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Changemakers: Creativity and Value Creation

Zine and Evaluation

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Finished Zines

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Interior – Image 1



Interior – Image 2



Evaluation of Zine

Before constructing the zine, I researched the definition of 'zine' to formulate a better understanding. According to Cambridge Dictionary, "A small magazine that is produced cheaply by one person... is about a subject they are interested in" (Cambridge Dictionary, 2022). Using the definition and my own opinion, the zine would be presented as a printed magazine that could easily be replicated.

My practise revolves around self-portraits, analysing and dissecting who I am. Theorist, Sigmund Freud inspired me to produce an insight into my conscious and unconscious mind. Online article, "The conscious mind includes all the things we are aware of or can easily bring into awareness" (Cherry, 2020). My zine presents the physical and literal features of myself, illustrations of myself and finished paintings. Furthermore, "The unconscious mind,...includes all of the things outside of our awareness" (Cherry, 2020). Specific elements were considered to visually appear as a dream, tracing paper. An illustrative perspective that presents my current practise and an insight of myself evaluating my own art journey and future, from portrait to full figure.



Original – Digital Drawing

I digitally drew and arranged my illustrations into an order, producing an overview of my practise and presenting the start of the future. I used Riso-Print workshops to scan my drawings, print them using a process that would be suitable for zine making, cheap and quickly produced.



1st Riso-Print

I chose blue originally and for the finished zine because the colour reminds me of blueprints, those initial sketches that are the foundation for structures. Additionally, there is an architectural element from those articulate and considered line drawings, producing an idea of the original, the initial markings that hide beneath the finished paintings.



2nd Riso-Print – Experiment

The original format was presented as 1 A1 paper, riso prints, folded into 4, to create zine. However, I found the presentation not developed or a thoroughly produced self-analysis. The zine required impact. It lacked excitement, even when I used vibrant pigments. I decided to push the drawings by

creating interaction and distortive imagery. 2 new self-portraits were drawn. One was dissected into 4 individual layers, printed onto tracing paper. It would present a deconstructed interactive image to flip through, to be played with by the audience. A distorted self-portrait that appeared to be under an analysis, peeling layers away. The 2nd portrait portrayed a door into the future, opening up a preview of the following page, my dreams, what I hope to achieve. The zine pages were glued together, printed at a larger scale, 4 pages printed onto 1 A1, instead of the full 8 pages, resulting with a bigger zine.

Audience should be intrigued and view a process in my zine. This is a personal and insightful perspective into my own internal analysis of who I am and my art practise. This zine would compliment my paintings, therefore, could be presented alongside my art and with my social media, creating a visual context. Audience should recognise this as a journey of self-reflection, deconstruction of the individual, a visual conversation that shows my reflection and analysis. My zine should presents current pieces and an insight into to the future, an opening for the audience to question what is a self-portrait.

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