

## Design/Arts/Culture

Vol 5, No 1 (2025)

### POLARITIES LIMITS AND THRESHOLDS



noop\_090-ath

*Ifigeneia Iliia-Georgiadou, Angelos Kalogerias*

doi: [10.12681/dac.39552](https://doi.org/10.12681/dac.39552)

Copyright © 2025, Ifigeneia Iliia-Georgiadou, Angelos Kalogerias



This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 4.0](https://creativecommons.org/licenses/by-nc-sa/4.0/).

#### To cite this article:

Iliia-Georgiadou, I., & Kalogerias, A. (2025). noop\_090-ath. *Design/Arts/Culture*, 5(1), 158–179.  
<https://doi.org/10.12681/dac.39552>

# noop\_090-ath

## ABSTRACT

An artzine is a self-published, limited-edition creative outlet rooted in DIY culture, embracing experimental approaches to content and design. It defies traditional publishing norms through unique visual styles, reflecting the vision of its creators. 'noop\_090-ath' exemplifies the artzine essence by exploring 1990s nostalgia through a blend of urban photography, poetry, and reflective texts. It captures subcultural expression and societal critique with raw aesthetics and intimate narratives. By bridging past and present, 'noop\_090-ath' invites readers to engage interactively, highlighting the artzine's role in amplifying alternative voices, fostering artistic freedom, and preserving cultural memory.

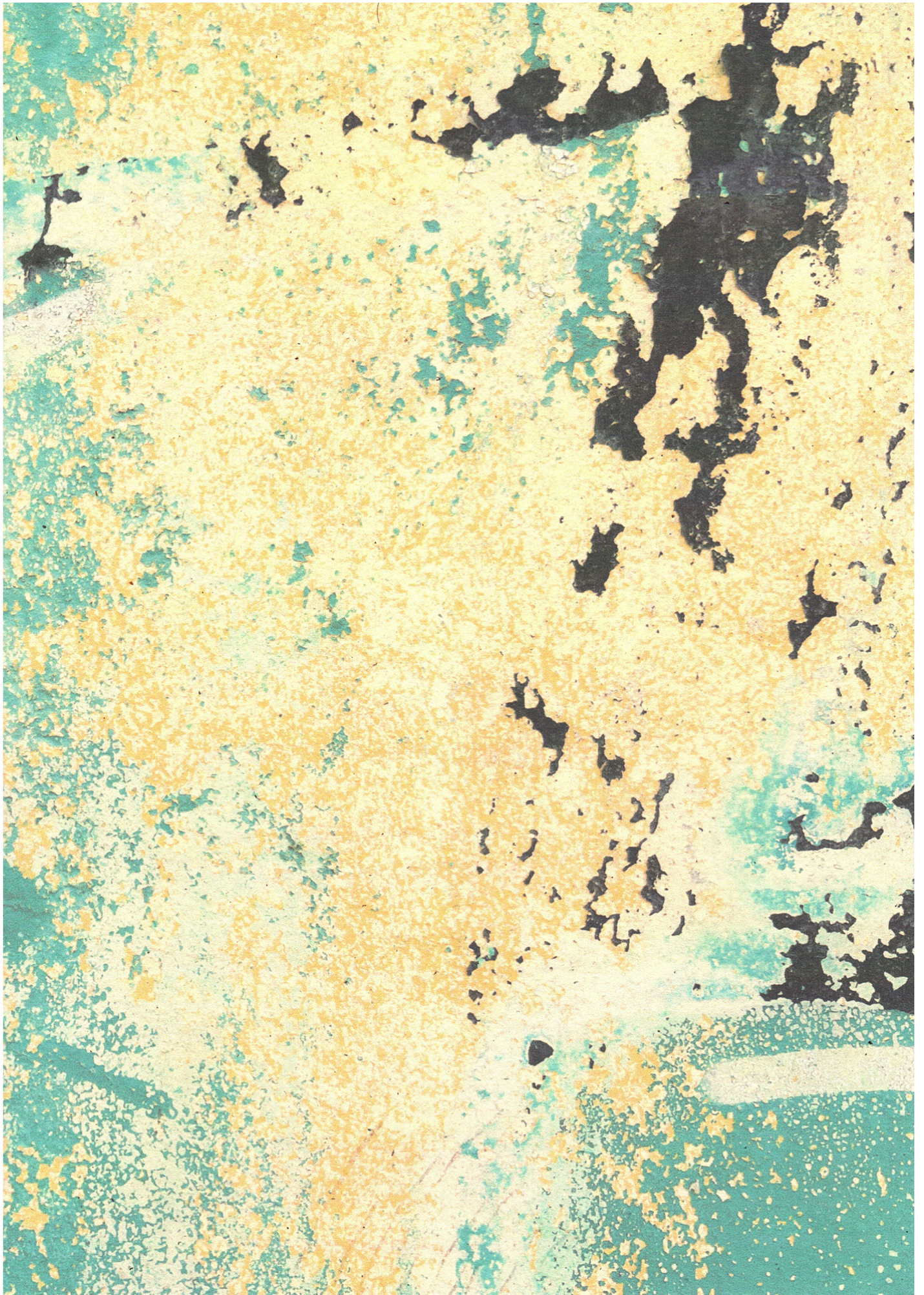
## DESCRIPTION

An artzine—short for “art magazine” or “art fanzine”—is a self-published, often limited-edition publication that acts as an intimate and highly personalized creative outlet for artists, writers, and cultural enthusiasts. Rooted in DIY (do-it-yourself) culture, artzines embrace an experimental, independent approach to both content and design. Unlike mainstream publications, artzines defy traditional publishing norms, often opting for handmade or unconventional visual styles that reflect the unique personalities, ideologies, and artistic visions of their creators. They are not bound by commercial constraints or editorial gatekeepers, making them a dynamic space for self-expression and the exploration of alternative narratives.

At the heart of this subculture is the commitment to authenticity and originality. Artzines are often produced in small batches, creating a sense of exclusivity and intimacy. The tactile nature of their creation—whether through hand-collaged covers, offset printing, or digital manipulation—enhances the personal connection between the creator and the reader. They often blur the lines between art and literature, combining photography, drawing, poetry, essays, and other forms of expression to craft a multidimensional experience. These publications exist outside the boundaries of mass media, allowing for greater freedom and diversity in content, from raw political statements to personal explorations of identity and memory.

“noop\_090-ath” is a perfect embodiment of the artzine ethos. It encapsulates the essence of an artzine through its dedication to a specific theme: the vivid and sometimes raw nostalgia of the 1990s. By drawing inspiration from the urban landscape,







cultural shifts, and societal movements of the time, it brings together a collection of works that reflect both the energy and the imperfections of that era. Artzines, like “noop\_090-ath,” tend to evoke a deep sense of time and place, pulling readers into the emotional undercurrent of the past while encouraging them to reflect on how it shapes the present.

The inclusion of urban photography is one of the standout features of “noop\_090-ath.” Its gritty, street-level imagery—featuring graffiti-covered walls, worn-out cityscapes, and fleeting moments of daily life—speaks to the DIY spirit of the zine culture that emerged from the punk and underground art movements of the late 20th century. These movements were not just about aesthetics but also about personal expression and social commentary, often taking aim at mainstream culture and corporate hegemony. In this sense, “noop\_090-ath” aligns with these earlier movements, both in form and function, while offering a fresh lens through which to view a pivotal decade in recent history.

But what truly sets “noop\_090-ath” apart is its blending of diverse mediums—urban photography, poetry, reflective essays, and other creative writing forms—into a cohesive, sensory-rich experience. This fusion of text and imagery turns the zine into a multi-dimensional exploration of memory, identity, and the passage of time. The inclusion of poetry and reflective writing adds a layer of intimacy to the visual content, guiding the reader through the emotional landscapes of the 1990s while inviting them to reflect on their own personal experiences. Each issue becomes not just a document of the past but a living, breathing conversation between the creator and the audience.

At its core, “noop\_090-ath” does more than celebrate the raw energy of the 1990s; it also fosters contemporary perspectives, building a bridge between the past and the present. The zine format itself encourages a kind of participatory engagement that is less about passive consumption and more about an interactive experience. Readers are invited to bring their own interpretations, insights, and memories to the content, transforming the zine into a dialogue rather than a monologue. This participatory nature is one of the defining qualities of artzines, which often seek to involve their audience in a deeper way than traditional publications.

The zine’s focus on themes of nostalgia and memory speaks to a broader cultural phenomenon: the way in which the past continually shapes our understanding of the present. The 1990s, with its distinctive cultural touchstones—grunge music, early internet culture, the rise of alternative subcultures—are ripe for revisiting in this format. But rather than simply looking back, “noop\_090-ath” invites readers to engage with these memories in a way that is personal and transformative, allowing for a collective exploration of identity, place, and time.

In summary, “noop\_090-ath” stands as a powerful testament to the enduring relevance of the artzine tradition. It amplifies alternative voices and nurtures artistic freedom, creating a space where the boundaries of genre and medium are constantly pushed. Through its rich visual storytelling, its evocative writing, and its celebration of the 1990s, it not only preserves the spirit of artistic exploration but also challenges readers to reflect on the past while considering how it resonates in the present. In this way, “noop\_090-ath” embodies the best qualities of the artzine: a deeply personal, yet universally resonant, exploration of cultural memory and self-expression.



Sul sul!





Type rosebud for unlimited happiness.





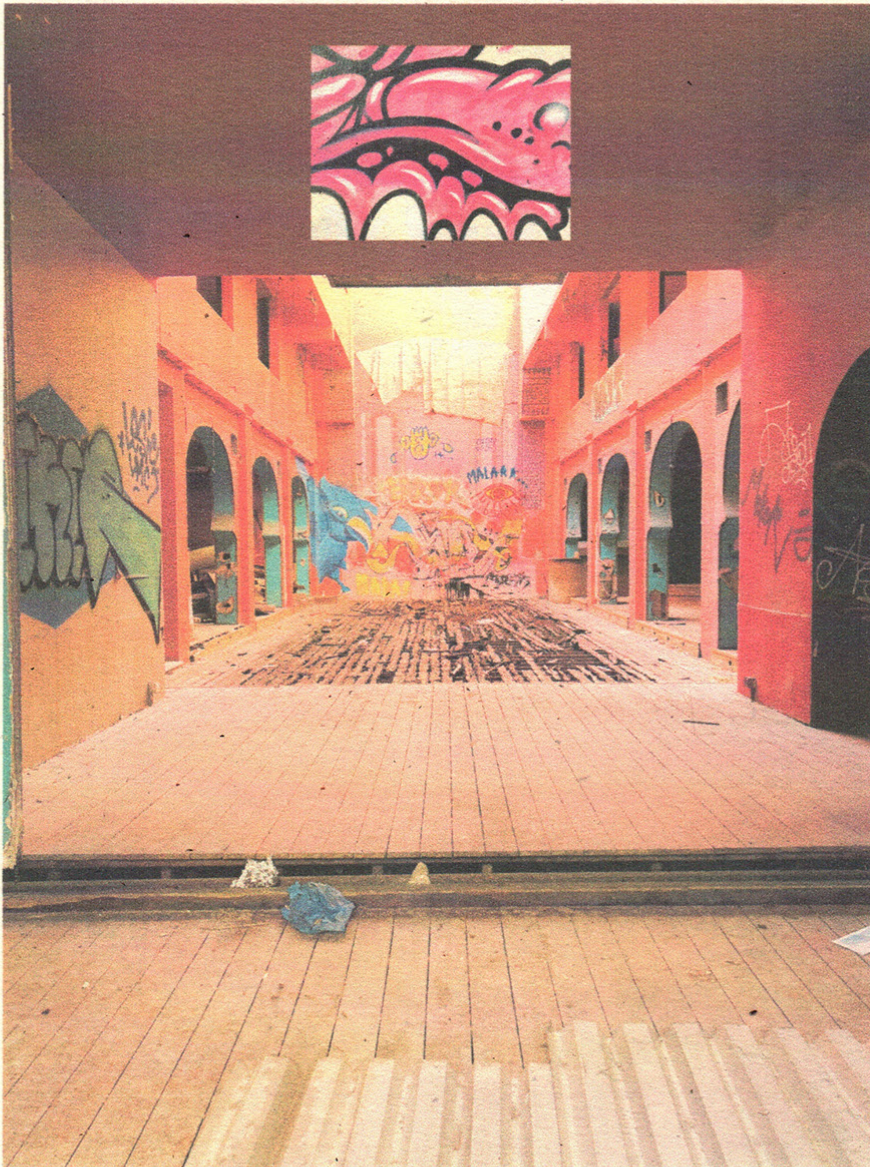
oh feebee lay



ο ηλεκτρισμός φτάνει  
στην καινούρια πολιτεία  
οι καμπάνες χτυπούν  
ηλεκτρικά  
στα προάστια δάση  
από τηλεγραφόξυλα

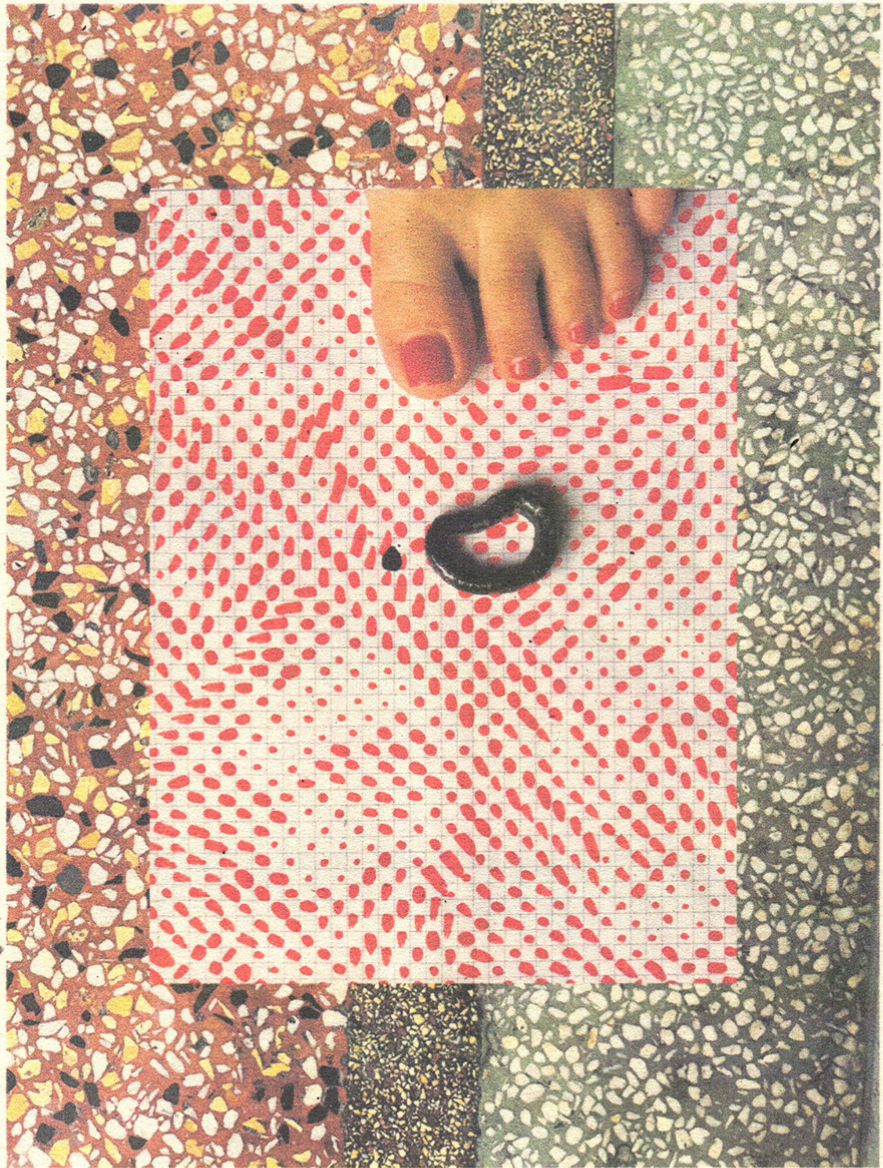
τώρα καθιερώνονται  
νυχτερινοί περίπατοι κλέφτες  
αδέσποτοι ερωτευμένοι  
σε πάρκα του συρμού αυτόφωτων  
αστέρων πυρακτώσεως  
και τζαζ





Pepper spray in the eye. Fuchsia hair and checkered miniskirt  
at the toilettes of the corporate building. I fall forever from the  
window of the top floor.





Looking for a bed & breakfast at Sonoma Valley to relive my childhood.





Please DM me.





atohteh: I really have to pee





Create a new terrain. Less mountain. More fun.



Kids being parents, playing (with) god.  
The river flows.  
The merchants arrive.  
A city is being born.  
An animal throws its pants  
and guides me through technology.



Ονειρεύομαι με λέξεις. Οι λέξεις γλιστρούν επάνω στην άσπρη λάκα και αναπηδούν στα  
ασπρόμαυρα πλακάκια, ένα πρωινό του ενενήντα, καθώς ο ήλιος ανατέλλει μεγαλόπρεπος  
στον καθοδικό σωλήνα.





Live life. Go in shadow.



Come apart. Go dark.





Από πόλη  
σε πόλη παλιά  
με κανάλια  
ανάερα κι άλλοτε  
πλημμυρισμένα  
από βροχή και κατοίκους  
του ενενήντα















Κλείδωσα τον μπάτλερ στο ψυγείο γιατί η αθόρυβη παρουσία του με τρομοκρατεί.







Θα σε τιμωρήσω πολύ αυστηρά στο όνομα του φεγγαριού.



Thank you Chris Cunningham, Mark Romanek, Stéphane Sednaoui, Sophie Muller,  
Baillie Walsh, Melodie McDaniel, Walter Stern for nurturing the artist I am today.  
Fuck academia.



