MEGAZINE

#1: an anthology of zine event forewords

Megazine #1: An Anthology of Zine Event Forewords
2018

Editor: Doni Singadikrama, Yonaz Kristy - Design & Layout: Yonaz Kristy - Translator: Eri Asahi, Syailendra Ramadhan, Kamasastra

Published by YK Zine Fest, Yogyakarta

@ykzinefest

14.8 x 21 cm + 48 Pages + 23 text + Stockholm Mono - Lekton font + 33 images

BY NC SA

MEGA-MIX

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FOREWORDS FOR AN ANTHOLOGY OF FOREWORDS

DONI SINGADIKRAMA

"Don, please write a preface" as said by one of my friends, Yonaz. For the reason that basically we have the same goal to get a better understanding towards Zine in Yogyakarta. At this time, the fragment includes the documented creation activity of public zine events in Yogyakarta.

I was attended being a zine enthusiast circa 2015. My funny introduction about zine was from Resatio Adi Putra's feed who sell his 'Visual Thief' zine on Instagram. I didn't buy it, but that was my first introduction to the zine. No wonder the zine creation I did was a lot of artistic consideration. *La wong zine jarene bebas, yo senengku sing gambar-gambar ngono*. (they said zine is a freedom of creation, so this is my priviledge to make artwork that i like).

By the way, what makes it funnier was because when I read zine related articles, many of them relate it to the literacy activities. As if there is a notification in your *Kaskus* account says: wrong room bro!

Finally, I was quite relieved when I went through to several conversations, either in discussion forums or at *Burjo*, and also from several other articles, zine was closely related to a freedom than to the content tendency about certain activities. hehe.

Suddenly, I made a zine event in late of 2016. Then, I developed its theme to be a sustainable project. Unexpectedly, I was invited by Rahmawati Nur Azizah from LIR to make another zine event. The brief is as I expected: make an unusual event. Then, Zaman: A Short Research about Zine in Yogyakarta was published in 2017. In short, it was a series of data collection project that we (me and Rahma) conducted as much as we could about the zine in Yogyakarta. We also created three time periodic to explain the tendency of zine practices in each era.

Subsequently, by the end of 2017, it was Yonaz Kristy's first invitation for me to make a zine festival, which was scheduled to be held in 2018. But as usual and previously thought, the structured plan delayed. We realized, that plan is still far from our capabilities, and all of those laziness blend with a bunch of activities complete.the postponement. Not *'rasah digarap'* , but we were not ready at that time.

Then, we met again in the middle of 2018 with a better preparation and confidence than before, adjoined with the reinforcements from the other great friends, we are ready for #ykzinefest2019. But, please stay calm, this is not a political campaign as #2019gantipresiden .

Hence, what discourse or narration which we should create? Why is it so hard to achieve?

Honestly, I don't know either. But at least we have the same anxiety on the templates of the prior zine festival. There are a marketplace, discussions, bands and of course liquor. However, the anxiety does not denote the prior festivals as something bad or problematic. We just wonder, should we use the already-used template for our event. We just get ourselves in trouble *sakjane* .

Therefore, we use the concept of hunting and gathering which creates a series of sustainability process to form the main ideas and values that will be offered to create a zine festival in Yogyakarta. Then, the gong is hit as the sign of a joint process that starts together. The first fragment came with the title Xeroxed: 5x2 Mini Fest in last September.

Suddenly, through a midnight dialogue, this preface collection was initiated to be the next fragment within our hunting and gathering process of the zine festival in Yogyakarta. This method of approach is used as our attempt to re-read about the way zines are presented and celebrated in Yogyakarta. Understanding the patterns and trends about how zine-based events are created, to get a better depiction towards the question; how is the form of zine in Yogyakarta?

We called some person one by one, but also there are some that we met directly. The frightening thing truly happened, not all of informants still kept their preface, the publication poster, and so forth. A natural trait named forget is indeed a part of how the human brain works. But as the brain works, there are efforts to keep it in mind. Some people write a note, while some others post it on social media or protract it through mouth to mouth memories transmitted. There is always a way.

The collection in this issue will is still far from perfection. I'm sure there are many prefaces from zine-related events which we reach yet. With a conscipusness that not all of them would make the publication poster, even intended to make the preface. For the reason that the true perfection belongs only to God. Which means, enjoy the little pieces from us!

MEGAZINE

#1: an anthology of zine event forewords

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TRACING THE

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ZINE MOVEMENT

INDRA MENUS

IN JOGJAKARTA

Zine, broadly, is a non-commercial / non-profit alternative media published by the author itself, done non-conventionally (in this case there are no deadlines, often using informal language, using bare minimum layout) and usually produced through simple copy or print process. Actually, the definition of zines is very fluid and diverse, depending on the zine maker itself.

Zine, both in terms of physical and content is very suitable as a personal media which also acts as a media counter culture from most magazines (professional). We even emphasize the fun in making zines rather than the result. We seek for satisfaction from the search for other forms of pre-existing ones, which all this time seemed to have become a standardized form by the mainstream; thinking that a reading must be like this, like that and so on.

Even to the point where the zine-makers agreed to make a reading (in this case the zine) as an easy thing, anyone can and does not have to adjust to the standard grammar rules nor the cool layout techniques in journalism. Then came slogans that support it, such as: "making zines is easy", "create, read, share", "copy and destroy", "zine for all", etc.

Zine Development in Indonesia

Zine itself was previously said to have entered Indonesia almost simultaneously with Punk music's entry around early 1990s, because the zine at that time was identical to Punk music. However, based on subsequent findings, it was a bulletin called Jaka which was circulated limitedly by Gay Yogyakarta Brotherhood (PGY) in 1985 and then GAYa Nusantara which was first released in 1987, both of which had already adopted the principles of a zine.

Most Indonesian zines that appeared around the end of the 1990s were still struggling in the underground music scene or politics (which of course is still related to underground music too). Call zines like those from Bandung, Tiga Belas zines (by Arian 13, Puppen and Seringai who later worked in MTV Traxx magazine), Membakar Batas and Gandhi Telah Mativ(by Ucok Homicide), Mindblast (Malang), Urban (made by a skinhead lecturer from Jakarta, Een), Brainwashed (by Wendy who is now the editor in chief for Rollingstone Indonesia, Jakarta), Megaton (metal music zine made by Dede Suhita and Krisna Bhaskara from Yogyakarta) etc.

Only later in the early 2000s came more varied and more personal zines such as Rebellioussickness (musical zines from personal perspective from Bekasi), Eve (reviewing indiepop), Akal Bulus (self-disclosure), Puncak Muak and Setara Mata (both made by Jakarta zine mama / Ika Vantiani who also founded Peniti Pink, Jakarta),



Xeroxed: Original Copy illustration by Chrisna Fernand

Vandal Boarder (zine about skateboard from Bandung), Pingsan (Semarang, the editor then became the editor of Mosh Magz), Mati Gaya (zine that reviews ideas about suicide and agnosticism from Jogjakarta), Kontrol Diri (Bogor) and many more.

In its later development, webzine started to appear in Indonesia such as Innergarden, Rock Is Not Dead, Dead Media (which focused on podcast / streaming), Indogrind (all three from Jogja), Semarang On Fire (Semarang), Dapur Letter, Death RockStar, Wasted Rockers (Bandung / Jakarta, originally in a newsletter format), then there are PDF zine (PDF formatted zine distributed via email) such as Euphoria PDF zine. However, the emergence of webzines and PDF zines themselves sometimes created controversy for zine worshipers who like the print format because the online format were considered eliminating human / personal senses.

With that development, there are also many places that provide themselves as a distribution place or zine library, such as in Jakarta (Peniti Pink, a place that includes many things completed, ranging from distributions, tattoo studios, zine distribution, Food Not Bomb Jkt etc.), Sophie Martil (a reading park in Palembang which also had zines in it), Kongsi Jahat Syndicate (event organizer and stalls in Jogja which also distributed zines), Menikam Maut (Solo's hardcorepunk clothing shop that also distributed zines), Anak Muda Produktionz/Youth People Productions (zine distributors in

Bandung who also often organized hardcorepunk gigs), Garage 337 (hardcorepunk & zine clothing shop in Surabaya) and many more zines and zine distribution places that often only start from the trades between zinemakers. Unfortunately, some of these zine distribution places just disappear like that.

Zine Movement in Yogyakarta

Today, zine-making has grown rapidly in Indonesia cities. Almost every city which has an underground scene must also have zines which are mostly made by the kids from the scene, although there are also some campus activity units that making medias with the similarity of a zine's character.

In Jogjakarta, alongside with the Jaka bulletin circulated limitedly by the Gay Yogyakarta Brotherhood (PGY) in 1985, the development of a wider zine began around the late 1990s where zines at that time dwelt on the area of graphic / comic arts mixed with politics, such as those from the Taring Padi populist institution, the Terompet Rakyat (People's Trumpet) zine, although there were also Metal zines that appeared in Jogja in 1996, Megaton. Only then did the zines emerge from the hardcore, punk & skinhead scenes, which of course were more about music and the lifestyle of the scene, for example: Fight Back zine (made by AgHus Hands Upon Salvation / KongsiJahatSyndicate) and Bajingan/Bastards (made by Wok the Rock net label YesNoWave).

Fight Back zine then managed to bring up another zine whose many editors were contributors in Fight Back zine, for example Betterday (from straight edge community), Karang Malang Straight (which remained consistent with the concepts of vegan and straight edge), Innergarden (zines about hardcore and straight edge that has 2 versions, in copy version and webzine version).

From the hardcore / punk scene, personal zines also appeared, starting with Mati Gaya zine (has depressive themes, suicide ideas and agnosticism) and then followed by My Own World (more to the world of women and hardcore music), Happy Funeral (zine made by a Situbondo-born who was studying in Jogja), Bukan (made by an Acehnese who was studying in Jogja), Non-God Poetry/Puisi Tak Bertuhan (personal poetry), Overture (straight edge and hardcore music in a woman's personal perspective) and Carven Secret (poetry).

Also Human Waste zine and Mutted Dictionaries Newsletter emerged from the metal scene. From the realm indiepop appeared Shine zine (2001), Rise newsletter, Reveal and then Lightning Sheets zine. Also born Blues zine which has been released 4 editions from the Blues music scene in Jogja,. Then from the punkrock scene there was the Arogan Threat/Ancaman Arogan (only appeared 1 edition), as well as For The Dummies which was published in a copied version and on The Frankenstone band Myspace blog. The comic artists sketched the art and the creation of underground comics came too; both of which actually also used the essence and method of

zines. Those two differed in spirit and results from mainstream comics. Take for example comic compilations produced by the Daging Tumbuh Community, Gegabah, Melawan Mesin Fotokopi, etc.

While some media such as: Issue, Outskirt Voising and DAB stand in the middle of the zine and magazine, or more precisely called pro-zine (professional zine, a term found by Russ Chauvenet) because of the content and capacity of contributors and the editors (which incidentally come from the cutting edge Jogja music scene itself), can still be called zine but has management and more appearance of a magazine.

Zine had almost disappear, along with the use of the internet which seemed to replace the use of zines as a personal media expression, especially with its blogging features. Many zines also turn into webzines or uploaded zines on the internet. However, the appearance of a number of zine-related programs makes zines never subside. Some of the programs related to zines in Yogyakarta include Muak, a zine exhibition initiated by several UGM campus students. Meanwhile Jogjakarta Zine Attack!'s embryo started from a collaboration creating a zine compilation which was followed by 6 zine makers Jogjakarta became active in the 2005-2006 era. Then due to graduation and workplaces, some of the zinemakers moved to other cities, decreasing the number of zine makers in Jogja. So we borne the idea of combining a zine event with the One Family One Brotherhood event, an annual music event from the Yogyakarta Hardcore community. And through this program, it can widen zine enthusiasts even though they are still in the music scene. When the zine exhibition was held in conjunction with One Family One Brotherhood at the Kedai Kebun Forum in 2007, the owner of the exhibition hall recommended to extend the zine exhibition time because of its high interest.

In the following year Jogjakarta Zine Attack! held a zine exhibition independently (apart from One Family One Brotherhood) in Kinoki which was still located in Kota Baru at that time (now Warkop Semesta). Later on, the owner of LIR Shop, Dito Yuwono and Mira offered to convert Jogjakarta Zine Attack a total program concept about zines. This event was first held in 2011 which consisted of zine collection workshops and exhibitions. Onwards until 2014 where the concept always varied every year with visitors and workshop participants from the general public. Now the zines in Jogjakarta are not only about music or politics, ranging from a variety of themes: from crafting arts (Folksy zines), zines of visual culture such as RAR Fun Zine, queers, matchmaking zines, to favorited soccer club.

Indra Menus
Zine activists and observer in Yogyakarta



Poster Yogyakarta Zine Attack #1 yang kami dapatkan melalui internet. Agak susah untuk mencari arsipnya.

"Jogjakarta Zine Attack!!!"

Zine Workshop & Exhibition



September 25 - October 2 2011

venue:
LirShop
Jl. Anggrek I/33, Baciro

Opening:
Sunday, September 25 2011 | 07.00pm

Zine Making Workshop: Indra Menus
Sunday, September 25 2011 | 04.00pm

Jogja Zine Attack is an annual zine exhibition and workshop initiated by Indra Menus. During the whole week of exhibition, people can submit their zine and read other people's zine collections. In the process, a workshop is held and the participant can exhibit their freshly made zine too.

http://www.lirspace.net/2013/09/jogjakarta-zine-attack.html?m=1

"...the planning of Jogjakarta Zine Attak! #2 will be held in conjungtion with Yogyakarta Hardcore DVD launching and screening.

This exhibition aims to introduce an alternate media for friends who (maybe) tired of media form that too stagnant and not fluid, or for them who seeking another form. Also on the exhibition we hope they make their own zines, write their ideas into this alternate media which is so personal. So start your own zine!!!"

http://fantasixliar.blogspot.com/2012/01/stuff.html



Indra Menus di Jogjakarta Zine Attack, Lir Shop



Pameran Zine
13 - 14 juli 2013
15:00 - 21:00
(Pembukaan 19.00)

Workshop Hand Craft oleh
Magic Finger Syndicate

workshop handmade Bindery
15:00 - 16:00 13 Juli 2013
oleh : Anggi

Workshop Kolase Reused Notes
16:00 - 17:00 | 13 Juli 2013
oleh : Mita Needle N' Bitch

Workshop Zine oleh
Jogjakarta Zine Attack!

Workshop Zine
15:00 - 16:00 | 14 Juli 2013
oleh : Indra Menus

Optimalisasi MS Word
dalam membuat zine
16:00 - 17:00 | 14 juli 2013
Oleh : Mindblasting

Offline Zine Sharing
18.00 - 21.00 | 14 juli 2013

Bazaar Hand Made Stuff
13:00 - 21:00 | 13-14 Juli
Stand : Magic Finger Syndicate, Needle N' Bitch;
Animal Friends Jogja, Harstein + Smash Division,
Zine//picnic, Pinopico serta stand zine maker

Magic Finger Syndicate and Jogjakarta Zine Attakt presents:

Hand Made Zine Fair 2013

13-14 Juli 2013
Kedai Belakang, Taman Siswa
(Belakang resto Mie Bakso Idola, CK Taman Siswa)

kedai belakang · Underground music media Illuminati Zine · EAR · JogjaNews.Com Art and Culture Story · Warning · iradio 88.7 FM Jogja · DXYZ · Another Space · wastedrockers · Taman Kota · Kanal Tigapuluh online radio

Hand Made Zine Fair 2013
13-14 Juli 2013 di Kedai Belakang,
Taman Siswa, Yogyakarta

ZINE EXHIBITION, WORKSHOP,SHARING
,BAZAAR

Zine Exhibition
13-14 July 2013
15:00-21:00
>>>>Opening 19:00





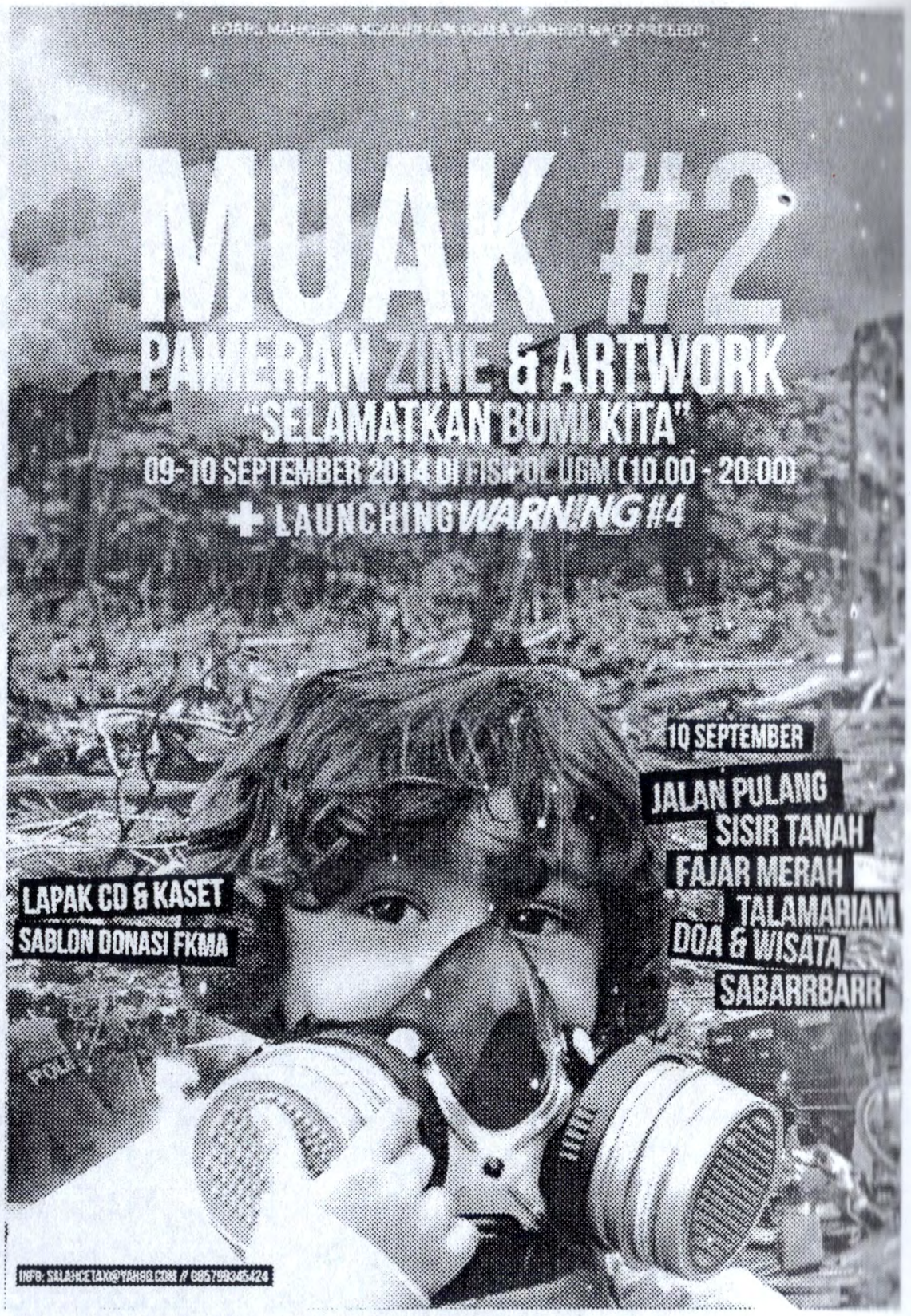
In the name of re-introducting zine to public in greater scope, Jogja Zine Attack initiate a collective movement as a hub for a zinemaker and zine enthusiasm in Indonesia, Jogja Zine Fest 2014. This event surely a free ride, and will be held in Acehouse, jl. Mangkuyudan 41 Yogyakarta on Sunday, July 5th start form 3 PM.

According the release, Jogja Zine Fest 2014 is an offline event that will involving the makers, observers and connoisseurs of zines in Indonesia. In addition to being a venue for socialization and community development among zinemakers and connoisseurs, they make an exhibition-like zine showcase, discussions and workshops.

During the event, they provide a free accsess to copy the zine in form of xerox copy or digital copy.

http://www.warningmagz.com/jogja-zine-fest-2014-siap-digelar/





MUAK #2: KEEPING THE STRUGGLE THROUGH ALTERNATIVE MEDIA

YESA UTOMO

Muak # 2, continuing friends struggle of who had made similar events in the same place to introduce the world of alternative media, especially zines among UGM Faculty of Social Sciences students and strengthen the bond between zine-makers and artworkers.

In many social problems in Indonesia, the 2014 presidential election became the greatest one among others.

Even when the problem should have subsided, we do not see how political view difference becoming aggreable. The disgust made us to get rid of everything that was pro-Prabowo or Jokowi. Then we found the agrarian problem, the problem in which existed very close to our lives, instead we did nothing about it. Meanwhile, our friends have started the struggle through actions in Kulon Progo,

Rembang, Pati, Palembang, etc. - also when they received empathic reactions by other friends in the big cities. But we are Fisipol students - from UGM, even? We were able to hold a small survey which concluded that most Fisipol students did not know that the situation at Mount Kendeng was not okay. Based on that, we are trying to revive the enthusiasm sense of Fisipol students who are pro-people by inviting them to study this phenomenon. Other underlying things are; the earth as a place to live is more important than anything worldly – even more so than the Constitutional Court's ruling stating Prabowo's defeat. Damage to the earth is human damage too. We campaign for the earth's safety as well as the salvation of mankind.

In this series of events, we focused on zine exhibits and poster artwork. In addition there are also several booths (books, CDs & tapes, screen printing for donation, etc.), also enlivened by performances from several musicians who are also concerned about the world of activism; Sisir Tanah, Fajar Merah - Merah Bercerita vocalist, Talamariam, Pecoret, and Sabarbar. The goal is to invite the masses to check our campaign actions out. Besides, this zine exhibition is supported by Tomi Salahcetax, Rangga Unrest Collective Library, Indra Menus, and others. Also with assisted poster works such as; FKMA poster collection (Agrarian Society Communication Forum), Anti-Tank Project, Nobodycorp Internationale Unltd, and some friends who contributed through submission of the work to us.

A campaign to show the the earth's condition; currently being exploited by a handful of corporations' interests. At an early stage, we try to invite friends to take parts in the action of saving the earth. Apart from that we also introduce alternative media among students and expand this media's network. Do come!

Yesa Utomo



ORIGINAL

COPY

XEROXED:
ORIGINAL COPY

TERRA
BAJRAGOSHA

"Because our band don't get featured on Hai, so we make our own magazine and feature our own band and our friends' band"

"Photocopy is chosen because it is accessible and realistic, so when we duplicate our comic books, photocopy is our answer."

"We never know what kind of copy would come out the machine. Sometimes it's a look-a-like, sometimes it don't fit in the margin, and get dirty, too whitewashed or blackwashed."

"All of the people in Indonesia, surely has had experiencing their struggle against photocopy machine. Starts from birth certificate, ID, up to 1000 days mourning photocopy pamphlets."

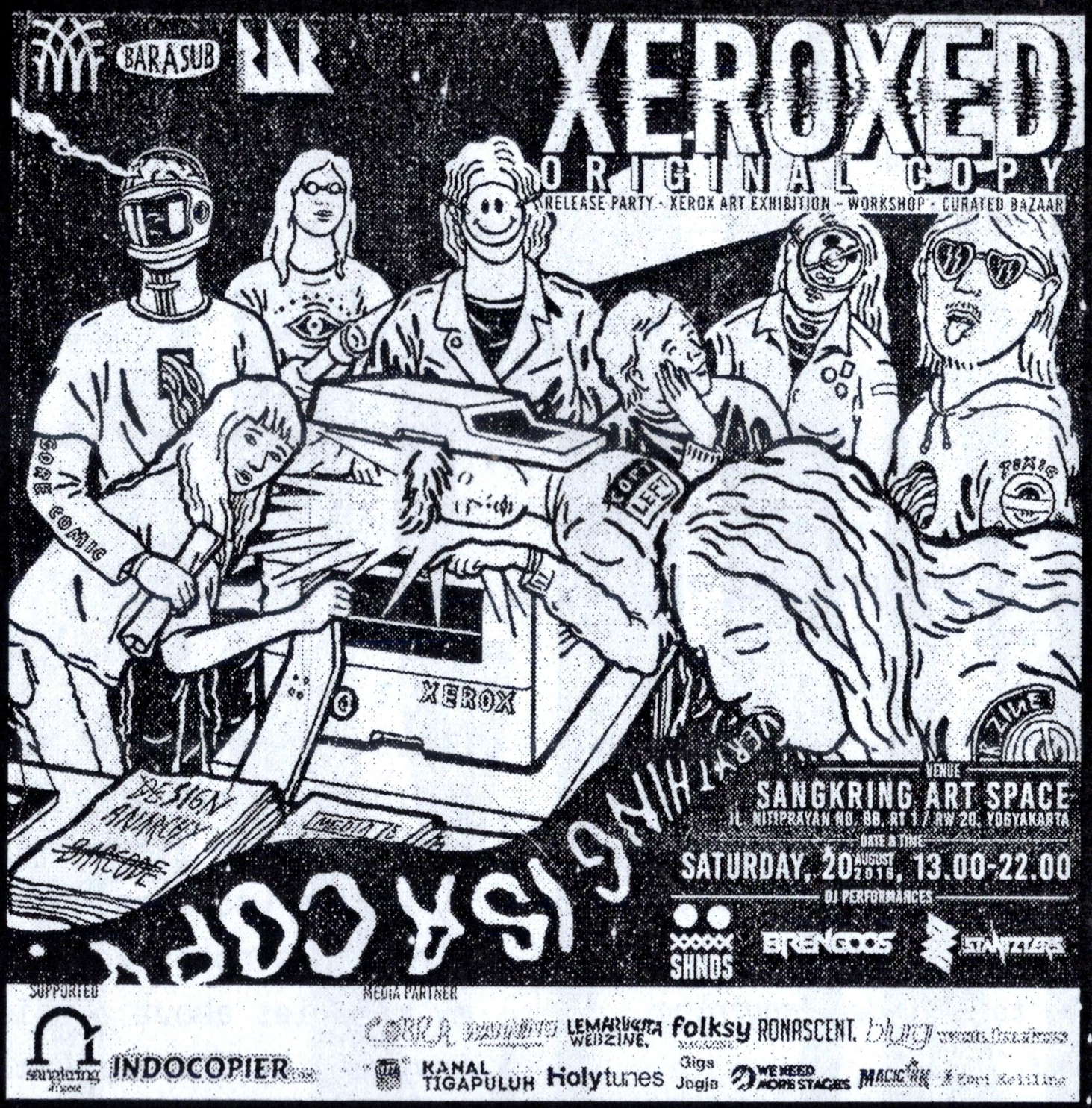
These are scrambled pieces and quotes based on true stories, though I forgot who says it and not necessarily complete yet accurate. Although, without any doubt, that last quote is so memorable to me, because that's my own saying. As a ground to naming my zine: *Melawan Mesin Fotokopi*.

These quotes represent several basic reasons for a number of creative young people to create their zines using fotocopy machine; that is (1) To conceive their own media to deliver their worldviews and hobbies, (2) Simple yet inexpensive choice of copy tools, (3) Crude design yet aesthetically pleasing, and (4) Everybody do it, so do I; but with different means.

These statements are close to a certain hipstery-level in an age where sharing ideas are not as easy as writing your blog posts or uploading photos at Friendster, later on Facebook. It turns out that up until this day, this lifestyle persists, and keep being animated on by a number of young people to aspire and accommodate their ideas. Xeroxed; Original Copy showcases this particularity.

This laid-back introductory notes is lazy enough to expose various zines unlike Zines, also me-myself-and-I can't be assed to ask my photocopied *Notes From the Underground* that once borrowed to my dating friend, and too laid-back enough just to look at my wife's undergraduate thesis about zine. This notes would talk about my memories about a said machine: invented by Chester Carlson, reputedly known but it was just a perfection of last invention on electrophotography by Russian physicist Vladimir Fridkin.

My least functioning faculty of my memories could not generate and recall them properly and could only present 13 and *Membakar Batas*, and a several pamphlets done by Riotic that provokes me to follow their footsteps to start photocopying something and make a publishing. That said, my initial recognition of alternative publishing form is through bulletin [*aikon!*]. My particular desire is to look at the collage [visual on visual] or [visual on writing] without being piled up physically. Because through photocopy, everything becomes flat. As for distortion in photocopy, has aroused my interest back in my Junior High School years (1993) when making letters or envelops, later then posters (zoom-in photocopy on colored asturo) from cassette cover from Red Hot Chili Peppers' Blood Sugar Sex



Magik album.

Moving on to my High School sophomore years (1997), I become intoxicated with comics, in which during mid-90s are at its massive peak production through photocopy. Photocopied comics that I initially produced was my high school project about how plants reproduce themselves. Zoom-in/Zoom-out, Clarity technique is a compulsory technique to master because I make photocopy comics. Along comes with a costly technique such as: negative, or color inversion photocopy. Flip technique left-right is also a must to master, to facilitate photocopy fans to transfer photocopy with gasoline to t-shirt. To try these experimental techniques is sometimes annoying for *mas-mas* or *mbak-mbak* photocopy places due to my tedious requests.

To pay for my guilty pleasure in trying these techniques, I pay for my photocopies and I bring them home. The results ended up in errors and weird-looking; despite redeemed by my trials that inspires me in my latter days: employing it for artistical means: copying and patching and photocopying them back for numerous reason. From bulletin design, poster, invitation, or music festival booklet. When I first design with digital tools, distorted photocopies that I collected (and scanned) is so helpful for me. Some friends joke that people look for me just for a 'photocopy design'. This very thing drives me to collect my 'photocopy design' to a book medium.

I made *Melawan Mesin Fotokopi* (MMF) last 2005, which essentially to tease premium class graphic design magazine

that dominated circulation at that times, in which expensive and it only consists of mainly design works. I challenge my contributors: "It would be unusual to photocopy your design, just try it, it would be unique." This experimentation for authenticity, somehow gets me to copy some volumes of MMF in one photocopy place and a few others at another photocopy place in spite of similar edition. It turns out: about the same. As I continue to go further, some photocopy places just rent machines, and they are already defaulted from its source. Some tedious technique doesn't need to be known by consumers.

I also apply this very technique when I create my video work, taking visuals from magazine and photographs, and I duplicate them with differing positions multiple times with photocopy. The video presents static photograph as if moving dynamically, vibrating, and faded, equipped with a certain noise and distortion characterized in photocopy visuals.

Nowadays the machine is getting cutting-edge, digitalized, computer-integrated, inverted printing, data saving, and many perks that support the all-supplying photocopy industry, although not so massive as the 1990s.

Meanwhile, from what I could share to here, because of a sudden burst of ideas to pour down my 'photocopy journey' into a comic book.
Photocopied comic book, of course!
Printed from .pdf file :)

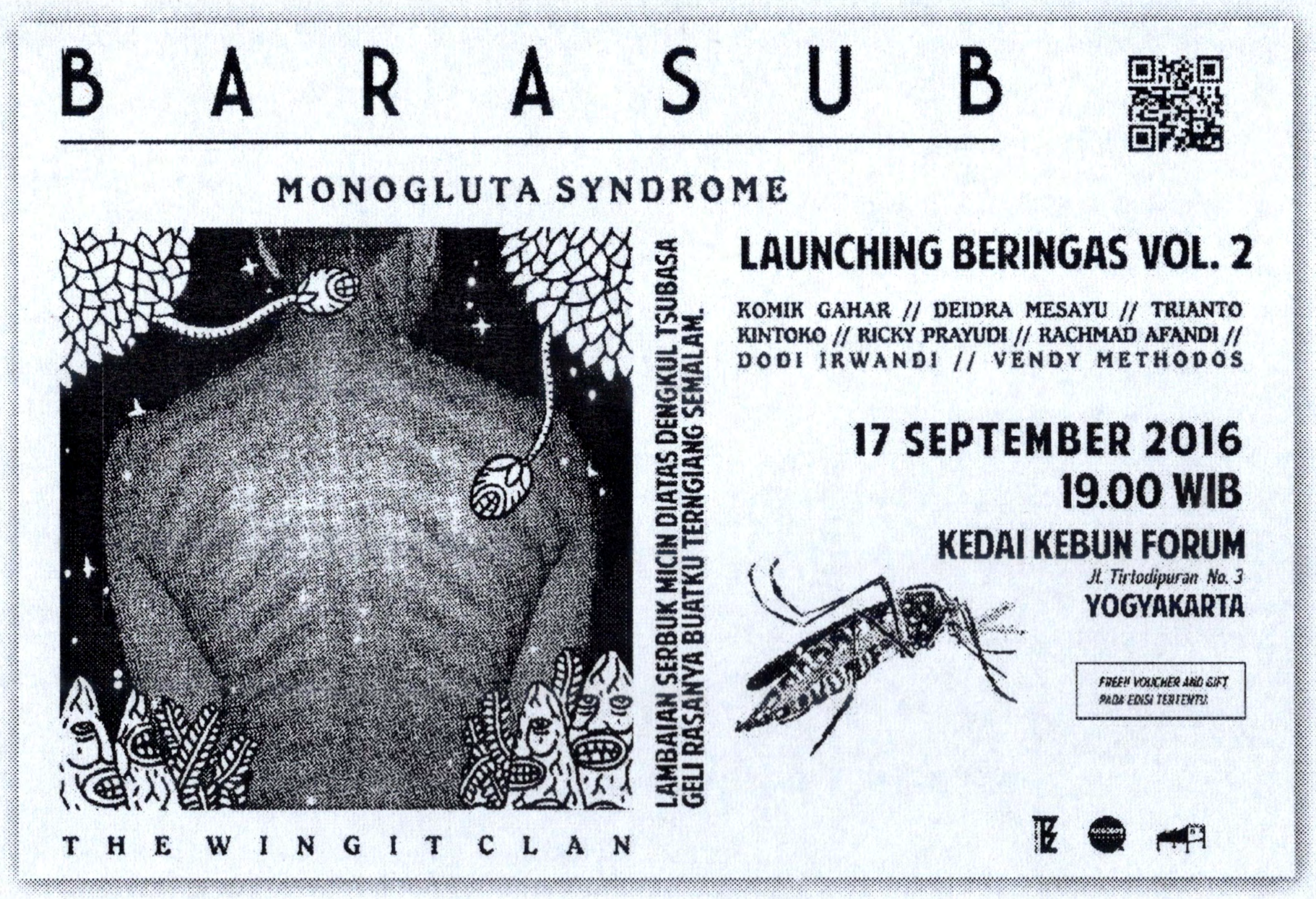
Now, my friends, as time flies, saddle your journey to experience the experiment with photocopy machine in this very occasion Xeroxed; Original Copy.
Don't be afraid to crash the party against photocopy machine!

Terra Bajraghosa
@robotgoblok

Terra Bajraghosa
@robotgoblok
Photocopy printed enthusiasm



Buku Andalan is entitled as a literacy event where the products served in form of book and any others derivative forms (artbook, comic, archive, merchandise, etc). With specific called book as a "product", "Buku Andalan" tend to put "transaction" as a front case, as commonly done by a book fair. The transaction is urgent but not only that point we want to dig in this event.



Free and opened for public
Free Voucher and Gift on a particular occasion

As the word 'alternative' is not sacred anymore nowadays, how the people should mention the movement carried out by Barasub through their sequential art compilation entitled *Monogluta Syndrome?* Perhaps most of the Barasub members who involved in this compilation would disagree if they are referred as an alternative movement. The simple problem is, they do not even mention themselves with the 'alternative' label. Does the movement carry out by Barasub need to be labelled? Probably not. But then again, if they are forced with the labelling, so the society is needed to interpret. At this point, I'm not capable enough to denominate them. But somehow I could understand their passion through a production method that - though not so typical - collective and independent (both in terms of production and distribution). The problem is about how to formulate an identity, which leads to the question: who is Barasub? Is not what they do also have done by others?

The question above might be considered a cynicism, but there is a hope that an identity would become an important mantra which is expected to grow. Which means, an identity is something that can be formed and its formation is influenced by many things, including language.

In my opinion, the identity of Barasub as a collective and independent movement, is not easily found; or at least they have not finish to form an identity. In a certain circumstances, I can easily find visual traces that would easily reverse individual memory in the Yogyakarta indie comic movement (especially those driven by Daging Tumbuh, Apotik Komik, Comic Core, etc.) in the beginning to mid-year of the 1990s which surreal, rude, narration ignorance, non-sequential, and full of symbols that thirst for meaning.


Jl. Tirt



Bulog is a one-day showcase for barter, selling and chance for completing the art catalogue. Presenting a big sale and cheap-market for art genres catalogue. This, event also selling the publications made by several art institutions/collectives such as bulletin, zine, and many more. And on the end of the day there will be a band perform.

malioboro parti

ZINE EXHIBITION

TRADE
Bring your own zine, some are available for trade.

SELL
Bring your extra money, some are available for sale.

SOFT FILE
Bring your flashdisk, some are available in soft-copy

FREE
Bring your luck, some are available for free.

11/12/2016

will be held at

KANTIN S15,

Jl. Suryodiningratan no.15,
Mantrijeron, Yogyakarta

Zine Exhibition,
Discussion, Music, etc.
18.00 WIB - kalap

Zine-Discussion:

ADAPTAZINE

"Bagaimana zine beradaptasi melintasi zaman"

by: **Indra Menus & Tomi Wibisono**
Moderator: **Yonaz Kristy Sanjaya**
start on 16.00 WIB

media partner

support by

AN INTRODUCTION

INDRA MENUS

INDISZINE PART 1

O, Apologize from Me Who Writes As Though I Was An Old Zine-maker.

I have been inactively updated about zine things these past 2 years. It could be because I was on so many things (zine, record labels, music, making gigs, touring, music research, and so on) which allowed me to get various illness from exhaustion, so I have to stop some of my hobbies, and among them was my interest in zines. Nevertheless, I occasionaly bought or do barters or given by new fella I met in a gig or when I spent my leisure time having a cup of tea.

I myself have grown lazy to locate my zine collections (there are 6 boxes of zines from 90s in total) which are borrowed by friends and never come back home. There even 2 of my friends who took my collection included with my own zine master (total cut and paste of Mati Gaya and Menghamba Mesin Photokopi, no digitalized master) have been jailed, heaven knows about my zines whereabouts. It would be a huge relief if they looked for them and gave them back to me, but it is also okay if they did not.

I, wholeheartedly, let them go…

The Jogja Zine Attak! used to have activities once in a year, has also been stopped. It is because we agreed that for each edition, we will have different concepts and themes for the exhibition. But, at that time,
25 we stucked, we do not want to repeat the same concept. Thank god, there are still a lot of people who are engrossed to zines during our hiatus.

Or maybe it is only outmoded me.

I apologize in advance that I could not help myself but to compare. From my point of view, there are more diverse zine-maker characters with expanding themes. The making and distribution techniques are more creative. Back then we only have youngsters and people from art scene. Back then zines are made mostly by cutting and pasting then they are copied on hvs papers. Now they utilize computers and other strange (for me) techniques. Not only copied, but the zines are now printed with various paper material. There are more themes, starting from artwork, self-disclosure

and obscure things; there are not enough music theme.

Previously, the zinemaker (most of them) barter their own zine with that of other people which then are allowed to be copied more in the name of wider distribution. Were it was sold, it was only for copying fees. This lead us to Zine 101, that zine is free :) this practice took much of the zinemakers' piggy banks only to produce zines. This then became the reason behind a vanishing zine when they achieved their crucial edition. This also fades the maker's interest to continue his zine. If a magazine is considered renowned after their third year, then a zine can be deemed established after their fifth edition.

It was a clumsy math, of course. :)

In the present day, it is completely okay if a zine cost much more than its production expenses. People won't be sulking over how deep they have to dig their pockets for a zine. Nowadays, the zinemakers are not only focused in making zines, they are also merchandising their zines. It is a merrier zine exhibition with stalls full of paraphernalias matching with their zines. Old days' zinemakers have never touched these ideas of making a zine. This is how present days' zinemaker way to adapt to run their zines.

Indra Menus
(Jogja Zine Attak! Curator, Mati Gaya's and Menghamba Mesin Photokopi's zine editor, freelance writer for zines and music magazines)

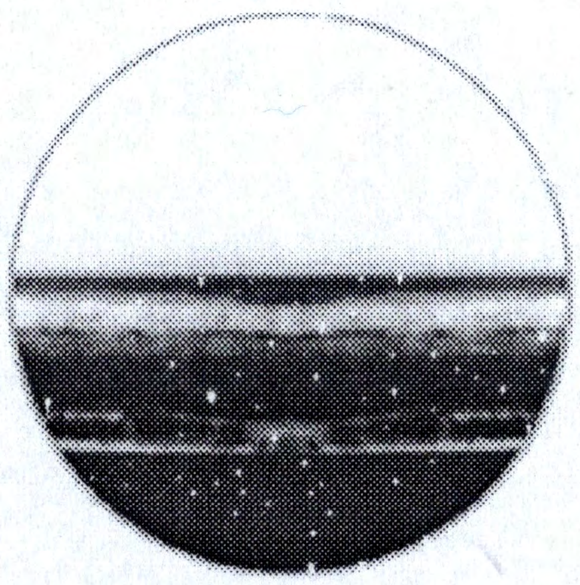
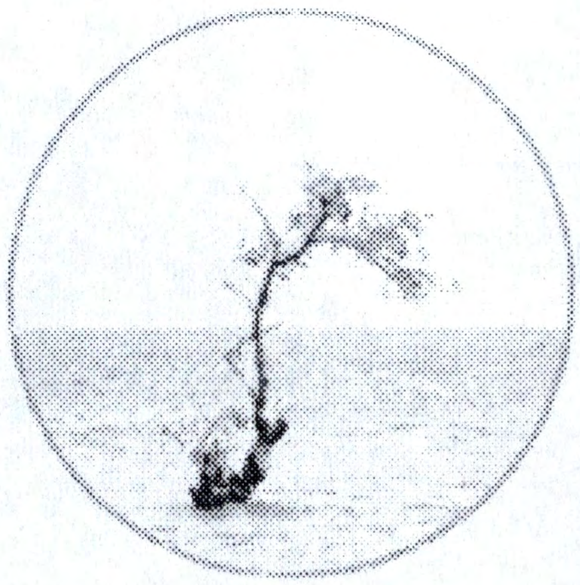




Documentation Indisczine Partij Exhibition

Gelatik Kembar

PHOTOBOOK LAUNCHING

Book Makers:
Danyswara AKA Gobi - Residu Memori
Deni "Kitiang" Fidinillah - Visual Diary: Alonennes
Atmim Ulul Albab - Solitude

Writer:
Gatari Surya Kusuma

Location:
AWOR Gallery & Coffee
Jalan C. Simanjuntak, Yap Square 11B
Yogyakarta
-7.780344, 110.373660

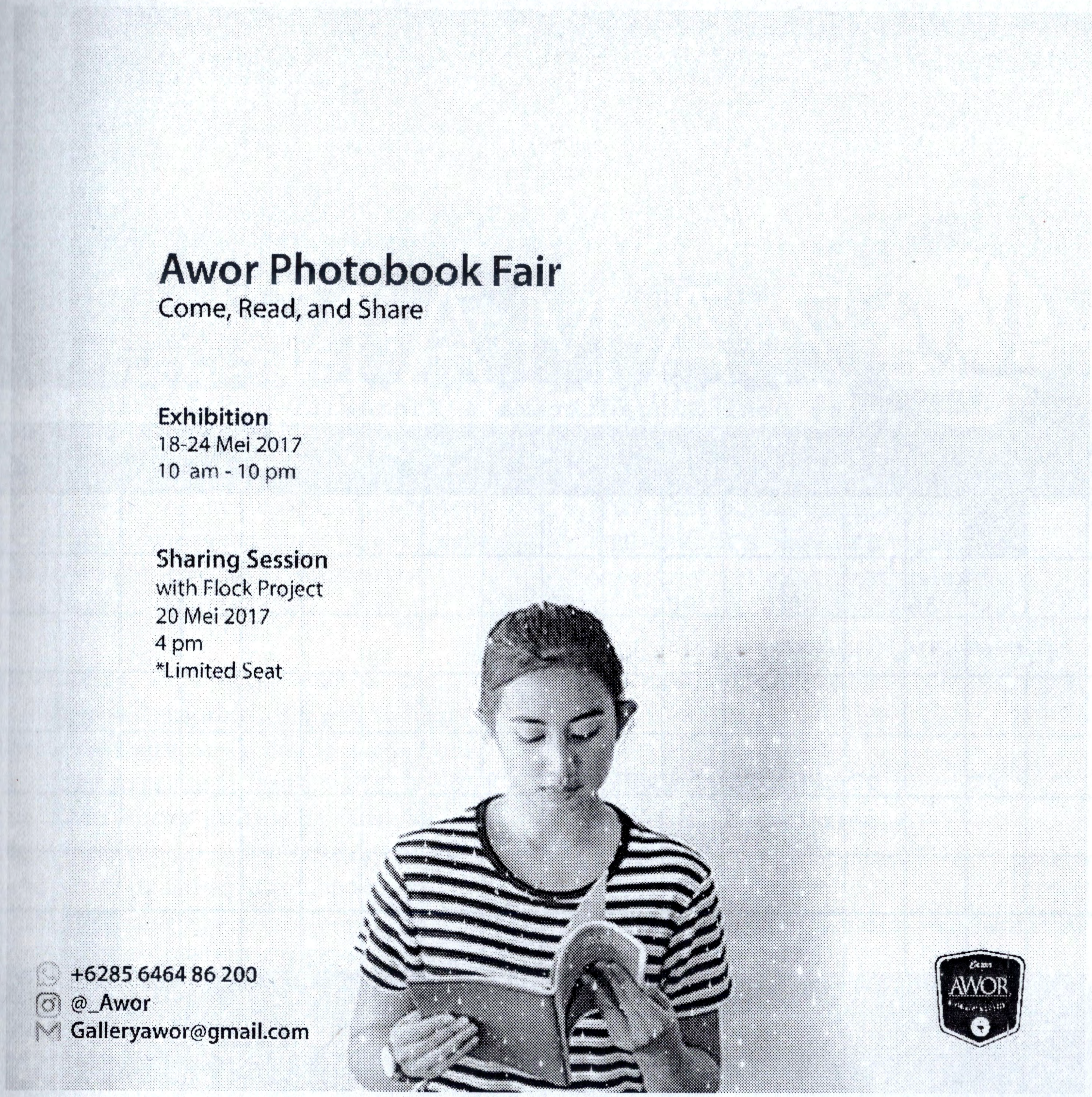
Opening:
May 12, 2017
8 PM

Exhibition:
May 12-16, 2017
10 AM - 8 PM

Discussion:
May 12, 2017
9 PM

book order information: gelatikkembar.collective@gmail.com | +62 856 4618 6200 (Albab)

In November 2016, three youngsters sat in one of coffee shop tables in Sewon. They grumbled about the learning process on campus. Apart from complaining, it is undeniable years of learning process in college is what gives them the understanding of photography and shapes them to be what they are today. As regards photography as the discipline that was pursued, they agreed to form a group that was separated from any complexity of academic matters on campus. Gelatik Kembar , that name was adopted from a brand of notebook that is often found in anywhere stationery shops. Reflecting that Java finch birds that live in groups and chirp repetitively, the Gelatik Kembar group shaped as a grouped individualist who are intensively discussed things, then make 'something' from what they have already discussed.



#AworPhotoBookFair #PekanBukuFotoAwor

In the recognition to the importance of photo-book on contemporary photography, Awor photo-book fair will present an exhibition dedicated to photo-book and invite all Indonesian artists, photo-book makers, zine makers, and publishers to submit their books to be displayed during the fair.

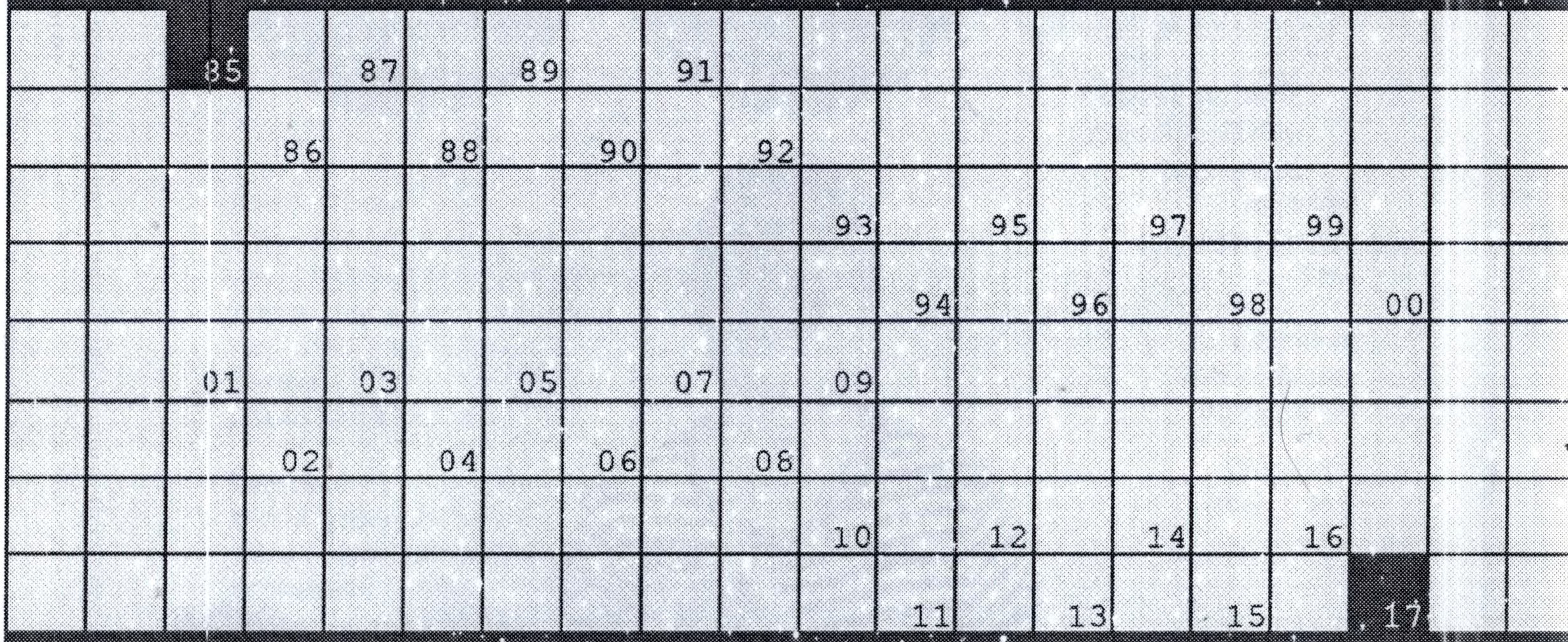
Our goal is to promote and display various kinds of the photo-book. We are interested in any photo-books which are published independently or commercially, including handmade, self-publishing, dummy books, zines and so on.

space

ZAMAN

A Short Research about Zine in Yogyakarta

by Doni Singadikrama & Rahmawati Nur Azizah



9 - 21 June 2017

Sunday, 11 June 2017
4 PM

Discussion:
Zine Publisher & Nowadays Distribution

Speaker:
Resatio Adi Putra
Yonaz Kristy

Moderator:
Edwin Prasetya

Sunday, 18 June 2017
4 PM

Zine Launch:
ZAMAN

LIR
Jl. Anggrek I/33,
Baciro, Yogyakarta

Open:
Tue - Sun | 3 - 8 PM

Starting from oblivion mixed with our curiosity about the history of zine publishing in Yogyakarta, we finally trying to find an answer to that spirit of inquiry. One big question that arose at that time was: How did the zines appear in Yogyakarta and their development until now?

From the big question, we began to explore the zines one by one that had been published in Yogyakarta, even though we did not get all the printed versions, some digital, some others only heard the title and information without ever seeing it straight, some did not get the full information, fragments, sometimes even maze.

Gradually, we realize that we can never complete this, if not in vain, because there are so many zines made in this city. This search will also be a very long process because we have to meet the zine makers one by one to find information about their zine, because there has never been a database like this before, and we still have to wrestle with the word 'forget'.

We met many zine makers who could not say when their zines were born exactly, and many do not have a personal archive of the zines they made. A quick action must be taken then, we have to browse zine archives in various libraries. We came and borrowed the archive to KUNCI, Radio Buku, IVAA, LIR, and some of Indisczine's archives, just so you can read and hold these archives during the exhibition. However, it is only the beginning, and there are a lot of zines that cannot yet be tracked here.

Finally, we completed the archives which came from these various sources. We registered and conducted a little study of the content. The result? There are three time markers that explain the zine publishers' tendency. We call that: epoch (ina: epos. Or era, age, stage, eon; whichever suits).

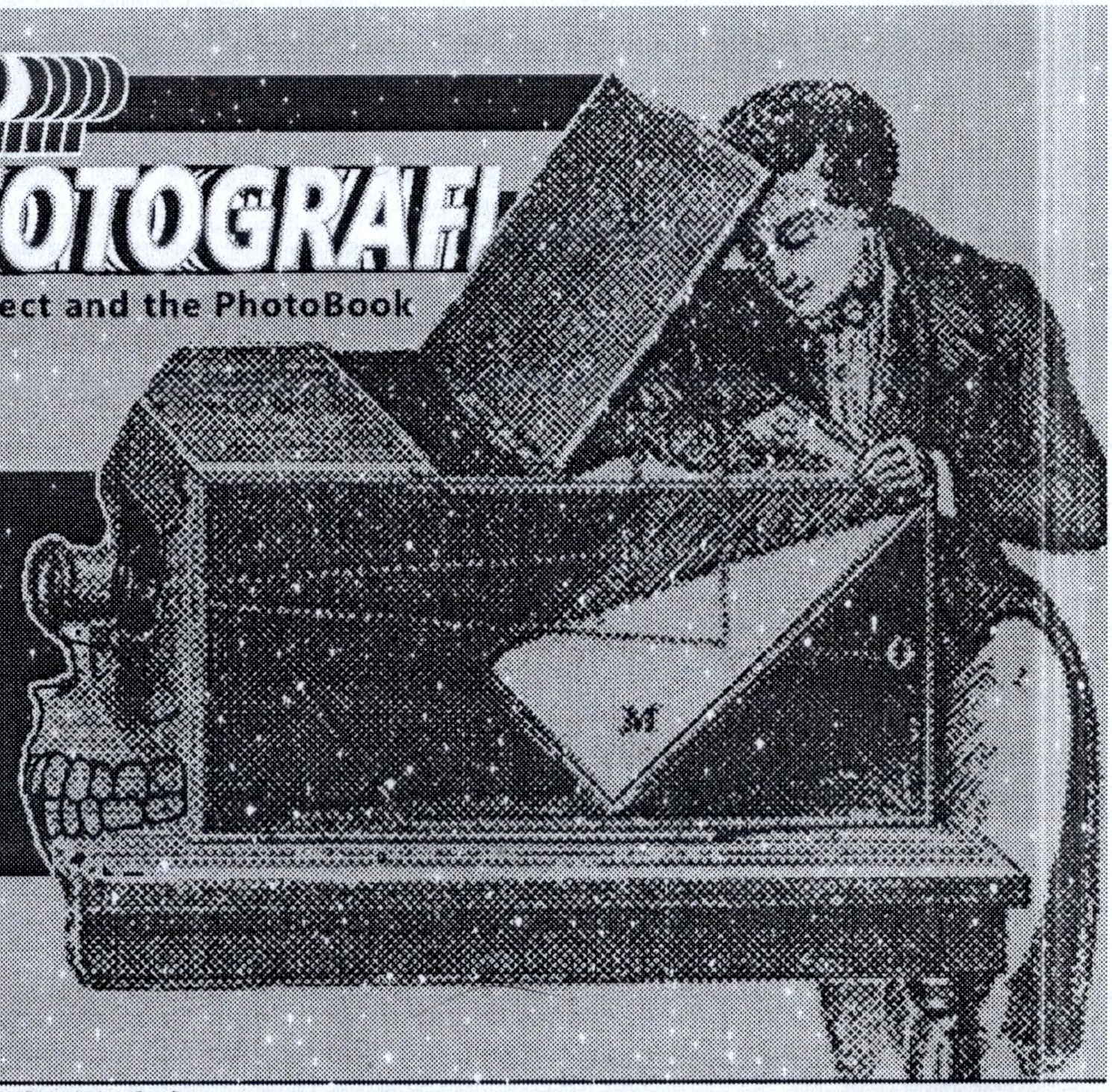
For us, it doesn't matter what the medium, content, or how the packaging is in a zine, because it is not something that must be cultivated. This sort of categorization is not something very essential. The important thing is 'enthusiasm' in every issue of that era. The aspiration to create, share, have fun, and make new friends. *

Rahmawati Nur Azizah
Doni Y.H. Singadikrama

*a slogan from a zine publisher, Penahitam

WORKSHOP!!!
BUKU FOTOGRAFI

Photographer's Personal Project and the PhotoBook



Mentor:
Andi Ari Setiadi (Gueari Galeri)
Kurniadi Widodo (Flock Project)
Ng Swan Ti (PannaFoto Institute)

Asisten Mentor:
Yonaz Kristy Sanjaya (RAR Editions)

Mentor Tamu:
Boy T Harjanto (Pewarta Foto)

Periode Workshop: 2-5 Agustus 2017

Tempat: Kelas Pagi Yogyakarta
Jl. Brigjen Katamso, Prawirodirjan GM II/1226 Yogyakarta

Kontribusi: IDR 450.000,-
(termasuk makan siang, cetak dumi)

Pendaftaran dan Informasi: Arif Furqan (0856 4666 2446)
afurqannn@gmail.com // thisistheflock@gmail.com

pannafoto FLOCK gueari galeri

PHOTOGRAPHIC BOOK WORKSHOP

Theme:
'Photographer's Personal Project and the Photobook'

Mentors:
Andi Ari Setiadi (Gueari Gallery)
Kurniadi Widodo (Flock Project)
Ng Swan Ti (Pannafoto Institute)

Mentor Assistant:
Yonaz Kristy Sanjaya (RAR Editions)

Guest Mentor:
Boy T Harjanto (Photo Editor)

Workshop Date:
August 2nd - 5th, 2017

Location:
Kelas Pagi Yogyakarta
Brigjen Katamso Street, Prawirodirjan
GM II / 1226
Yogyakarta

Contribution:
IDR 450,000 (including lunch, printed dummy)

Registration and Information:
Arif Furqan (0856 4666 2446)
afurqannn@gmail.com
thisistheflock@gmail.com

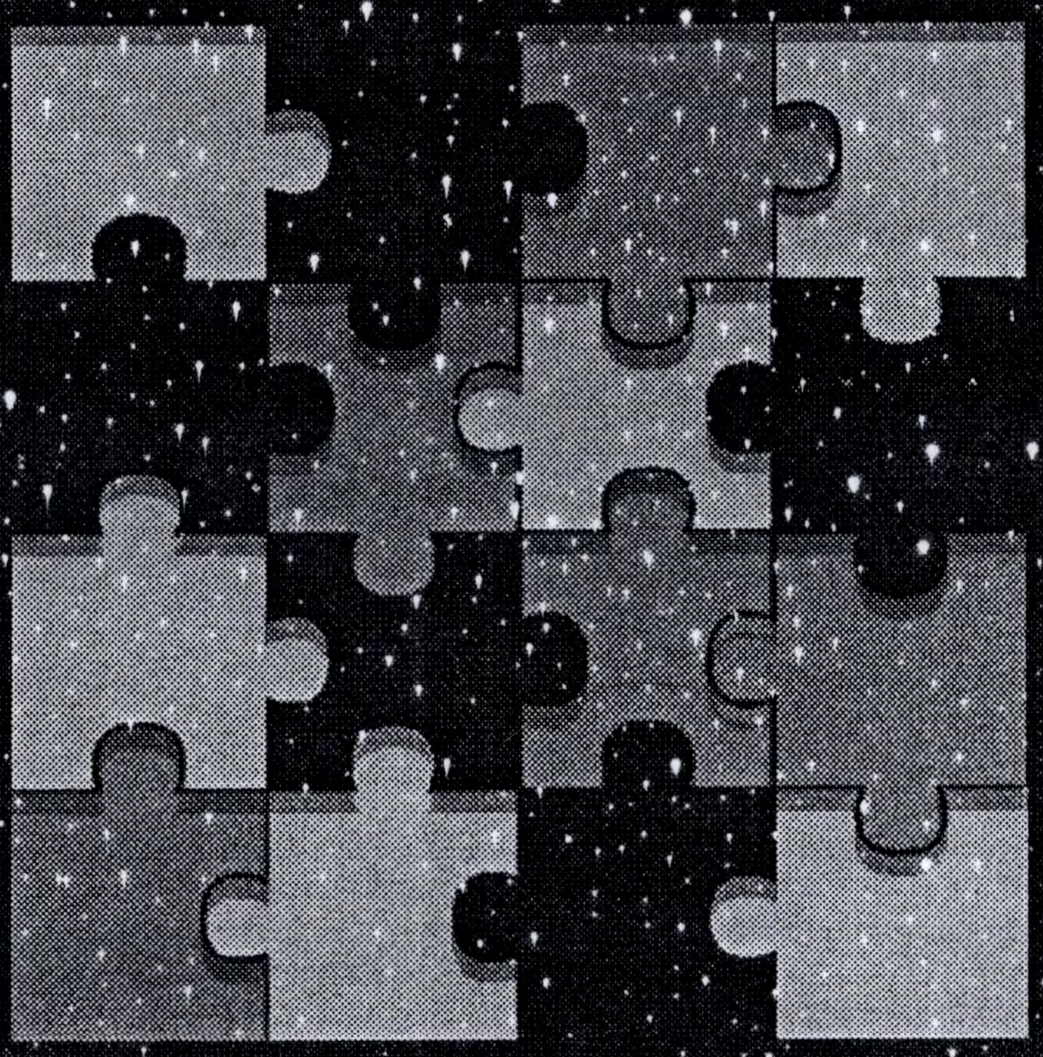
In this intensive workshop, the mentors will share the knowledge and experiences to the actualization of photographer's photos project into a photo book. The workshop materials comprise the concepts, photo contents and design.

Terms and Conditions:
· Available for professional and amateur photographers, for 8 participants (no age restriction), which will be selected based on the portfolio.
· The portfolio must be in a PDF format and in the form of a photo book or zine photos either has been finished or still in the making process, or photos, photo stories or part of the opus in the JPEG medium resolution format which must be followed by a description or other supporting texts towards the opus portfolio.
· Should be submitted as .zip folder (not in .rar) or in PDF format via Dropbox or wetransfer.com to thisistheflock@gmail.com
· The deadline for registration is on July 18th, 2017, at 20:00 P.M (Western Indonesian Time)
·· The chosen participants will be contacted by the committee to complete the workshop administration or send the payment of IDR 450,000 to the BCA account number 456 0767 604 in the name of Kurniadi Widodo and send the proof of payment to thisistheflock@gmail.com no later than July 25th, 2017.
· The workshop participants are required to: - Bring postcard-size photo (if it's digitally printed on A3 size, it can be divided into 8 photos), high-resolution photo file and laptop during the workshop.
- Preparing a text (a title, preface, bio or any desired text).
· Participants are committed to attend the workshop based on the predetermined schedule.

Poster design by M.Bigoth-RAR Editions

SYUKURAN MELEPASLIARKAN
PROJEK FIKSI-PENDEK II

DISCO DISSI MEMORI



" BINCANG-BINCANG. LAPAK DAGANG. PEMBACAAN PUSI. MUSIK AKUSTIK "

@ MELTING POT EATERY & COFFEE

Jl. SURYODININGRATAN 37-B, YK

28 OKTOBER

19.00

indiesziqe party.

serunai

Assalamualaikum. Greetings to all of us.

Projek Fiksi Pendek II: Disko Diksi Memori is a project initiated by Berkaca Kata, a literature community from film and photography faculty on Institute of Art Yogyakarta. The main focus on this project is to collecting people who write a short story and compile them in a readable package. Then, the options comes to a book form.

This second short story anthology book consists of 27 stories from 27 writters. All of them have a same study background. The differences is generation, departments and their status as colleger or alumni. Here are 27 writters name who contribute on the second edition,

1.Agge Akbar --- Taiasu
2.Arief Budiman --- Suatu Pagi Ketika Terbangun
3.Bagas Oktariyan A. --- Anak
4.Deasy Fathmasari --- Mencari Hidup
5.Dinanda Nisita --- Dalam Gelap
6.Fanny Mardhotillah --- Jujur Itu Bukan Hanya Tidak Berbohong, Tapi...
7.Fauzi Rahman --- THB
8.Fitriana Lestari --- Masih Melakukan Dosa
9.Gatari Surya K. --- Semoga Lekas Sembuh
10.Hemmy Rahmania --- Mantira
11.Herlambang Setia Aji --- Pahlawan Sunyi
12.Irnanda Shinta Dewi --- Jika Kita Bersama, Tak Akan Ada Jika
13.Izzati Dwi Fitriani --- Kenangan
14.Jati Pramudya D. --- Sederhana
15.M. Afif Abdulhady --- Permen Kapas
16.M. Dzulqarnain --- Aku Dihembus Kesenian
17.M. Erlangga Fauzan --- Kelinci
18.M. Rizky Kurnia --- Berai
19.Oggy Satryo Y. --- Warung Burjo
20.Reza Akbar P. --- Sore
21.Ridho Afwan R. --- Labirin Awan dan Segelas Air Putih
22.Sefthian Fahis S. --- Matematika
23.Tia Sukma Sari --- Hari Ini, Hujan
24.Tiara Sekar Ayu --- Perihal Berduka
25.Valenci Kalista --- Ayah
26.Vebrio Kusti A. --- Cerita Menunggu Pelukan
27.Vregina Diaz Magdalena --- Santapan Indra

For completing the process of Projek Fiksi Pendek II: Disko Diksi Memori there will be a launching, "Syukuran; Melepasliarkan Projek Fiksi Pendek II: Disko Diksi Memori". The event will be held on Saturday, 28 October 2017 at Melting Pot, Yogyakarta. Starts from 7 PM till end. With some performances, short story reading, poems and music, also book & zines market.

Thus we announce the press release. Thank you for your attention.

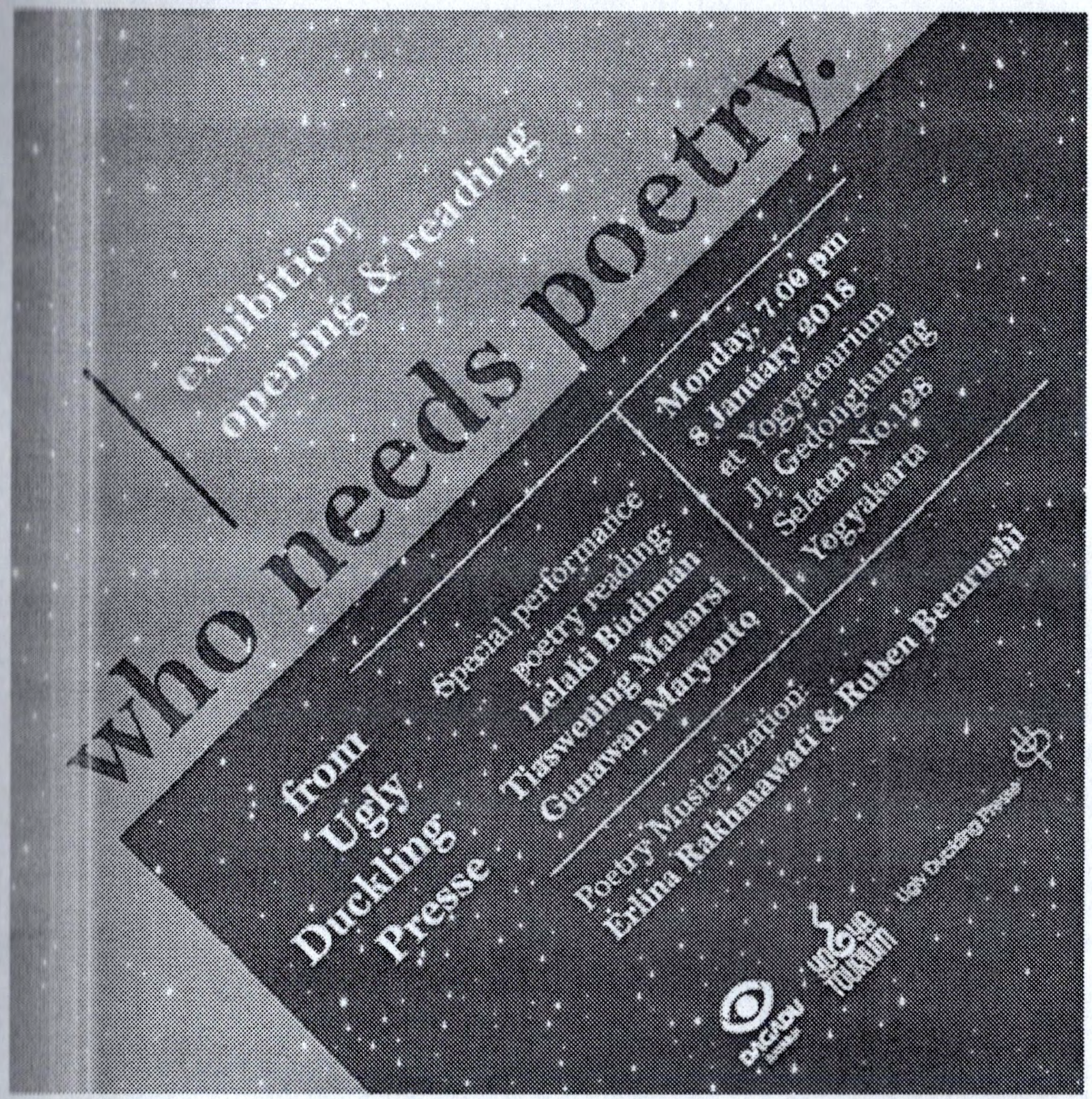
Bantul, 18 Oktober 2017

ENCOUNTER

36

WHO NEEDS POETRY?

INAMUL HAQQI



I chose the word "encounter" so we do not need to be loaded with the expectations of certain visual aesthetics, whether the New York images, about the independent, the contemporary, and so on. Ugly Duckling Presse (UDP) declares that all its activities are an effort "to create an experience of art free of expectation, coercion, and utility." If we focus on the appearance of books in this exhibition, it is merely a space for our encounter with various graphic explorations, technical, and materials in UDP publications.

Layouts in today's book industry have an important (as perceived) role, even though we often find bad cover designs and book layouts. Thomas L. Peacock, 19th century novelist said, "there is nothing more fit to be looked at than a book." The statement seemed to mark that the 19th century was an important era in the history of book publishing. Before the 19th century, books were bound manually, using hands, with materials such as gold or silver as medieval manuscripts. At the time the book cover used as a protector of pages that were still printed with the Gutenberg machine, the 15th century technology.

The 19th century was a mechanization period. It was started with Lord Stanhope who invented a hand-made iron-based printing machine able to double the size of the print area while reducing hand power by up to 90%. Still in the first decade of the 19th century, Friedrich Koenig

succeeded in eliminating the power of the hand by connecting a hand press to a steam engine. The print effectiveness was increased when the print reference which was originally a flat plane was replaced with a rotating cylinder plate. The cheaper the production costs, the more developed the book industry.

The lithography printing technique used by poster artists at that time also brought artistic development to the book cover design. It was no longer merely a protector of the contents of the book, but also carries the function of media promotion, communicating and representing the contents of the book. Its development then cannot be separated from the birth of art movements and designs such as Art Nouveau, Arts and Crafts Movement, and so on.

The majority of the book displays that we currently encounter in bookstores are from offset printing, or digital printing if they were produced on a small scale. This printing technology, together with the development of graphic software, is able to fulfill and accomplish almost every image from the designer, without limiting the number of colors and complexity of objects. Of course with the beneficial effectiveness and efficiency in the calculation of production and marketing.

The evolution of technology (too) is the evolution of taste. Exploration in printing techniques that have been cast aside today because of their inefficiency are believed to produce a more distinctive taste. The process which requires hand skills, and especially patience, is the value of "the story behind" every work. Or, we can say that the creation of book displays here is an art process.

UDP has done the same. In the 6x6 series, for example, they print the cover with letterpress technique, a high printing technique with printed references which utilizes high and low field differences. Gutenberg's legacy technology makes the typography style more authentic. Another title, Classification of a Spit Stain, uses carbon paper to print a line of titles. Flocking texture that we see a lot on t-shirts is also explored as in title # 36: Prodyourheadwithastick.

In addition to the printing techniques diversity, we will also find a variety of design styles, from old styles to modern minimalism, as well as various types of paper that will give different handfeel. The layout elements are called as "calling attention to the labor and history of bookmaking."

Enjoy the Encounter Room!

Inamul Haqqi

WHO NEEDS POETRY.

exhibition of books and prints: 8-14 January 2018

from Ugly Duckling Presse

OPENING & READING
8 January 2018, 7:00 PM

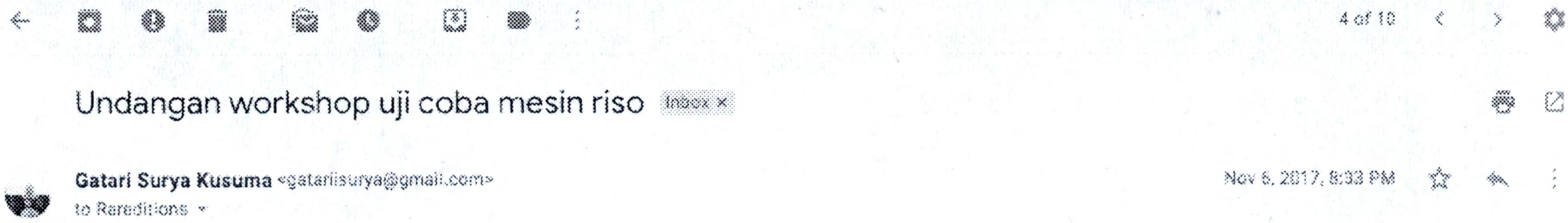
COLLECTIVE DISCUSSION
11 January 2018, 7:00 PM

DESIGN DISCUSSION
14 January 2018, 7:00 PM

Ugly Duckling Presse is a nonprofit publishing collective for poetry, translation, experimental nonfiction, books by artists, and performance texts. UDP was transformed from a 1990s zine into a Brooklyn-based small press by a volunteer editorial collective that has published more than 250 titles to date. UDP favors emerging, international, and "forgotten" writers, and its books, chapbooks, artist's books, broadsides, and periodicals often contain handmade elements, calling attention to the labor and history of bookmaking.

YOGYATOURIUM
Jl. Gedongkuning Selatan No.128
Yogyakarta

DAGADU DJOKDJA · YOGYATOURIUM · Ugly Duckling Presse



4 of 10

Undangan workshop uji coba mesin riso Inbox ×

Gatari Surya Kusuma <gatarisurya@gmail.com>
to Rareditions

Nov 6, 2017, 8:33 PM

Indonesian > English Translate message

Turn off for: Indonesian ×

Teman-teman RAR Edition yang baik,

Meneruskan pembicaraan melalui WhatsApp, KUNCI Cultural Studies Center saat ini memiliki satu unit kehidupan baru, yaitu mesin risograph. Dengan mesin ini kami merancang satu unit badan usaha mandiri yaitu percetakan dan penerbitan. Sebagai awalan, kami ingin mengundang teman-teman pegiat zine untuk hadir di workshop uji coba mesin ini untuk bersama-sama mencoba mengoperasikan mesin dan melihat kemungkinan-kemungkinan apa yang bisa dilakukan dengan mesin risograph tersebut. Undangan ini bersifat tertutup namun bersifat terbuka jika anda memiliki contoh file zine/booklet/poster yang ingin dicetak. Untuk informasi, kami memiliki 2 warna yaitu hitam dan biru. Dalam workshop ini kita akan kedatangan 1 teman dari Ruang Gerilya Bandung yang juga menggunakan mesin riso dalam praktik dinia vetak mencetaknya.

Mengingat keterbatasan ruang, kami memiliki maksimal peserta yaitu 2 orang dari masing-masing komunitas. Untuk konfirmasi kehadiran bisa menghubungi saya melalui WhatsApp (082134443407) atau membalas email ini.

Salam Hangat,

***

RAR Editions my good fellows,

Continuing our conversation in Whatsapp, KUNCI Cultural Studies Center right now have a new unit, a risograph machine. With this machine we planning to make a independent publishing and print. As for the starter, we want to invite our friend who making zine to come and having a machine workshop/trial to operating and trying the possibility that could be happen with this machine. This invitation tend to be a closed call, but, we are open if you guys want to try printing zine/booklet/poster. For your information, we have 2 colors right now, black and blue. In this workshop we also have a special friend from Ruang Gerilya Bandung which also using riso print in their practice of printing worlds.

Considering the limitation of our space, we have maximum of 2 participations each community. For confirmation you can reach me by Whatsapp (082134443407) or just reply this email.

Sincerely

Instagram

Search

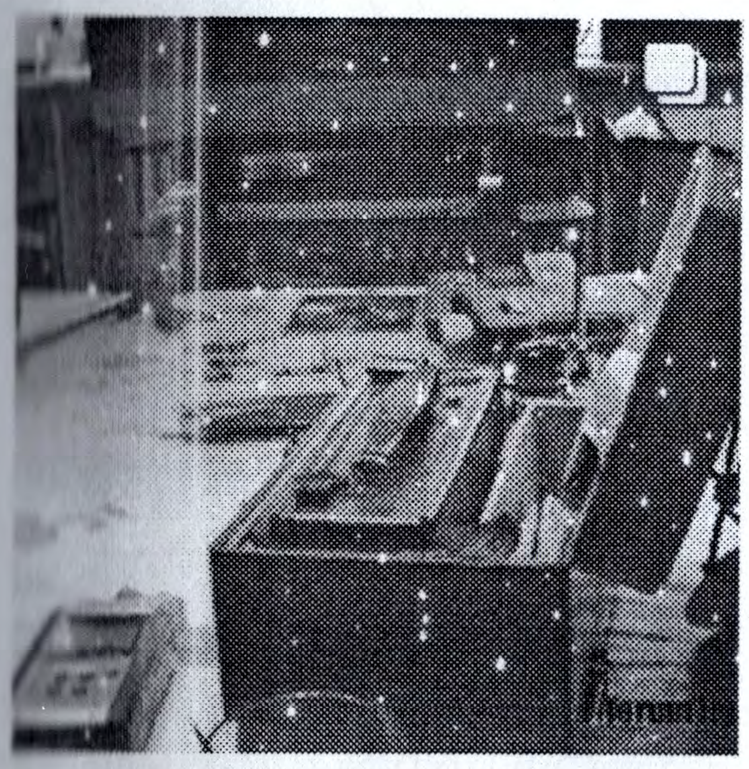
cikunci Following ...

613 posts 3,325 followers 3,649 following

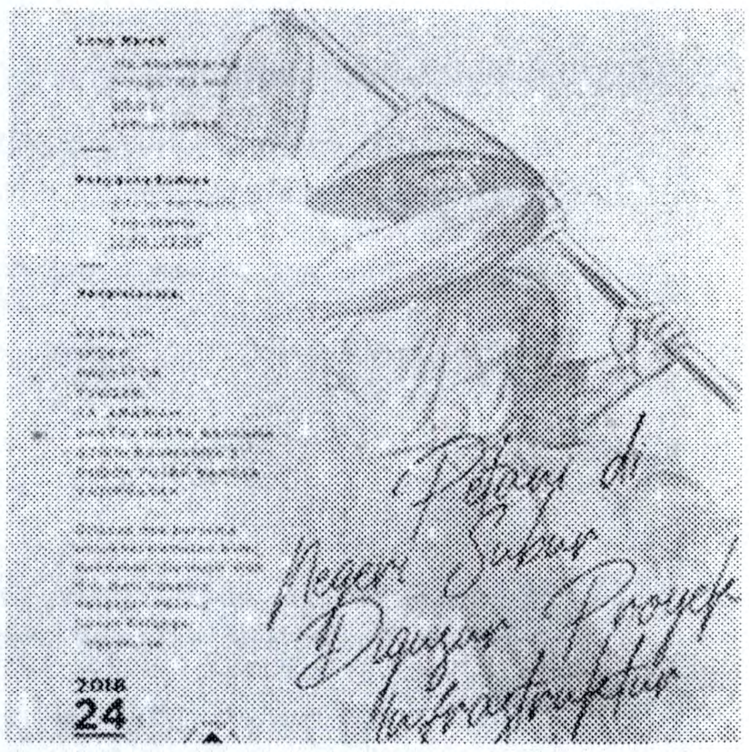
KUNCI Cultural Studies Center
Listen to our radio: http://radio.kunci.or.id and subscribe to our e-newsletter: http://eepurl.com/X1dFr
kunci.or.id/activities/panggilan-terbuka-ssd-angkatan-2

Followed by **alter.naive**, **alec_work**, **omni.space** + 100 more

POSTS TAGGED



















Fwd: Undangan Workshop Penerbitan Mandiri KUNCI/TPE/Crater Invertido

Doni Singadikrama Tue, Oct 2, 11:19 PM (2 days ago)
to me

Indonesian > English Translate message Turn off for: Indonesian

---------- Forwarded message ---------
From: **Doni Singadikrama** <doni.singadikrama@gmail.com>
Date: Thu, 19 Apr 2018 at 10.20
Subject: Re: Undangan Workshop Penerbitan Mandiri KUNCI/TPE/Crater Invertido
To: KUNCI Cultural Studies Center <edition@kunci.or.id>

Siaaap sip saya hadiir!!

On Thu, 19 Apr 2018, 02:41 KUNCI Cultural Studies Center, <edition@kunci.or.id> wrote:

> If you received this invitation it means, we, Kunci Cultural Studies Center and Taller de Producción Editorial (TPE/Cráter invertido) are inviting you to join our 2 day workshop in KUNCI, the dates are Friday *20 and Saturday 21 of April, from 14.00 h to 20:00 h*.
>
> The workshop will focus in the self-publishing process that come from shared experiences with comrades; zinesters, cartoonists, artists, designers, poets, writers, activists, punks, anarchists, feminists, organizers, collectives. We want to imagine a publishing process where anyone with any kind of background and skill can become comfortable with their own knowledge and happy to share it with others.
>
> <OPTIONS>
>
> During these two days we would like to open a space for experimentation, sharing experiences and create together.
>
> During these two days we would like to open a space for experimentation, sharing experiences around publishing and create something together.
>
> During these two days we would like to open a space for experimentation, drink tea, share laughs, take a nap and eat snacks.
>
> During these two days we would like to open a space for experimentation and share experiences for publishing something together.
>
> During these two days we would like to open a space for experimentation, sharing experiences, analize KARAOKE, and create together.
>
> Please confirm your participation as soon as possible!
>
> If you have any comments, suggestions or curiosities about these two days, please let us know during this week.
>
> The TPE is a collaborative space deep in the depths of an imaginary land called Cráter Invertido in Mexico City, where we share our enthusiasm for self-publishing and exchanging knowledge.
>
> Kunci is a place, which include a library with printing machine and also a group of people who want to create more space and time for collective study.
>
> Notes:
>
> - be comfortable with your own knowledge and feel free to share it in the workshop
>
> - any professional skill is not required
>
> - any background on self-publishing is welcomed
>
> - bring comfy clothes
>
> - dog friendly person is better ;)



Self-publisher Gathering Party

Calling all zine-maker, student press associates, poets, writers anyone who loves book to gather!

We are inviting you to join our event, the Self-Publishing Gathering Party with Taller de Producción Editorial (TPE)/Crater Invertido (Mexico City) and KUNCI (Yogyakarta). In this event, both TPE/Crater Invertido and KUNCI will present their publication and the working method. Everyone with interest in any form of publication and self-publishing process are welcome to join this event. Bring your publication, book, zines and share your working process with us too!

" PENGIMPLEMENTASIAN SIKAP MERUNDUK DALAM SEBUAH RUANG PAMER STIKER PADA BASEMENT MILIK TEMAN SENDIRI "



1. LATAR BELAKANG

1.1 Disusun guna memenuhi syarat kolaborasi nyata antara ***Blurg! Magazine*** dan ***Easy Tiger*** pasca terbitnya ***Blurg! 02 Edition - Wearable Art*** yang mengusung misi: ***"Menstikerkan Masyarakat, Memasyarakatkan Stiker"***

1.2 Departemen Ikan Dori dan Ayam Suwir Warung Makan & Kopi **MakCombrang.**
Jalan Abu Bakar Ali no. 2A
Kotabaru, Yogyakarta 2016

1.3 **26-28 Agustus 2016**

2. ISI

2.1 Menghadirkan eksebisi karya:
Easy Tiger Sticker Museum

2.2 Menghadirkan Musik dari:
Sabarbar | xxx | yyy | zzz

2.3 Menghadirkan lapak dari:
eiinn projects x amazing frontier | siam ulala | irmas | donisingo

3. PENUTUP

3.1 Terimakasih tidak lupa kami haturkan kepada:
Makcombrang | Gigs Jogja | Majalah Cobra | PYY | Warning Magz

blurg!

Pengimplementasian Sikap Merunduk Dalam Sebuah Ruang Pamer Stiker Pada Basement Milik Teman Sendiri is a sticker exhibition which is held as a real form of collaboration between Blurg! and Easy Tiger, an Asia's # 1 Sticker Museum. Aside from being a collaborative media, this exhibition is motivated by our anxiety caused by the lack of public appreciation toward stickers, especially in Indonesia which in fact can be referred as a sticker paradise. There is no need to spend much money or confuse to find a sticker shop just to fulfill the desire to collect unique and interesting stickers. In Yogyakarta itself, with small amount of monies, we could easily get such things from various stickers kiosks.

At this point, Blurg! as the media which grows from the spirit of *"menyenikan masyarakat dan memasyarakatkan seni"* will collaborate with Easy Tigers, an Asia's #1 Sticker Museum, on a sticker exhibition which is implemented the slogan of "men-stiker-kan masyarakat dan memasyarakatkan stiker" . We hope this sticker exhibition could increase the society awareness and appreciation towards the art of the sticker itself. This exhibition will be held on 26-28 August 2016 at Mak Combrang Cafe and Hostel.

in conjunction with:
"pretext: A PLOY FROM BEING AND NOTHINGNESS"
an art exhibithion by: Doni Singadikrama and Djafar Revangga

ZINE BOOTH/LAPAK ZINE
10-11 Februari 2018, 10.00-18.00
It's Plenty of it // @blurgproject // @ruang.gulma // @Berkacakata // @_piringtirbing_ // @barasub // @demisesuapnasi // @sokong_publish // etc.

LIBRARY/PERPUSTAKAAN ZINE
10-11 Februari 2018, 10.00-18.00
oleh @Indisczinepartij

WORKSHOP:
10 Februari 2018, 15.00 - 18.00
Basic Zine Making by It's Plenty of it

OPEN DISCUSSION/DISKUSI TERBUKA:
11 Februari 2018, 15.00 - 18.00
Moderator: Mega Nur @megangkaki

Photocopy machine available, free to use, bring your own paper
Ada mesin fotocopy juga, bebas pakai, di ViaVia Jogja,
Jl. Prawirotaman No. 30
Yogyakarta. *cp lapak: 087838439600 (doni) (WA only)
*cp workshop: 085730112678 (ignas)

In conjunction with:
"pretext: A PLOY FROM BEING AND NOTHINGNESS"
an art exhibithion by: Doni Singadikrama and Djafar Revangga

10 - 11.2.18
ViaVia Yogyakarta
10:00-18:00
Trade - Copy
Lapak
Diskusi
Workshop

ZINE

Perpustakaan zine
Indisczine partij
Menyediakan ratusan koleksi

Workshop basic zine making
It's Plenty of it

Diskusi terbuka zine dan segala kemungkinannya
Moderator: Mega Nur

Lapak Zine
It's Plenty of it
Blurg!
Ruang Gulma
Berkaca Kata
Piring Tirbing
Barasub
Demi Sesuap Nasi
SOKONG!
etc

si

ari 2018

Indisczine partij
It's Plenty of it

Diskusi terbuka tentang zine dan segala kemungkinannya
15:00-18:00
Moderator: Mega Nur

Lapak

Sabtu - Minggu 10-11 Februari 2018

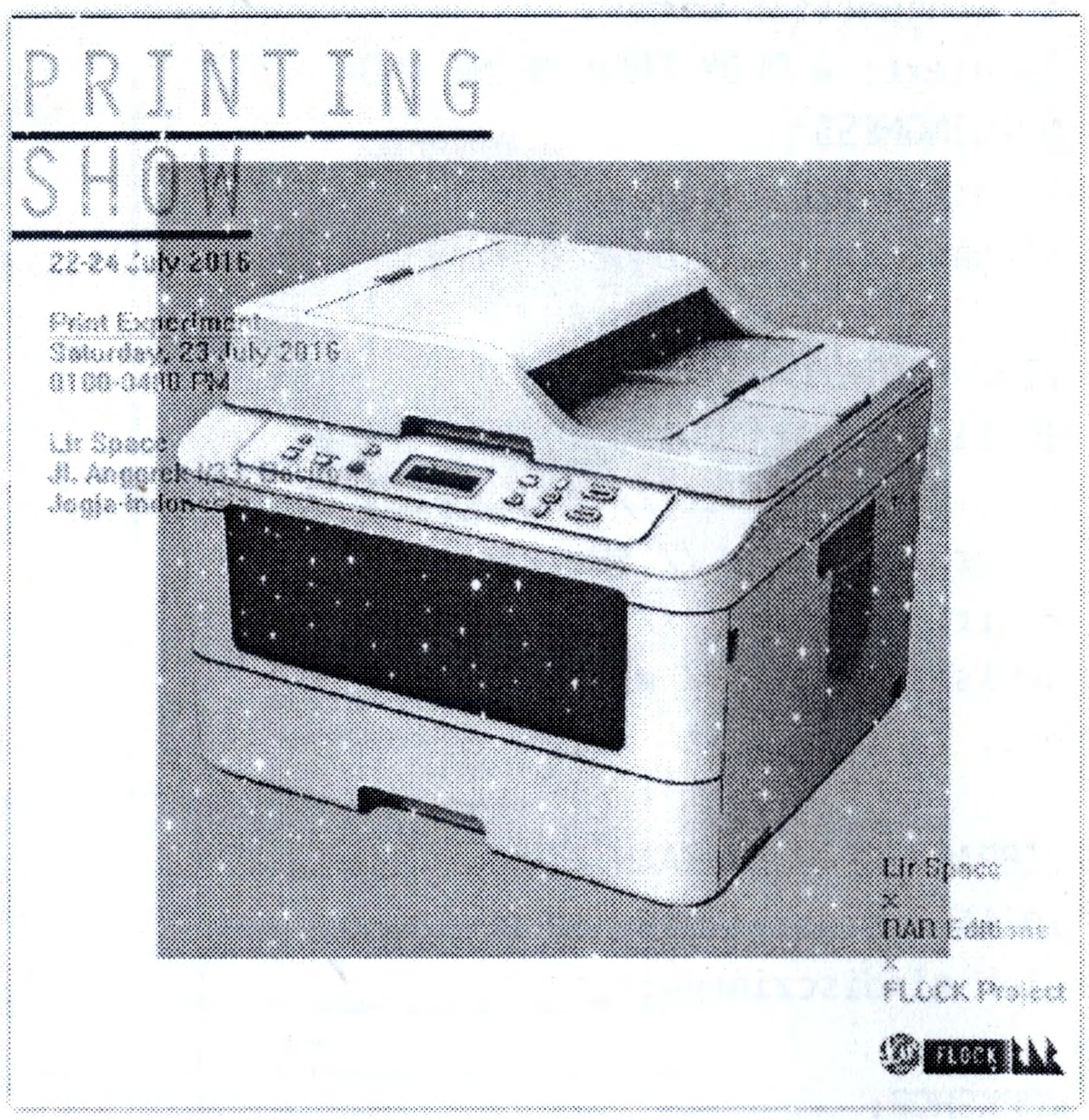
Indisczine partij (Perpustakaan zine) I It's Plenty of It I Blurg! I Ruang Gulma I Berkaca Kata I Piring Tirbing I Barasub I Demi Sesuap Nasi I SOKONG! I etc

Printing Show

Lir Space X RAR Editions X Flock Project

July 22 - 24, 2016

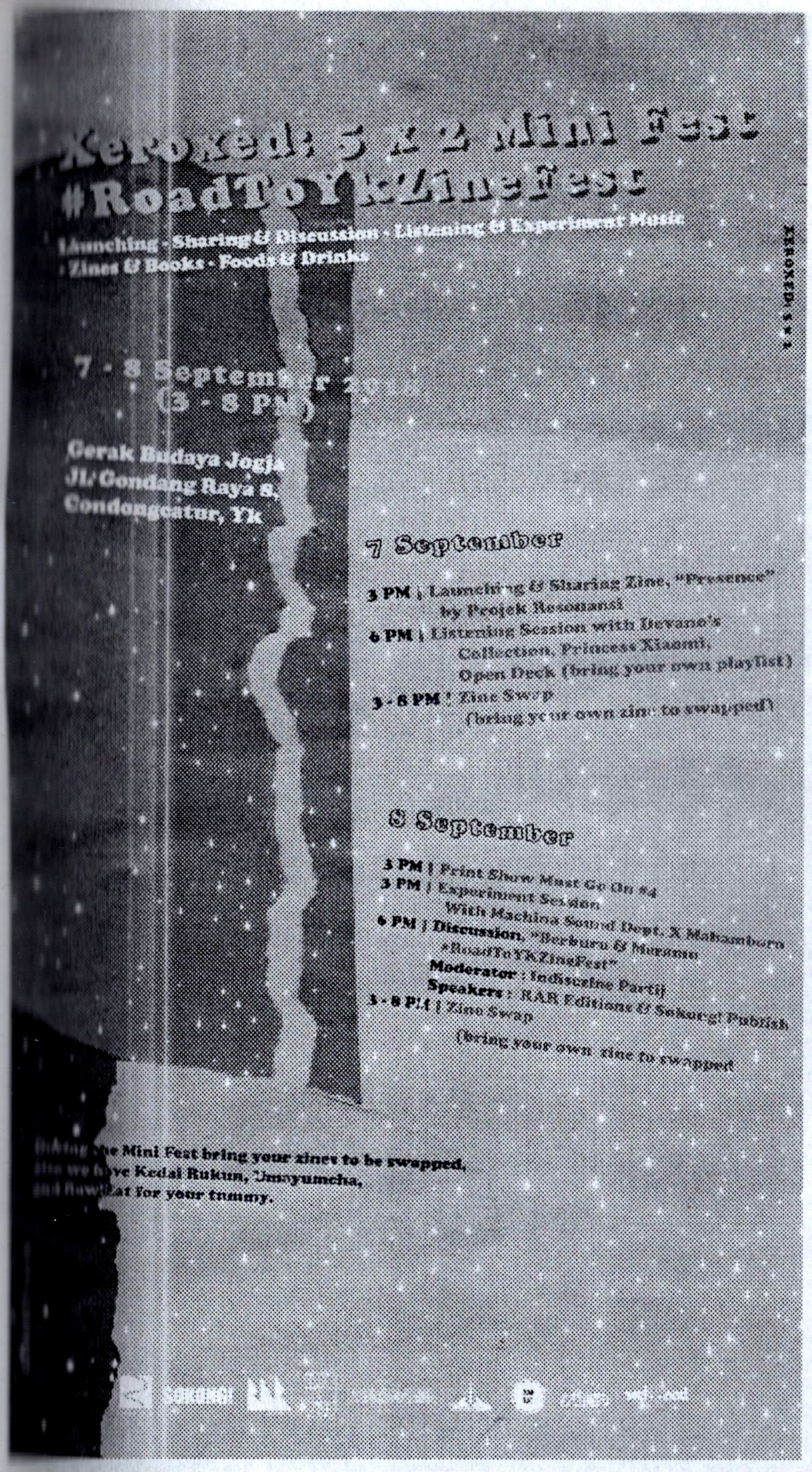
Print Experiment:
Saturday, July 23, 2016
01.00 - 04.00 PM





RAR EDITIONS x SOKONG

At this present event of @ festivalkesenianyogyakarta, we work together with @rareditions_ to create a Print Show which is inspired by Daido Moriyama's photography technique, of course with a bit adaptation towards the equatorial climate in Indonesia. This event will be held on July 28th, 2018 at the Planet Pyramid Futsal Arena, Sewon Bantul. Actually, the similar event has been held by RAR together along with @flockproject at Lir Space, but at this time, we will display all photos from all Sokong editions that we have supported and have been published previously. All those pictures would be selected and printed with a photocopier. Thus, it will be a duty for you to curate, which we will bind and becomes a new zine.



XEROXED 5 X 2 MINI FEST
#ROADTOYKZINEFEST

XEROXED 5 X 2 MINI FEST is a small festival initiated by RAR Edition, Sokong Publish and Proyek Resonansi. The term of 5x2 comes as its implementation which lasts for 5 hours x 2 days.

Print Show is an experimental process of photocopiers which would be displayed and curated independently by the audiences. The beginning of this event is the launching of Proyek Resonansi zine photos in addition to the Print Show from Sokong and RAR Editions. Then, the event is continued with a discussion entitled *"Berburu dan Meramu : #RoadtoYKzinefest"*

7-8 September 2018 (3-5PM)
@gerakbudayajogja
Jl.Gondang Raya 8 Condongcatur, Yk

7 September
3 PM - Launching & Sharing Zine "Presence" by Projek Resonansi
6 PM - Listening Sessiong with Devano's Collection, Princess Xiomi, & Open Deck (bring your own playlist)
3-8 PM - Zine Swap (bring your own zine to swapped)

8 September
3 PM - Print Show Must Go On #4
3 PM - Experiment Session with Machina Sound Dept. X Mahamboro
3-8 PM - Zine Swap (bring your own zine to swapped)
6 PM - Discussion "Berburu dan Meramu #RoadToYKZineFest"

@gerakbudayajogja
@Sokong_publish
@raredition_
@indisczinepartij
@raw.eat
@kedairukun

desain oleh Alwan Brilian-RAR Editions
@alwanbrilian

INTERLUDE

YONAZ KRISTY

It is neither an introduction nor an absolute conclusion that you will read this time. But let's stop awhile to observe the surroundings so we don't take a rash action.

At this point, I tried to re-read while arranging the preface that sometimes becomes an 'ornament' in an event, but when it is gathered into a collection, this preface gives a lot of new things to be discussed. Even though, as Doni said, "This is still far from complete words". However, at least I'm increasingly sure of the importance of archives on any line. Which, if I might say, there are many people have the awareness to archive things nowadays (this applies when this zine making becomes easier. Hehe).

Is it quite enough to do a mere good archiving only?

Sometimes I wonder for those who give such a 'publicly accessible' label, is it really already accessed? Otherwise, is that an impression it has been accessed? Or else, is it also an invitation to access?

Talking about the access, it is actually an issue I found while I read about lately discovered events after a few years had passed. Hehe. But then again, this is the function of the archive itself, so as the preface which being the introduction for those who would like to commemorate.

The issue also appeared when I was not as active as I used to look for and collect zines because I felt most of the contents were merely visual arts. That is not something unpleasant, but perhaps I'm just bored with that such form. Possibly that is not completely true, there must be some zines that fill the content with interesting and mind-blowing articles. But then, the confusion to find the zine access blinds us on a visually mere seen zine. Then, I do not think each zine will destroy one another, either visual or literary theme zines. For the reason that zine would be able to adapt with its era, as said by Indra Menus' words in the Introduction to Indiszine Partij.

.....

Therefore, a moment of pause is needed sometimes for a self introspection, environmental observation and interpretation towards the situation. That was the things I did when some people asked about the absence of Jogja Zine Attak (one of the zine festivals in Yogyakarta). At this point, the absence does not indicate anything real or bad. However, there are plenty spaces and activists who celebrate zines on any scale. The absence itself finally creates a chance to reminisce how far we need the event itself

For that reason, we develop an energy to walk along and invite you guys to determine what will happen later in the YK Zine Fest 2019!

#1: an anthology of zine event forewords

#RoadToYKZineFest

WE ALL FALL DOWN

#1: an anthology of zine event forewords

spring 2020

#RoadToYKZineFest