

# ZINE AND BE HEARD

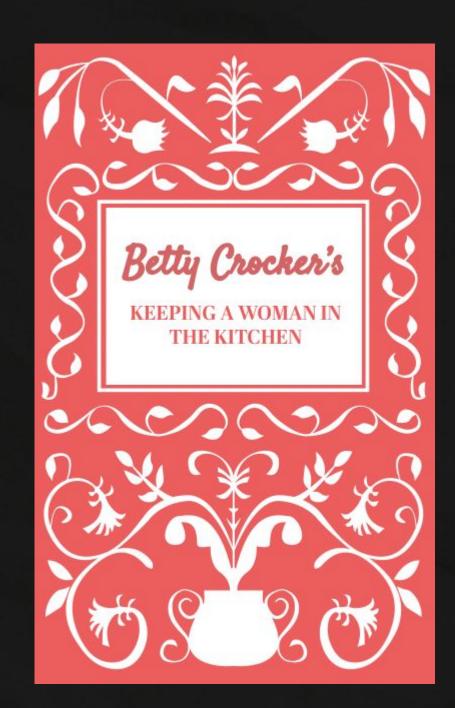
ENGAGING DESIGN STUDENTS IN SOCIAL JUSTICE THROUGH ZINES

STEFANIE HILLES
ARTS AND HUMANITIES LIBRARIAN
WERTZ ART AND ARCHITECTURE LIBRARY
MIAMI UNIVERSITY
HILLESSA@MIAMIOH.EDU



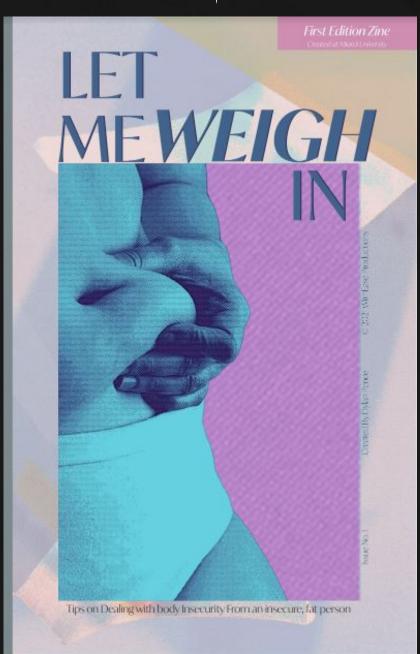
#### PROJECT BACKGROUND

- Collaboration with a communication design faculty member teaching a special topics class
- Two iterations Fall 2020 and Fall
   2021
- Overarching goal engage students in zine-making as a tool for social change
- Zines were made digitally and added to Miami's zine archive



Emilie Abrams, Cassidy Gebhart, Gracie Glickman, Coleen Sallot. (2020). Betty Crocker's Keeping a Woman in the Kitchen. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.





Dylan Pence (2021). Let Me Weigh In.. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.



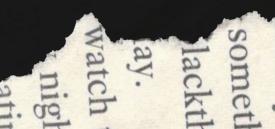
### THE FIRST ITERATION: THE ASSIGNMENT

In this project, you'll work collaboratively with fellow learners to explore the history of several different brands to better understand their role in supporting the dominant culture. Your output will be a 16-page zine documenting the history of a specific brand mascot and your findings on how these brand representatives support the Matrix of Domination. These zines won't be used to support the consumption of goods and services, like the brands themselves. Rather, they'll follow a long history of the zine being used to spread information about important social issues through interesting combinations of image and text. The goal of this deliverable is to build empathy between the misrepresented group and the dominant culture through a creative visualization of your research findings.

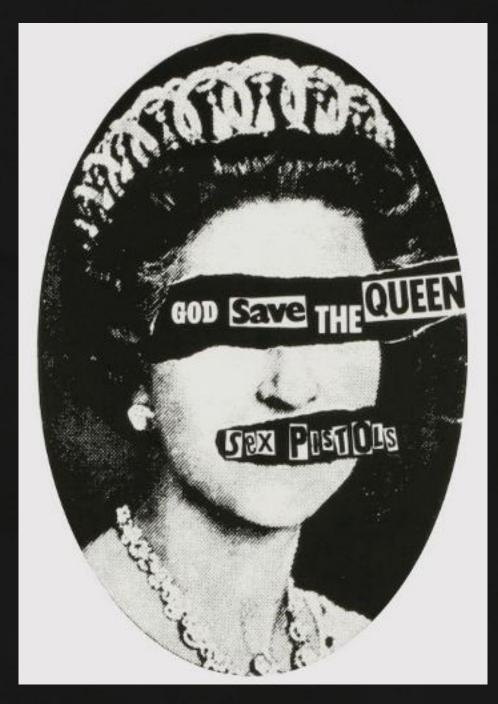
#### THE FIRST ITERATION: THE LESSON PLAN

- Think-Pair-Share using digital zines. Students make observations about zine qualities including aesthetics, creators, audience, and subject matter (30 mins).
  - Students look at zines individually (10 mins).
  - In breakout rooms, students discuss their observations in groups (10 mins).
  - Students discuss observations as a class (10 mins).
- Lecture on zine history and aesthetics, highlighting appropriation as a means of subversion (20 mins).
- In their groups, students discuss how appropriation works in a variety of artworks (10 mins)
- Groups share their observations with the class (15 mins)



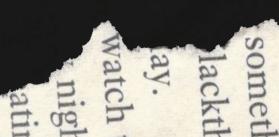


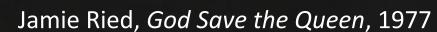
# THE FIRST ITERATION: APPROPRIAT





Malcolm Garrett, Orgasm Addict single cover, 1977





# THE FIRST ITERATION: APPROPRIATION



Norman Rockwell, *Freedom of Speech*, 1943 Oil on canvas; Story illustration for "The Saturday Evening Post," February 20, 1943.



Hank Willis Thomas and Emily Shur in collaboration with Eric Gottesman and Wyatt Gallery

Freedom of Speech, 2019, Color photograph

## THE FIRST ITERATION: STUDENT ZINES

#### The Ideal Housewife

#### Ingredients

Domesticity	2 Cups
Cooking Skills	1/2 Cup
Obedience	2 tsp
Cleanliness	1/4 Cup

#### Instructions

In order to make the perfect housewife, you need to do a few simple things. First you must maintain the domestic role of the house. Traditional family standards dictate that the woman will stay home while to mean goes to work. Next you will need to develop your cooking skills to feed your husband and children. After that, stir in a little bit of obedience to your husband and finally slowly mix in cleanliness. After all, your husband can't come back to a dirty home!



Emilie Abrams, Cassidy Gebhart, Gracie Glickman, Coleen Sallot. (2020). Betty Crocker's Keeping a Woman in the Kitchen. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.

Bailey LePley, Karen Mauk, Sayde McQuitty, Caitlin Schulte (2020). Chiquita. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.

# THE FIRST ITERATION: STUDENT ZINES

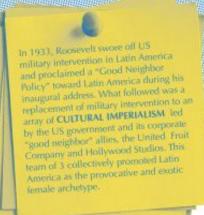
#### THELMA "BUTTERFLY" MCQUEEN

THE INSPIRATION FOR MRS. BUTTERWORTH

Thelma McQueen was an actress that is best known for her work as Prissy in Gone with the Wind. At the first premier of Gone with the Wind Thelma wasn't even allowed to attended because it was shown at an all white theater. Through out the rest of her career she was typecast as a dim witted and sassy maid. Thelma McQueen was an inspiration for the Mrs. Butterworth bottle because of her well known performances as the sassy maid that is always there to wait on the white family with a smile and no complaints.



Erin Hart, Bella Brandstatter, Natalie Hopkins, Lexi Sussman (2020). Mrs. Butterworthless. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.



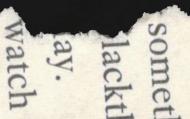


A prime example of Hollywood propaganda is the symbolism of singer and actress Carmen Miranda or the "Brazilian Bombshell," (who was not Brazilian). Miranda had become US audience's exotic, playfully naïve,



and friendly face of Latin America. becoming the key representative Latin image of the Good Neighbor Policy. Miranda's films depicted her as a symbol for all of Latin America: an exotic, flirtatious, and friendly place where no uncomfortable cultural differences existed. Miranda became the friendly entrance in "understanding" Latin America through her exotic accent, her seductive calypso and samba rhythms, her Hollywood movies, and lastly, Miranda's signature fruitfilled headwear based loosely on styles worn by AfroBrazilian women in Bahia. The light-skinned Miranda brought a NONTHREATENING form of tropical exoticism to the North American stage and screen Miranda was a middle-class European, but represented Afro-Brazilian samba and mimicked poor black women who sold fruit in Bahia.

Bailey LePley, Karen Mauk, Sayde McQuitty, Caitlin Schulte (2020). Chiquita. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.



#### THE SECOND ITERATION: THE ASSIGNMENT

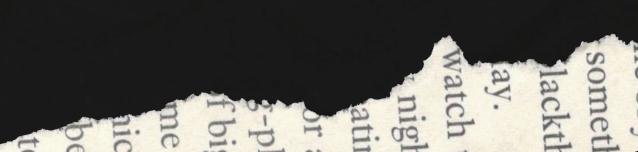
- For this assignment you are asked to create and distribute an 8-page zine to help unpack implicit biases and share information about them with your community.
- In this project, you will...
  - Identify your implicit biases by completing an implicit association test and interpret your implicit biases using guided reflection activities.
  - Discover local artifacts and spaces of liberation to inform your design process, output, and distribution.
  - Utilize an iterative design process to create a zine that explores implicit biases in the spirit of local abolitionist and social justice publications.
  - Compare zine distribution strategies and select the most appropriate for your community.
  - Distribute your zine. Document your completed distribution strategies with at least 1 photo per zine distributed.



### THE SECOND ITERATION: THE LESSON PLAN

- Think-Pair-Share using hard copy zines. Students make observations about zine qualities including aesthetics, creators, audience, and subject matter (30 mins).
  - Students look at zines individually (10 mins).
  - In breakout rooms, students discuss their observations in groups (10 mins).
  - Students discuss observations as a class (10 mins).
- Lecture on zine history and aesthetics, highlighting their relationship to the history of counter-cultural self-publishing and strategies for distribution (20 mins).
- Afterwards, students learned about the history of self-publishing at Miami University via objects in special collections.





#### THE SECOND ITERATION: SPECIAL COLLECTIONS

- Objects from special collections included:
  - The Anti-Slavery Bugle, a local abolitionist newspaper printed in New Lisbon, Ohio.
  - Black Opinion, the Black Student Action Association newspaper from the 1970s-80s.
  - Mandala, an underground newspaper published by first-year Miami students in the 1970s.
  - Mother Apostle Review, a zine-like student publication mimeographed without permission at United Campus Ministries.
  - The Miami Carcass, a 1980s underground/punk/counterculture zine mostly printed clandestinely on mimeograph or copy machines in the Speech department.
  - Miami Nude and Naked and Truth Nasty Truth, two alternative publications
    published in 1905 and 1922 (respectively) that are critical of Miami's Greek culture
    and conservative university policies.

#### THE SECOND ITERATION: SPECIAL COLLECTIONS

#### THE BLACK OPINION

Volume 2, No. 1

THE BLACK OPINION

#### MIAMI WHITEWASH

by Tim Fitten

The University is a community committed to rational discussion. These are words I gathered listening to one University Administrator as he was chairing a meeting of University Council. I took these which may affect him.

ticular thoughts and rights are null and void.

The decision to place the OMSA under the Office of Student Affairs was made by the President without having consulted students prior to this decision. His reasoning for making the change came from two sources. Administrators and the Evaluation Committee Report. I am at a lost in understanding why the President, as much as he mentions the need for community, would make such a move by completely Oo wee Jim you sho-nuff ignoring the student body, firstly and secondly, by considering Black Students and other Minority Students as second class items.

The Report of the Evaluation Committee, on which I served (but refused to sign), was very concise, but neglected to mention one very important area concerning the OMSA and OSA, that is, the feelings of the Black Students whom the move would most Baby where you goin' be when

I realize that on paper the OMSA looks like a sore Your help Blowin's weed thumb, but in reality it "WORKS". It's a known fact poppin' pills Oo wee Jim that many football plays look good on paper, but in reality they may flop. I would hate to see OMSA "flop" just because someone likes to see good football plays on paper. It has also been mentioned that the office structure is also separatist, but again I fail to see where this argument leads or even devel- Fool, while you blowin'

To speak more directly to the believed general revolution has started you issue at hand, perhaps the OMSA is not desired her talk plenty big, but when at Miami. If the above is true, then I would assume the shit hits the fan that Black Students are not desired either.

#### **HUMAN RELATIONS**

Are you interested in becoming a big brother or sister? If so, please contact Carter Richards at the Alpha house. The purpose of this program is to establish a better relationship with the black families of Oxford. All you would have to do is spend a few words to mean that at Miami University everyone has hours a week with some little boy or girl and enable a right as part of the University Community to voice them to get a different perspective on life. You could opinion as well as taking part in decisions and issues help them with their studies, take them to happenings on campus or just be a confident, a person whom However, I can see clearly that this is not the case. he or she could tell their problems. Why don't you In part, the feelings received by me are that my par- try it for you will find it to be a very rewarding experi-

#### Oo WEE JIM

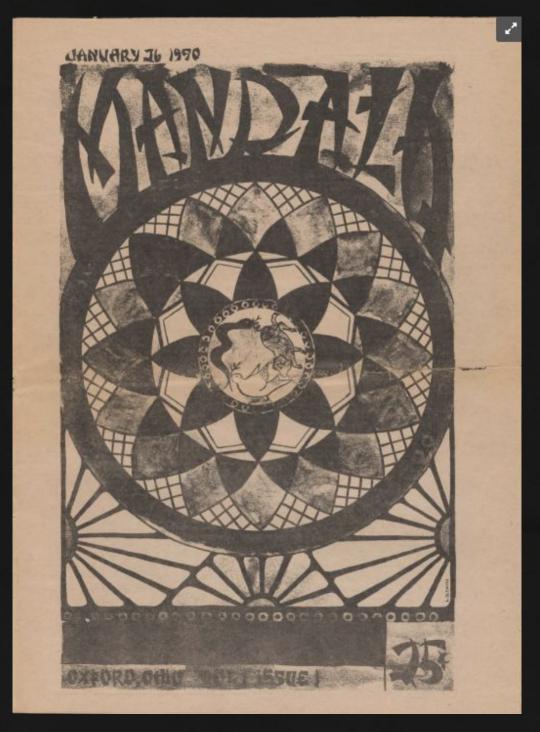
Is tuff, Party hard Blow weed talk trash Oh Baby, you doin' it

But, where you goin be' when the revolution comes? Oo wee Jim, blowin' weed And talkin' plenty trash

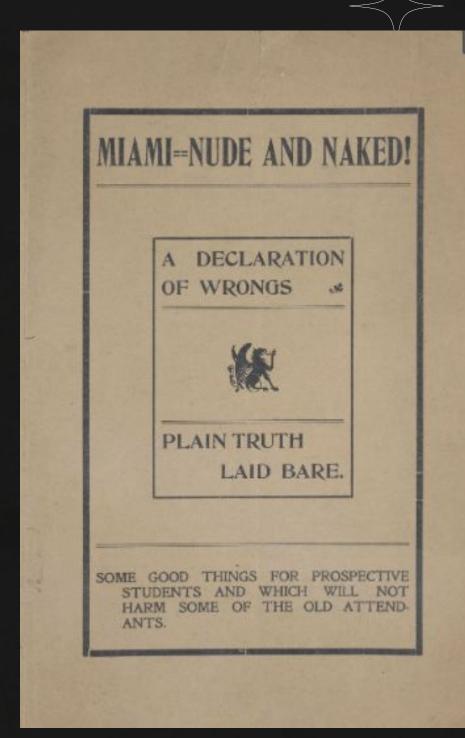
Your Black Brothers: Sisters need

Oo wee Jim you sho-nuff lettin' whitey suck you in Blowin' weed, poppin' pills Shootin' scag you sho-nuff is tough

poppin' and shootin' the

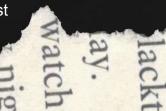


Anonymous (Jan. 26, 1970). Mandala.. Walter Havighurst Special Collections and Archives., Miami, Ohio.

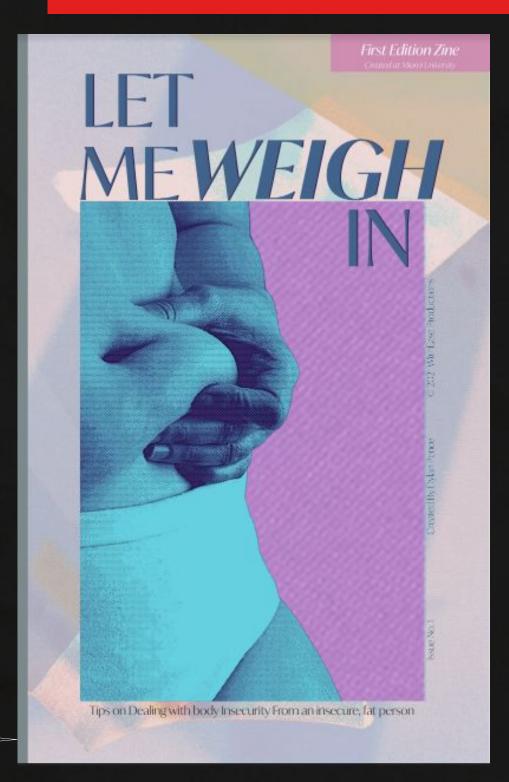


Anonymous (1905). Miami Nude and Naked. Walter Havighurst Special Collections and Archives,, Miami, Ohio.

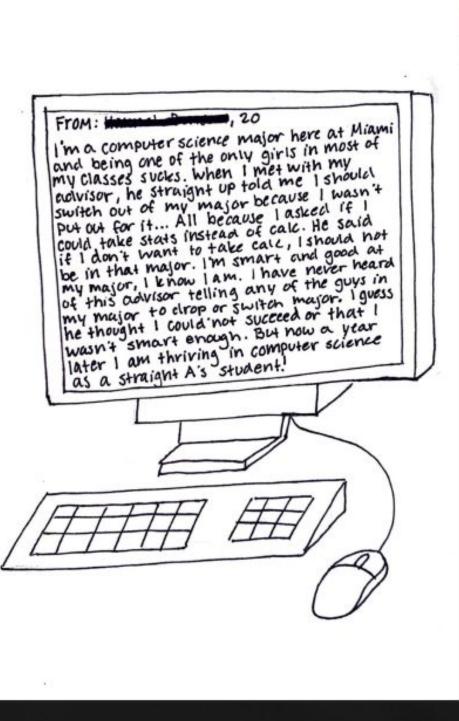
Black Student Activist Association (Feb. 1971). The Black Opinion. Walter Havighurst Special Collections and Archives,, Miami, Ohio.



### THE SECOND ITERATION: STUDENT ZINES



Dylan Pence (2021). Let Me Weigh In.. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.



Pirinen Tuuli (2021). Dean Men in STEM. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.

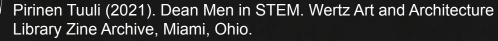
# BEAUTIFUL



Evan W. (2021). Too Dark.. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.

# THE SECOND ITERATION: ZINE DISTRIBUTION







Evan W. (2021). Too Dark.. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.



Klaire Vandegrift. (2021). i feel fat. Wertz Art and Architecture Library Zine Archive, Miami, Ohio.



STEFANIE HILLES
ARTS AND HUMANITIES LIBRARIAN
WERTZ ART AND ARCHITECTURE LIBRARY
MIAMI UNIVERSITY
HILLESSA@MIAMIOH.EDU

