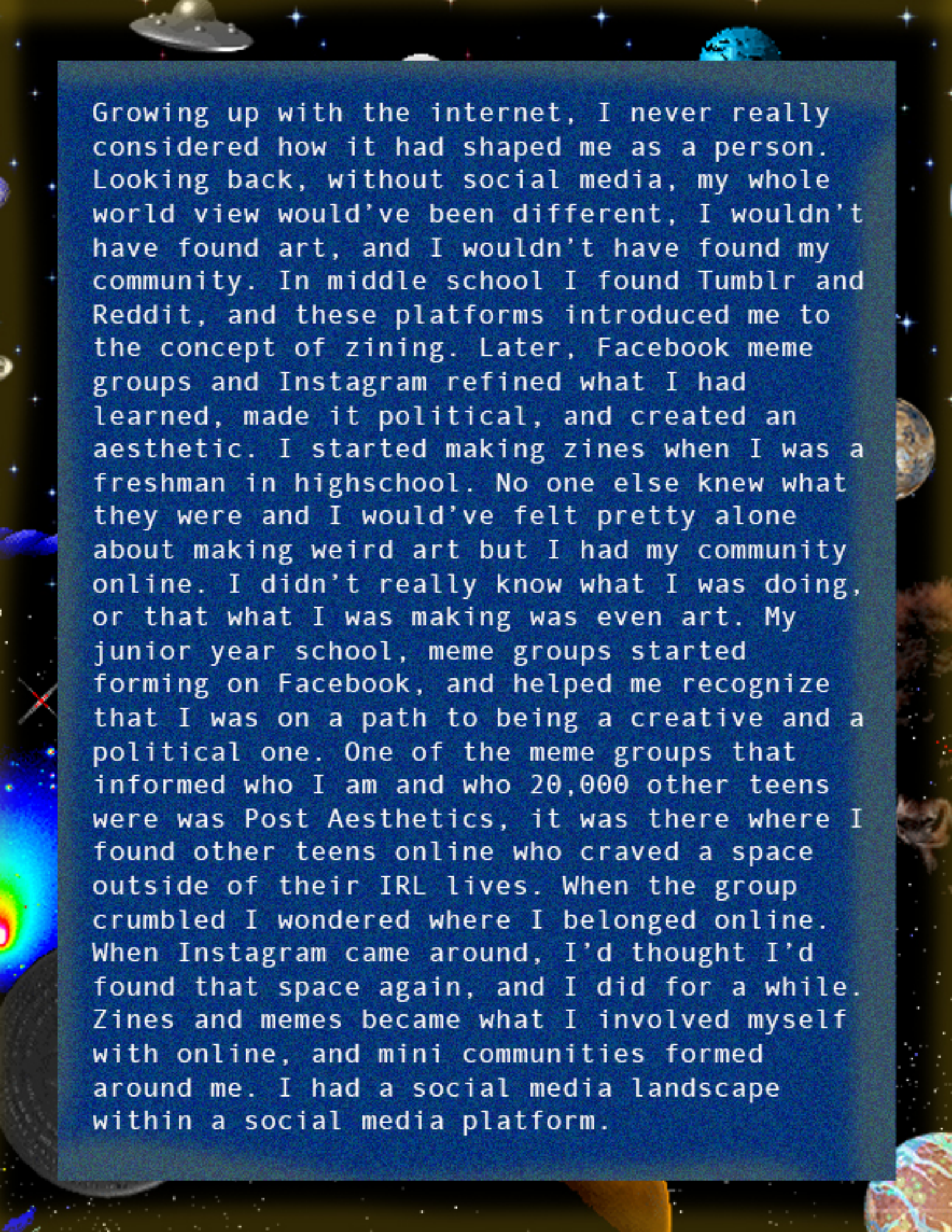


Topic!



Memes and Zine
Culture:
An Evolution and Convergence

OK



Growing up with the internet, I never really considered how it had shaped me as a person. Looking back, without social media, my whole world view would've been different, I wouldn't have found art, and I wouldn't have found my community. In middle school I found Tumblr and Reddit, and these platforms introduced me to the concept of zining. Later, Facebook meme groups and Instagram refined what I had learned, made it political, and created an aesthetic. I started making zines when I was a freshman in highschool. No one else knew what they were and I would've felt pretty alone about making weird art but I had my community online. I didn't really know what I was doing, or that what I was making was even art. My junior year school, meme groups started forming on Facebook, and helped me recognize that I was on a path to being a creative and a political one. One of the meme groups that informed who I am and who 20,000 other teens were was Post Aesthetics, it was there where I found other teens online who craved a space outside of their IRL lives. When the group crumbled I wondered where I belonged online. When Instagram came around, I'd thought I'd found that space again, and I did for a while. Zines and memes became what I involved myself with online, and mini communities formed around me. I had a social media landscape within a social media platform.

Rach Aesthet

AMA

I'm feeling...



Ashe Girard

June 18 at 4:58pm

Since I've finally been banned, here's my thoughts on the PA sabotage:
As a multiply-marginalized disabled person, I don't get out much. I don't have many friends, and I don't have the time (or ability really) to get much viewership from the site I say.

For me, PA was never a 'meme group' (whatever the fuck that means?).
-It was a place where I could critique cultural norms of transmisogyny and get hundreds of people to interact with it and spark "relevant" and "necessary" discourse.
-PA was a place with 39k people that I felt comfortable calling out ableism and hundreds of people could learn to be Less Shitty Humans™.
-PA was a place where I could share my #adventuretimewiththelesbians, my shitty anti-capitalist memes, and my musings on Hollywood and have them actually be read by hundreds of people.
-PA was a place where I could semi-reliably depend on mods to come take out the trash.
-PA was a place I could share my #adventuretimewiththelesbians, my shitty anti-capitalist memes, and my musings on Hollywood and have them actually be read by hundreds of people.
I'm glad to see decentralization, but it will take a long time before any of these splinter groups have nearly the readership of PA.

Yesterday at 1:06pm

In the absence of information, rumors and misinformation understandably spread. Post Aesthetics is being deleted by javascript which (too slowly) removes everyone. This decision was made by several mods after a mod conflict made some of us feel like harassment/doxxing was inevitable.

There have been criticisms of the direction the group took long ago, but the final catalyst for the decision to delete was pretty tangential to you the best in finding new communities for sentimental stories.

33. I Know Him

Hillary: They say
The GOP's losing it's power and fading away
Is that true?
I wasn't aware that was something they could do
I'm confused
Still it's no surprise these conservatives can't take the heat
Who will they choose?
The GOP's charged a lot of candidates who have to beat?

Donald Trump?

I know him
That can't be
He's the best dick who's on TV
With the aw...
His fingers? Tiny...
God, he makes me miss George Dubs...

Egos rise
Discourse falls
The Republicans have made their call
For the vote
Watch them run
They have torn each other into pieces
Jesus Christ, this will be fun!

asking the group if I can make a facebook where I post screenshots from the group

Like · Comment · Share

👍 Nick Majoros likes this.




Aditya Rao knock yourself out

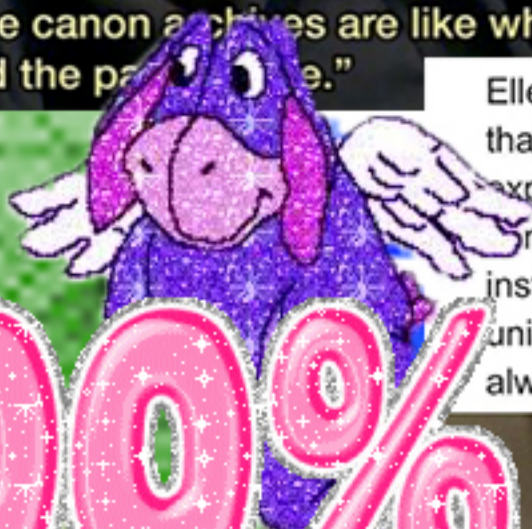
6 mins · Like

Directly after the downfall of Post Aesthetics, a new social media platform emerged and seemed like the direct response to a universal outcry among memers for a new safe space online. This platform was called Peach, a network that went up in the summer of 2016, and shortly crashed before the new year. For memers scorned by the reckless mods of Post Aesthetics and the lackluster communities of its splinter groups, Peach was a safe haven. Peach's communities existed in closed groups of a member's choice of 5 to 6 friends, which allowed the sharing of vulnerable content to be enclosed and private in a small group. Much like zine circles, all of Peach's groups were invite-only, meaning that Peach became a space in which people would reveal information about their identities, culture, politics, etc. The rise and fall of Post Aesthetics and Peach allowed for a newer social platform to shine-Instagram. Around 2017, Instagram became the most popular platform for memers to share content. Meme aesthetics created in deceased Facebook groups leaked it's way over onto a more visual platform. The birth and collapse of new online spaces allowed for a unique vulnerability on the internet that was first seen in zine culture. Much like the meme, zines created ways to subvert societal pressures and expectations, to take oppressive images, concepts, words and and re-work them into personal entertainment and expression. Through this I realized that the similarities between meme culture and zine culture are astounding.

Girl Thang!



Kim: "Scott it's fine that you don't think Legally Blonde—or any film that emphasizes a nuanced characterization of a female character—is important. You're just underscoring my point that film and cultural canon formation is rooted in masculine affects—those canon archives are like what Derrida called the *phallogocentric*."



Elle, voiceover: "It suddenly became clear to me that my adversity based on my gender and self-expression that I faced in law school was also in conflict with my complicity in the bourgeois institutional privilege of being in the American university system. But does working for capitalists always make one a capitalist? I wondered."

1000%
Cute



So basically I've been trying to understand why zines and memes feel so alike. It's a gut feeling rn but I just started putting it into words. I think that they're so alike because both mediums strive to create something "authentic" and talking about things that are discussed usually outside the mainstream about the mainstream. Creating something



authentic have to "dig focus on introspection which creates



means you deep" and

"subject formation." Zines and memes aren't just ideological instruments, they're works of art and a concoction of unique aesthetic languages. Much like zines, it's nature is porous, open, and its audience works like a network of interconnected diaries.

Get the look that boys notice

How to lose weight fast and look like an anorexic with the body of a fucking twelve year old then you'll be the kind of girl every boy wants to fuck real hard

Y LIKE AN ANOREXIC WITH THE BODY OF A FUCKING TWELVE

YEAR OLD THEN YOU'LL BE THE KIND OF GIRL EVERY BOY WANTS TO

FUCK REAL HARD ORDER NOW



I Like You Lots!



So You Ask Me Why I'm A Feminist..

Believe me, I'd love to be a Humanist. Maybe someday I will. At this rate, that day's a long time coming. I will become a humanist when society starts treating me like a human being; a person. But all I know is right now I'm being



"Love never dies a natural death. It dies because we don't know how to replenish its source. It dies of blindness and errors and betrayals. And if I'm being honest, I'd rather have your body than half your heart"



Anything



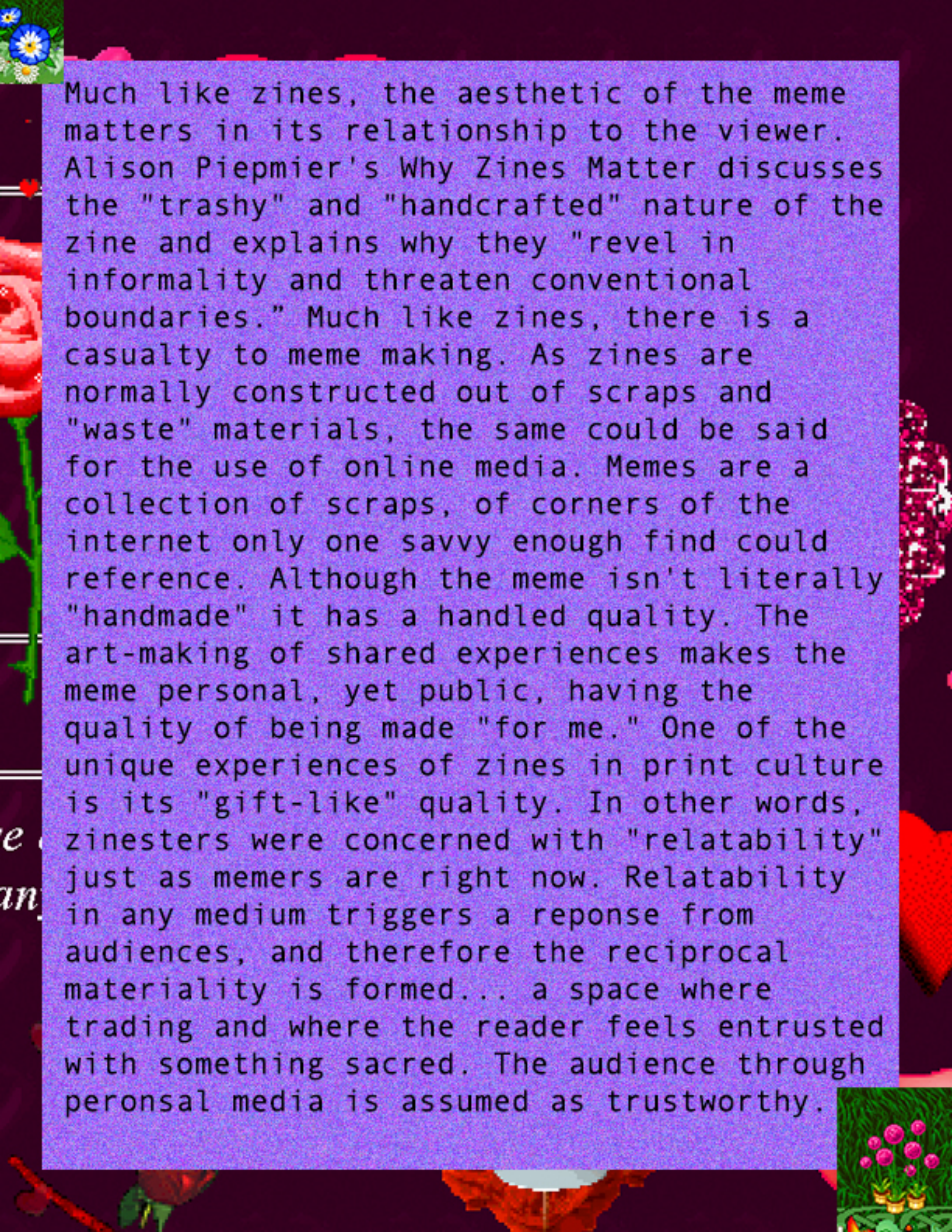
academics in married heterosexual relationships

Is this Queer?

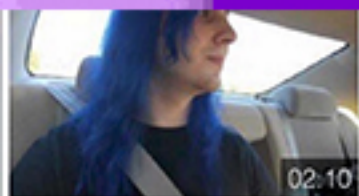


There is nothing more “self-published” than something thrown into the internet. Zines and memes share this DIY quality and gained visibility nonetheless. The visual aesthetics of the memes created in the past 3-4 years made their appearance first on Post Aesthetics, and after its collapse teens took to Instagram, where a new meme culture was created propagating feminist and political rhetoric. Ripping from academic theorists, memers began to place dense theory over simplistic and metaphorical images to spread personal ideas and create discussion. These kinds of memes have crystallized in form over the past year, and have developed a zine-like wordy aesthetic that appropriates pop-culture images and reforms them into brief feminist manifestos. In the past year, a popular aesthetic among memers has been to place alternative text over pop culture stills from early 2000s TV shows in lieu of the original subtitles of the image.



A decorative border surrounds the central text box. It features various elements: blue and white daisies in the top left, a red heart in the top right, a red rose in the middle right, a red heart in the bottom right, and pink flowers in the bottom right corner. The background of the entire image is black.

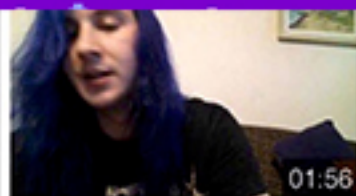
Much like zines, the aesthetic of the meme matters in its relationship to the viewer. Alison Piepmier's *Why Zines Matter* discusses the "trashy" and "handcrafted" nature of the zine and explains why they "revel in informality and threaten conventional boundaries." Much like zines, there is a casualty to meme making. As zines are normally constructed out of scraps and "waste" materials, the same could be said for the use of online media. Memes are a collection of scraps, of corners of the internet only one savvy enough find could reference. Although the meme isn't literally "handmade" it has a handled quality. The art-making of shared experiences makes the meme personal, yet public, having the quality of being made "for me." One of the unique experiences of zines in print culture is its "gift-like" quality. In other words, zinesters were concerned with "relatability" just as memers are right now. Relatability in any medium triggers a reponse from audiences, and therefore the reciprocal materiality is formed... a space where trading and where the reader feels entrusted with something sacred. The audience through peronsal media is assumed as trustworthy.



Getting Addicted Again

36 views

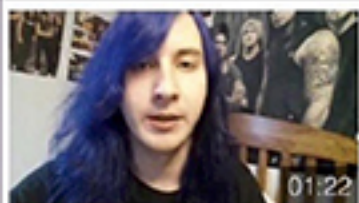
EmoCumLord 666



Still Quitting negative self talk

26 views

EmoCumLord 666



Quitting calling myself stupid Again

44 views

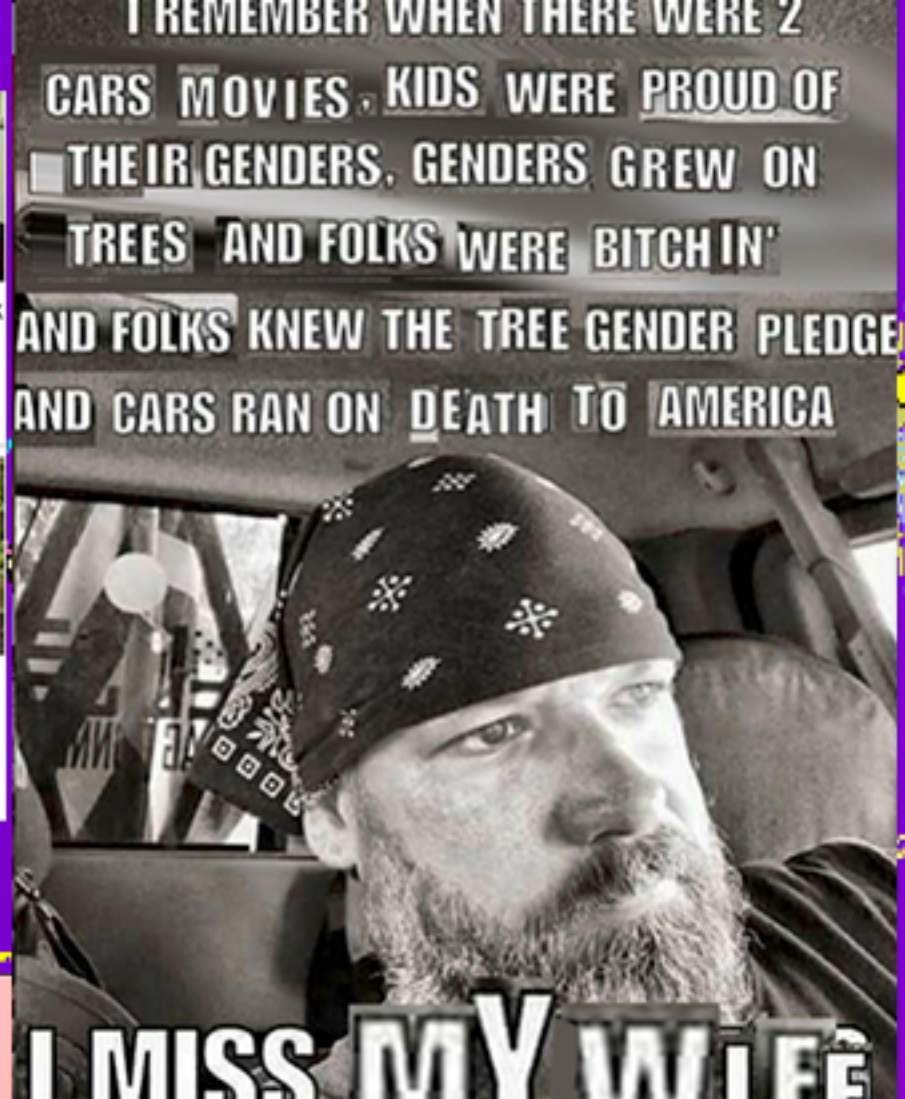
EmoCumLord 666



Back on self hatred

47 views

EmoCumLord 666



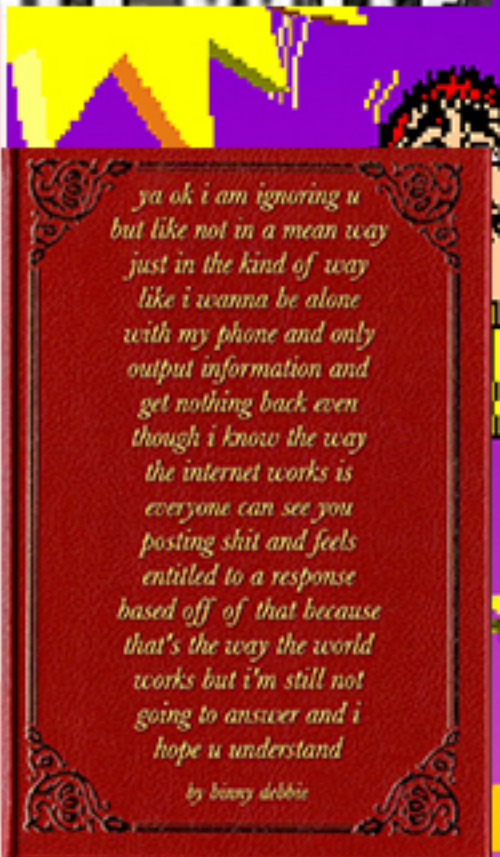
its
my

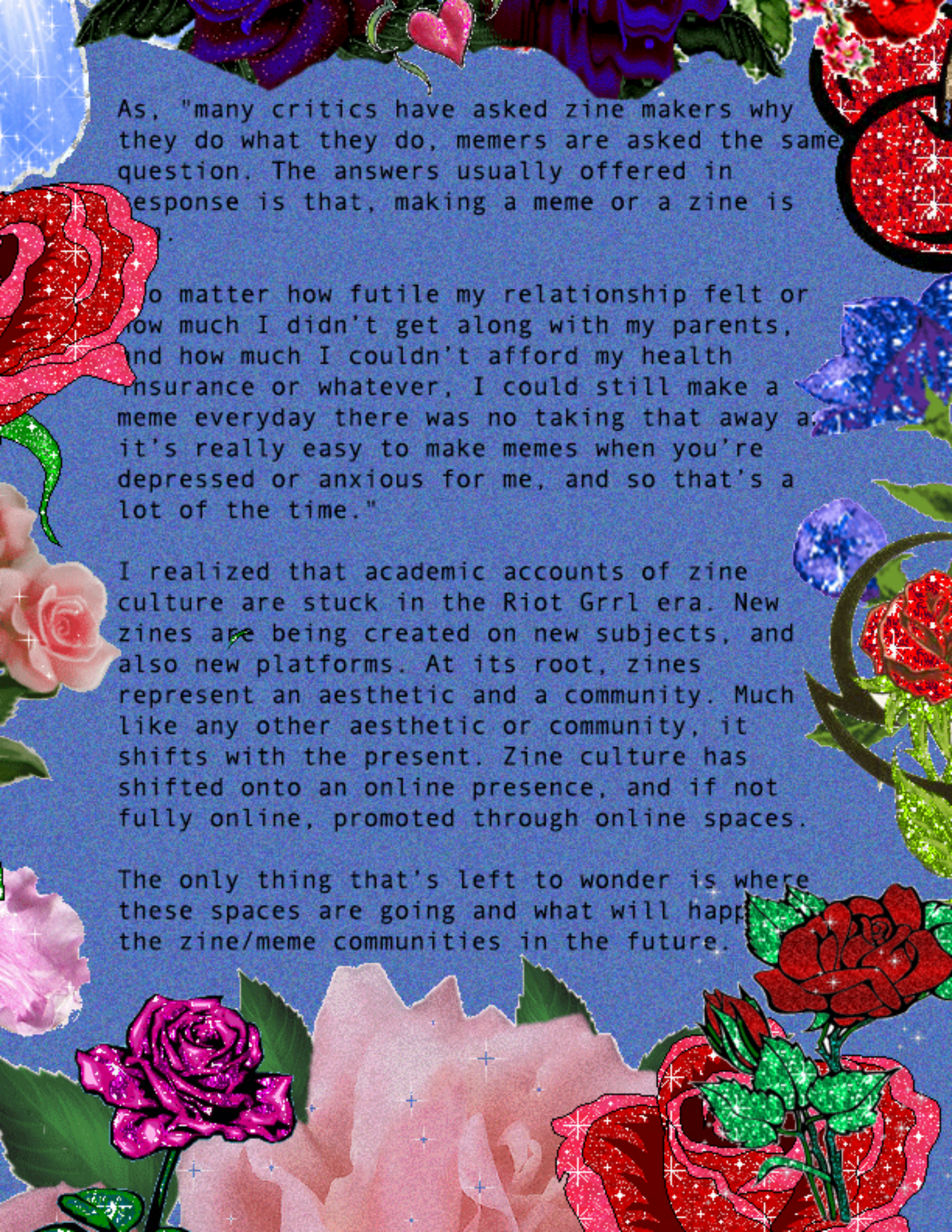
terrible instagram account and

I

get to choose the

bad
content
and
gratuitous
selfies



The background is a solid blue color with small white stars scattered throughout. Overlaid on this background are several floral elements: a purple rose at the top center, a red rose at the top right, a large red rose on the left side, a blue rose on the right side, a pink rose at the bottom left, a red rose at the bottom right, and a large, light pink rose at the bottom center. A small pink heart is located near the top center, between the purple and red roses at the top.

As, "many critics have asked zine makers why they do what they do, memers are asked the same question. The answers usually offered in response is that, making a meme or a zine is

no matter how futile my relationship felt or how much I didn't get along with my parents, and how much I couldn't afford my health insurance or whatever, I could still make a meme everyday there was no taking that away and it's really easy to make memes when you're depressed or anxious for me, and so that's a lot of the time."

I realized that academic accounts of zine culture are stuck in the Riot Grrl era. New zines are being created on new subjects, and also new platforms. At its root, zines represent an aesthetic and a community. Much like any other aesthetic or community, it shifts with the present. Zine culture has shifted onto an online presence, and if not fully online, promoted through online spaces.

The only thing that's left to wonder is where these spaces are going and what will happen to the zine/meme communities in the future.



A companion zine to The Evolution
and Convergence of Memes and Zines
an essay by Liv Garber