們為「家務助理」是不妥的。正是這些個體令一個城市充滿活力或無聊頂透。但不幸地，我們身上仍然有各種標籤，我們的身份仍然被種族，經濟地位及我們與當權者的關係所限制。

As someone who has never employed a full time domestic, I am still quite aware of this ever-present resource (for all kinds of tasks). But I readily acknowledge this demographic, if simply on a vicarious or street-level basis, as a type that is integral to the visual and performative culture of Hong Kong. That much is obvious. The city would be something else entirely, perhaps a duller, less vibrant situation if we were unable to witness (for example) the worker's weekly Sunday day-off festival (when they are forced out of their employers' homes), a day that sees thousands of workers utilize all the dead spaces of the city (highway underpasses, pedestrian bridges, traffic islands, along with public parks) for picnics, singing, dancing, playing cards, praying, napping, etcetera.

我從未聘請過全職家務助理，但是我一直都意識到這種人力資源無處不在。我對這個群體或許只有膚淺的認識。對我來說，很明顯地她們是香港文化重要組成部分。如果我們在禮拜日看不到她們每週的歡慶聚會，這個城市或會變得沉悶些，缺少些活力，變得不同。她們每個禮拜日被逼離開僱主的家，出來與同鄉朋友在這個城市不同角落，甚至在一些平時被忽視的空間聚會。她們在天橋底下、行人天橋上、交通安全島、公園裡，聚集一起享用食物、唱歌、跳舞、打牌、祈禱、休憩等等。

In using these cramped, unwelcoming, or unrecognized locations this group contributes a creative potential to Hong Kong – a recognition that certain areas in this congested city are under utilized but totally adaptable to other social uses, uses that go far beyond the designations of the city's bureaucratic infrastructure.

她們利用這些空間是狹窄的，不受歡迎又無人注意。這做法充滿創意，令人看到香港的潛在價值。她們令人意識到這個擁擠的城市裏還存在著未被充分利用的空



my work is work!

• Bernadette 'Maia'

4 Apr 2015

September in 2006, I arrived in hong kong on a hot summer day at the age of 20, just graduated from the university after 4 years leaving home country philippines. I was amazed and appreciative of the huge airport, tall skyscrapers, buildings and transportation, people seem to be busy crowding in central where I have to find the agency and wait to be collected by the employer. Now march 2015, 8 years in hong kong working as a domestic helper/worker to three families of different nationalities with children, I am filled with incomparable experiences I have had in terms of childcare, household worker and a migrant. Childcare, helpers ensure safety and development, loving and taking good care of children to parents who are working whether it be a local chinese or western, the daily duties of being a domestic worker in hong kong is to start the day at 6 a.m. helping prepare the children/ family in the morning eat breakfast, taking the kids to school, shopping for daily necessities such as food, house needs to cooking lunches, do household chores, pick up kids from school, bring them to their extra-curricular activities whether academic or sports, taking them home, cook dinner, prepare the children to bed, help do homework until parents come home from work to put kids to sleep, the domestic helper prepare dinner for the couple, clean up the kitchen, the prepare for bed at pm and sleep with either one or two wards in the room, loving, taking good care of children of kids for most helpers away from their family, being welcomed or accepted in the family/employers, the number/years of service are the most treasured experiences, throughout the years of experiences, I do personally believe and support the big contributions of domestic workers to every household/family, society and to the economy of hong kong.

間。人們可以在這些空間進行社交活動，而當初政府設計這些公共設施時並無考慮到這些用途。

And so we see a certain “loosening up” in the city’s structure, a circumstance that does not go without official and employer resistance or disparagement. It is an “unforeseen circumstance” asserting itself, as this employee base cannot continually hide itself or concur with a discretion that is, worldwide, imposed upon those at the-bottom-of-the-ladder.

我們看到城市當中有些設施的用途因此「鬆動」。政府與商家看不過眼，對此有所抵抗。而位於基層的工人不可繼續停留在經濟社會架構的最底層，躲藏起來。因此這些「意料不到的情景」出現在城市當中。

These then are essentially marginalized working people, and they do work, they are contracted to do a lot of work, a lot of hard work. But life (despite Hong Kong’s overriding ethos) should be about more than work, just as I take heart in the spectacle of thousands of workers showing off on their Sunday day off.

這些是被邊緣化的工人，她們身負契約要努力工作。即使香港以工作為重，生活應該比工作更重要，正因如此我很欣賞成千上萬的工人在禮拜日享受她們的休假。

Towards a cultural expression that is not entirely driven by the bottom line, various organizations and individuals came together to produce a “zine” dedicated to the voices of these workers (who are also designated, officiously, as O.F.W. = oversea foreign workers), a “zine” that provides an outlet for the writings and artworks of over 70 individuals. Partially funded or supported by HERFund and The Mission for Migrant Workers of St. John’s Cathedral, the project was also smart enough to pull in local creative talents, such as Beatrix Pang of Small Tune Press, Like Like Zine, and the feminist bookstore Consider The Trouble.

不同機構及個人聚集一起，不計利益地出一本獨立誌來發表這些海外工人的心聲。這本雜誌為七十多人提供寫作及藝術創作的平台。創作這本雜誌的部分經費來自婦女動力基金(HER Fund) 和聖約翰座堂的外勞事工中心。她們亦與本地創作團體合作，例如Small Tune Press的彭倩嫻，Like Like Zine，還有女性主義書店重煩書店。

While the production adheres to the D.I.Y. and playful aesthetic of the “zine” by including images of actual handwriting and the various source materials used by different authors and artists, we are still left with the predicament of work, in fact the “zine” is called “Work Is Work”, which returns us to the baseline circumstance of this strata of society (along with society as a whole). It would seem then that this “zine”, though it comes from the workers, is for us – the employer or potential employer of such labor. The information we glean can indeed be dire – tales of homesickness, money problems, and the unfair conditions workers live and work under in Hong Kong.

這本獨立誌採取手工製作，當中有不同創作者的手寫圖片及各種材料，令雜誌的設計趣緻好玩，然而這本獨立誌名為「Work Is Work」(工作就是工作)，這又帶我們返回這個社會階層以及這個社會的基本狀況。這本獨立誌雖然來自這些工人，看起來像是給我們這些有可能會或已經僱用這些工人的僱主。我們從中得到的訊息確實是很沉重的：鄉愁的故事，金錢問題，以及在不公平條件下工人們在香港的工作與生活。

As far as that goes, I don’t want to see this “zine” solely relegated to the private possessions of these authors and artists. It should be distributed at the weekly day-off festivals, but it would seem



Name: _____ () Class: _____ Date: _____

We as an OFW, had tried moving from different homes and different places but we are not satisfied at that.

For greater future, I moved from Ipoh to HK and had travelled with me a luggage full of my valuable treasures. Some clothes, book of family bible, Withering Heights, a pen, a notebook and a rosary ring. Father gave me. I was scared that time, alone in the airport waiting for somebody to pick me up but at the same time confident that for gods sake I will work out.

When I was young, I dreamt of going to places, travelling around the world as a flight attendant. And it was just a dream I had myself as a bucket list. And I am proud to HK, my next destination would be Canada and for going to work under to the US of A. Land of opportunities.

Over a decade later, I am still here in HK and lots of things had happen. The pride that I helped parents to see now all grown-up and want overseas to study. And through them I was able to go to places that are on my bucket list. This is the family that loved me as a family and quite hard for me to leave them.

We have traveled leaving only a luggage full of love, commitment and dreams. We not only left my family but friends as well. And new friends but treasure the old some family stay in the HK.

and some are disappointed.

There is a parable of the "sower" that says "Bloom where you are planted." We on the bus that the farmer planted and the flowers away by the wind. We were carried by the wind and it is up to us what lives in life we will follow. It is when you blossom and flourish to withered and die. You yourself have the power whether your life will be complicated or simple.

● Lory Jean "bing" Yungco

to function best as a hand-out at your nearest mall or bus stop, where overseas foreign workers are right now helping with the shopping or taking your child to an after school activity. I would like to see "Work Is Work" in every Hong Kong governmental office, sporting facility, or apartment complex clubhouse. That should be the target audience for this "zine", and the information it contains should be made to align with all the other political issues paramount to the future and well-being of Hong Kong.

就此而言，我不希望這本獨立的誌只存於它的創作者手中。它應該散播在周末的休假歡宴中，最好直接派發給在商場或巴士站外出採購或接送小孩的外勞。我希望在每個政府辦公室、體育設施或屋苑會所當中看到Work Is Work。這些才是這本獨立誌目標受眾的所在地方。這本獨立誌的訊息應該與其他政治問題一樣受重視，因為它們對香港的前途及福祉同樣重要。

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text image on these two page by Lory Jean "bing" Yungco

all images from "Work Is Work #1"