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Possible Titles - No wrong answers

27

28

Abandoning Outcomes - Zineing as thinking

29

Process Driven - Zineing for field and classroom

30

Working it out on paper - Zineing as process

31

Paper trail - Zineing as process method

32

Zineing as generative failure

33

Maybe the Zines were the friends we made along the way

34

Zine Epistemology - knowing through failure

35

Zine workshop 2: Electric boogaloo

36

Zine workshop 2 - Cruise control

37

Zineing - this time we actually talk about methodology

38

Zines, Method, and other ways around perfectionism

39

Resisting perfection through Zines

40

Perfecting zines through resistance

41

Resisting zines through perfection

42

Zineing resistance through perfection

43

What zines teach us

44

Zines as a way to learn

45

Learning through zineing

46

You zine, I zine, we all zine through teaching

47

Zine workshop: Title Still Processing

48

Zines? What Zines? - Focusing on process over outcome

49

Zine workshop: method, process, tool

50

Making Zines for ourselves

51

Zines without an audience

52

...

“How can education assist the project of radically amending a world deeply mixed in social and ecological crises?”

- Precarious Workers Brigade, 2017.

The field and the classroom invites ethnographers to engage with critical and engaged pedagogies. Breaking down the barriers between fieldsite and lecture hall, this research cluster aims to interrogate the structures and values that shape anthropological and sociological education today. The cluster’s foundational drive is to facilitate a space for speculating and co-developing teaching practices that build upon the principles of collectivity, generosity, and solidarity. In particular, *The field and the classroom* explores the entanglements between education and ethnography: both are transformative practices that can reinforce one another in eliciting more caring, situated, and collaborative learning spaces.

We organise irregular workshops, design educational interventions, and make DIY publications. Our events and activities bring together practitioners across the arts, humanities, and social sciences to collectively provoke teaching practices inspired by or coinciding with ethnographic sensibilities.

You can join *The field and the classroom* by reaching out to Sander - s.r.j.j.holsgens [at] fsw.leidenuniv.nl.

Zine-making workshop

On 26 September 2023, we hosted a zine-making workshop, tailored to students and staff of the Leiden Institute of Cultural Anthropology and Development Sociology. Zines are underground and non-commercial publications – often engaged or political in form and content. Using experimental printing, folding, and collage techniques, zines tend to be celebrated as creative and critical modes of output.

During the workshop, we asked: what if we consider zines and zine-making as a starting-point, an orientation, a standpoint? How can zine-making help us imagine, articulate, and hack how we orient ourselves in the spaces we inhabit. How do we actually begin (with research, learning, teaching)? What’s our starting point? And how do we proceed from there? These questions are particularly inspired by Sara Ahmed’s *Orientations: Toward a queer phenomenology* (2006).

Formally, our interest in zine-making builds upon Jane Rendell’s (2011) concept of site-writing. Located somewhere in between art criticism and architectural design, fact and fiction, and the humanities and the social sciences, the practice of site-writing encourages styles that blend the personal and the academic – creating alternative, speculative, and engaged subject positions.

The broader aim of the workshop is to advocate and perform zine-making as an engaged tool for learning. We speculate how zine-ing may enable us to break away from the static syllabus to modes of learning that resonate with the caring and patchwork sensibilities of ethnography. Building upon the premise of radical zine-ing to empower and inform practitioners and collectives, making experimental print publications together challenges scholastic celebrations of perfectionism and achievement. Our hope: fostering a learning space that's a tad more attentive, engaged, and enworlded.

During the first half of the session we introduced zine-making as a reflexive and speculative praxis; in the second half we invited all present to make a zine - tailored to a project they're about to begin. While no preparation was necessary, we invited attendees to bring materials (written, visual, tangible) relating to a new project that they were willing to cut up, assemble, and edit into a collage.

This publication is a collection of the zines made during the workshop.

- SH

References

Ahmed, S. (2006). Orientations: Toward a Queer Phenomenology. In: *GLQ: A Journal of Lesbian and Gay Studies*, Vol.12-4, pp.543-574.

Precarious Workers Brigade (2017). *Training for Exploitation? Politicising Employability & Reclaiming Education*. London: Protest Press.

Rendell, J. (2011). *Site-Writing: The Architecture of Art Criticism*. London: I.B. Tauris.

The zines in this collection are made by Celeste, Hengyue, Tommie, Xanthe, and nine anonymous zine-makers.

The workshop was hosted by Sander and James.

Celeste Lee



How to find
an idea
for your

zine ??



1) **DON'T BE SCARED**

no one is going to
judge you, &
we're here to have
fun !! ★

Congrats!
beautiful
zine
You have a
go !!!
And here you

2) Do what
makes you
happy (or sad?)
or about something
you're wondering
how to do (like a
zine!)



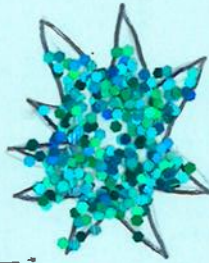
ZINE

BIRTHDAY

a
soon ?? Make

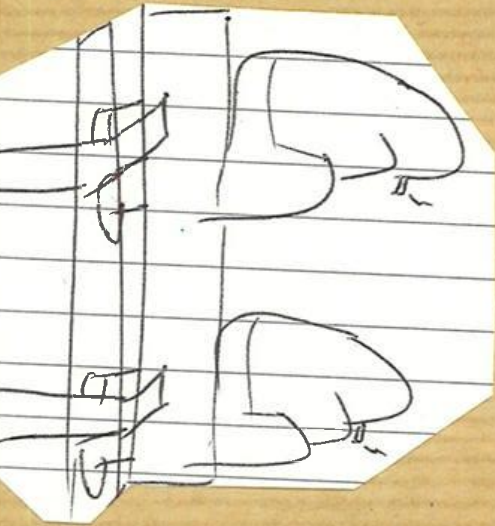
4) Does someone
have their birthday

3) Use all the
props you have
and fill up the
pages, maybe the
glitters will inspire
you!



TRANSITION

While in care, it can become difficult to continue their education, and they often end up in precarious jobs. This can result in a liminal cycle that is difficult to break.



SEPARATION

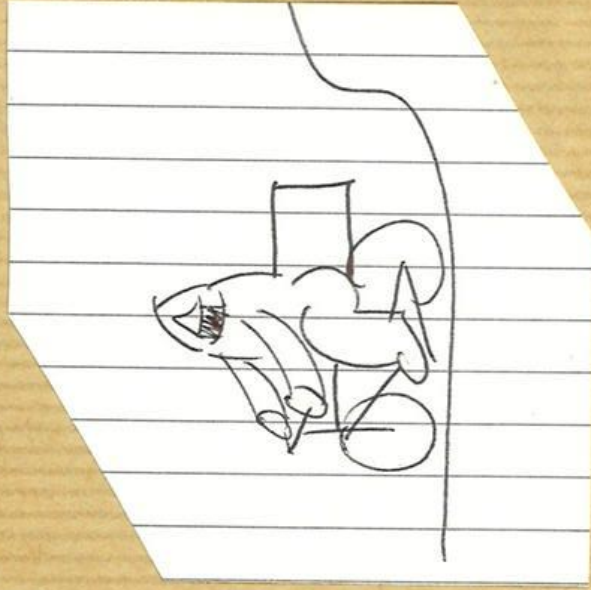
Many adolescents in Amsterdam have problems in multiple domains of life (at home, at school, with friends).

This can lead to them breaking away from those structures and ending up in a

RETURN

Ultimately, they all hope for stability.

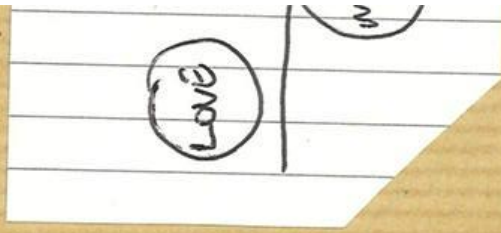
A loving relationship; a roof above their head, and a satisfying job are most frequently mentioned in interviews.



LINGERING

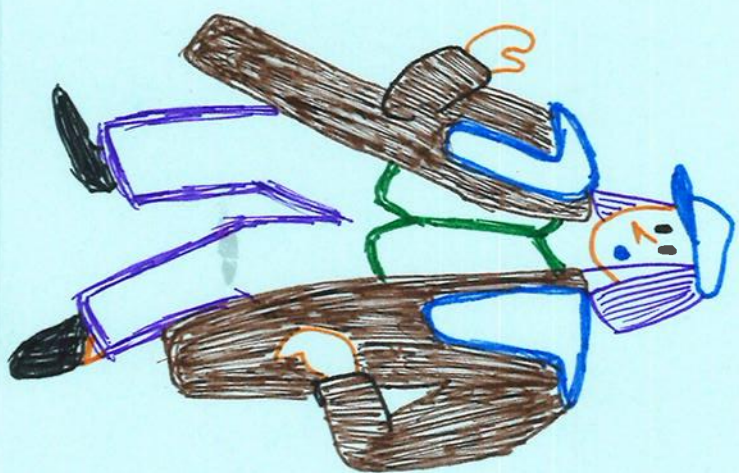
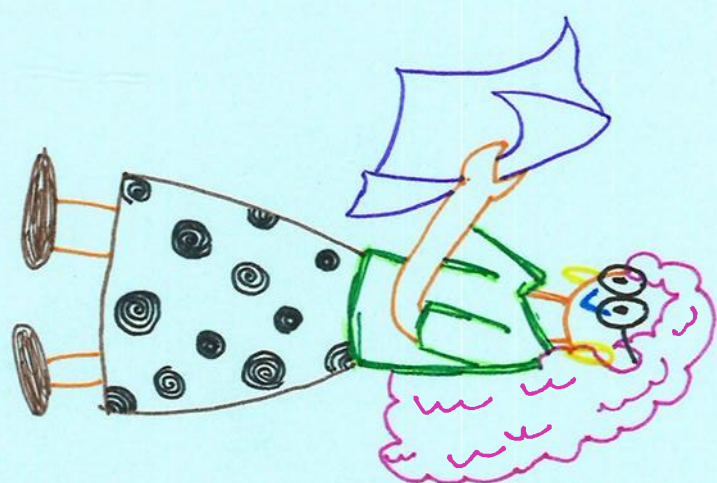
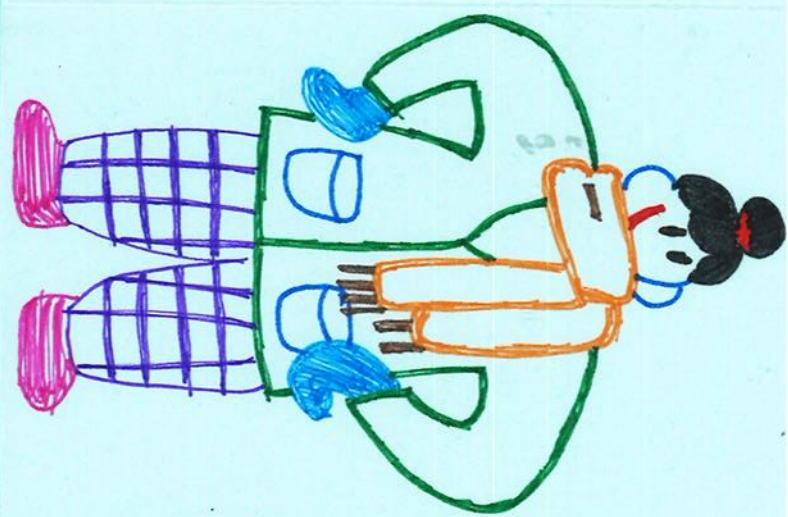
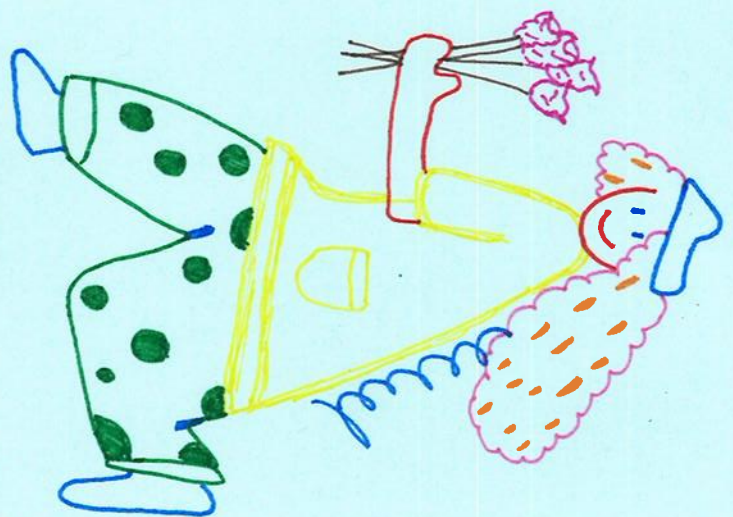
LIMINALITY

A zone about adolescents in Amsterdam.

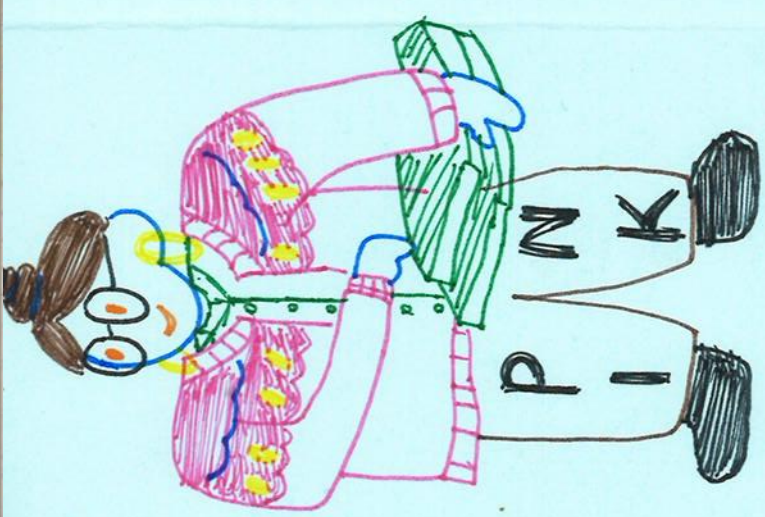


LOVE

STYLYE

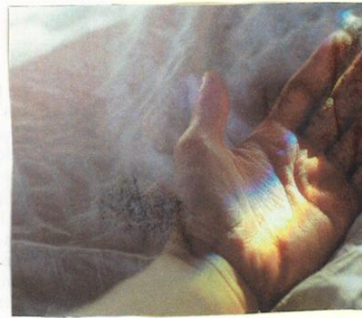


by Hengyue

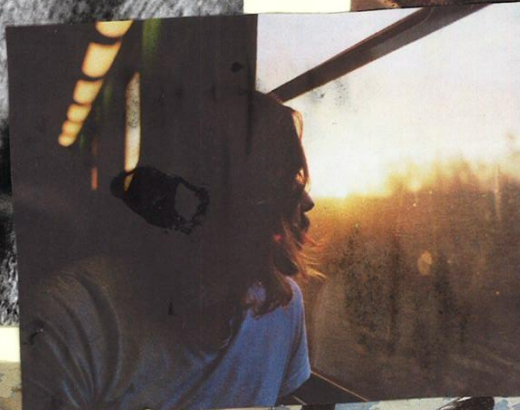
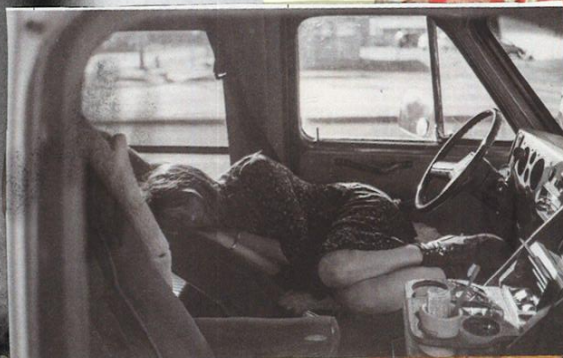


Buitenaardse wereld

HEN,
HUN,
WIJ,
IK,
JIJ



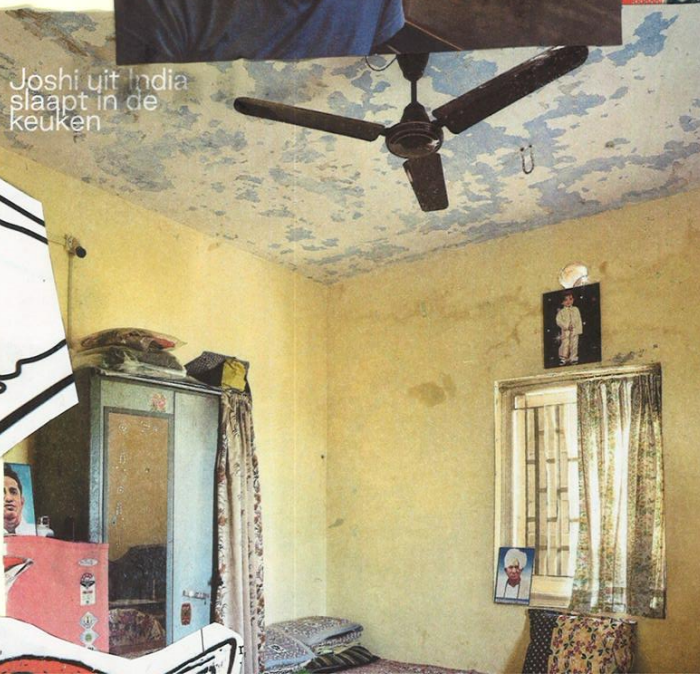
Als mijn vader
naar me kijkt,
ziet hij zijn eigen
doodsangst



Joshi uit India
slaapt in de
keuken



THU



Moderne verschijnselen; we komen er in om. Maar we hoeven ons er toch niet altijd bij neer te leggen? Er zijn zaken waar we ons tegen kunnen — nee, móeten — verzetten. Deze week: het is tijd ook het laatste bastion van onze Hollandse haast-maatschappij te lijf te gaan.

**HET RUKT
HIER NAAR
ONTBIJT**

IN VOLLE VLUCHT

OMEN

dromen

**HOW TO WIN
THE WAR
ON TRUTH**

IN THE FUTURE
How Muslims are told
why they risk, and
how to return home

SARAH C. SMITH
ILLUSTRATION



GOLD MINING

Transdisciplinary Knowledge?

Resist Oppressive Transformations to Sustainability with

Scales are relations enact, negotiate, reject them to access and control who can join?



Gold miners



WATER makes Mines



How do you know?

Open up the ground.



Scenario Planning by. With Miners - Storm-

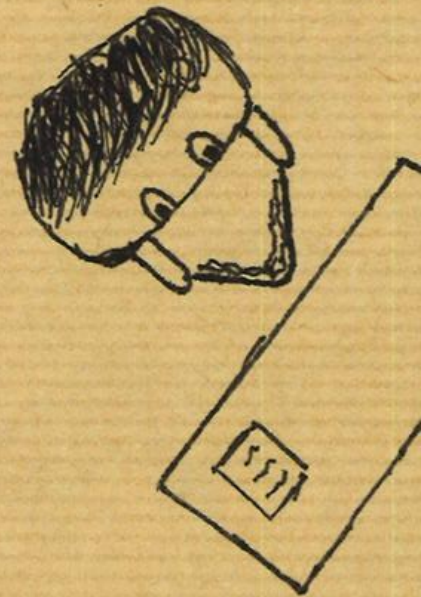
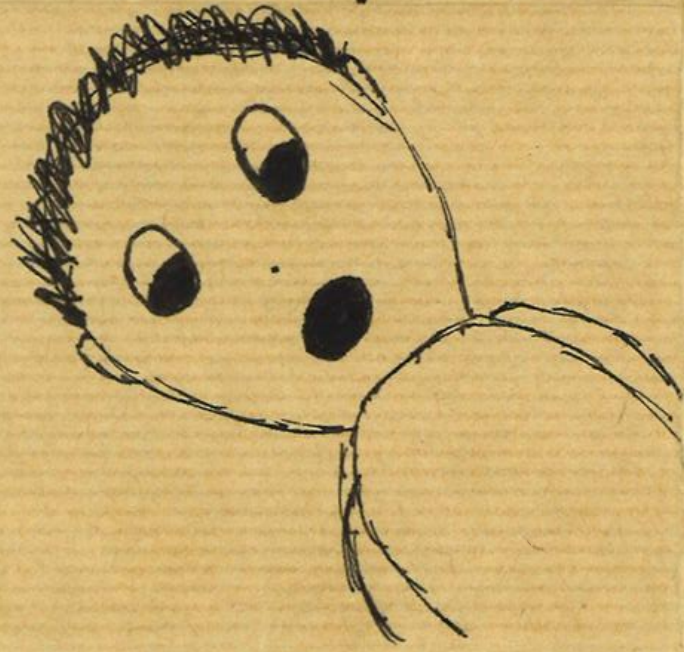
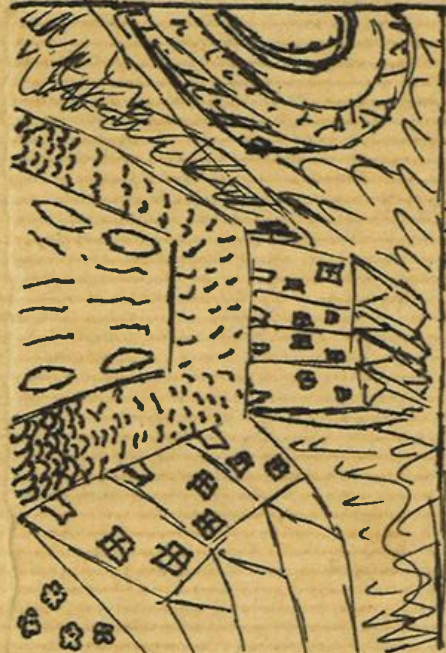
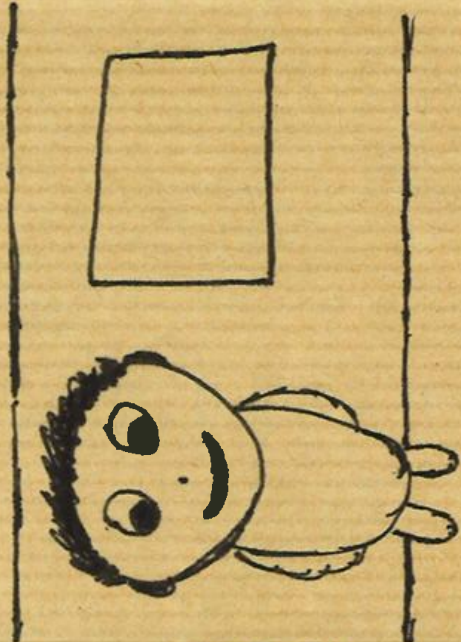
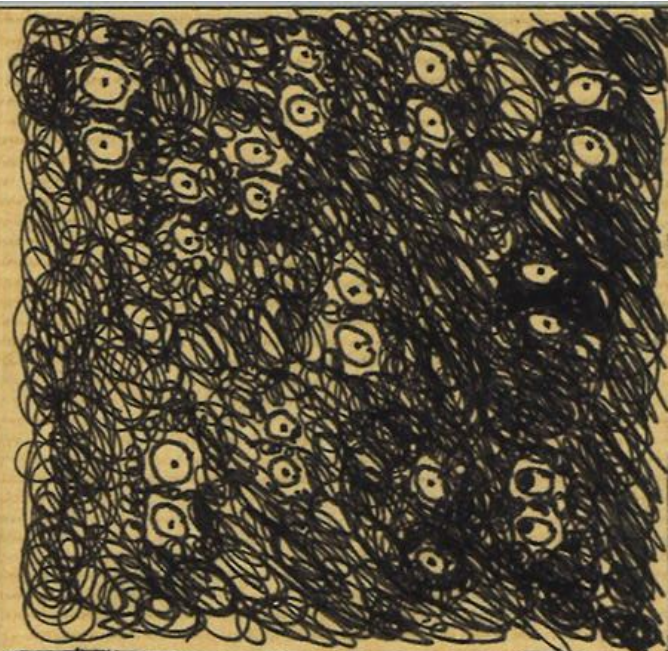
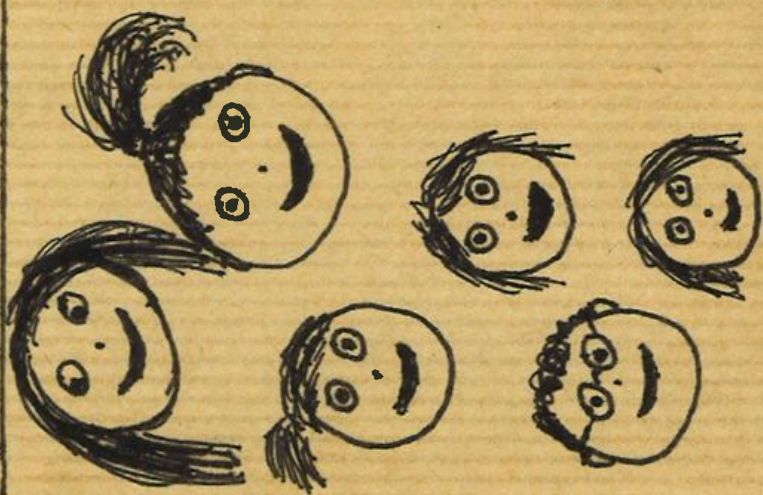


Structural barriers between precarious situations and

Know Leage who

what ma

What work does a LCA do to make knowledge travel and comparable? equalizing things, such as land, through m² for example, nose - Extraction - there



this page is intentionally
left blank

Because I don't
have the time to make
an 8-page ZINE
in 1 hour ://

second
page
intentionally
left blank

(I ended up growing
attached to the
purple marker)

(it's so much nicer!!)



STUDYING
ALTERNATIVE AND
PRODUCTIVE WAYS
very young

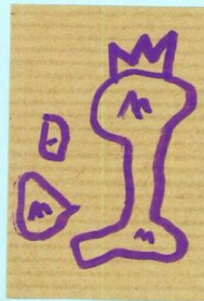
PEOPLE ORGANISE
is COOL and
IMPORTANT!!



AAAA ONLY MY
FELLOW
STUDENTS



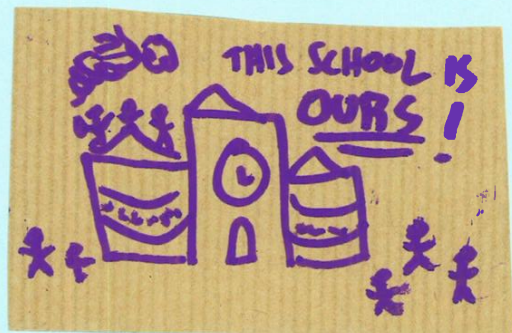
The only 4 students
who showed up at
the collective meeting
trying to organise an
occupation in 3 hours
(very efficient and
healthy way of
doing politics)



NO BUT SERIOUSLY
FROM THE VERY SUPER-
FICIAL RESEARCH I
did SO FAR IT seems
like we're the only
country where high

Schools (among other things) have
a tradition of occupying their
school basically once per year
ISN'T THAT COOL???

ITALIAN exceptionalism



(GOT THE BLACK
MARKER
BACK!)

+ POSSIBLE FASCINATING RELATIONSHIP
Between student collectives
and SQUATTING communities?



↑ my favourite squat in
MILAN (they're getting
evicted this summer)

they are very cool, they organise food redistribution
things and other mutual aid stuff

third page
intentionally
left blank



← ONLY BEAUTIFUL
THING IN
MILAN
(cool cathedral)

DOING RESEARCH IN
THE CITY I GREW UP IN
AND THAT I LOVE??
(just kidding, I'd have to fight my deer
naked for it)

dog poop
and piss
everywhere



↑
risking
getting run over
every 10 seconds



I MISTAKENLY GAVE THE BLACK MARKER TO
SOMEONE ELSE COPS

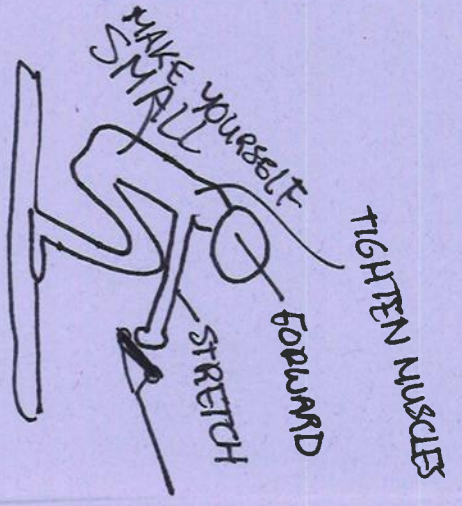
FANTASIES and Delusions
about
RESEARCH I WANT TO DO
IN THE FUTURE

elected
"active
students"
(INSTITUTE
REPS) ? (cringe!)



↑ me when
I think about
autonomous
high school
student collectives, in Milan

1 DO NOT FALL OFF



SAUNT DOWN



WAKE BOARDING and other things

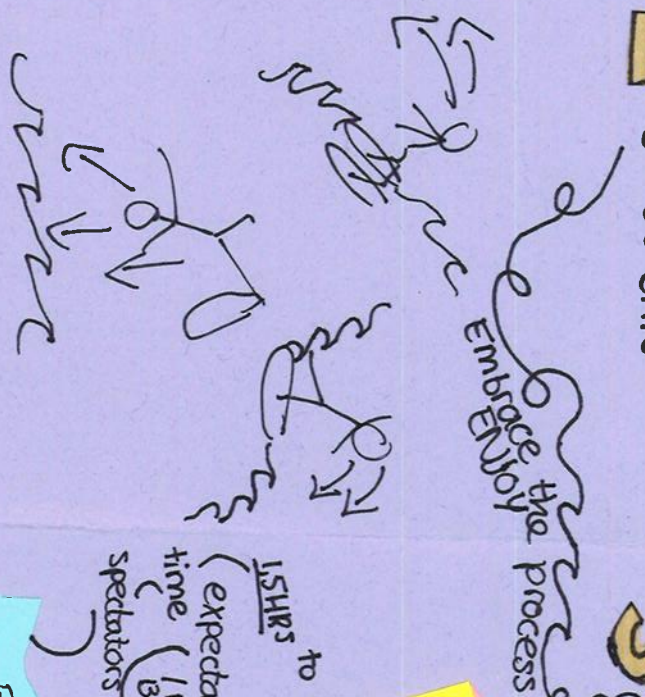
5 STEPS TO



!! DO NOT !!

- pull cable towards you
- stand up too quickly
- lean backwards into the cable
- stretch your knees
- stress/panic
- steer towards obstacles
- hold up the line
- be in the way
- fail too many times
- waste your instructor's time!
- fail!

2 FALL AS MUCH AS YOU CAN



3 BE A CHILD

HAILE FUN

to fall ≠ to fail

OR IS IT

ISHERS to GET RIGHT AND IS THAT GOOD

(expectations time)

BE GOOD AT STUFF

I DON'T WANT TO BE BAD AT STUFF

PRESSURE

core strength muscles water

in touch w/ body

fun in failure

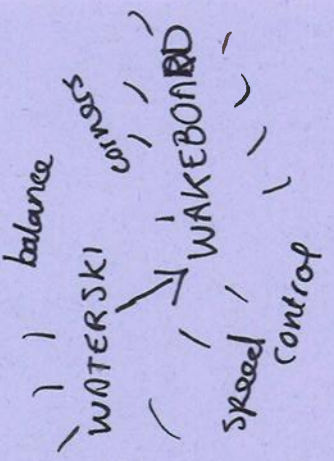
confidence

ACHIEVE YOUR GOALS

5

MOVE UP SLOWLY

7



ONCE YOU GET GOING...

- SPEND LESS TIME BEHIND YOUR DESK.
- HONOR THE TWO CREATIVE HOURS IN A DAY - AFTER THAT, PLAY TIME.
- START IN THE MIDDLE. WRITE CHUNKS.
- LEAVE IT TO REST, THEN RE-WRITE. CARVE OFF EXCESS CRAP, REVEAL TEXT.

2.

1. MAKE
A MESS

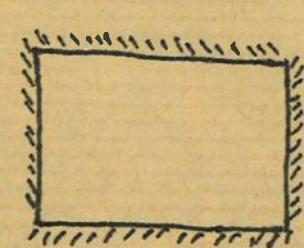
[JUST FOR 5 MINUTES, WRITE WITHOUT THINKING TOO MUCH. AS FAST AS YOU CAN. NOT AS WELL AS YOU CAN.]

AND THEN CLEAN IT UP

[DO A LIGHT EDIT, BUT DON'T POLISH. START FREE WRITING AGAIN.]

BUT IT DOES
SCARE | INTIMIDATE |
PARALYZE | BORE |
NUMB ME

UNTIL I REALIZE THAT NOT
WRITING IS FAR **RISKIER**
THAN WRITING ANYTHING
AT ALL.



there is no such
thing as an
empty page

... and now
what...

HOW DO
I START
THE
END?

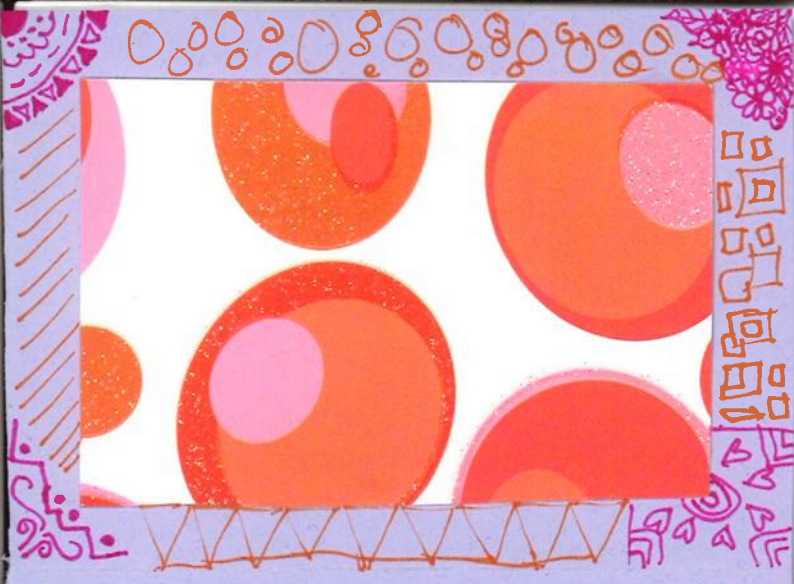
ENDING

CAN
BE
GR
OW
TH.

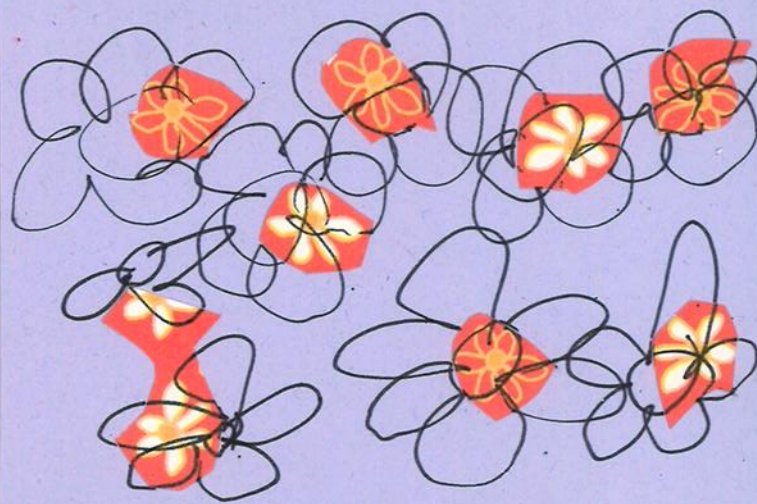
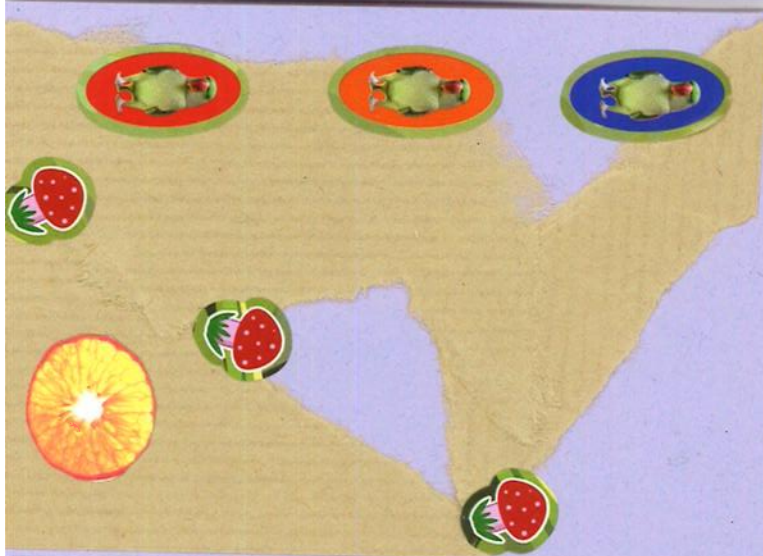
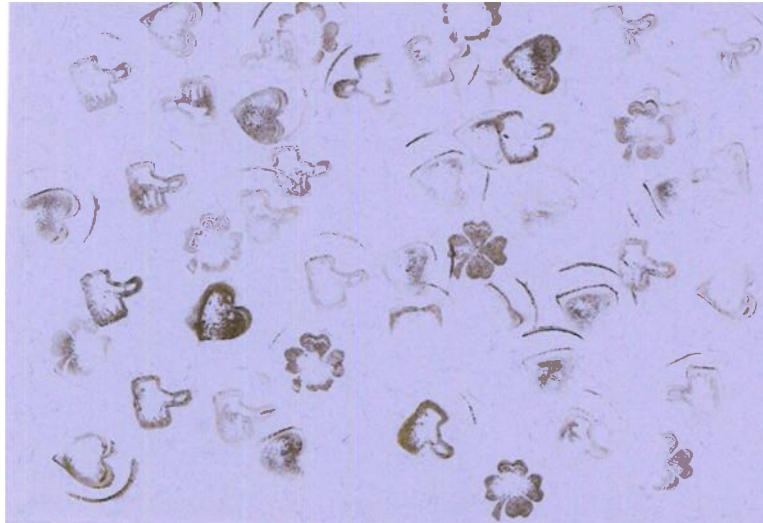
(SAPHIR)
 (SAPHIR)
 (MOM)
 (MOM)
 (MOM)
 (QUEER)
 (QUEER)

□ □ □ (B) □ □ N ?

Use 2 wast



M
 W
 W



IT'S OKAY
LET THE
THOUGHTS
RUN THROUGH
YOU

WHERE
DO YOU
FEEL IT?

can you

show
me?

LET THEM
BE THERE

acknowledge them
(who is them?)

I don't know,

I lost my

train of

thought)

↳ oh yeah

by them

I meant

your

THOUGHTS

NEED
SOME
AIR

breath in...
breath out...

What do you
want to do?

take a
nap...
take a walk
make a zine
watch a movie
read a book

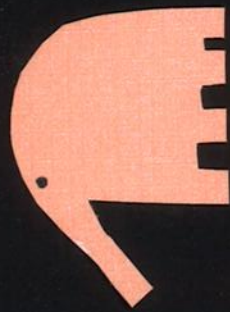
DANCE!
and let the
chaos be



GHAS

AND THEN
THERE
WAS

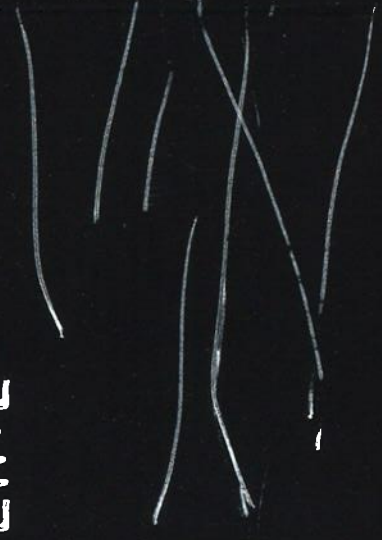
DON'T THINK
ABOUT A
PINK
ELEPHANT



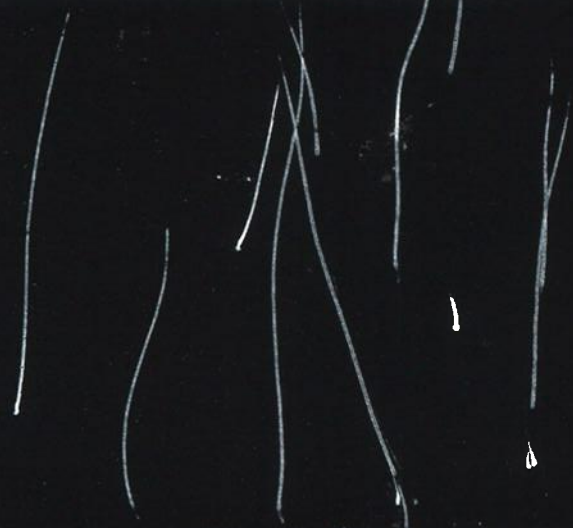
DON'T THINK
ABOUT A
BLUE
SQUARE

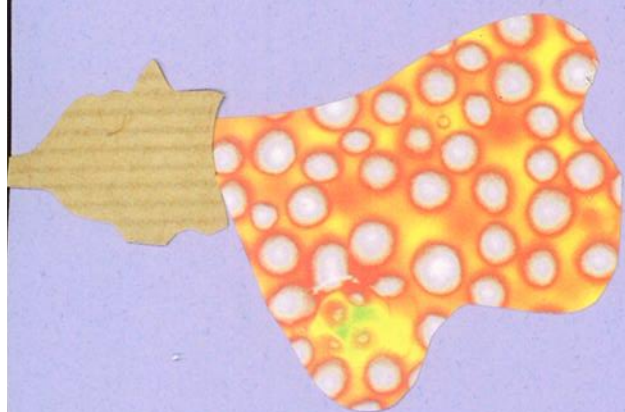


DRAW A
SMOOTH
STRAIGHT
LINE

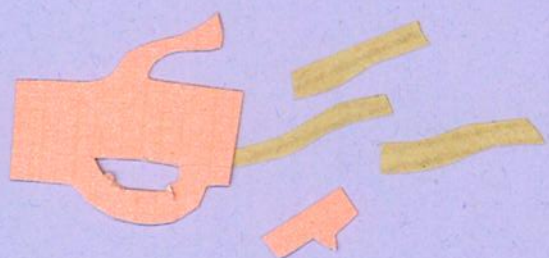


TRY AGAIN

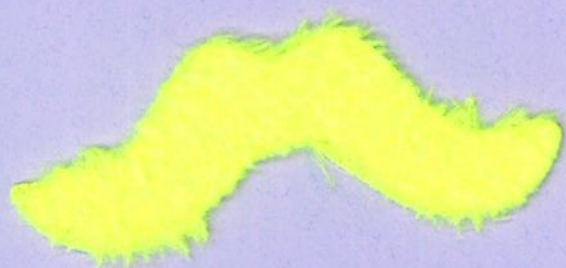


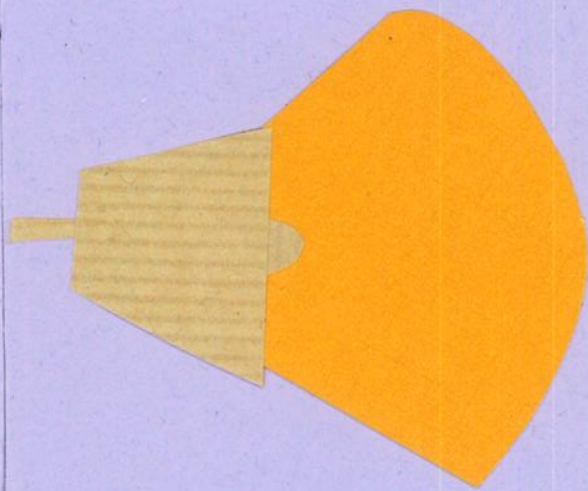
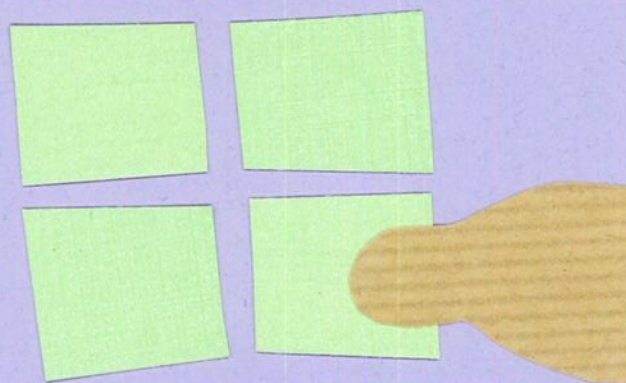


Handwritten text in white ink, possibly a signature or name, located in the middle left section.



Handwritten text in white ink, possibly a signature or name, located in the bottom left section.





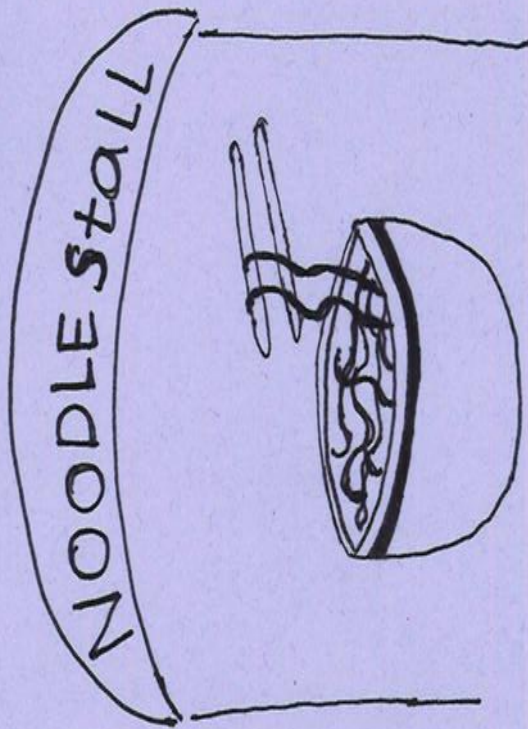
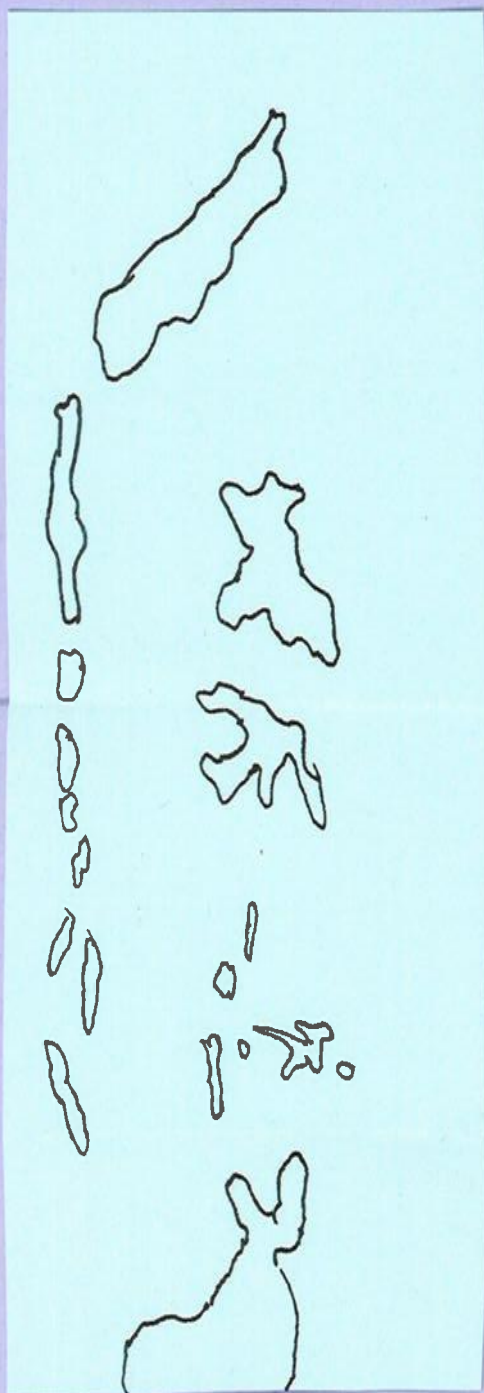
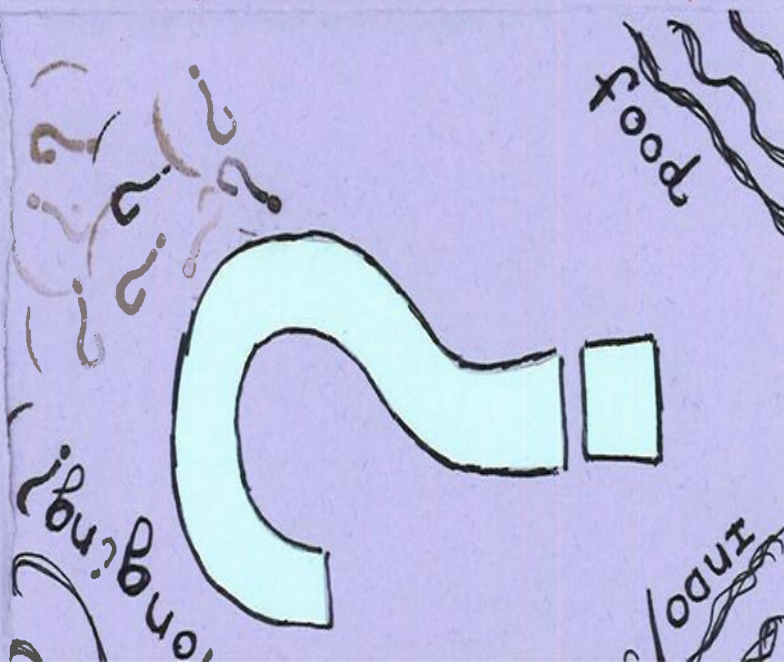
BE WARM



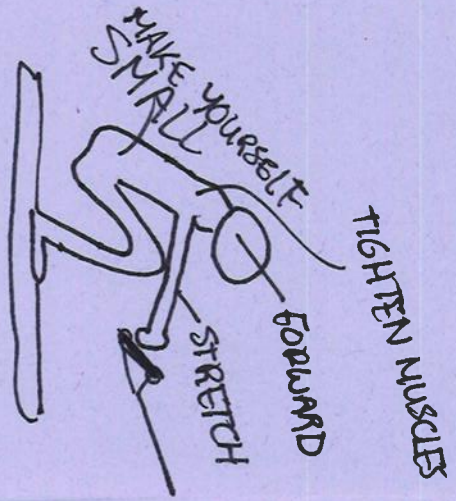
FOR 1 MIN

DO NOTHING



[illegible]

1 DO NOT FALL OFF



SQUAT DOWN



WAKE BOARDING and other things

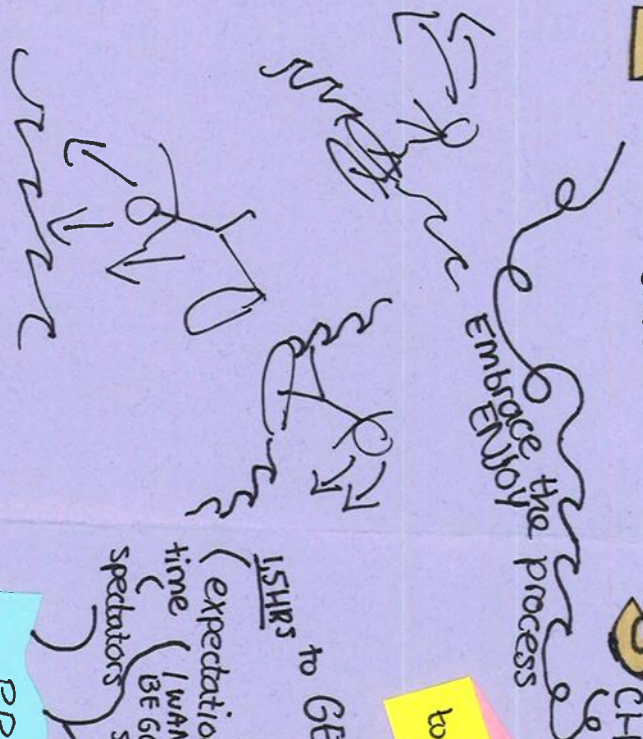
5 STEPS TO



!! DO NOT !!

- pull cable towards you
- stand up too quickly
- lean backwards into the cable
- stretch your knees
- stress/panic
- fear towards obstacles
- hold up the line
- fail too many times
- waste your instructor's time!
- fail!

2 FAIL AS MUCH AS YOU CAN



3 BE A CHILD

IT ALIE FUN

to fail ≠ to fail

PRESSURE

ISHRS to GET RIGHT AND IS THAT NOT A THING
(expectations) I WANT TO BE GOOD AT STUFF I DON'T WANT TO BE BAD AT STUFF
core strength muscles water

in touch w/ body

fun in failure

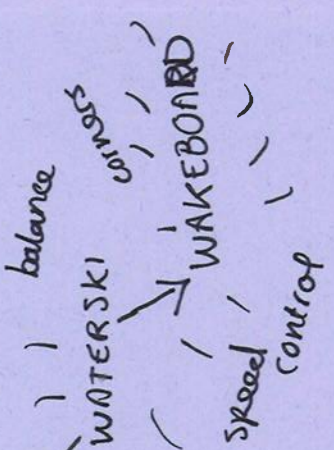
confidence

ACHIEVE YOUR GOALS

5

MOVE UP SLOWLY

7



One month after we held our workshop on zine-making I attended Zine Camp in Rotterdam. In a crowded hall, artists and small publishers from around Europe displayed their newest creations. As usual, I spent too much money buying too few of the zines I really wanted. It was an unnecessary reminder of the experimental possibilities of zine-making and independent publishing. A reminder that zines hold space for the weird, liminal and alternative outputs.

With the zines in the publication you're currently holding we want to take a step back and think about zine-ing as a process rather than an outcome. What happens if we lean into the potential of zines as temporary, rough expressions? Here we ask: could a zine be equal to a notebook in a classroom? Or to interview recordings in the field? But before we get to the zines, I will describe my use of zines during fieldwork in Singapore and what it taught me about zines as process.



Fig. 1. Zines purchased at WORM's Zine Camp.

Zine-making as antidote to polished AI output

Where do we begin? Maybe at the start. I'm currently conducting a PhD, here at CADS. In my research proposal I wrote: "I hope that this informal style [of zines] will allow participants to freely interact with abstract and complex ideas. As French and Curd (2022) argue: "It is the artfulness of zines – their eclectic aesthetic, process of creation and ability to elicit different ways of knowing, that enable people to contemplate, reflect on and envision" (French and Curd, 2022, p.91) how things might be done differently." Despite this modest non-specific aim, my secret, private ambition was to receive 30 zines over the course of my fieldwork period. These zines would be compiled into a collection, with limited intervention from me.

For those who don't know – my research explores how AI changes the way Muslims in Singapore imagine the future. Embedded in that research are some big abstract ideas which I hoped zines could get my interlocutors thinking. I also hoped to use the zine collection to reflect on this meme about zines - "AI can't make zines." I aimed to contrast the generic answers of AI to complex questions with hyper specific zine creations. In my mind, zines are a DIY anti-perfection form which emphasises creating without expectations or standards. A perfect antidote to the polished, instantaneous outputs of AI products. So, I asked about sixty people to make a zine with the prompt "What does the future of the Muslim community in Singapore look like to you?"

How did it go? I received six zines. In a numerical sense this method was a failure. Even after I revised my expectations down to at least ten zines, I still didn't make it. But what if I take a step away from "outputs" and think about what this process taught me about working with interlocutors in the field? Why didn't this method work how I expected and what can I learn from failure?

When I raised the idea of making a zine with interlocutors most were nervous about the idea. Most told me that they weren't artists, that they didn't have any good ideas, and that it would take them a long time to finish. I assured them that I didn't expect great works of art and that there was no deadline. In my mind, zines are a form which are not only anti-establishment, but also anti-success. Success in zine-making can look different for different people. This is not what my interlocutors had in mind when I said zine. They imagined the kind of zines I found at WORM's Zine Camp in Rotterdam. Zines like these by Singaporean artists:



Fig. 2. Singaporean zines, *Mynah*, *A Guide to a Sound Cycle*, and *A Formal Complaint From a Thorn*.

As you can see, while these three are all very different they are all highly polished. They have professional, if unconventional, graphic design. They are editorialised, with a clear message. These are zines with a focus on output, not process. I got *Mynah* at the

Singapore Art Book and Zine Fair, *A Guide to a Sound Cycle* from an art exhibition, and *A Formal Complaint From a Thorn* at a zine shop called "Shrub." Each of these events taught me what zine-making meant in a Singaporean context. At the Singapore Zine Fair I mostly found zines which aimed to approximate traditional media. Many young Singaporeans are disillusioned with the mainstream media, which is state-owned, and largely uncritical. Publications like *Mynah* aim to fill that gap and offer young creatives freedom to critique the state.

A Guide to a Sound Cycle was made by the artists bani haykal and ila. This zine accompanied their exhibition "The Rumbling in Between" at Esplande, one of the largest arts centres in Singapore. While its form is much more DIY than *Mynah* – in fact it follows the same folding pattern which we used to make zines in our zine-making workshops at CADS – it is still a zine for an art consuming audience.

Finally, *A formal Complaint from a Thorn* was made by Shrub's owner Fern, who is a very talented graphic artist with a background in design. The shop had belonged to Fern's grandparents and inside there are still piles of boxes containing keys ready to be cut to shape and various locksmithing tools. One day when I was there someone said to Fern: "It's such an interesting aesthetic choice to keep all the locksmithing stuff up, why did you decide to do that?" Without missing a beat fern said, "I can't afford to change it." Shrub itself really represents my ideal of what zine-ing looks like.

When I first met Fern, I asked if they were running any zine workshops in the near future hoping I could piggyback off their event. They groaned – "never again." Apparently, previous workshops had been a challenge. Fern, like me, imagined zines as a DIY approach, you learned by doing – often badly. But when they ran workshops, people were too nervous to make mistakes. They wanted to be guided through every step of the process to avoid doing something "wrong." Many refused to make anything at all because they weren't artists or graphic designers. "Everything is like that in Singapore", Fern told me. If people wanted to make zines in their space, they were welcome, but Fern didn't want to be a tutor.

Could it really be true that "everything" was like this in Singapore?, I asked a friend who lectures at the fine art school. Most students, he said, had attended art tutors in order to make "good" art. As a result, most of the first year of the school was about unlearning. He pointed me toward a book "This is What Inequality Looks Like", by Teo You Yenn in which describes he tutoring as an axis of inequality in Singapore – those with money could access tutoring after school and become "perfect" students, while everyone else failed to meet an impossible standard.

Asking participants to make zines, did not produce the outcome I expected but elicited a story about perfectionism in Singapore. The failure taught me a lot about how people imagine zines in Singapore, and how that relates to a socio-cultural narrative of perfectionism. However, ultimately, the reason my method "failed" wasn't because my

interlocutor thought about zines the wrong way, but because I did. I was thinking about zine-making as predominantly an output.

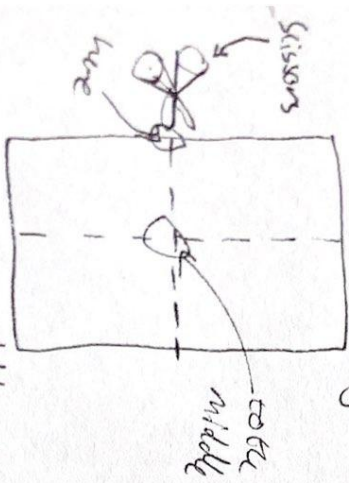
The six zines won't make up the backbone of my PhD thesis. They did teach me a lot about my field site, positionality, and interlocutors. Are any of the zines about AI? Not really. Is it a clean social science output? No. But maybe that isn't what I should expect from zines.

- James McGrail

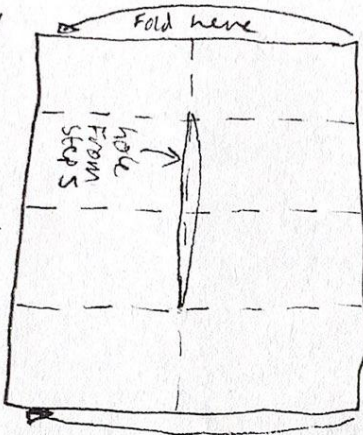
References

French, J., & Curd, E. (2022). Zining as artful method: Facilitating zines as participatory action research within art museums. In: *Action Research*, Vol.20-1, pp. 77-95.

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The page!



Then Fold up into
8 page Booklet



Because These instru-
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Enough

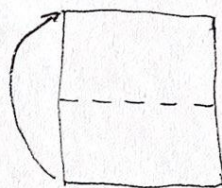
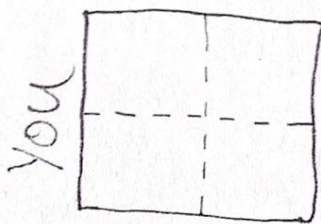


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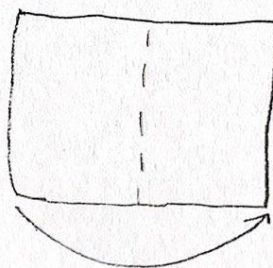
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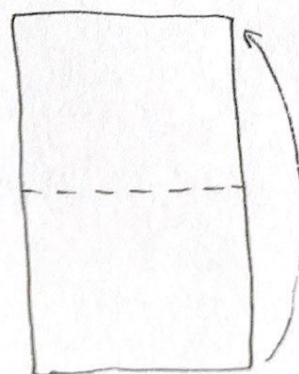
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Fold AGAIN



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Time! (you should see 4 segmen-
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LENGTH ways
IN HALF

'Possible Titles'

A zine by The Field and The Classroom
CADS, Leiden (2023)