

CoMMPCT

The **Collective for Multimodal Makers, Publishers, Collaborators, and Teachers (CoMMPCT)** is committed to creating spaces to discuss less visible elements of making, publishing, collaborating, and teaching visual and multimodal anthropologies, and collecting shared wisdom and experiences in accessible ways.

Founded in 2023 by Nat Nesvaderani, Stephanie Sadre-Orafai, Emiko Stock & Gabriela Zamorano Villarreal as a new initiative of the Society for Visual Anthropology (SVA), CoMMPCT coordinates tri-annual, thematic virtual events and publishes accompanying curated resources online (and sometimes in print). These events and collections leverage other SVA initiatives, like the Visual Research Conference, Film and Media Festival, *Visual Anthropology Review*, and AAA Annual Meeting program, amplifying their reach.

Planned themes for 2024 include Soundscape as Feminist Homework and Reimagining Ethnography through Audio-Visual Archives.

Connect with us online here:

<https://sites.google.com/view/compmpct/home>
<https://groups.google.com/g/compmpct/compmpct@gmail.com>



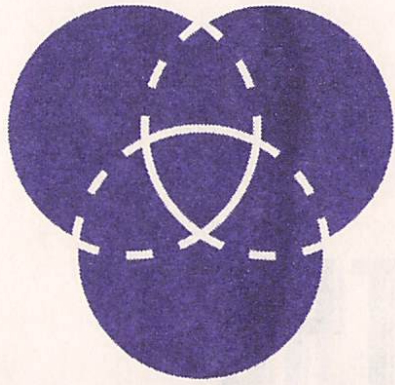
THE POWER OF PRINT

On June 30, 2023, the Collective for Multimodal Makers, Publishers, Collaborators, and Teachers hosted a virtual conversation for multimodal anthropologists about the power of print. Marc Fisher (Temporary Services, Public Collectors, Half Letter Press) discussed meal-based artist residency programs and his approach to publishing as a way to spend time with others. Anne Pasek (Trent University, Low-Carbon Research Methods Group) talked about organizing DIY Methods, the "mostly screen-free, zine-full, remote-participation conference on experimental methods for research and research exchange" and how print provides an alternative to high-carbon mobility and pathways to alternative politics of pleasure and forms of knowledge production and exchange. In the spread that follows we highlight responses to questions posed by the moderators Craig Campbell (University of Texas, Austin) and Stephanie Sadre-Orafai (University of Cincinnati).



This text has been condensed and edited for clarity.
A video recording of the full conversation is available here:
sites.google.com/view/compmpct/print-politics

EVEN THOUGH IT IS VERY
TIME CONSUMING
AND LABOR INTENSIVE



THAT LABOR AND THAT TIME
IS ALL PART OF THE CREATIVE WORK.
—MARC FISCHER

>>CRAIG CAMPBELL: Anne, on your website, you write that "sometimes the best way to think through questions is by making art or machines." How does designing for print help you think through different questions & questions differently? Put another way, what do you find particularly generative about working in print? What does it mean to have a print practice? And what does it mean to be a publisher?

>>ANNE PASEK: We are all very indebted to the tools that we use to think. Taking a design-based approach encourages more self-reflexivity about that, rather than just assuming that an 8000-word article is the best and only way to shape a thought. In some of my other zine practices, I really appreciate the way it forces me to write

in a register that is human and legible. It means that I can share things with my family. It means that I can leave things in public places, and know that they have a good shot of being understood and therefore impactful. I think that is a really, really useful thing to keep in mind when I'm forming my thoughts and trying to put them out there, because you want to make knowledge that will be a good guest wherever it lands. That has a kind of interesting ethos of care it built into it.

>>MARC FISCHER: In terms of bringing artists to criminal court and spending a few hours there with them—we would record a conversation about what we experienced, transcribe it, and then go back and forth editing the transcription. Sometimes people would want to write

something additional. I think knowing that what you say is going to become a publication, I don't think it was inhibiting for people, but it certainly does nudge people in a direction of speaking in a more precise way, or making more careful or thoughtful choices about what struck them about the things we saw that they wanted to talk about. The parameters of having this kind of the sky's-the-limit approach that you sometimes find on audio blogs, where people will just talk for an hour and a half—I think there is a kind of commitment to thought and language that printing 500 copies of something does. It moves around the world and ends up in libraries and lives in people's homes, and then goes to people's classrooms, and all these different places that print goes.

>>STEPHANIE SADRE-ORAFAI: How do you relate to bringing other people's work to print, and making it be part of, the way you phrased it Marc, this public record?

>>MARC FISCHER: You're in part being a caretaker for other people's work and ideas, which is a many years long process. You're caring for every aspect of the process from the printing itself, in many cases, or taking things to the post office and finding a home for it—taking this kind of responsibility for the things you've made yourself or with other people. The worst thing in the world would be to waste all of these resources making publications and then nothing happens with them. You know, they don't go anywhere, they're not read by anyone. So you're guiding them so that they enter the world, so that they have some kind of life. I enjoy every part

of this process. Even though it is very time consuming and labor intensive. The labor and that time is all part of the creative work.

>>ANNE PASEK: You're never just a publisher. To be a publisher is to be a collaborator in a really expansive sense.

>>CRAIG CAMPBELL: Over the past few years, I've noticed how design has really been captured as a term to mean lots of different things, kind of like curation did a while back, and in that it's kind of shadow layout—sort of technical practices of layout, which really get treated as being just technical. How does layout teach you? How does layout lead you to think in different ways?

>>ANNE PASEK: Layout is a way of pacing the span of a thought. And some thoughts deserved to be sort of small and held with a lot of space, while others should flow from one to the next. So that is to say, excellent layout is excellent cognitive design, and is to me kind of intimately tied into the formal and conceptual work the prose should be doing. Sometimes that's an aspiration, though. How do you mind that line, Marc?

>>MARC FISCHER: I mean, I have the most unfussy, pragmatic approach to designing everything. And a lot of it has to do with, with budget and resources and not feeling like text needs to be this multi-color, 35 font extravaganza. I mean, you know, legal size paper is a standard format. It's also just kind of hilarious to me that a publication about what happens in courtrooms would be on legal format. But you know, it works really nicely for two columns per page.

>>STEPHANIE SADRE-ORAFAI: Anne and Marc, both

of your practices and projects are rooted in generosity. How does that shape your approach to editing, designing, organizing, publishing, and the like? What lessons about making and collaborating do you feel others could learn from this work?

>>MARC FISCHER: When you're making a publication, you're making time for other people. To make these booklets, I have to spend time with people. I have to email back and forth with them. In the questions, Tamera brought up this project Quarantine. During the first three months of the pandemic, every day, I made a new double-sided-piece-of-paper format publication. About 75 out of 100 of those issues that I made were collaborations with other people. And during that time, everyone was so freaked out for a million reasons, so that spending those five or six hours maybe working back and forth over email, never in person, with collaborators was this amazingly positive, holistic thing, this incredible experience of sharing digital emotional space with other people with zero regard for whether it would be commercially successful or profitable.

>>ANNE PASEK: My first answer is really unsentimental. Part of the reason why I could do this project was that I got a very fancy Research Chair job, which sort of gives me quite a lot of walking around money. And instead of spending that on conferences, like flying me there, I thought it would be interesting to spend it in a way that could build a network, could bring some positive politics of pleasure forward, and sort of Robin Hood those resources around. So, I think anyone who finds themselves so advantaged, may also find

it rewarding to give stuff away. One of the nice things is that DIY Methods is very, very free. No one pays to be a part of it. And I just get to cover the printing and shipping costs, and this is how I'm sabotaging the Canadian government. It's quite nice. The second thought I had follows from that, but with a little bit more sentimentality. I think that there really is a way of approaching research as a gift economy. It seems endemic to zine culture in general, right? Like, you put so much of yourself into creating something that you sell for very, very little or you just give away and I think that's a really beautiful ethos to bring back to academia. In effect, that's what we do with peer review publications. It just feels kind of joyless at the end, and if you don't have an institutional library subscription, it's not even free for you. So if we are expending so much effort with a kind of fraught hope that it will find someone that it might be useful for and knowing that that use will never be easy to align with all the effort that goes into getting there. Might as well just wear our hearts on our sleeves. ♥

TO BE A PUBLISHER IS
TO BE A COLLABORATOR



IN A VERY EXPANSIVE
SENSE.

—ANNE PASEK

TEACHING PRINT & design

Developing Design Sensibilities

Pedagogy Goals & Tools

Debra Vidali, Emory University,
debra.vidali@emory.edu

In my **Experimental Ethnography** courses, I provide students with short exercises and worksheets to help them develop the abilities to: [1] recognize design features, [2] deepen their design sensibilities and their approaches to experimentation, and [3] express and justify their own design choices in prose form.

Many of these exercises and pedagogical tools are focused on print-based production, but the approach I take is also applicable to design choices in exhibit creation, multi-modal production, theater making, and digital publishing.

Foundational for developing design sensibilities is the ability to recognize how forms, layouts, and technical choices convey meanings. At the introductory level, I foster this through simple handouts, mini assignments, and exercises. I also introduce students to basic terms and concepts in semiotics and design, such as: form/function, medium/message, genre, affordances, and legibility.

Here are a few of the prompts, exercises, and definitions that I use for these pedagogical goals.

Feel free to borrow, modify, and apply as you see fit. A full color version of these assignments are available here: sites.google.com/view/compmpct/print-politics

Please credit artwork Figures 1-4: Valentina Vidali
vvidali200@gmail.com.

And let us know what you did!

What is FORM?

Something that has physical dimensions or physical properties

It could be a color, a sound, a shape, a smell, a texture.

It could be about the physical size or position of something.

It could be a layout or a pattern.

It could be the form of writing or drawing

What is MEANING?

A concept.

A value.

Forms are Physical.
Meanings are Conceptual.



FORM Medium / Signifier / Structure / Material / Shape

MEANING Message / Signified / Concept / Idea / Value



These **more advanced definitions** might be introduced later, with readings & exercises to support applications & inquiry.

GENRE: A category or a type of expressive form, e.g. free verse poetry, country music, graphic novel

AFFORDANCES: A physical or material property that supports or guides how something can be used or how it can have meanings. For example, an open canvas supports creation in multiple spaces and directions. A narrow column on a piece of paper supports a vertical flow of information, perhaps even one that is a list, or very concise.

LEGIBILITY: The degree to which something is 'readable' or decodable. The ways in which something is 'readable' or decodable. Often legibility depends on previous exposure, learned competencies, context, and/or culture.

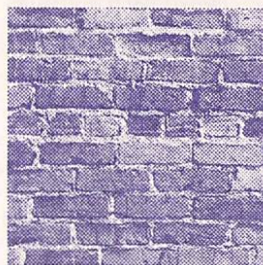


fig.1



fig.2

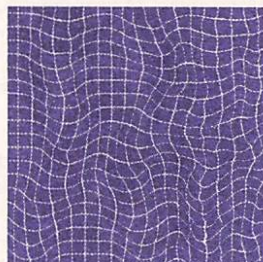


fig.3

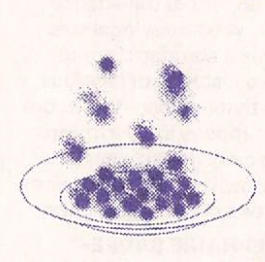


fig.4

EXERCISE 1. Form & Meaning Relations

Instructions. Fill out the charts below, following the examples and prompts. There are 17 places, numbered 1-17 for you to write something. Remember: Form can describe writing, color, sound, shape, size, smell, movement, position, arrangement, texture, pattern, structure, design, body, being, or 3-D object. Be creative!!!! Have fun!

Form Physical	Meaning Conceptual	Sample Examples	Your Example
bold font	emphasis	They promised to answer before 5pm.	1.
capital letters	emphasis; shouting	HELLO!	2.
repetition	emphasis	She was running and running and running. what????	3.
italics			4.
silk fabric	wealth, luxury	6. [provide a different meaning for silk]	
pink color	female, femininity	7. [provide a different meaning for pink]	
items on top of each other, in a vertical structure	hierarchy	8. [provide a different meaning for vertical structure]	
jagged shape			9.
circular shape			10.
dove	peace		
11. [select an animal]			12.
steady drumbeat	marching	13. [provide a different meaning for steady drumbeat]	
see figure 1	What meanings might be conveyed if . . . you placed an image with this pattern & color on the cover of an ethnographic book?		14.
see figure 2	What meanings might be conveyed if . . . a very large image with this pattern & color was used on a theatrical stage, on the back wall?		15.
see figure 3	What meanings might be conveyed if . . . you took a photograph of a person standing in front of a fabric with this pattern & color?		16.
see figure 4	What meanings could you express if . . . you took the words of a sentence and placed them in a pattern like this, instead of in a straight line?		17.

EXERCISE 2. Explaining Form & Meaning Relations + MOTIVATIONS

Create small discussion groups in the classroom. Share your work from Exercise 1. Discuss these questions in your group:

1. As you look at your classmates' work, provide feedback to them. What are some of your favorite answers? Why?
2. Are there any answers that you don't understand? Ask for an explanation.
3. Any that you disagree with? It's OK to disagree.
4. Anything you want to REviSe after hearing feedback from your classmates?
5. Thinking in general terms: What is it about a form that connects it to a particular meaning?
6. A BIG Question: How are form-meaning relations established?
7. Consider this in your Group: Sometimes the relation between a form and a meaning is **culturally-specific**. For example: *the color gold might be associated with high status or high value in some cultures. In other cultures, the color gold might not have any special meaning.*
 - ▶▶ Do you see any form-meaning relations on the Exercise 1 worksheet which might be **culturally-specific**?
8. Consider this in your Group: Sometimes the relation between a form and a meaning is **motivated by the physical properties of the form**. For example, a **bold font** is more visible than non-bold font. So, a bold font is often used for emphasis. Can you explain other form-meaning relations on the Exercise 1 worksheet in this way?
 - ▶▶ What is it about the form that motivates the meaning?
9. Consider this in your Group: Sometimes the relation between a form and a meaning is connected to a **common human condition or experience**, independent of culture. For example: *All humans experience gravity. The sky is above. Humans grow taller as they age. The heart beats in the chest. Some sounds are so loud they might be startling to hear.*
 - ▶▶ Do you see any form-meaning relations on the Exercise 1 worksheet which might be connected to a **common human condition or experience**? Try to explain the connection.

EXERCISE 3. Explaining Design Choices

Select a poem, or a mural, or a book.

Or, select some other art form.

Or, select a piece of clothing.

This could be something that you created, or something that someone else created.

Write a 250-500 word reflection engaging these questions:

- ▶ What form-meaning relations do you notice? What stands out?
- ▶ What are the design choices in layout, font choices, color, size, materials, etc.?
- ▶ What meanings are conveyed by these choices?
- ▶ How do the design choices support the intended meanings and functions?

MORE TEACHING TOOLS

Active Pedagogy, Collaborative Research, and Zine Making. Texeira et al. 2023. Includes prompts, zines, and reflections on the process. Teaching Tools, Fieldsights, April 18. culanth.org/fieldsights/active-pedagogy-collaborative-research-and-zine-making

Anthropology and Immigration Zine Project Includes documentation with detailed instructions available upon request from Siavash Samei siavashsamei.com/anthropology-immigration-zine-project/

Teaching with Zines includes zines about teaching with zines, library subject guides, blog posts, and a dissertation, all with useful tips for assigning and assessing zines from the Zine Libraries Interest Group. zinelibraries.info/running-a-zine-library/teaching-with-zines/



What is a Surface?

We developed this assignment for the 4th iteration of the **Critical Visions** capstone, an interdisciplinary studio/seminar where students build on visual culture coursework to design, create, and publish peer-reviewed creative and scholarly written and visual projects. Getting students to make a book early in the semester encourages them to begin thinking through/layout and get comfortable working with theoretical texts. —Stephanie Sadre-Orafai & Jordan Tate, University of Cincinnati, sadreose@ucmail.uc.edu & tatejd@ucmail.uc.edu, academia.edu/35571337/Critical_Visions_Surface_Spring_2018

Using both original and found text and images, create a book that responds to the following five prompts and draws directly on theories, methods & ideas from course readings in weeks 1–3: [1] Write a biography of a surface. [2] Do a surface reading of a phenomenon of your choice. [3] Provide a chronology of something or someone that has surfaced or re-surfaced. [4] Document a relative surface. [5] Create a portrait of a surface.

Be prepared to explain both your design and content choices. Be deliberate in your moves. Your book's final dimensions should measure 5" x 7" with 20 pages including the cover, perfect bound, and have a complete bibliography and image credits list. Plan to consult at least 10 academic sources beyond assigned course readings.

We will critique a *maquette* (design draft) of your book in 1 week. The final book is due in 2 weeks.

Zine for the Aspiring "Plant Parent"

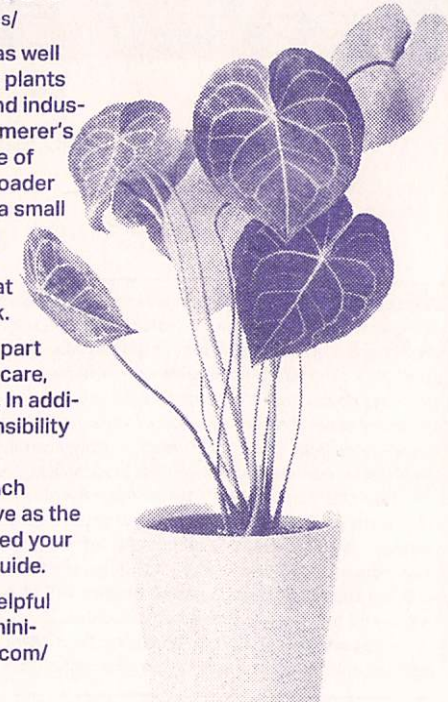
In my classes, I do both semester-long zine projects and also single class 8-page mini zines. This is one I use in **Ethnobotany**. It's a bit niche, but might have something worth lifting. —Nick Kawa, The Ohio State University, kawa.5@osu.edu, nicholaskawa.com/courses/

Our readings about the histories of plants and empire as well as industrial agriculture have highlighted the ways that plants (and people) have been exploited by colonial powers and industrial systems of production. In contrast, Robin Wall Kimmerer's essays continuously seek to emphasize the importance of reciprocal relations between people, plants, and the broader environment. In this vein, I want your group to develop a small guidebook or zine (of only 8 tiny pages!) that can serve as model for how to be in good relations with plants, or be a good "plant parent." Below are some questions that can help guide you as you develop your mini guidebook.

[1] What basic lessons do you think are important to impart on others? Think about the some of the basics of plant care, including considerations of sunlight and water and soil. In addition to this, think about the attitudes or forms of responsibility that are necessary for maintaining a plant's health.

[2] Develop a storyboard with thumbnail sketches of each page. Keep in mind that the first and last pages will serve as the front and back covers, respectively. When you've finished your sketch, then transfer the design to your blank 8-page guide.

If you miss class and are working from home, this is a helpful video that steps you through the process of making a mini-zine from a single sheet of paper: <https://www.youtube.com/watch?v=lxqr9e3wCxI>



How can taking the intellectual contributions of print layout, design, composition, and craft seriously affect not only the shape and scope of our work, but also how we work with others?



Amidst ongoing crises both in the world and within scholarly communication itself, how can alternative print traditions provide insights for change?

Darcie DeAngelo: There is a fundamental mismatch between academic publishing companies and the framework of thoughtful design. **Karen Strassler:** The publication processes of academic presses and journals are structured such that the author has no meaningful collaboration with the design team that determines the look of their publication. The nearly impenetrable membrane separating authors from designers can actively work against our efforts to do concept work with images and to foreground the affectivity and materiality of images. This problem of structural separation between knowledge production and graphic design—a spurious division between content and form—is compounded by legal, practical, financial, institutional, and ideological obstacles to presenting innovatively designed, image-rich materials in established anthropological publication venues. **Lee Douglas:** Photographs communicate knowledge. Photo essays—the arrangement of photographs in relation to text—do as well. We can rethink the editorial and distribution structures that often define how we produce and circulate image-driven research. **Jean Dennison:** Graphic design offers a powerful tool for relational knowledge production, which can not only broaden who is involved in knowledge production, but a more layered understanding of the world, allowing for multiple ideas to co-exist together. **Stephanie Sadre-Orafai:** Practice design in low stakes and adjacent environments and then help build out infrastructures like curricula, workshops, conferences, and publications where others can engage meaningfully with these practices. **Mark Westmoreland:** Design demonstrates processes of knowledge creation enabled by practice-based approaches that embrace failure as a learning opportunity.

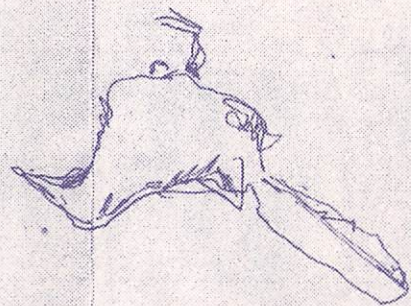
collective politics & print practices between design & anthropology

The following pages forerun and document contributions from **Marina Peterson, Kate Mariner, Nick Kawa, Craig Campbell, and Stephanie Sadre-Orafai** on the occasion of the "Collective Politics and Print Practices between Design and Anthropology" roundtable at the 2023 AAA/CASCA meeting in Toronto held on November 16. Craig and Stephanie convened the session to advance discussions about the creative and intellectual labor of layout and design, bringing together anthropologists who have been experimenting with zines to discuss the specific challenges and affordances of self-publishing. Paying particular attention to the generatively expressive practices nurtured by the pairing of design and anthropology, the roundtable also extends conversations from the AAA roundtable held on November 9, 2022, "Unsettling the Page: Graphic Design, Visual Anthropology, and the Futures of Image-Driven Scholarship," with Craig, Stephanie, **Darcie DeAngelo, Jean Dennison, Lee Douglas, Karen Strassler, and Mark Westmoreland.** We highlight some of the key takeaways from the 2022 session on the facing page. These were similarly generated in advance of the roundtable to increase accessibility but are no longer preserved online.



around

chopped



grackle

A m. legged

pecking its

beak

into the

ground

for

food.



GRACKLE

April 3, 2020

by Marnie



photos by miguel a. cardona

fertile ground

kathryn a. mariner

sometimes a seed lands in an unexpected place and something neat grows. in january of 2019, i (kate) met shana m. griffin at the university of georgia community mapping lab's community geography workshop in atlanta. shana had created an incredible little passport-sized booklet to introduce folks to her ongoing project *displaced*, which examines the post-katrina displacement of black people from new orleans. as a bookbinder and printmaker, i was immediately enamored of this method of sharing work and knowledge, so i teamed up with a designer—well, technically we were already a team—and we made one for *fertile ground*.

just visiting. during the spring and summer of 2019, we designed the first volume of the zine around the concept of "going visiting" (haraway 2016), specifically the call to pay close attention to the questions that are being asked in the field in advance of the anthropologist's 'arrival.' volume one: *just visiting* brings together questions and provocations from critical scholars alongside questions that arose organically in several preliminary conversations i had with rochesterians as i was trying to solidify my own research questions. it attempts to render transparent one method for arriving at a set of collaborative or participatory research questions, at the same time that it argues for the sharing of process and

'unabashedly unfinished' work (jackson 2013). it also insists on naming the questions' authors (with their permission), as a way to give credit for anthropological insights, insights for which the anthropologist becomes a curator, rather than the sole origin point.

design process. for each volume, we combine digital illustration and design, letterpress printing, bookbinding, photography, and ethnographic curation to create an initial print run of 150 4.5×3.5-inch forty-page zines. we print the covers on a vandercook press at flower city arts center, using the center's extensive collection of metal type. the interior pages are printed at the rochester institute of technology print hub. miguel produces original digital illustrations, and also handles the typesetting and layout for all text and images. each zine is hand-folded and hand-bound with waxed red thread to symbolize the enduring effects of redlining in rochester. thus far, our print runs are limited by research funds and what we can only describe as a folding and stitching 'backlog.'

gallery shows. though the original design was specifically created for this zine format, in mid-september of 2019, maria furgieule, who led rochester's community design center, and who is quoted in volume one, generously offered up the design center's gallery space, so miguel enlarged almost all of the zine's pages to 13×19-inch art prints and we

hung them. the design center has hosted three receptions, in october, november, and december, providing an additional way for local residents to engage the project and the artifact. we staged a similar gallery installation for volume three—enlarging all the zine's photos to 8×10, matting and framing them—they were on view at rochester's central library through september 30, 2022.

future plans. our goal is to create and release one new volume annually for the next three to five years, each with a different theme. volume four (2022) drops january 17, 2023 and profiles rochester's flower city noire collective. volume three (2021) is a "photovoice" collaboration with healthi kids and neighborhood photographers. we are always open to new ideas, directions, and collaborations as the project moves forward. starting with volume four, the next three volumes (2022–2024) will be created in collaboration with the local ethnography and archiving fellows!

'open' access analog. as an alternative to 'traditional' forms of academic output, like university-press-published books and scholarly journal articles, the zines are not for sale. they are to be freely given, gifted, shared, and circulated. since they are not currently being digitized (though that is a path that may be pursued in the future), we might think of them as relationally open access. we believe that part of their power is in their analog and material form, which we recognize as somewhat ephemeral. copies will be preserved in the woc art collaborative library, rare books and special collections at the university of rochester, the flower city noire collective house library, and the writers and books zine library (with additional venues in the works). please contact us directly if you are interested in a copy for archiving.

excerpted and edited from
<https://www.fertilegroundroc.org>

WELCOME TO THE ANTHROPOZINE

By Nick Kawa

At the AAAs in 2021, I launched a modest experiment—a sketchy pop-up dubbed “Welcome to the Anthropozine.” It consisted of little more than a small sign and a selection of zines, including a free pile, student works, and other anthropologically-themed zines I’ve collected over the years. I set up in the skywalk between the conference registration and hotel, and then waited to see what would happen.



Before long, passersby began to ogle, stop, peruse, chat, and ask questions. Gina Athena Ulysse snapped a pic and told me she was posting it on Instagram with the caption “signs of life at the AAA.” A few grad students picked up *Recipes for the Revolution*, a feminist theory zine crafted by OSU undergrads, and asked if they could take a copy with them. In between, I caught the attention of old friends, received bookstore recs, heard stories about 80s Detroit punk zines, and got a few curious looks. It felt like something was happening.

Peer-reviewed publications remain the gold standard in much of academia, but they are deeply exclusionary, especially for undergrads and early graduate students as well as scholars tackling highly stigmatized subjects or those who simply seek to color outside of the lines. Zines are an alternative mode of knowledge sharing that challenge prestige hierarchies that dominate much of the world of



academic publishing. They are also representational forms that can encourage broad possibilities of expression--there's no topic too niche, too obscure, or too odd-ballish. As pedagogical tools, they offer many advantages over conventional scholarship, too.

“We’ve all heard the slogan ‘eat the rich’ but here’s a recipe to make sure they actually taste good.” This isn’t the typical line that you’d find in a final project from an undergrad course on anthropological theory, but it is one that appears in the *Marxa Stewart Cookbook*. After four semesters of using zines for final projects in the course, I have found this form gives students the creative liberties they need to begin tinkering meaningfully, at times provocatively, with social theory. By this I mean they can do work that surprises me, work that I still hold on to and revisit, work that does not even feel like fucking drudgery when it comes time for end-of-the-semester grading. There have been radical cookbooks, satirical public health pamphlets, fictional playbills, colorful Twitter feuds, and even a *Burn Book* (a la *Mean Girls*).

For me, zines have been a vehicle to step outside the deeply routinized and disciplined ways of teaching and writing and even conferencing, but I’m not the only one who experiences them this way. I’ve connected with many other anthropologists who have grown weary of the familiar conventions and strictures of academic writing and have found zines to be a lively representational form that encourages experimentation with text and image, as well as experiments in subject matter, voice, and structure. I believe it’s this openness to different possibilities of expression, but also possibilities of connection that invites us to return to them, again and again.

АГИТ КИНО

"15 июля 1930 года заведующий окроно Трусов направил письмо в областной центр Свердловск с сообщением, что Уралсовкино командирруется товарищ Тихомиров «для заключения соглашения и подбора кинокартин, необходимых для проката в кочующих красных чумах на Тобольском Севере в кинопередвижках, а потому просьба при подборе картин выделить в помощь т. Тихомирову специалистов, хорошо знающих Тобольский Север, быт туземцев, остяков, самоедов, вогул и пр. и их культурный запрос»."

АГИТ КИНО АГИТ КИНО

The first thing I did when I got a job after grad school was buy a large canvas tent. After years of archival and ethnographic research on the Lower Tunguska river in Siberia I'd become fascinated with the little known history of early 20th C. travelling projectionists. I'd heard stories from Evenki who themselves had heard stories how their grandparents had gathered together in tent cinemas to socialize and watch animated shorts, educational and propaganda films and news reels.

I've begun to work with a quarter page zine format to develop this project as a kind of para-academic publication. In other times it might have been a straightforward academic essay or even a book project. In other lives, I might have produced it as a documentary film. As it is, "Agit Kino" is the name I have given to a tent-cinema gallery installation, versions of which have been exhibited in Philadelphia, PA (2009) and Austin, Texas (2023). The Agit Kino zine is what I consider a 'companion work' to those installations.



Foregrounding design thinking from the very earliest stages of a project is an intuitive, and maybe essential, process for me. In this case the project began with stories and experiences in the taiga. It began with noticing the silhouettes of people and things projected onto the canvas walls of a lit tent in the arctic gloom. These images and experiences have a central place alongside the words I'm crafting. Locating text and images in precise relationship is one of the joys of graphic design. But there are other

benefits, too. The zine, for example, lacks the pretense of a book. The comparatively low-cost of producing zines promises a different kind of distribution. They are easier to gift and exchange. Travelling with a stack of zines to Siberia seems much more plausible than a box of books. With the control of it all in my own hands, it also allows me to make decisions (like including Russian or Evenki language), making revised editions, and collaborating on new works while in the field.

Craig Campbell, University of Texas at Austin (2023)

With their commitment to form-sensitive arguments and practical know-how to not only produce but also theorize relationships between image, text, sound, and performance, multimodal anthropologists are well positioned to reimagine and redesign traditional scholarly forms of dissemination. We must, however, scaffold these ambitions with infrastructural pedagogical supports, collective knowledge sharing, and contextual understanding of current publishing ecologies and economies.



In the 2018 Temporary Services / Print Room booklet "What Problems Can Artist Publishers Solve?" 17 independent publishers reflect on the differences in tempo, scale, audience, urgency, autonomy, process, distribution, and form that separate them from their for-profit industrial counterparts and how their unique "knowledge, skills, and resources" (1) can address pressing socio-political, economic, and ecological problems. Contributors encourage readers to approach publishing as "less noun, more verb" (22), publications as "artifact[s] of a loving, process-driven ethos" (18), and for individuals and small groups to embody the role of "author-editor-artist-designer-printer-publisher" (4) simultaneously to "create unprofessional, yet plausible economies, alliances and systems of support and friendship" (22).

Working in this collective, multi-hyphenate way has been intellectually, socially, and politically nourishing for me. It has encouraged me to get out of my head, to make things, experiment, fail, try again, ask for help, and create contexts for others to do this work together. From editing, mentoring, and organizing, to hosting, coordinating, and designing, engaging with other people's research and practice is a method unto itself. Blurring boundaries between research, teaching, and service, it creates friction between our disciplined expertise and the incidental, amateur, and latent talents we nourish on the side, re-keying academic spaces in their wake.

Here are some ways to begin reimagining and redesigning traditional scholarly forms of dissemination.

Making. Create a poster for one of your courses using any analog or digital method. Now make one for a colleague's class whose subject matter is less familiar to you. Document your process. Show your colleague both posters and ask for feedback.

Publishing. Reach out to an editor of a scholarly journal in your field. Ask them to describe the work they do. What do they love most about it? What is most frustrating? What do they want others to know about the ecology and economy of scholarly publishing? Tell 2 friends about what you learned.

Collaborating. Identify 3 people in your community and/or on your campus who share some interest, but do not regularly interact. Create a context where you come together and make something collectively in 2 hours that will have a public life.

Teaching. Ask a colleague in fine art or design if you can sit in on one of their classes. Approaching it with a beginner's mind, what did you notice that differed in either structure, technique, or tempo of their classroom, compared to yours? What did it bring up for you? Use this to deepen your reflection on your own habits, practices, and ways of working.

Stephanie Sadre-Orafai

A NON-EXHAUSTIVE RESOURCE LIST

a place to start, not end

FAIRS & FESTS

Chicago Zine Fest is a celebration of small press and independent publishers, with an annual festival of workshops and expo. chicagozinefest.org

Cincinnati Art Book Fair is an artist-run editions fair showcasing books, catalogs, monographs, periodicals, prints, and zines by artists from the Midwest and beyond. cincinnatiartbookfair.com

Portland Zine Symposium hosts a yearly free conference and zine social exploring facets of independent publishing and DIY culture. portlandzinesymposium.org

Printed Matter hosts the NY and LA Art Book Fairs, curates exhibitions and installations, publishes and archives artists' books and related publications. printedmatter.org

QTZ is a free 1-day zine fair held on unceded Narragansett land (Providence, RI) organized for and by queer, trans, and gender non-conforming people. qtzfest.com

HOW-TOS

Barnard Zine Library includes how-tos & examples of zines in their collections. zines.barnard.edu

How to Make Books by Esther K. Smith (Penguin Random House, 2007)

Thomas Tallis School Zine Making Resources includes templates to download and instructions for different folding & cutting techniques. tallisalevelphoto.weebly.com/zine-making-resources.html

Zine Based Conferencing: A Guide A white paper that describes key details and lessons learned while organizing DIY Methods 2022. emmlab.info/Resources_page/Publications

Zines 101: Make a Zine Cornell University Library's site includes examples, how-tos, and historical significance of zines. guides.library.cornell.edu/zines101/make

LIBRARIES

Sherwood Forest Zine Library (Austin, TX) is an independent media library focusing on zines & DIY culture with a large virtual collection. sherwoodforestzinelibrary.org

Toronto Zine Library is run by a collective of zine readers, zine makers & librarians. torontozinelibrary.org

Zine Union Catalog lets researchers discover zine holdings by searching a single catalog, and helps librarians copy catalog records to facilitate lending across libraries. zinecat.org

ORGANIZATIONS

These organizations offer online and in-person lectures, events, exhibitions & workshops on print design.

Center for Book Arts centerforbookarts.org

Letterform Archive letterformarchive.org

SVA Riso Lab risolab.sva.edu

San Francisco Center for the Book sfcbook.org

Type@Cooper coopertype.org

PRINT STUDIOS

Cereal Box Studios (Cincinnati, OH) sometimes a design studio, sometimes a print shop, sometimes a small press. cerealbox.studio

Risotto (Glasgow, GB) studio and print shop with online and in person classes and a subscription print club. risottostudio.com

Risolve Studio (Lancaster, PA) print and design studio that celebrates Riso printing. risolvestudio.com

Queer.Archive.Work (Providence, RI) a library, publishing studio, and residency supporting artists and writers with free, open access to space and resources for experimental publishing, with a special focus on queer practices. queer.archive.work

PUBLISHERS AND DISTRIBUTORS

Half Letter Press (Chicago, IL) is a publishing imprint and online store initiated by Temporary Services, which is now Brett Bloom & Marc Fischer. halfletterpress.com

Interference Archive (Brooklyn, NY) explores the relationship between cultural production & social movements through an open stacks archival collection, publications, and programs. interferencearchive.org

Justseeds Artists' Co-op (Pittsburgh, PA) is a decentralized network of 41

artists committed to social, environmental, and political engagement with an online store for prints, zines, and free downloadable graphics. <https://justseeds.org>

Quimby's (Chicago, IL) is a fantastic shop that has tons of zines and also coordinates lots of events for zinesters in the Midwest. quimbys.com

RECENT EXHIBITIONS

Copy Machine Manifestos: Artists Who Make Zines
Nov. 17, 2023–March 31, 2024
Brooklyn Museum, NY

Artists' Books as Prompts for Discourse
Oct. 6–Dec. 16, 2023
Center for Book Arts, NY

Do It Yourself! Self-Publishing from Letterpress to LaserJet
Jan. 23–April 21, 2023
Harvard Library, MA

OTHER RESOURCES

Broken Pencil (Toronto, ON) is a mega-zine quarterly that features reviews of hundreds of zines and small press books. brokenpencil.com

Stencil Riso wiki for artists, designers, and printers,

with a list of art book fairs, zine fests, machine profiles, ink colors, and residencies. stencil.wiki

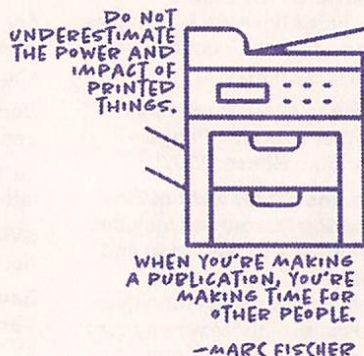
DIY METHODS ZINES

DIY Methods 2022 Conference Proceedings
<https://hcommons.org/deposits/item/hc:48563/>

DIY Methods 2023 Conference Proceedings
<https://hcommons.org/deposits/item/hc:60003/>

HALF LETTER PRESS BOOKLETS WE LOVE

1. 11x17 series
2. Against Competition
3. Artist Publishers Reflect on Book Waste
4. Book Waste Book
5. The Courtroom Artist Residency Report series
6. The Future of Art Book Festivals FKA Fairs
7. How to Prepare Yourself for the Collapse of the Industrial Publishing System
8. Quarantine
9. Toward a Self-Sustaining Publishing Model
10. What Problems Can Artist Publishers Solve?



Typefaces: Abadi, Aktiv Grotesk, Alta California, Avenir Next, Blockhead Illustration, Chantal, Cheap Pine, Crackly, Degular, DJ Forma Display, FreightText, Futura PT, HWT Etta, Manofa, Ohno Blazeface, Poplar, Pulpo Rust, Trattatello, Yink, Zapfino **Papers:** French Insulation Pink Construction 70T, French Grape Jelly PopTone 65C **Inks:** Mint (38, 0, 16, 0), Purple (61,73,0,0)
Process: Risograph

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