

Yuck 'n Yum

WINTER 2012

FREE



Yuck 'n Yum is: Andrew Maclean, Gayle Meikle, Ben Robinson,
Alexandra Ross, Alex Tobin and Becca Clark.

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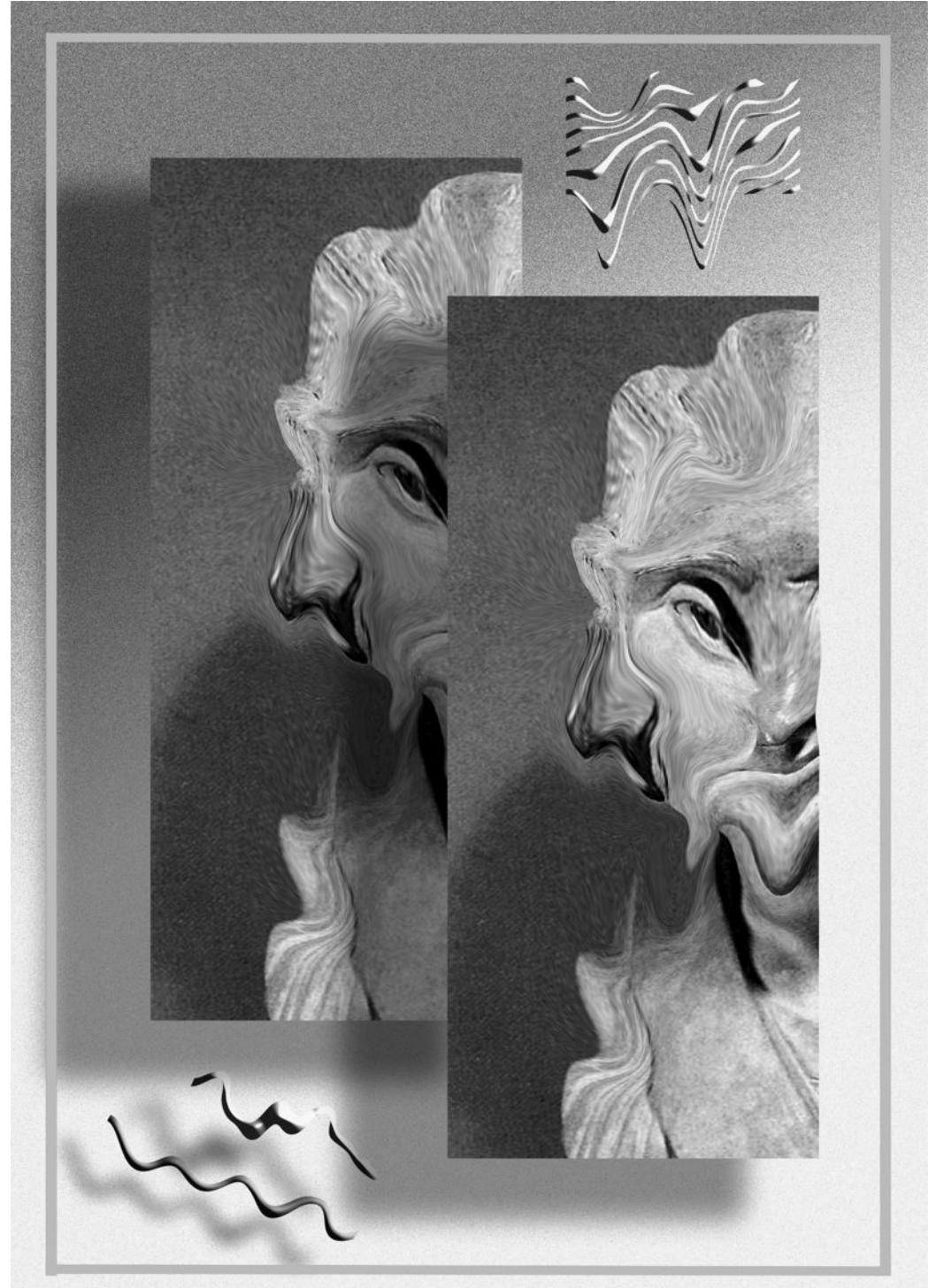
The Yuck 'n Yum winter issue, ruining Christmas since 2008

Yuck 'n Yum

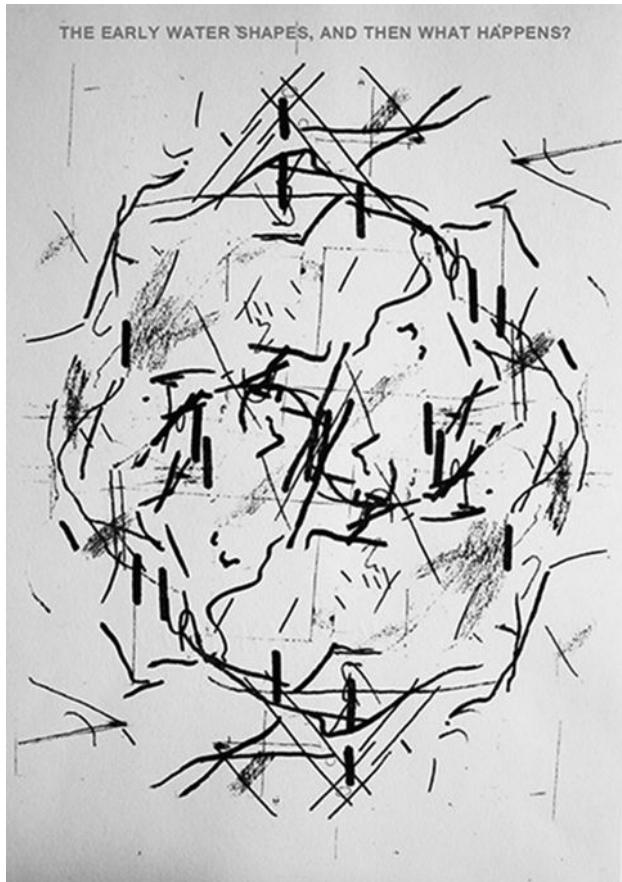
CONTENTS

- 4 Jessica Langley : Void
- 5 Cos Ahmet : Homage to Leigh Bowery
- 6 Susannah Stark : Workshop Poster 2
- 7 Anna Solal : Curb the crise
- 8 Ben Robinson : FRIENDS FEAR FOR UNICA
- 10 Allyce Wood : Upwards
- 11 Tara Chaloner : Augury
- 12 Emma Finn : Sticks and Stones
- 14 Cameron McEwan : Three Propositions
- 15 Matthew Scott Gualco : Blessed
- 16 Islay Spalding : Oddgons & Angulars
- 17 Catrin Jeans & Waffle Burger : 0800-GRL-DRMZ
- 18 Morgan Cahn : Zine Q&A with Graham Domke
- 20 Wahj Jamjoom : Untitled, 2012
- 21 Callum Monteith : wishwash
- 22 Hazel Gore : The Birthday Party

Cover by Helen Flanagan







it and sharing it with your community of friends and people you would like to be friends with. The internet is a little bit daunting for the micro world of zines. The energy consumed dealing with the page-turning on Google kind of goes against the less carbon cottage industry of the self published and the low numbered. And the very sophisticated, predictive aspect to search engines - plus I'm a luddite.

M: What are some of your favorite zines, old and new?

G: Some of my favourite zines are by major artists - I cherish my Thomas Hirschhorn A3 daily releases at the Bijlmer Spinoza Festival from 2009. The one I most wish I had is Dimanche - Le Journal d'un Seul Jour by Yves Klein. I also love that Lucy McKenzie made Poppy and Violet when she was making music and beginning as an artist.

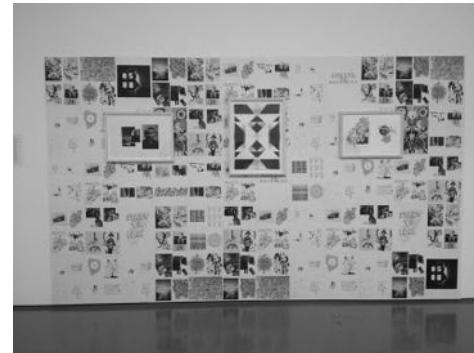
I also like what Malcy Duff and Valerie Norris do these days.

M: For my part: I grew up in Seattle and zines were a huge thing during the time I was in High School; I even made one for a language arts project and convinced my teacher to photocopy enough for the whole class. The zine had lots of angsty poetry, collage, a word jumble, and an article about industrial hemp. I kept reading zines I could pick up from people or shops around town (Left Bank Books, to name one), and every once-in-awhile I made more of my own. I also did a lot of small-press and bookmaking too. The ethos of DIY, sharing stories and information, through cheap printing methods was something I grew up with. Because there were ample ways to find zines in Seattle I never knew about Mike Gunderloy's Factsheet Five, but I've learned that it was a huge resource for a lot of zinesters, especially pre-Internet.

When I moved to Pittsburgh I met other people interested in zines. I met a kick-ass lady, artnoose, whose letterpress zine Ker-Bloom has been a bi-monthly release for over 16 years (ker-bloom.tumblr.com) and many other great people, some of whom are in the Justseeds collective (justseeds.org). I also really like independent comix - so the shop, Copacetic, was a place to find great stuff from all over. The Carnegie Library presented a Feminism and Zines Symposium in Spring 2011, with talks from Alison Piepmeier (author of *Girl Zines: Making Media, Doing Feminism*), Sara Marcus (author of *Girls to the Front: the True Story of the Riot Grrrl Revolution*), and Jenna Freedman (of the Barnard Zine Library: zines.barnard.edu).

In Scotland I first stayed in Edinburgh, and went to Yuck 'n Yum's summer launch at Superclub (superclubstudios.com). I liked what I saw (incredibly strange as it was) and made sure to find them when I moved to Dundee to attend DJCAD. Satellite Zine, the student produced zine, also caught my eye, and I began working with them last year as editor for issues 6, 7, and 8. I like the physicality of zines and small press publications. I think the Internet is also very valuable for distribution and accessibility: see the Queer Zine Archive Project (qzap.org), No Layout (nolayout.com), and many more. But the feeling of a zine in your hands has no comparison... yet.

Some of my favorite zines include: Doris (dorisdorisdoris.com), Shotgun Seamstress (afropunk.com/profile/osa), Cometbus (en.wikipedia.org/wiki/Aaron_Cometbus), King-Cat Comics (king-cat.net), The Kurt Cobain Was Lactose Intolerant Conspiracy Zine, Clitical Mass, and loads more.



Zine Q&A with Graham Domke

Morgan Cahn

I wanted to sit down and chat with DCA Exhibitions Curator Graham Domke about zines, Yuck 'n Yum, and the future, but we are living busy lives, so I had to settle with some questions and answers via email. I am not complaining, last night was a busy one at DCA; the preview for Trisha Baga's exhibition Holiday and the launch of the Torsten Lauschmann book Startle, and today he was taking care of a myriad other things, before soon jetting off to work on an upcoming exhibition.

M: How have zines been a part of your life?

G: As a hoarder and a collector they can have a power to become documents to things you witnessed or missed.

Their immediacy means zines can be reportage.

M: What is your experience of zine publishing?

G: My publishing tends to be a bit more fancy - incorporating spines, binding, proofing, but it also tends to come out six months after the fact.

Little text pieces here and there and I've made small self published works for shows I have done in artist run spaces - from a double-sided A3 sheet folded down and cut in the middle to form a pamphlet, and held to that spirit when I did The Associates at DCA with leafed booklets aspiring to look like the 'inkies' of my early youth.

M: You worked with YnY for the Artists' Books exhibition as part of Book Week Scotland this year - why involve them? How do you see YnY in relation to Dundee, to Scotland, to zines?

G: Yuck 'n Yum is contemporary, inclusive and chancy which is what I try to be. I wanted to reflect that alongside the now canonical artists like Ed Ruscha, Lawrence Weiner, Sol LeWitt and alongside the copies of Aspen we showed. I thought YnY fitted well, especially alongside the Raymond Pettibon zines for SST. DCA tries to combine a local and an international perspective to the programme and so it felt like a fit. There were DCA visitors who had never come across YnY before which I find amazing.

M: What do you think is important about the physical component of zines, and their community, now that it is nearly 2013, and with the ubiquity of the Internet in large parts of the world?

G: Zines have unexpurgated potential and are tangible to hold in your hands. This kind of publishing is not about the commercial and more about the act of making





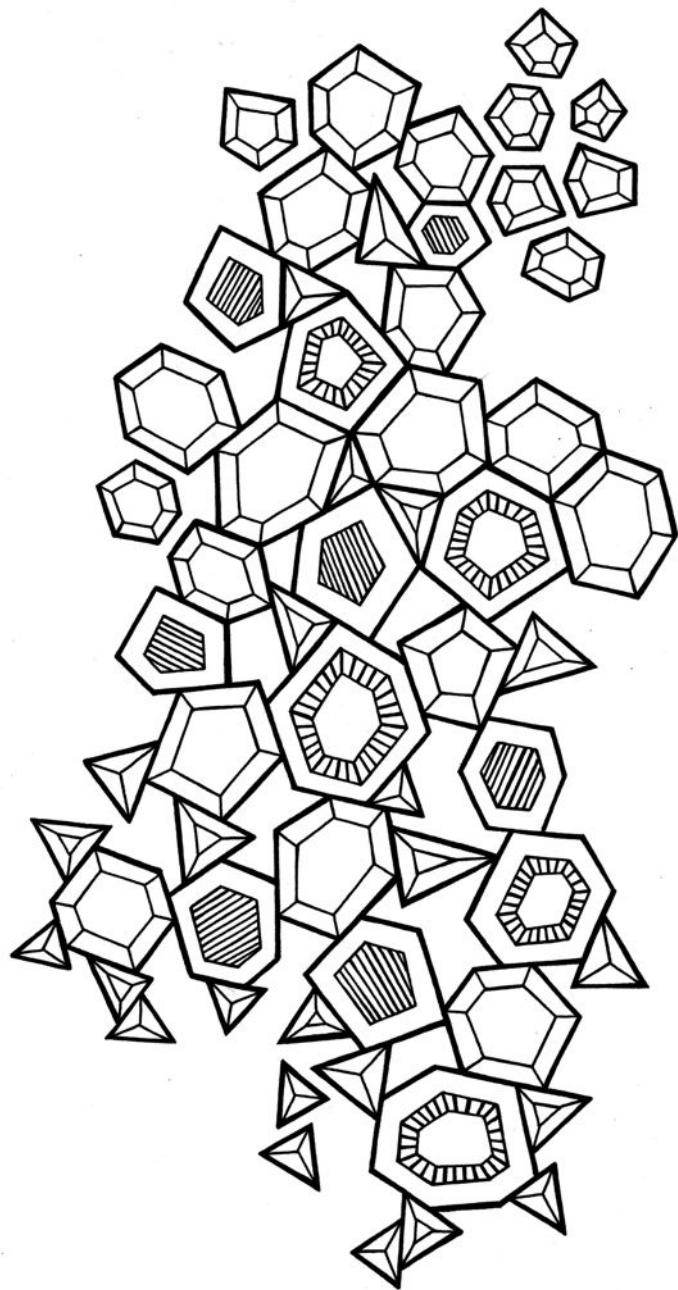
FRIENDS FEAR FOR UNICA : The abridged life of Unica Zürn

Unica Zürn's intense gaze stares out from photos, defying any viewer to return it. Her look is troubled and alluringly unknowable. Remembered best now for her automatic drawing, her anagrammatic poetry and some intense, heavily autobiographical writing, she's a pin-up for the despairing, the girl most likely to somehow cause a scene.

Born in Berlin in 1916, Zürn grew up surrounded by exotic objects collected in Africa by her adored cavalry officer father. They resided in a well-to-do Grünwald household that could have served as a Freudian case study. She went on to work at the German state film studio UFA and married a much older man in 1942, losing custody of their two children after a divorce seven years later. She did some painting and drawing, chanced upon the Surrealist technique of decalcomania and wrote short stories for newspapers and radio plays. According to his self-propagated myth, all this was just a mere prelude to her 1953 meeting with Surrealist kingpin Hans Bellmer in Berlin. Their fateful encounter would inspire a mutual overt sadomasochistic eroticism, one that allowed Bellmer to fully explore his conception of *La poupée* (*The Doll*), a mannequin whose body parts could be endlessly reconfigured and maybe act as a cathartic surrogate for his desire for young girls. Upon meeting her, Bellmer exclaimed "Here is the doll", and duly went from using dolls as models to real women, limbs malleable and posed all just so. The two remained partners for the best part of fifteen years until Zürn's eventual suicide

She abandoned her writing career at UFA and moved with him to Paris where they frequented surrealist circles and collaborated on fetish photography. Zürn was tied up in rope and shot in submissive poses, appearing naked and bound on the cover of the André Breton-edited *Le Surréalisme, même* magazine in 1958. She entered into an affair with the Belgian-born painter, writer and poet Henri Michaux and together they





experimented with mescaline. The psychedelic drug use precipitated a series of mental crises. Until the end of her life she suffered from depression and was in and out of various clinics in France for schizophrenia, but still she kept up a prolific artistic output throughout all this time. She created a series of delicate, psychologically intense line drawings that evoke Outsider Art and Surrealist Autonomism, showing fantastic creatures that sprout multiple faces and limbs, all revealing obsessively rendered humanoid forms. Many are drawn directly onto pages of sheet music, the monsters creeping between the staves in a terrifying discordance. Other beings loiter malevolently around the margins, or else float by in a more cutesy whimsical mood.

In addition to this compelling artistic output, Zürn wrote two remarkable books of autobiography, *Dark Spring* and *The Man of Jasmine and Other Texts: Impressions from a Mental Illness*. These books documented both her sexual awakening and her eventual breakdown with regular trips to institutions. Breton romanticised the mad love of Surrealism as *L'Amour fou* but the toils and isolation of Zürn would appear messier and more brutal than he ever imagined.

It's fair to say that hers was a painful life, but in *The Man of Jasmine* she describes the respite art could bring from her otherwise relentless torment:

“Simply because I couldn’t stop working on this drawing, or didn’t want to, for I experienced endless pleasure while working on it. I wanted the drawing to continue beyond the edge of the paper – on to infinity...”

Her death in 1970 was foretold in much of her art and writing. The twelve-year-old narrator of her autobiographical 1969 novel *Dark Spring* took her own life by throwing herself from a window. Zürn defenestrated herself from the sixth-floor of her apartment shortly after this was published. Bellmer was eventually buried next to Zürn in Père Lachaise Cemetery in Paris in 1975, their common marble tomb marked with a plaque inscribed with the words he wrote for her funeral wreath: “My love will follow you into Eternity.” The union of these companions in misery was thus consummated at long last.

Recently there's been a resurgence of interest in Unica Zürn, with well-received exhibitions at the Ubu Gallery and the Drawing Center in New York, and her work was featured in a Bellmer retrospective at The Art Institute of Chicago. Her drawings and life story have been blogged extensively at *Siglio* and *A Journey Round My Skull* and her work reviewed by Gary Indiana for *Art in America* magazine. After living her life at the vanguard of surrealism, and at the razor's edge of art and madness, Unica Zürn is due a little recognition.



BLESSED ARE THE OBJECTS WITHOUT ANY INTEREST

(CHANT ABOUT 3 TIMES OUT LOUD)

(THE VOICE SHOULD BE STRONG)

BLESSED-ARE-THE-OBJECTS-WITHOUT-ANY-INTEREST

♪ NAM-MYOHO-RENGE-KYO ♪

♪ NAM-MYOHO-RENGE-KYO ♪

BLESSED-ARE-THE-OBJECTS-WITHOUT-ANY-INTEREST

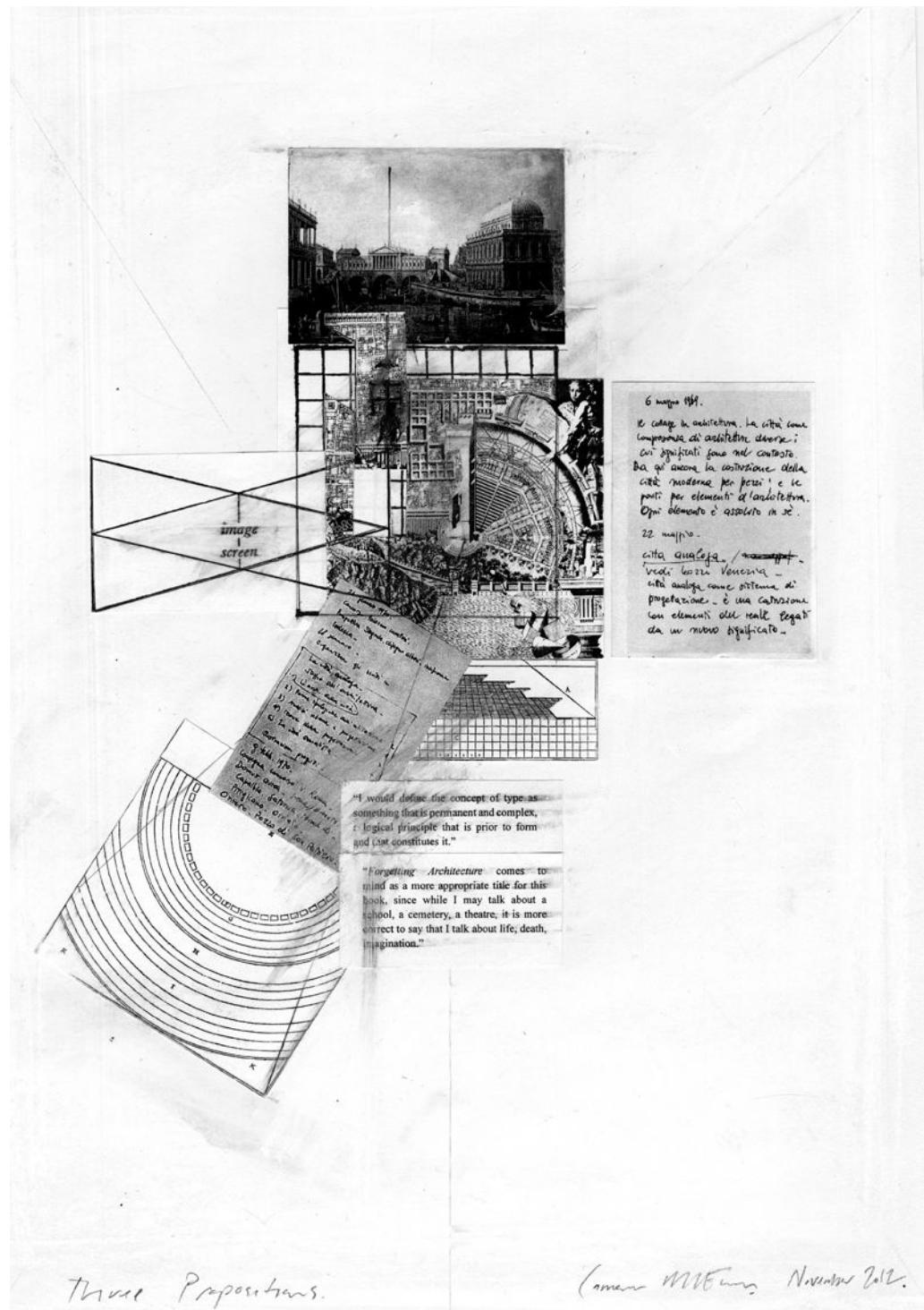
♪ NAM-MYOHO-RENGE-KYO ♪

♪ NAM-MYOHO-RENGE-KYO ♪

BLESSED-ARE-THE-OBJECTS-WITHOUT-ANY-INTEREST

♪ NAM-MYOHO-RENGE-KYO ♪

MY-THEY-BE-BLESSED



Three Propositions.

(amico MIELE, Novembre 2012)

