a collaborative zine

WE ONE

Determination

Let yourself fall.

DO IT OUT OF LOVE.

Determination

@urbaNePraxIS
@FemPalarCHIV
@FrauenmacbenDruk
@visua_poesia

BIG LOVE AND THANKS TO THE CONTRIBUTING PARTICIPANTS.



Urban practice is common good oriented. Urban practice is self-organized. Urban practice shapes the city from below.

Urban practice is located at the intersection of art, culture, architecture, education, and social issues. Experimental formats enable a holistic view of the city as an organism and make it possible to experience a community-oriented coexistence in the city. Urbane Praxis e.V. is an association of various actors. Together, we demand freedom for action - also at the political level.

URBANE PRAXIS **ist ein Aktionsfeld an der Schnittstelle zwischen Kunst, Kultur, Stadtentwicklung, Stadtgestaltung, Architektur, Umwelt, Bildung, Jugend, Sozialem und Sport.**

Urbane Praxis entsteht dann, wenn Bürger*innen, Organisationen und Initiativen zusammenkommen, um positive sozialräumliche Veränderungen in ihren urbanen Gemeinschaften zu bewirken. Dabei geht es um die aktive Mitgestaltung der eigenen Stadt und das Eintreten für gemeinsame Bedürfnisse. Initiativen und gemeinnützige Organisationen setzen sich mit künstlerischen Aktionen, Aktivitäten und Engagement für die gemeinwohlorientierte Transformation ihrer direkten städtischen Umgebung ein, schaffen nichtkommerzielle Freiräume oder entwickeln und testen Zukunftsvisionen aus. Es entstehen selbstorganisierte Orte zum Experimentieren, bei denen das gemeinschaftliche Wohl im Mittelpunkt steht – Orte für die Nachbarschaft, für Kunst und Kultur, für Jugendliche, Kinder, Neuankommende. Dabei wird der städtische Raum umfassend betrachtet und verschiedene Disziplinen zusammengebracht, um etwa eine unkonventionelle Mehrfachnutzung auszuprobieren oder Mitgestaltungsangebote für verschiedene Gruppen anzubieten.



A collboarative zine compiled by Artist and Zinester Abdul Dube and Collaborating artists namely, @Palfemarchive and @Frauenmachendruk for the event and launch of the 6th Urban Praxis Zine- 'Self-Determined Urban Practice'.

Self-Determination

Selbst-bestimmtheit

EN

What does self-determination mean? How can we act in a spirit of solidarity and with a sense of self-efficacy? What are our needs, and how can we take action ourselves? This publication is an attempt to create a space for diverse voices and experiences.

Small, self-published zines can be an effective, independent medium for visualising these ideas and disseminating them on a small budget, independently of major publishers. The zine can thus be seen as an act of self-empowerment.

For me, self-determination ideally means being able to make one's own decisions and stand up for oneself, as well as having one's own needs heard and recognised. However, it is important to bear in mind that self-determination is not a right equally available to all people. It is influenced and restricted by unequal power relations and discrimination.

Consequently, self-determination cannot be viewed solely in individual terms, but is linked to values of solidarity and collective action.

This zine, too, was created collectively. Under the theme of 'Self-Determined Urban Practice', different perspectives were developed and compiled in two workshops led by Abdul Dube, as well as by FrauenmachenDruck and the Feminist Palestinian Archive.

Many thanks to the participants and workshop leaders for sharing their own experiences and perspectives, and for the trust they placed in us. Thanks to Abdul Dube for compiling the material and creating the design.

For a shared sense of community and solidarity.

Elisabeth Knoblich – Network Office of Urbane Praxis e.V.

DE (Original)

Was bedeutet Selbstbestimmtheit? Wie können wir solidarisch und selbstwirksam agieren? Was sind unsere Bedürfnisse und wie können wir selbst aktiv werden? Diese Publikation ist ein Versuch, Raum für unterschiedliche Stimmen und Erfahrungen zu schaffen.

Kleine selbstgebastelte Zines können hierfür ein wirksames unabhängiges Medium sein, die Gedanken zu visualisieren und unabhängig von großen Verlagen, mit geringen Mitteln zu verbreiten. Das Zine kann somit als ein Akt der Selbstermächtigung betrachtet werden.

Für mich bedeutet Selbstbestimmtheit idealerweise, eigene Entscheidungen treffen und für sich einstehen zu können sowie mit den eigenen Bedürfnisse gehört und gesehen zu werden. Zu berücksichtigen ist aber, dass Selbstbestimmung keine Voraussetzung ist, die allen Menschen gleichermaßen zur Verfügung steht. Sie wird durch ungleiche Machtverhältnisse und Diskriminierung beeiflusst und eingeschränkt.

Somit lässt sich Selbstbestimmung nicht nur individuell denken, sondern verknüpft mit solidarischen Werten und kollektivem Handeln.

So ist auch dieses Zine kollektiv entstanden. Unter dem Thema selbstbestimmte Urbane Praxis wurden unterschiedliche Perspektiven in zwei Workshops von Abdul Dube, sowie FrauenmachenDruck und Feministisches Palestinensisches Archiv entwickelt und zusammengetragen.

Vielen herzlichen Dank an die Teilnehmenden und die Workshopleitenden für das Teilen der eigenen Erfahrungen und Sichtweisen und das damit verbundene Vertrauen. Danke an Abdul Dube für das Zusammentragen und die Gestaltung des Designs.

Für ein gemeinschaftliches Bewusstsein und ein solidarisches Miteinander.

Elisabeth Knoblich- Netzwerkstelle des Urbane Praxis e.V.

Self-Determination

Selbst-bestimmtheit

GLOSSARY
GLOSSARY
GLOSSARY

ZINE MAKING
GLOSSARY

GLOSSAR
GLOSSAR
GLOSSAR

A GLOSSARY FOR ENCOUTERING THE AUTONOMOUS PUBLISHING REALM OF ZINES

GAesthetic: (n.) The visual vibe and feel of your zine. Not about being "good" or "bad," but about being **intentional**. Rough cut and photocopied is as much an aesthetic as silkscreened and lavish.

Assembly Line: (n.) The beautiful, chaotic process of putting a zine together—folding, stapling, trimming, stamping. Often a social, collaborative event with music and snacks.

Bootleg: (v./adj.) To copy, share, or remix freely. A bootleg ethos values circulation over control. "I'm going to bootleg this poem into my next zine."

Chapbook: (n.) A short, often poetic or literary, pamphlet. The classy cousin of the zine.

Collage: (n./v.) The sacred art of cutting and pasting physical images/text to create new meaning. A core zine-making method. **Digital Collage** is its modern sibling.

Commons, The: (n.) The shared cultural space of ideas, art, and stories that we can all draw from and contribute to. Your zine adds to the commons.

Compost: (v.) To take old ideas, failed projects, and fragments and let them decompose into fertile ground for new work. Nothing is wasted.

Copy & Paste: (v.) The foundational digital act. A democratizing tool. Also a philosophy: take what resonates, leave what doesn't.

Distro (Distribution): (n.) How zines get out into the world. Can be a website, a table at a show, a friend's backpack, or a dedicated network. "**Trade**" is a core distro method (my zine for your zine).

DIY (Do It Yourself): (phil.) The radical core. It means you don't need permission, a publisher, or fancy tools. You have the means of production. **DIT (Do It Together)** is its natural evolution.

Edition: (n.) A batch of zines made at one time. A "**first edition**" might be 50 copies. A "**limited edition**" is a finite, special run.

Fanzine / 'Zine: (n.) The root. Originally for fan culture, now shorthand for any self-published, small-circulation work. "**Perzine**" = personal zine.

Folio / Foliation: (n.) The page numbering system in a zine. Figuring out how pages fold and order is a magical (and sometimes frustrating) puzzle.

Format: (n.) The physical shape. Common ones: **Quarter-fold** (a single sheet folded twice), **Saddle-Stitch** (stapled booklet), **Matchbook** (tiny), **Poster/Zine** (unfolds).

Gocco / Risograph: (n.) Beloved printing methods in the micro-press world. Riso is a digital screen printer that makes vibrant, textured, affordable runs. Has a cult following.

Graf: (n.) Short for graphic/image/art. "I need more graf for this page."

Half-Tone: (n.) The dotted pattern used to print photographs or gradients. A classic aesthetic of the photocopy era.

Hand-bound: (adj.) Assembled by hand, not machine. Implies care, craft, and slight imperfection.

Infoshop: (n.) A physical community space (often anarchist-friendly) that might sell or distribute zines. A vital hub.

Iteration: (n.) One version in a series. Your zine doesn't have to be perfect; it's just **Iteration #1**. The next can be different.

Kraft Paper: (n.) The brown, sturdy, beloved paper of packaging and robust cover-making.

Layout / Paste-Up: (n./v.) The process of arranging elements on a page. **Paste-up** refers to the physical, pre-digital method.

Manifesto: (n.) A public declaration of intentions and motives. Your zine can be a quiet manifesto.

Micro-Press: (n.) A small, often one-person publishing endeavor focused on limited editions, art, and poetry. It's a practice, not a corporation.

Mini-Comic: (n.) A comic in zine form. A huge and vibrant sub-genre.

Motto / Mantra: (n.) A phrase to guide the work. e.g., "**Subvert. Share. Support.**" or "**Publish, Don't Perish.**"

Overrun: (n.) Extra copies printed by accident. Not waste, but future trades or gifts.

Pamphlet: (n.) A short, unbound treatise. Often political. Zines are pamphlets' punk descendants.

Photocopier / Xerox: (n.) The revolutionary machine. The "**Copy Machine Artist**" is a respected role.

Print Run: (n.) The number of copies printed in one go. "We did a print run of 200."

Proof / Test Print: (n.) A single test copy to check layout, colors, and margins before the full run. **Always do a proof**.

Ransom Note Aesthetic: (n.) A style using cut-out letters from different sources. Communicates urgency, collage, and DIY.

Self-Publishing: (n.) The act. Not a last resort, but the first and most honest resort.

Slit & Tuck: (n.) A binding method where a cover has slits to hold pages, no staples needed.

Staple Gun / Long-Arm Stapler: (n.) The essential tool for saddle-stitch binding. A worthy investment.

Submissions Call / Open Call: (n.) An invitation for others to contribute to a collaborative zine, usually around a theme.

Swag: (n.) Extra items in a zine package—stickers, buttons, patches. Enhances the ritual of exchange.

Trade: (v./n.) The primary economy of zines. Currency is respect and creativity, not cash. "Want to trade zines?"

Tweak: (v.) To make final, small adjustments. "Just gonna tweak the margins."

Variant Cover: (n.) A special, different cover for some copies of an edition. Makes collecting fun.

Zine Distro: (n.) A distributor specializing in zines. They often work on consignment (you get paid when your zine sells).

Zine Fest / Fair: (n.) A gathering of zine makers to sell, trade, and meet their community. A festival of the analog.

Zine Library / Archive: (n.) A collection of zines, often in a community space, university, or online, preserving this ephemeral culture.

Ästhetik: Das Aussehen und Gefühl deines Zines. Es geht nicht um „schön" oder „hässlich", sondern darum, mit Absicht zu gestalten. Verknittert und kopiert ist genauso eine Ästhetik wie edel gedruckt.

Bastelstraße: Der schöne, chaotische Prozess, in dem Zines zusammengebaut werden – falten, heften, schneiden, stempeln. Oft ein geselliges Event mit Musik und Snacks.

Bootleg: (engl., wird so verwendet) Etwas kopieren, weiterverbreiten oder remixen. Die Bootleg-Haltung schätzt Verbreitung mehr als Kontrolle. „Ich bootlegge dieses Gedicht in mein nächstes Zine."

Broschüre / Heftchen: Ein kurzes, oft poetisches oder literarisches Heft. Der etwas formellere Vetter des Zines.

Collage: Die Kunst, ausgeschnittene Bilder und Texte zu neuer Bedeutung zusammenzukleben. Eine Kernmethode der Zine-Herstellung.

Die Allmende: Der gemeinsame kulturelle Raum aus Ideen, Kunst und Geschichten, aus dem wir alle schöpfen und zu dem wir beitragen. Dein Zine erweitert die Allmende.

Kompostieren: Alte Ideen, gescheiterte Projekte und Fragmente verrotten lassen, damit sie zu fruchtbarem Boden für neue Arbeiten werden. Nichts wird verschwendet.

Kopieren & Einfügen: Die grundlegendste digitale Handlung. Ein demokratisches Werkzeug. Auch eine Philosophie: Nimm, was dich anspricht, lass den Rest.

Distro (Vertrieb): Wie Zines in die Welt kommen. Kann ein Webshop, ein Tisch auf einem Fest, der Rucksack einer Freundin oder ein Netzwerk sein. **„Tauschen"** ist eine Kernmethode.

DIY (Do It Yourself / Mach es selbst): Das radikale Herzstück. Es bedeutet, dass du keine Erlaubnis, keinen Verlag und kein teures Werkzeug brauchst. Du hast die Produktionsmittel in der Hand. **DIT (Do It Together / Mach es gemeinsam)** ist die logische Weiterentwicklung.

Auflage: Eine Serie von Zines, die gleichzeitig produziert wird. Eine **„Erstauflage"** sind vielleicht 50 Stück.

Fanzine / Zine: Die Wurzel. Ursprünglich aus der Fan-Kultur, heute ein Oberbegriff für alles Selbstverlegte in kleiner Auflage. **„Perzine"** = persönliches Zine.

Falz / Paginierung: Das System, wie die Seiten gefaltet und nummeriert werden. Dieses Puzzle zu lösen, ist magisch (und manchmal frustrierend).

Format: Die physische Form. Gängige Formate: **Viertelblatt** (einmal gefaltet), **Rückstichheftung** (geheftet wie ein Heft), **Streichholzschachtel** (winzig), **Poster/Zine** (entfaltet sich).

Gocco / Risograph: (engl., werden so genannt) Beliebtes Druckverfahren in der Mikro-Press-Szene. Riso ist ein digitaler Siebdrucker für lebendige, günstige Auflagen. Hat einen Kultstatus.

Graf: Kurz für Grafik/Bild. „Ich brauch' mehr Graf für diese Seite."

Rasterung: Das Punktmuster, mit dem Fotos oder Verläufe gedruckt werden. Ein klassischer Look aus der Kopierer-Ära.

Handgebunden: Mit der Hand zusammengefügt, nicht maschinell. Steht für Sorgfalt, Handwerk und leichte Unperfektion.

Infoshop: Ein physischer, oft links-autonomer Raum, der Zines verkaufen oder verteilen könnte. Ein wichtiger Knotenpunkt.

Iteration: Eine Version in einer Reihe. Dein Zine muss nicht perfekt sein; es ist nur **„Iteration Nr. 1"**. Die nächste kann anders sein.

Kraftpapier: Das braune, robuste, beliebte Papier für Verpackungen und stabile Cover.

Layout / Umbruch: Das Anordnen von Elementen auf einer Seite.

Manifest: Eine öffentliche Erklärung der Absichten. Dein Zine kann ein leises Manifest sein.

Mikro-Presse / Kleinverlag: Ein meist ein-Personen-Projekt, das sich auf kleine Auflagen, Kunst und Poesie konzentriert. Es ist eine Praxis, kein Unternehmen.

Mini-Comic: Ein Comic im Zine-Format. Ein riesiges und lebendiges Genre.

Motto / Mantra: Ein Leitgedanke für die Arbeit. Z.B.: **„Unterwander. Teile. Unterstütz."** oder **„Veröffentliche, statt zu verkümmern."**

Überdruck: Aus Versehen zu viel gedruckte Exemplare. Kein Müll, sondern Geschenke oder Tauschmaterial für die Zukunft.

Pamphlet / Flugschrift: Eine kurze, ungebundene Streitschrift. Oft politisch. Zines sind die punkigen Nachfahren.

Fotokopierer / Kopierer: Die revolutionäre Maschine. Der **„Kopierer-Künstler"** ist ein respektierter Beruf.

Druckauflage: Die Anzahl der Kopien, die in einem Durchgang gedruckt werden. „Wir haben eine Auflage von 200 Stück gemacht."

Proof / Probedruck: Ein Test-Exemplar, um Layout, Farben und Ränder vor der ganzen Auflage zu prüfen. **Immer einen Proof machen!**

Erpresserbrief-Ästhetik: Ein Stil, bei dem Buchstaben aus verschiedenen Quellen ausgeschnitten werden. Vermittelt Dringlichkeit und DIY-Charme.

Selbstverlag: Die Praxis. Keine Notlösung, sondern die erste und ehrlichste Wahl.

Schlitz & Steck: Eine Binde-Methode, bei der der Cover-Schlitz die Seiten hält, ohne Heftklammern.

Heftgerät / Langarm-Hefter: Das essentielle Werkzeug für die Rückstichheftung. Eine lohnende Investition.

Ausschreibung / Open Call: Eine Einladung an andere, zu einem thematischen Gemeinschafts-Zine beizutragen.

Swag: (engl., wird so verwendet) Extras in einem Zine-Paket – Sticker, Buttons, Aufnäher. Macht den Tausch noch schöner.

Tauschen: Die primäre Wirtschaftsform der Zine-Szene. Währung sind Respekt und Kreativität, nicht Geld. „Wollen wir Zines tauschen?"

Feinschliff: Letzte kleine Anpassungen vornehmen. „Ich mach' nur noch schnell Feinschliff an den Rändern."

Alternativ-Cover: Ein besonderes, anderes Cover für einige Exemplare einer Auflage. Macht das Sammeln spannend.

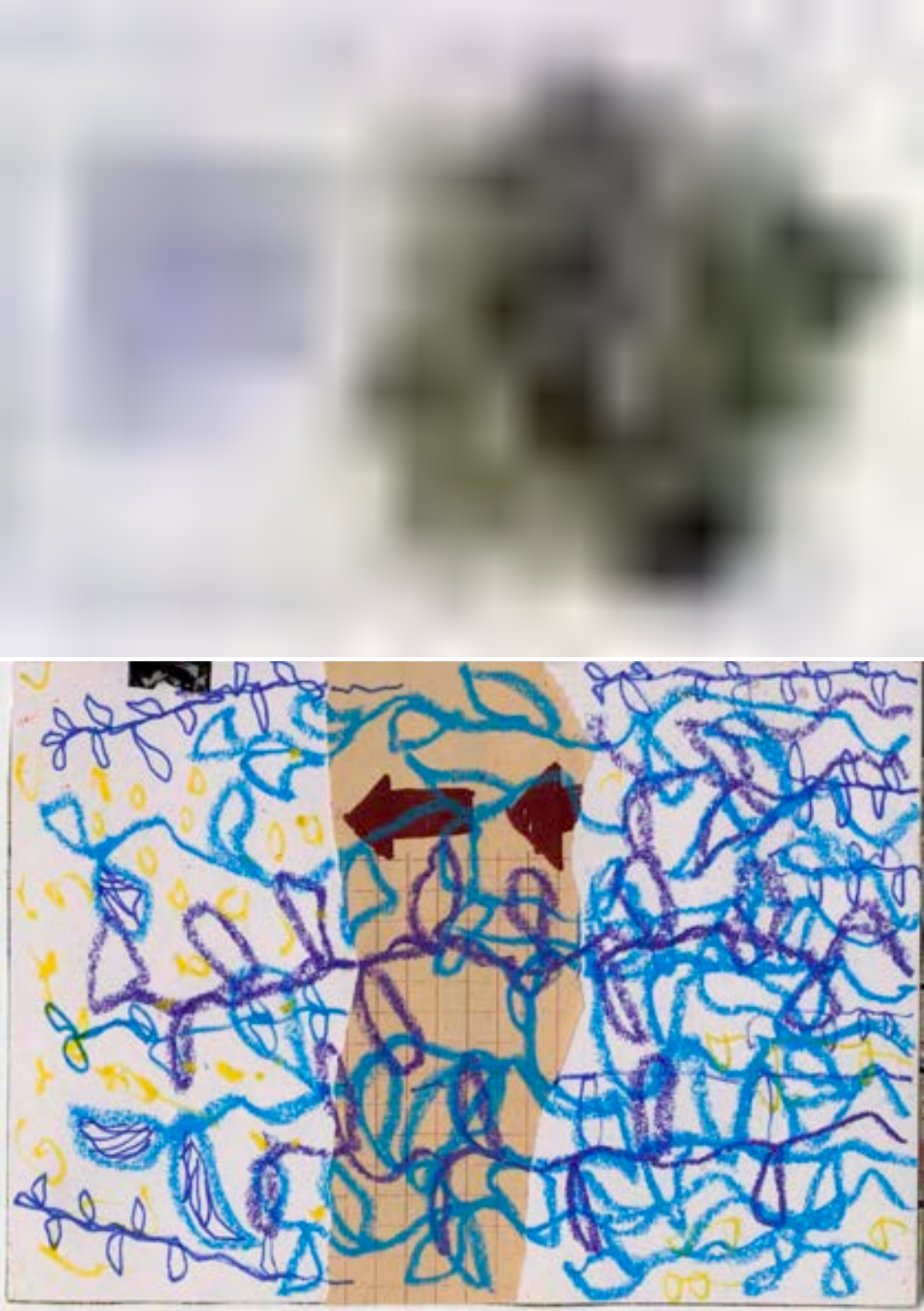
Zine-Distro: Ein Vertrieb, der sich auf Zines spezialisiert hat. Oft arbeiten sie auf Kommission (du wirst bezahlt, wenn dein Zine verkauft wird).

Zine-Fest / Messe: Ein Treffen von Zine-Macher:innen zum Verkaufen, Tauschen und Netzwerken. Ein Festival des Analogen.

Zine-Bibliothek / Archiv: Eine Sammlung von Zines, oft in einem Zentrum, einer Uni oder online, die diese vergängliche Kultur bewahrt.

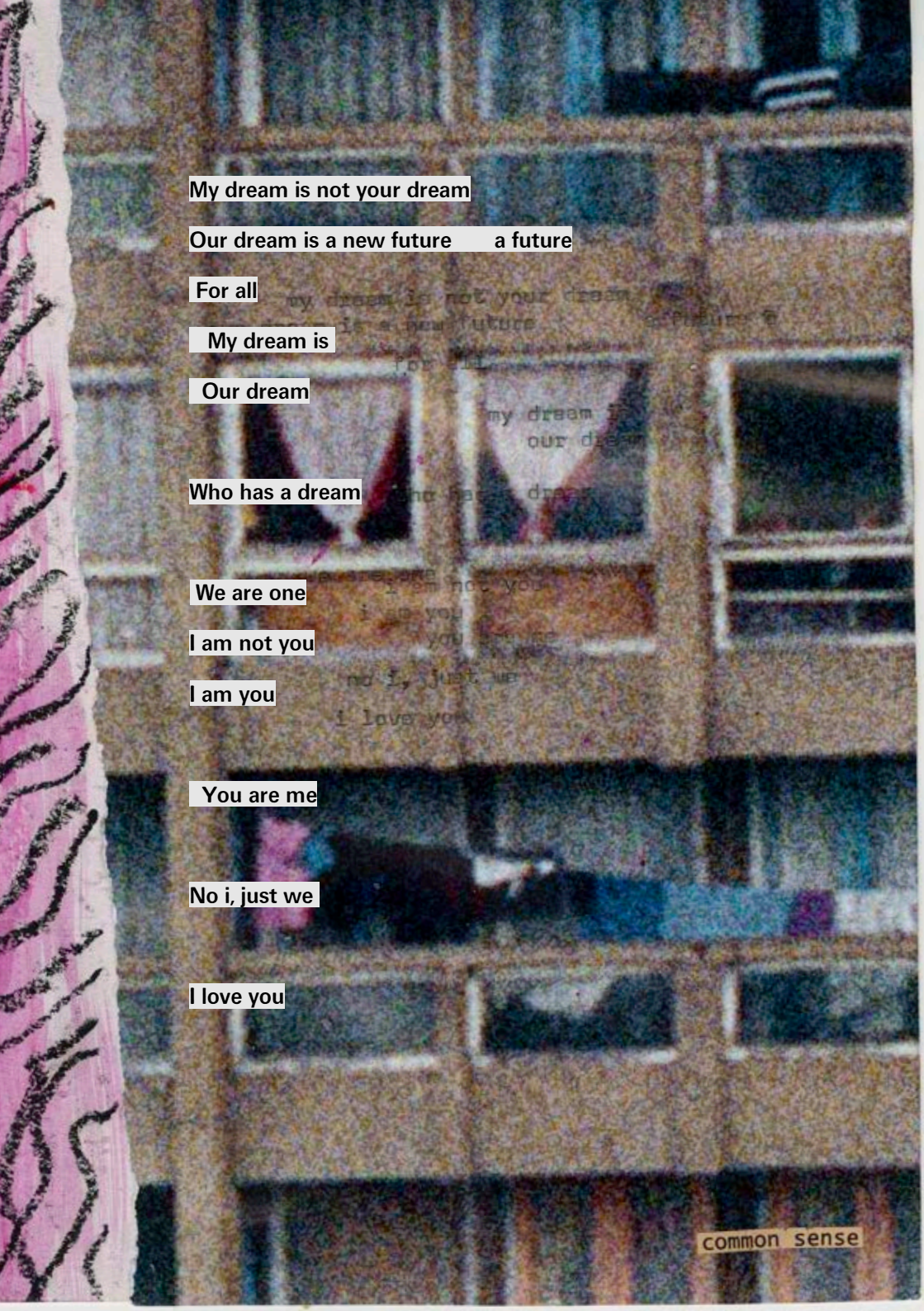

LIBERATING STRUCTURES
REVEAL WHO IS WHO IN THE ROOM
"MODELLED" DIALOGUES
124 ALL
TAKES COURAGE
SELF DETERMINATION UNDER CAPITALISM "SOLD" AS AN IDEA + OBJECT
PLAYFUL INTERACTION + LEARNING & UNLEARNING
KEEP QUESTIONING THE WORLD AROUND YOU
NEVER PERMANENT FLUX stages of self determination
AGENCY
I believe in my experience in my body this is evident
SELF DETERMINATION NEEDS COLLECTIVE ACTION TANGIBLE RESULTS


Y
IA?
PLAYFUL FIGHT
FREE WILL ?
TRUST ≡MARRONAGE≡ COLLECTIVE ACTION
TRANCEDANCE REACHING A HIGHER SELF REACH A GOAL
OVERCOME CURRENT STATE
CAN SELF DETERMINATION CORRESPOND TO SELF DETERMINATION OF THE COLLECTIVE
BINDING ELEMENT
INDIVIDUAL
↕
GROUP
BREAKING OUT THE NORM
FIND BOOK
"DETERMINED"
SELF DETERMINATION IS EVOLVING IT'S A CONSTANT PROCESS
LOGUE




perfect reality
no perfection
the necessary way
growing pains


IS THERE A FUTURE?


My dream is not your dream
Our dream is a new future a future
For all
My dream is
Our dream
Who has a dream
We are one
I am not you
I am you
You are me
No i, just we
I love you
common sense

One day you finally knew
what you had to do, and began,
though the voices around you
kept shouting
their bad advice –
though the whole house
began to tremble
and you felt the old tug
at your ankles.
"Mend my life!"
each voice cried.
But you didn't stop.
You knew what you had to do,
though the wind pried
with its stiff fingers
at the very foundations,
though their melancholy
was terrible.
It was already late
enough, and a wild night,
and the road full of fallen
branches and stones.
But little by little,
as you left their voices behind,
the stars began to burn
through the sheets of clouds,
and there was a new voice
which you slowly
recognized as your own,
that kept you company
as you strode deeper and deeper
into the world,
determined to do
the only thing you could do –
determined to save
the only life you could save.

-Mary Oliver
The Journey

@FrauenmachenDruck











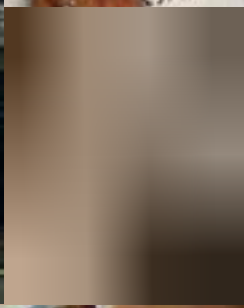






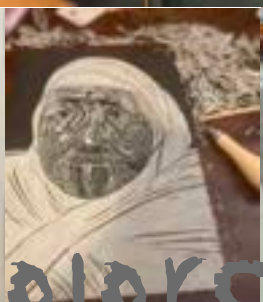














@FeMpolarchiv

Palestine is a woman

Palestinian Feminist Archive × FrauenMachenDruck
A feminist practice of visibility, print, and resistance in public space.

Opening

"My sister, our land has a throbbing heart,
it doesn't cease to beat, and it endures the unendurable.
It keeps the secrets of hills and wombs.
This land sprouting with spikes and palms
is also the land that gives birth to a freedom-fighter.
This land, my sister, is a woman."
— Fadwa Tuqan, Hamza

We begin here.
With a land that breathes.
With a land that remembers.
With a land that refuses to disappear.

Palestine is a woman.

Printing as resistance

Through large-scale linocuts and woodcuts, we materialize the faces of Palestinian women*/ FLINTA from the diaspora in Berlin.

Their portraits appear on city walls and across other public spaces — refusing invisibility.

Visibility here is not decoration.

It is confrontation.

What happens to an image once it is given to the city?

Is it read? Ignored? Torn down? Defaced? Protected?

To print is to interrupt silence

Our Lives, Our Stories

The project "Palestine in Berlin. Our Lives, Our Stories." is grounded in dialogue between Palestinian women*/FLINTA and other migrant women*/FLINTA.

We ask:

"What do you think of when you think of Palestine?"

Through collective linocut sessions, stories are translated into images.

Hands carve what cannot always be spoken.

Ink carries what is otherwise suppressed.

This is shared labor.

This is collective authorship.

This is feminist infrastructure.

Archive as Care, as Refusal

The Palestinian Feminist Archive does not seek to complete history.

It refuses the fantasy of wholeness.

Instead, it makes absences visible.

It listens to what was whispered.

It preserves what was pushed aside.

Archive is not neutral.

It is care.

It is solidarity.

It is resistance against erasure.

On Dialogue and Its Absence

This contribution emerges from an encounter that did not fully meet.

The intention was dialogue.

Shared process.

Mutual exchange between practices.

Instead, our processes ran parallel.

The groups did not meet in conversation.

The bridge that could have been built remained unbuilt.

This was not a question of unwillingness.

All projects involved are grounded in exchange.

We work through dialogue.

We build through encounter.

But the conditions did not allow for it.

Time, structure, moderation —

the necessary framework for collective weaving —

were not in place.

And without structure, dialogue does not simply happen.

It must be held. Facilitated. Protected.

For us, feminist practice is relational.

It requires listening, friction, accountability.

It requires space to be affected by one another.

To collaborate means to be transformed.

This text therefore enters the zine as a clearly situated voice —

not as an additive element,

but as a distinct position shaped by its own process.

Dialogue remains our horizon.

We continue to insist on it.

Palestine Is a Woman

A woman who endures the unendurable.

A woman who births resistance.

A woman whose body holds both hills and histories.

We print imprisoned Palestinian women.

We print diaspora.

We print memory into public space.

Not as metaphor.

Not as victimhood.

But as political presence.

Palestine is a woman.

And she is not silent.



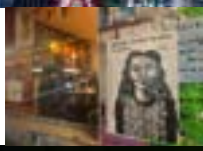














Kindly follow our activities via SoMe

@Fempalarchiv

@Frauenmachendruk




THE RIPPLES OF
CREATION
THAT PART
CAUSE THE
shift


CHANGE
Connections c
Everyone fears
Everyone want
Everyone want
Everyone is ins
Everyone is lon
Everyone is a b
Everyone misse
Everyone is luc
Everyone has l
EMPATHY IS TH
There is no bett
Empathy will un
"responsible"
YOU
&
ME
&
WE
enchanted
a friend

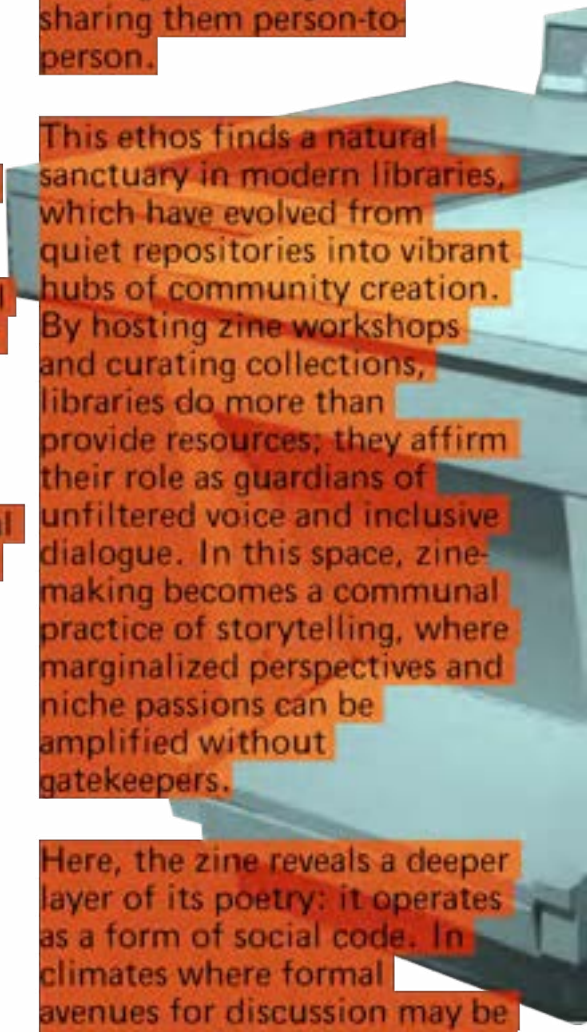

a lot of naps.
bla bla.
'recycling' if you lik
different moods.

THE Poetics of independence: ZINES IN A DIGITAL AGE

In an era defined by digital streams and algorithmic curation, the humble zine—a photocopied, stapled, self-published pamphlet—has resurfaced as a potent symbol of creative independence. Its poetry lies not in polished perfection, but in its raw, tactile defiance. It is an analog artifact in a digital world, a whisper of individual spirit amid the noise of mass media.

At its heart, the zine is an embodiment of the maker ethos made manifesto. It requires no permission, no platform, and no polish. Its handwritten text, cut-and-paste layout, and imperfect copies are its very virtues—a conscious rejection of the auto-tuned, filter-perfected aesthetics that dominate our screens.

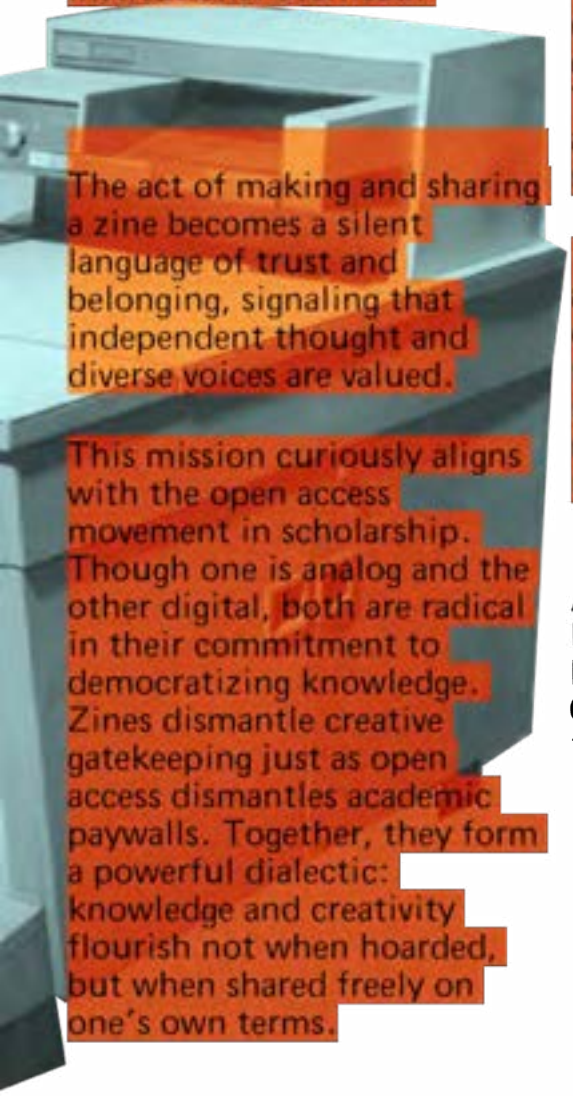
This physicality is its first act of poetry: a commitment to creation with the hands, making ideas tangible and sharing them person-to-person.



This ethos finds a natural sanctuary in modern libraries, which have evolved from quiet repositories into vibrant hubs of community creation. By hosting zine workshops and curating collections, libraries do more than provide resources; they affirm their role as guardians of unfiltered voice and inclusive dialogue. In this space, zine-making becomes a communal practice of storytelling, where marginalized perspectives and niche passions can be amplified without gatekeepers.

Here, the zine reveals a deeper layer of its poetry: it operates as a form of social code. In climates where formal avenues for discussion may be constrained, the zine serves as a low-fi, underground channel for solidarity and resistance. It is a medium where

complex conversations about identity, justice, and lived experience can unfold organically, free from institutional overhead.



The act of making and sharing a zine becomes a silent language of trust and belonging, signaling that independent thought and diverse voices are valued.

This mission curiously aligns with the open access movement in scholarship. Though one is analog and the other digital, both are radical in their commitment to democratizing knowledge. Zines dismantle creative gatekeeping just as open access dismantles academic paywalls. Together, they form a powerful dialectic: knowledge and creativity flourish not when hoarded, but when shared freely on one's own terms.

Ultimately, the modern resurgence of zines is a search for meaning and authentic connection. Their poetry is the poetry of independence—of reclaiming agency in a commercialized landscape. They are a pause, a reflection, and a deliberate act of making.

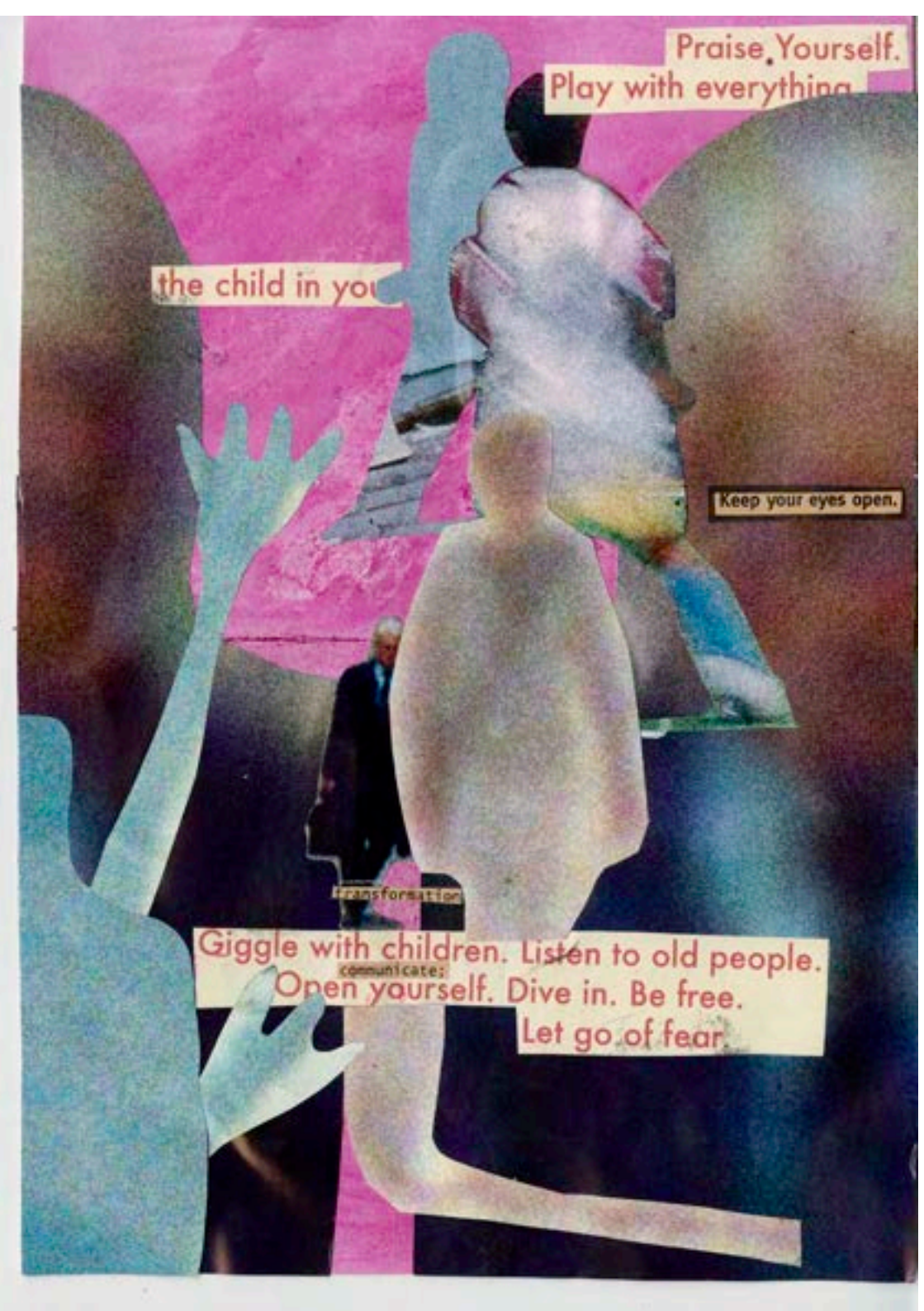
In their stapled pages, we find a unifying framework for defiance: proof that there remains space, however underground, to find, manifest, and share a singular, uncommodified voice.

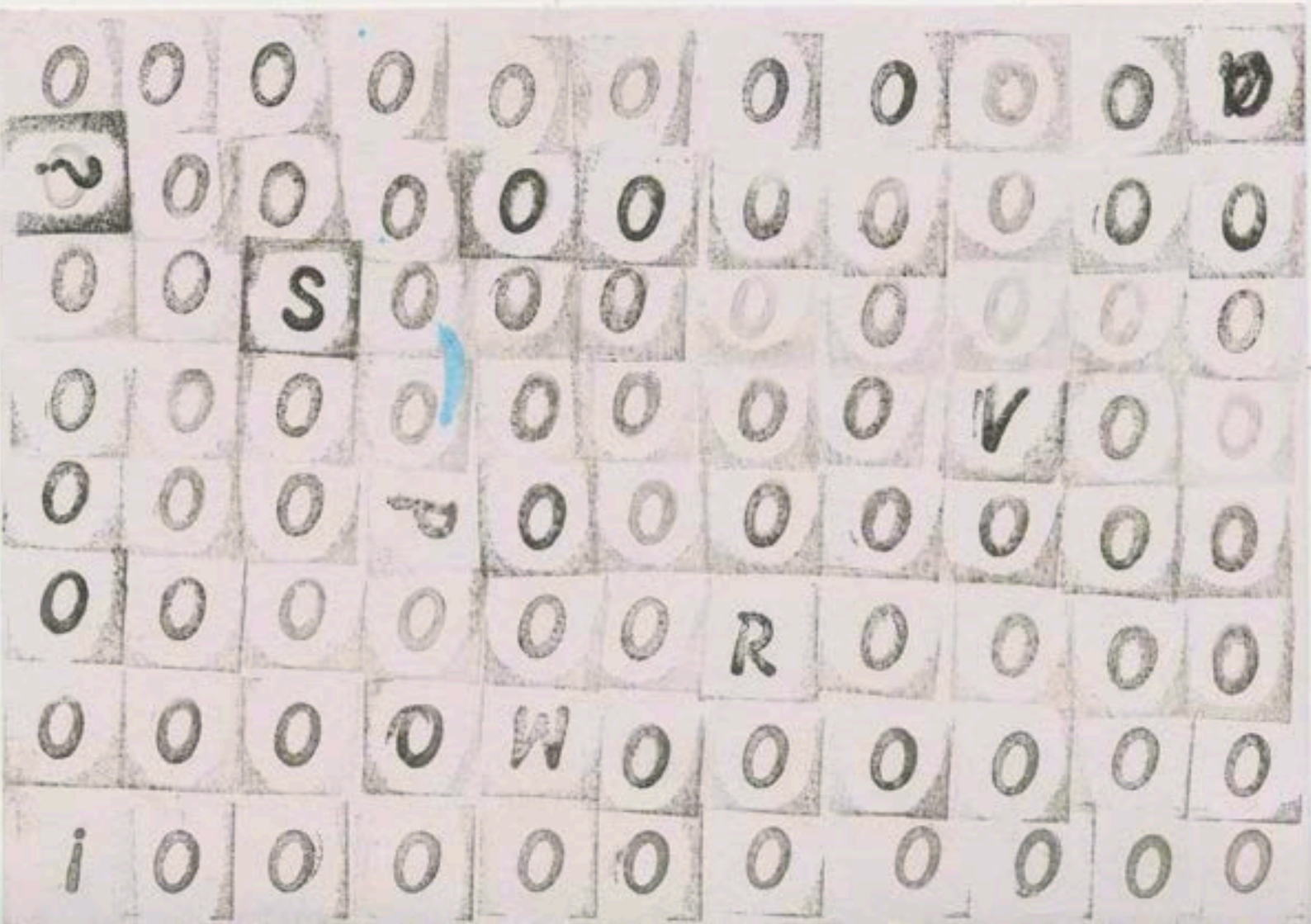
Abdul Dube &
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khaYa practice

ZINE Archive
Zine Production
PRINT MAKING


playful
fight


Praise Yourself.
Play with everything
the child in you
Keep your eyes open.
transformation
Giggle with children. Listen to old people.
communicate;
Open yourself. Dive in. Be free.
Let go of fear.



0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
0	0	0	0	7	0	0	0	0
0	0	0	0	0	0	0	0	0
0	0	5	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
0	1	0	0	0	0	0	0	0
0	9	0	0	0	0	0	0	0
0	0	0	0	0	2	0	0	0
0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0

We Will Prevail

We will not be defined by borders
drawn in distant halls,
Nor by the borrowed tongue that
speaks for us, within our own walls.
We will not kneel to stories where our
histories are erased,
To the monolithic shadow that
demands we be replaced.

When the weight of endless commerce
tells us what to want and feel,
And the market's hollow gospel
claims it is the only real—
We will remember other rhythms,
slower, deeper, more profound,
And in our shared remembrance, a
reclaimed strength is found.

We are the steady currents underneath
the frothy wave,
The silent, stubborn bedrock that the
tide cannot deprave.
We are the weavers at the loom, a
different pattern in the thread,
The dreams our grandparents carried,
by which our future's led.

The path ahead is tangled with the
thorns of foreign schemes,
That try to turn our vibrant spirits
into calculated streams.
But we have known a different fire,
lit in circles, old and wide,
A warmth that holds the stranger
close, with nothing left to hide.

So let their structures tremble with
the force they cannot see:
The quiet, gathering multitude that
chooses to be free.
Not free in their cold image, of the
self alone and apart,
But free within the circle, with a
common, beating heart.

We will not break. We bend like
grasses rooted in the land,
And rise again together, taking firmly
back our stand.
For every song they silenced, a chorus
will ascend,
And in our shared defiance, the old
hegemonies will end.

**On this ground, of our own making,
together, we will prevail.**

The original poem, "**I Will Prevail,**" is a work of **anonymous or collective authorship**. It has circulated for years in motivational speeches, self-help literature, recovery communities, and online forums without a definitive, single credited author. Its power derives from its universal, almost archetypal, expression of personal resilience.


you are
Punk-
4
Eva

Radical means, etymologically, You know, to get things at their root.

angela davis

Dekolonisering

a tool



Become about our planet

Lived experience refers to the personal knowledge and understanding gained through direct involvement in life events, while lived experiences can denote multiple instances of such knowledge. Both terms emphasize the importance of individual perspectives in understanding social issues and personal circumstances.

How Colonialism Erased "The Embodied Expert"

Scan for a quick read

Let's try a more exciting, creative approach that engages people in the process."


TO EXPERIENCE
FREE WILL
YOU MUST
FIRST
SET A
FIRE