

SUMMARY

The goal of my graduation project was to create a queer anarchist erotic zine called Ila („drool“ or „slobber“ in estonian). As I'm active in the local anarchaqueer community, I noticed that there are many artists who use eroticism in their art. I also noticed that there is no safe and stigma-free platforms to share this art. Since I am also interested in alternative expressions of sexuality and alternative art in general, I decided to create Ila.

I created Ila most importantly for the anarchaqueer community itself. It is not meant to be an educational material for those outside of the group, so it expects readers to have some basic knowledge on the topics discussed. Therefore, before moving on to the process of creating the zine, I needed to do reasearch on the background of the topic. Since I'm dealing with vulnerable communities, I felt that it was very important to give a proper background to the themes that will be discussed in the zine.

The anarchist movement has largely been very pro sexual liberation, but there have also been some significant puritan tendencies. The earlier anarchist thinkers were not really interested in the matters of sexuality and relationships, so misogyny an sexual stigmas were not properly addressed.

Today's anarcism is much more intersectional, so there is huge overlap in queer and anarchist movements. Both are pro personal freedom and bodily autonomy. They are also uncompromising in their striving for liberation, which makes them anti-capitalist at the core.

To understand queer erotica, one must understand what is queer sex. Since the term „queer“ can not be throughly defined, queer sex is also not just one thing. It is defined by the opposition to what is considered to be „normal“ at the time. Queer sex opposes religious sexual purity ideals and the mystification of sex. Queer theory believes that the way people have sex is up to the consenting individuals and therefore having a societal debate about it is not okay.

The reason I chose zine as the format for this project is because of its significance in counterculture and in punk scenes more specifically. Because of the wide use of the internet today, physical zine art has become less popular, but is still very much alive in alternative communities. It is not only a creative outlet, but also allows people to share important information within the communities as well as do outreach.

Before I started working on the zine I made a schedule and a rough programme for what kind of art I would like to be featured in the zine. Since I was working with a lot of other artists,

I needed to make sure I have enough time to support them and to take into account their needs and suggestions.

Once I had gathered all the collaborative work, I started with building the systems for the layout. Since in my case the text and the visual are of equal importance, I had to put a lot of effort into creating harmony between the mediums. To do that I used a lot of collage techniques. I wanted to have a lot of freedom to experiment with printing and binding, so I decided to do it myself. That made the workload significantly bigger, but allowed me to realize the vision that I had.

All together, there are works of 23 artists in Ila. That is about twice as much as I anticipated. It meant a lot more work, but also confirmed my theory that having this platform is something that the community needs. The zine features articles, poems, photos and all sorts of different visual art pieces. I found a lot of my inspiration for designing the zine from the artworks that were submitted to me, it made creating Ila a truly enjoyable process.