



Zig Zag is a non-profit magazine devoted to *freedom of expression*. This independent publication reflects the do-it-yourself spirit of the times. It is a chance for a new generation of artists and thinkers to shine. It's your zine, so make it happen.

"Don't hate the media, become the media"

ZIGZAG



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Submit your page in black and white,
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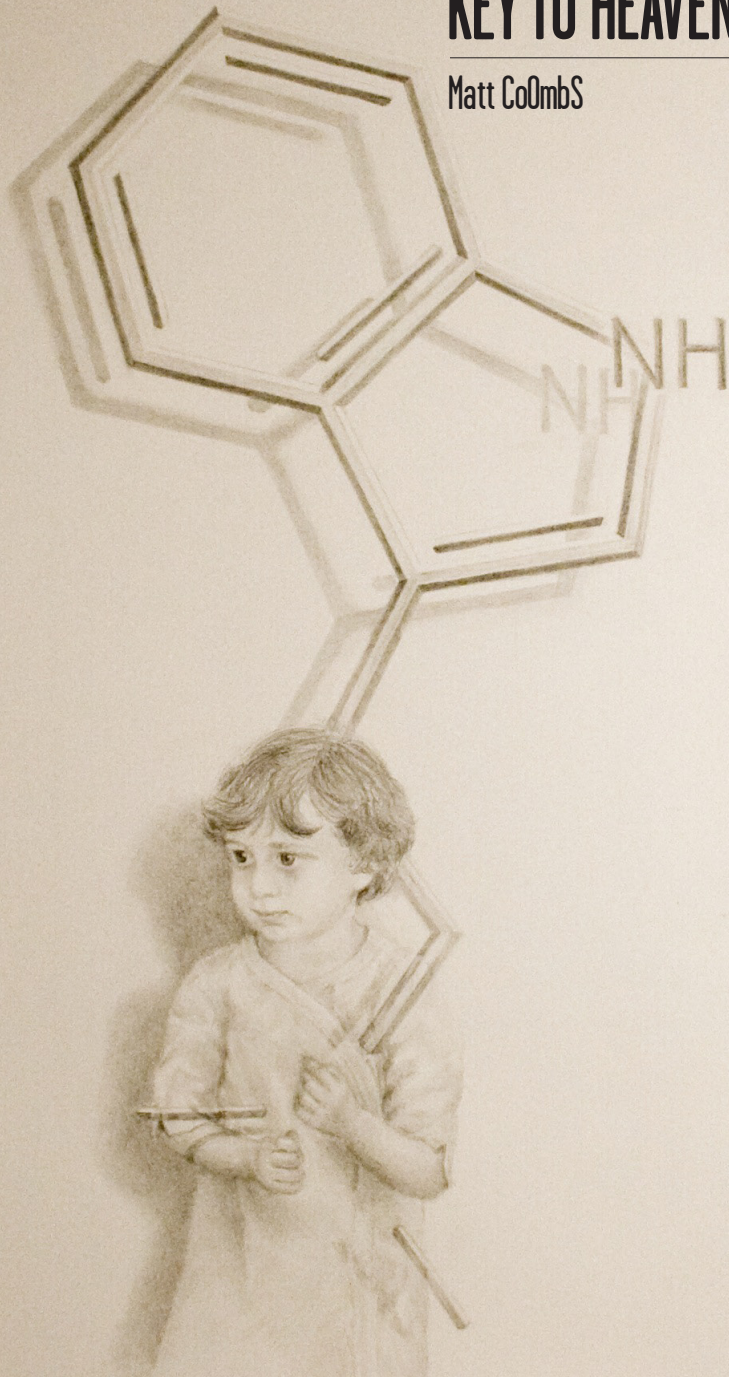
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freEDom of sPeEcH iS nOT dEad Yet

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NATALIE ANDREWSON





A SKY ABSENT THE EARTH

WRITTEN & DESIGNED BY: Brett J. Lindstrom

The loss of all things... Clouds of the greyest cliché smother me
though I care not...

No more am I to feel the touch—
of all that used to fill me I am vacant.
Fore a motel sign with the first two lights burnt' out simply reads

_ _ C A N T
when the heart
vacates
the premissis

I recall that was when I stopped feeling
everything...
~ rushing comfort for each
misdeed into the *apathetic*

The day I lost who I was... was... soothing?

I know not what happened
on that day of years—past.
many inquiries
have been made
and more will follow
as to the accurate inner event of my psyche...

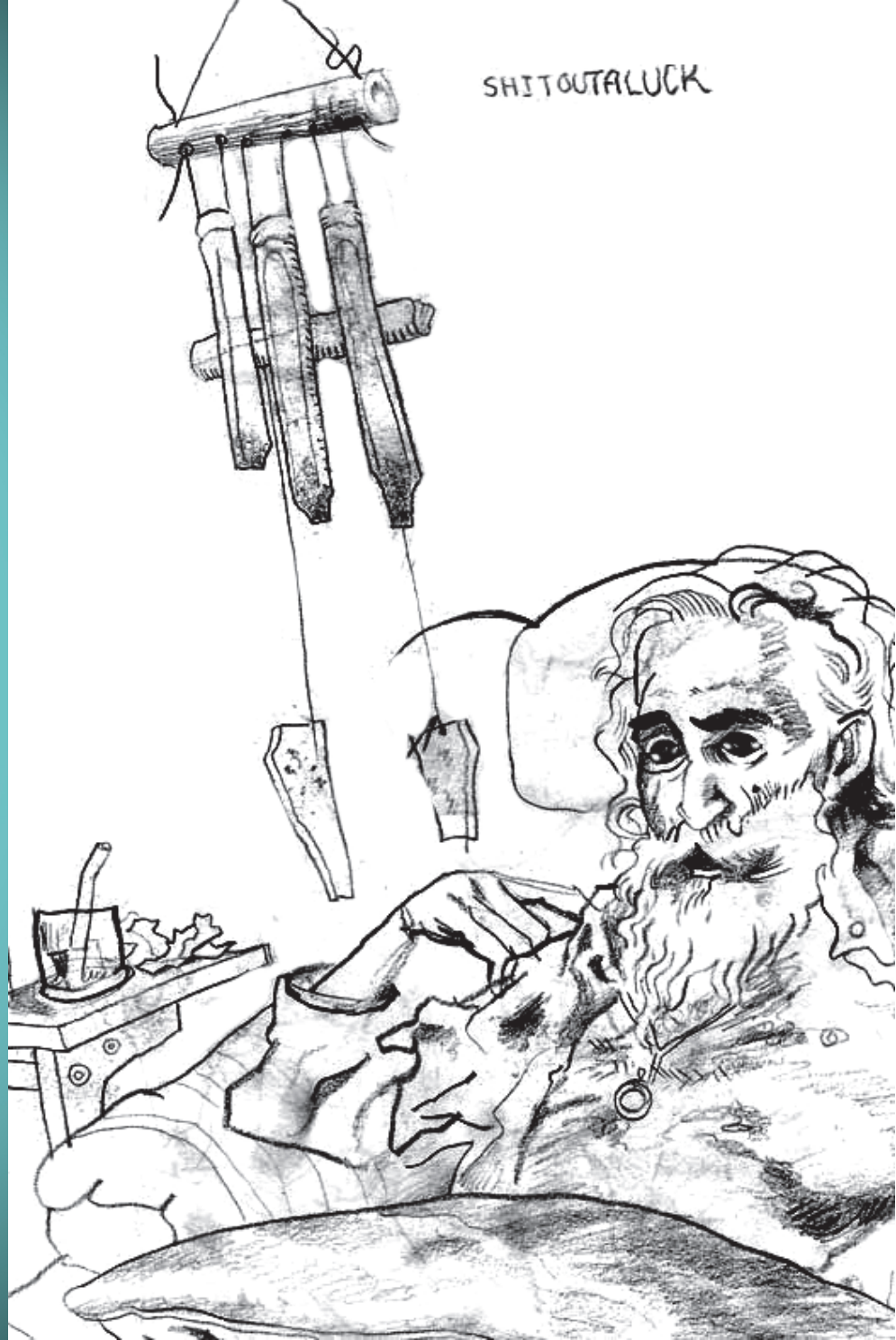
THE SKY TURNED GRAY
CURDLE^{ING} CLOUDS became the PERSONIFICATION
OF MY STOMACH

&

THE RAIN RAPED
MY ALREADY BROKEN BODY
UNTIL I COULD FEEL NO MORE...

NO MORE!

no more...





TO NOT BE CAPITAL'S SAVIOR

WRITTEN BY: Ben Turk

The collapse is here again. Throughout history, **capitalism has weathered so many** near-death experiences that most of us are too bored to hope. We used to watch with terrified fascination as the system collapsed, stalled, depressed, and exploded, only to somehow mutate and survive. Some of us still watch, and sigh with a totally unsatisfying mix of relief and resignation. It seems the storm was weathered, but the opportunity has also passed. **What if we let this fucking thing go?** What if we took up a replacement? What might happen? We'll never know. Instead, we return to capital's routines and await the next collapse.

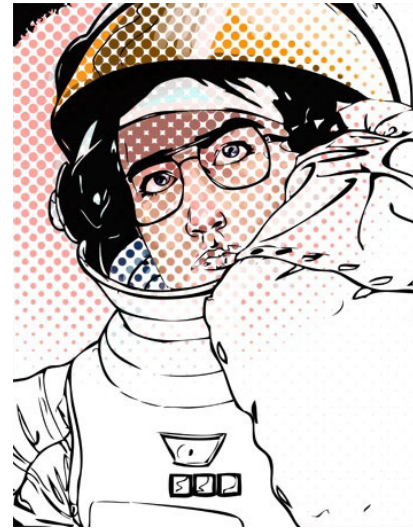
Capital has always had a savior. There was always some war, a shift to the administrative welfare state, and some technological innovation to bring the system back up, stronger than ever. This time, capital has identified the artist as its savior, and artists are far too willing to accept the role. Governments everywhere focus on developing the creative economy and businesses adapt their structures to embrace and better exploit creativity, while pseudoscience gurus churn out studies to help state and capital spread its tentacles toward and around us. Too many artists are lining up, welcoming capital's embrace, begging for it.

Instead, we, as artists could recognize that it's not us who need state and capital, but they who need us. The industrial economy continues to decline rapidly and there is no other suitable replacement. The status quo is untenable. A recovery may have begun, but it doesn't promise much. Flipping houses, swapping toxic credit, and bailing out doomed institutions cannot make a viable economy for long. Capital needs its savoir. The institutions of power need a new frontier to colonize, a new source of innovation, production and extractable value. Human intellect is that new frontier, the creative economy is the ambush set to break into that frontier, and artists are the bait in that ambush.

To be explicit: years ago, demographers demonstrated how culturally diverse and vibrant cities correlate with economic growth. The theory is simply that artists attract high quality creative workers (software developers, marketers, engineers, etc) who create the real wealth. Sociologists and business gurus have developed the models needed to unlock those creative worker's full potential (flextime, autonomy, profit sharing). Bureaucrats have developed careful plans to nourish artists and create the attractive urban environment. There is a whole elaborate system building up across the country focused on artists and other creatives. It's clear artists have power, and the power elites are aggressively working to access it.

Many artists seem to view this as an opportunity, a chance to get their work out there and see it valued. It's not so simple. Anyone capable of critical thinking or any artist truly desiring creative freedom and personal autonomy ought to be naturally suspicious of businessmen and fucking allergic to bureaucrats. The creative economy is a scheme. The artist's role is at best temporary, and the creative workers they attract will be ensnared and exploited.

There are two shifts modern capitalism needs in order to complete a transition from the industrial economy to the creative economy. The first is geographic. Industry wants workers living in the suburbs and toiling in factories. Creativity wants workers living in the city, interacting with each other, stimulated enough to have inspirations and flexible enough to act on them.



We often shoot for the stars but lose ourselves in the light that they emit.
But on this night we shall capture their radiance in a jar and call them
lightning bugs. Where do we go from here?

*A bag of **chicken shit***

*in a **fucking rat race.***



This transition drives urban revitalization, and artists play the key role of pioneering the frontier. The artist's willingness to live poor and desire to live in diverse neighborhoods makes them a tool. They move in, push unwanted populations out, attract desirables, and then get priced out and move on to pioneer the next neighborhood.

The second required shift is qualitative. Modern capitalism has come to recognize the higher cost of cognitive and immaterial labor, creative work. Every human has the potential and capacity to do this work, but to realize that potential, people need to work in a certain environment (flexible, nurturing, expensive). No capitalist enterprise can provide a large number of workers such an environment while still earning a sizeable profit. Instead, the creative business will handpick a few who have already gone through extensive training at their own expense (college) and place them in the nurturing environment (informal workspaces, flex schedules). There the artist or creative will be paid fairly well, but will have every ounce of energy and potential milked out of them.

What results are two new labor classes. First, a small group of creatives (whether in arts, science, technology, whatever) who are paid well, given a nurturing environment, but worked so hard that they don't have time or ability to simply take care of themselves. This creative class then spends much of their high paychecks purchasing labor time from others who do their cooking and cleaning. These others form the second class, a large service sector, full of untapped creative potential, paid poorly, working in shitty conditions and often doing humiliating work. Additionally, both these classes do additional unpaid labor for their "entertainment". When we create content for websites, become audience for advertisers, perform viral marketing tasks, beta test new software, or otherwise help to externalize costs, we are working, unpaid, for capital's profit in the new economy.

We can do better. The potential capitalists only recently recognized in the creative economy has always existed, and it's they who've been blocking its full realization. This fact has become so blatant it's offensive. There are gurus making a living publishing books and YouTube videos to explain neuroscience research proving human beings are best motivated by autonomy, mastery

and sense of purpose. Anyone but a bureaucrat or a CEO already knows that intuitively, and yet artists spend years in school earning degrees and waiting for those fools to give them permission and a paycheck before putting their creativity to use.

These brain-dead idiots managing the state and capital continue to dominate and mediate our lives for one reason: tradition. Capitalism is the dominant system today only because it established itself as the dominant system years ago and has the cops, armies and social norms needed to maintain itself, crush all forms of resistance and reproduce the capitalist form of life. Once we recognize that these processes require our creativity, that capital is clamoring to access our power, we have a choice.

They want us to produce their pretty objects, pioneer urban revitalization, reap temporary recognition and disgusting fame while living estranged lives dependent on the toil of others. Our other option is to put our creative energy into our lives. We can renounce division of labor and specialized roles. We can stop being artists and creatives living off the service sector. We can cease to reproduce the capitalist form of life and instead construct another. Making this choice is not difficult. Acting on it is.

*If artists want to break from capital's oppressive traditions, they must leave school, stop begging for grants, avoid specialization, abandon romantic myths and special treatment we've been ingrained with all our lives. Indeed, artists must emphatically reject the very identity "artist". This word must cease to exist. This is the most brilliant creative challenge humans face today, the only one really worth our energy: to realize our full potential, to drop out of all traditional structures, to live whole lives, put our creativity into either shaping an entirely new society, or tearing the present one apart, **to not be capital's savior.***



Nulla
dies
sine
linea





NURI



LOOKING FOR A CONSTRUCTIVE SOLUTION TO THE WESTERN SOCIAL PARADOX

WRITTEN BY: Harmony

Looking for a constructive solution to the western social paradox? What is the western social paradox?

Western refers to the non-communist territories of Europe and North America. The social paradox refers to the polarization between social ideals and social reality. For example, the more weapons built for protection, the more vulnerable the people. The more wealth one accumulates, the more poverty for another. The more food manufactured in mass production, the scarce the nutritional food supply for the poor.

As a culture, western peoples have built a capitalist paradigm that has evolved into consumerism. This model relies on constant growth to survive which, like cancer, will eventually kill its host without intervention. An revolutionary intervention has developed based on an educational model.

The Constructive educational model, described by Jerome Bruner, seventy years after the artistic movement, asserts behavior can be modified through understanding the way people process information. Knowledge and skills are built with metaphorical blocks. With the stacking of these blocks a cognitive structure is assembled which produces an adaptive behavior. Behavior is related to the full form and not to individual blocks. This means that when a person sees a painting of an apple they store that experience in a block of information. As they are viewing this apple, every experience they have ever had with an apple is subconsciously affecting their current encounter.

During the 1980's, when president Reagan acted as a champion for corporate America, architects began to explore Deconstructivism. They sought to find balance in chaos. At its core, Deconstruction, as a philosophical doctrine, attempted to open a text to several meanings. French philosopher, Jacques Derrida, influenced Deconstructive architects. Derrida studied underlying and implicit meaning in order to expose the framework that enabled a division between nature and culture. Nature has been viewed as a resource for consumption. As traditional fuel sources dry up, the crack between nature and culture may widen. The wheels of progress could screech to a grinding halt, or progress could enter the gate of a new Renaissance.

The Reconstructive educational model continues to build on the foundation laid by the constructive and deconstructive movements. It seeks to find balance in chaos, to bridge the gap between nature and progress. If a personal paradigm is built with metaphorical blocks of experience, and it is possible to deconstruct this structure, one could examine individual blocks in order to find new meaning and build a sustainable and healthy structure. This process is more important than the product as the goal is to reunite man to his natural spiritual origin. Reconstructivism can accomplish this without rejecting western culture.

PROMISE

WRITTEN BY: Ben Jammin

I don't want to let this go
you can't change me
this is what i want to be
why can't they see
if i was to leave right now
i'll be alright on my own
this word isn't as beautiful
as it may seem
it's the fusions of illusions
that make a break for dreams

but i won't be that i promise
but i won't be that
to judge me is your weakness
to judge me shows your the weakest
just encase me in a box
and throw away the key
i choose this and that is enough for me

can you take the cards that
you've been given
and begin living
take a chance
take a chance and
this thrill
this gift i've been given
this inspiration
i know your tired of watching the clock
go tick tock
because your sick of your life
sick of the same old thing
the same colored sky
but you can't wait for a new beginning

well i won't be that i promise
well i won't be that



The movement is in process. One can participate with ease (E.A.S.E.).

Empathy—Empathy can bring peace and open lines of communication.

Action vs. Reaction—Action implies strategy while reaction is generated in the amygdala, the part of the brain associated with primitive response.

Spirituality—Spirituality is required to access humanity's full potential.

Efficiency—Efficiency models create systems for mass production. These systems need to be reworked but not discarded.

