

E.P.E-Zine is a platform...

...for creating and publishing artistic research in the form of FANZINES. It was started in 2020 when 10 editions were made. And in 2022 four new editions have been put together. E.P.E is a bilingual zine, written in Swedish and English, (with translations to both available online). You can access the zine, by prepaid prescription, or by ordering old editions through the website and email, see links in my Instagram/Facebook bio.

Collaborations Participation

The basic principles of the zine.

PUBLISHING IDEOLOGY

-The zine is published inspired by open source and copyleft ideology, meaning that it is sold and shipped without profit. It does not apply for any grants or economic support from any funding body. Neither does it engage in any commercial collaboration or have any ads in the booklets. (Unfortunately WordPress that is presently the web-host puts ads on the webpage where E.P.E-zine is distributed, and for pragmatic reasons E.P.E-zine will probably not have any possibility to put up a new webpage). Furthermore E.P.E-zine is free to copy, share, and distribute for non-commercial purpose.

ARTISTIC- and ACADEMIC RESEARCH

-The zine is inspired by academic research, meaning that it uses references, as a way to improve the level of "truth" and "facts" that it makes public. That is, the things written about, claimed to be true or, material (texts and other) cut up and pasted into the zine needs to be possible to find, source texts (or for claims as trustworthy information about as possible) for the readers. In order to keep the zine becoming "filter bubble like".

REFERENCING

It has a pragmatic relation to referencing, meaning it's making use of the way referencing is most helpful to both the contributors and the readers. Unless this feels as an obstacle for the contributor it uses ISBN+page number, when possible as endnotes (author-year) in the text (three first letters-two numbers if between 1923-2022, (Sjö-22) would be the code for Åke Sjöberg 2022, and if some other has multiple publications the same year (Sjö-22a), (Sjö-22b), (Sjö-22c), etc. (pre-1923 use four letters). Books without ISBN: year, publisher, page number. Websites: link and access date. Other formats is also possible to use, if it improves the contributors workflow and/or the readers possibility to find the referred to texts or image sources such as direct links to free online books, (just remember that webpages can disappear over time, so also include link to archived version of webpage, and ISBN/ other ways to find books/sources).

CONTENT

Participation needs as a guideline to be: artistic+researching+handmade, meaning it tries to contribute something new to the world through the artistic process, such as Autotheory(etical), where the author tells a story that draws on personal experience that

she thinks can be helpful for other people. Or research that by using artistic tools try to make new connections between information, images, texts and symbols in our world, that might help critically understand our world, how we live in it, and can make it a better place.

NON VIOLENT COMMUNICATION

One leading star in creating material for the zine is making sense of what we as individuals observe and our interpretations of it. Here we draw content from non violent communication. An example is not to write “I saw an ugly car”, because in this claim you mix up (or hide) your observations, and only communicate your interpretation. Instead you could write “I saw a rusty, 30 year old Volvo with a broken headlight, and I didn't like the way it looked, I thought it was ugly”. This is important because your readers might not share your preferences in car appearance, something that could lead to misunderstandings.

LANGUAGE

EVERY language is welcome as long as the contributor provides a translation into English, or a text-file with the contributing text so that it can be machine-translated into English and other languages, on the webpage.

PAYMENT FREE

All work with E.P.E-zine is free of payment. Meaning no one gets paid, not the editors, not the printers, not the contributors. The individuals involved in the zine are free to, individually, applying for grant and funding, and use their participation in the zine as part of their project descriptions, portfolios, Cvs, etc.

MYTH AND MASCULINITY, nr 1 2022

<https://asjoberg.files.wordpress.com/2022/08/epezin2022-01.pdf>

<u>Content</u>	<u>Research topic</u>	<u>Theory</u>	<u>Findings</u>
<p>Structured like a magazine with articles including:</p> <p>-”Blumenberg's myth”. A cutup collage of Xander Kirke's book Blumenberg's MYTH: myth as a guide to significance and meaning in life.</p> <p>-”DRAWING AS A WAY TO SEE: Semiotic Image analysis.” Drawings and text that analyses symbolic meaning in Instagram posts promoting Trump for re-election 2021</p> <p>Text-collage: “spelet I väntan på ribba” (The Game, waiting for</p>	<p>How does Myth impact the production of masculinity in contemporary western societies?</p> <p>What is Myth?</p> <p>How can drawing be used together with semiotic image analysis, as a tool to uncover symbolic meaning?</p>	<p>Hans Blumenbergs theory on myth.</p> <p>Jacques Lacan's theory of the REAL and the connections between this concept and Blumenbergs concept “Absolutism of Reality”. And the psychological processes to handle relation to it using symbols and signs, (Lacan for the individual, Blumenberg for societies)</p>	<p>According to Hans Blumenberg</p> <ol style="list-style-type: none"> 1. Myth is not to be viewed as true or not true, but as having a function where it is being told, where it's active (being worked on). 2. Myths is a source of significance in the life of the people using it, (working on it). 3. Blumenbergs distinguishes between “works OF myth”, being mythic stories, and “work ON myth”, being: hearing myths, retelling myths, and adapting mythic narrative cores to new

<p>wood), combining text from Neil Strauss' book THE GAME and ch.9 of Susan Faludi's book STIFFED. Researching Masculine Sexuality and significance, looking at the myth of the mythic figures the PLAYER and the MALE PORNSTAR</p> <p>-"Do you want to be an ALPHA MALE?" An animated inquiry into narratives of the ALPHA MALE'S masculinity on YouTube, viewed as 'myth'. Text, videostills and QR-links to online animations.</p>			<p>circumstances and situations.</p> <p>Myths are important for societies. They create an symbolic order, and sort out significances, in an infinite world, full of possibilities and with billions of sources of input, information, sensations. Just like the individual creates order in this chaos using her identity, so does society organise what is significant using myths.</p>
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007 James Bond och Sean Connery som mytiska hjältar, 2022

<https://asjoberg.files.wordpress.com/2022/08/epezin2022-02.pdf>

Content	Research topic	Theory	Findings
<p>Unstructured booklet.</p> <p>Images of Sean Connery, behind the scenes from shooting Bond movies, together with cutout texts about Bonds influence on the image of masculinity. Together seem to reveal that he actually is a real person, an actor, a film figure and a mythic figure.</p> <p>The centrefold shows a sleeping James Bond (Sean Connery), beside a gold painted, living and awake Jill Masterson (Shirley Eaton) from the 1965 Movie Golden Finger, staring straight into the camera. This collage plays with the questions; who's got agency, who is objectified, who's gaze is looking, who's eyes are closed?</p>	<p>-How does myth function? *in archaic societies *in modern societies *in social media today</p> <p>If archaic, and mythic ways of thinking, through psychological processes in individuals and societies, could we view James Bond, and Sean Connery, as mythic figures, in mythic narratives, and how could these function? Especially in relation to masculinity production.</p>	<p>MANSMYTER (Man Myths), By Swedish researcher Ronny Ambjörnson.</p> <p>I MANLIGHETSMYTENS HEMLIGA TJÄNST (<i>In the secret service of the masculinity myth</i>) by Veronika Bäckman.</p> <p>MYTHOLOGIES by Roland Barthes</p> <p>STORYTELLING FOR MULTISPECIES JUSTICE AND CARE, lecture by Donna Haraway</p>	<p>Barthes describes mythologies or myths as encoding information in a two step process. A "sign" is made up by a "signifier" and a "signified".</p> <p>A myth is made up by using this process two times: the sign(1) is made by signifier(1) and signified(1). Then a myth is made up by sign(1)=signifier(2), signifier(2) and signified (2) makes up sign(2)=a Myth</p> <p>In the myth only signifier(2), and signified (2) and sign(2) are visible, but signifier(1) and signified(1) is also active, invisibly.</p> <p>Donna Haraway describes that she thinks Barthes theory of Myth, signifier and signified is "I think of that as a binary philosophical system, a reductive way to put it" and "stories and object on many levels of space and time" and "I about speak more about stories that matter", She says she draw from other semiotic scholar such as Isabelle Stengers, who's view on semiotic is different from Barthes, she says.</p> <p>Bond represents a modernist masculinity who is active in a commercial culture. Where as older masculinity figures such as Tarzan and Robinson Crusoe where producing their masculinity in concurring nature.</p>

APES, GIRLS AND COWBOYS: biological masculinity stories, 2022

<https://asjoberg.files.wordpress.com/2022/08/epezin2022-03.pdf>

Content	Research topic	Theory	Findings
<p>Structured like a magazine with articles including:</p> <p>-TARZAN är inte ensam i skogen (<i>Tarzan is not alone in the woods</i>): Literary masculinity role models in nature.</p> <p>-Hundporträtt från vildmarken (<i>Dog portraits from the wilderness</i>): "The call of the wild" by Jack London and "Yukon Gold" by William D. Blankenship, are cut up.</p> <p>-</p>	<p>-Is Tarzan and similar "man in nature" stories new biological "creation myths" after Darwin?</p> <p>-What human masculinity characteristics can be found projected on the dogs in: "The call of the wild" by Jack London and "Yukon Gold" by William D. Blankenship? How are animals and tribal people (miss)used as carriers of unsituated "Natural" behaviour?</p>	<p>SEMIENCE, CYBORGS AND WOMEN, by Donna Haraway, Chapter 1-4</p> <p>MANSMYTER, by Ronny Ambjörnson</p> <p>A SHORT HISTORY OF MYTH, by Karen Armstrong</p> <p>THE CRY FOR MYTH, by Rollo May</p>	<p>According to Donna Haraway "Nature" as such does not exist, it is an invention by humans, as separated from "Culture". By this follows that there is no need to search for "Human Nature" or "Natural ways of being a parent", "Natural masculinity".</p> <p>Animals are effective carriers of messages, "Myths", and can be made to tell stories about Natural behaviour. And this has frequently been done, through history. The animal myth could have a special category in our contemporary mythology.</p>

MAN, PAPPÄ: MASCULINITY AND FATHERHOOD, 2022

<https://asjoberg.files.wordpress.com/2022/08/epezin2022-04.pdf>

Content	Research topic	Theory	Findings
<p>Text-collage with content from Adrienne Burgess book FATHERHOOD RECLAIMED. This booklet is also full of drawings of fathers, from 2018 by Åke Sjöberg.</p>	<p>What myths exist about masculinity in relation to fatherhood?</p> <p>How do these impact production of fatherhood/production of masculinities in fathers?</p>	<p>Adrienne Burgess book FATHERHOOD RECLAIMED</p> <p>The concept of "the Patriarchal ghost" from Carole Gilligan's 2018 book WHY PATRIARCHY PERSIST</p>	<p>The patriarchal father is the hegemonic fatherhood masculinity. Someone who is ruler and often speaks directly to the socialised bodies of women and children. Affectively preconditioned. The earth father is an alternative nurturing father archetype found in old mythology. A father as sole provider, married to a house wife in a relatively new concept growing in popularity between the two world wars and becoming the norm only after WWII.</p> <p>The ability to be nurturing and care taking of children has nothing to do with biological sex, and is not directly related to gender. What it depends is on, simply put that the one who starts taking care of children will both develop skills for care taking, and will also develop feelings of care, and will be less likely to use violence, and will not easily give up the privileged of being in close and loving relations with children</p> <p>Patriarchy, acts like a ghost. Or as a ghostlike force that makes us do what according to its rules is "the proper thing to do". This force will act to push fathers away from care taking, as it is not seen as proper in patriarchal culture for men to be care taking.</p>

2020

In a conversation (especially with children) I think it's important to try to not only confirm your own ideas, but to be open, and believe that the other person has a lot to teach you. This, I learned, by listening to my recorded conversations with Elias is something I am really have to practice more at. This is something I know earlier in theory from reading *The Ignorant Schoolmaster* (1987) by philosopher Jacques Rancière. But teaching the brain and teaching the body are two different things. The later needs to be achieved through praxis. Meaning doing and reflecting. Inspired by Paulo Freire's book *Pedagogy of the Oppressed* (1970), where he defines 'praxis' as reflection and action directed at the structure to be transformed. If I apply this way of thinking towards my own masculinity, a way I can try to change my own way of being would then be to interact with other people, and reflect on how I do it and the try to change the things I do in ways that I don't like when other men do.

2020

A note on the praxis of failing

Recording myself in conversation with my son and other people in the podcast has really tough me a lot about how others see and receive me. And why they sometimes react as they do to me.

In listening to the recording of my live reading experiment together with Alex Stevenson in Gallery Entrance 18 March 2020, and what should have been followed by a conversation, I understood a lot about just how socially impaired I am in some situations such as when I get nervous or am really stressed or tired. In the following discussion I as the host of the podcast could not ask Alex one question, instead I just rambled on about my theories and what I had read. And Alex really rescued this situation by switching roles with me and started asking me questions instead. This is the kind of situation where I perform a kind of masculinity that I really dislike in others, the self-absorbed male who's not interested in the one he's talking to. But it's not what I'm not interested, it's just that by body hasn't learned that kind of interaction very well, my social auto-pilot does not function in that way.

But by doing, by experimenting and reflecting on my 'failures', I learned something. I think doing is key in art-praXis.

"Ever tried. Ever failed. No matter. Try again. Fail again. Fail better." - Samuel Beckett wrote. That could be related to the idea of learning from making a lot of mistakes. And as artists we are in the best possible occupation in the world if we like failing. It's much worse if you build bridges or fly airplanes, then failing is bad.

Artists who fail,
we can do that
hundreds
of times
a day
for
years,
f a i l
fail again,
f a i l b e t t e r .

"Fake it till you make it." is another inspirational saying. Inspired by this saying I dived in, into artist research, "what's that?" I never asked myself, I was like: "it's research, made with, art or something, I got it, no problem". And I put some images and some text in a blender and poured the content into booklets and found some place I could print them for free. And hand them out to people. Now after 10 years of faking I might actually start to know what I'm doing.

But I like failing better.