

Abstract

This dissertation examines the role of material in six selected zines from subcultural, artistic and activist circles. The work deals with printed micro media with a small reach and is based on the concepts of alternative media, gives a brief overview of theoretical perspectives on zines from subcultural studies, through fan studies and participatory culture. The thesis is critical of the concepts and calls for the enrichment of existing perspectives, mostly consolidated in old (post-marxist) materialism: specifically, for a reflection on post-digital culture and new materialism, which allows us to reconsider the role of material in the production and distribution of zines. The case study combines personal interviews and content analysis with an emphasis on material and ethnography of the spaces where zines are formed and transmitted. Based on Bourdieu's field theory, the study conceptualises the zine scene as a field of zine production and seeks to radically contextualise the traffic between bodies, spaces, paper and other materials, machines, and finally capital (economic and subcultural). The theoretical apparatus allows to examine the changing role of zines in the post-digital age when information shifts from sowers to platforms of emotion and touch. The main argument of the thesis is that material is ubiquitous in zine culture, and a more in-depth examination of materiality will reveal new contexts of zine production.