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^[1] In October 2022, longing to gather in person amid the pandemic, we cautiously ran our first in-person workshop, “Embodied Making as Collective Publishing,” at the Boston Art Book Fair. Our participants eagerly gathered to work together, in community, through collaborative labor in a shared space and time. This mode of making has always been something we gravitated toward and value as both graphic designers and educators. Collaborative making allows those involved to think through questions of trust, care, negotiating space, and collective authorship, a generative push-and-pull work process.

^[2] Since then, the workshop has traveled to institutions including the School of the Museum of Fine Arts at Tufts University, Massachusetts College of Art and Design, and University of Georgia where we continue to engage and collaborate with art and design communities who value working in collaborative modes. Because the workshop itself is experiential and ephemeral, we decided to publish a collaborative zine alongside it, a way of documenting collective action and response in a particular moment in time.

^[3] This was one of our first collaborative projects together and it was through this project that we began to extend our collaboration – from thinking about collaborative workshops toward how that thinking evolves into collaborative spaces, in the form of exhibitions. When invited by Claire Kim, Director of Programs, Collections, and Exhibitions at Asia Art Archive in America, to design the exhibition identity and exhibition design for *Zine* Together*, we were delighted to take on the role in shaping this monumental exhibition – one that marked a critical moment for the Asian American community, and for how zines have served as tools for articulating and documenting personal and collective narratives.

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^[8] The exhibition design carries this same logic into physical space. We wanted to create spatial conditions that activate the relational, collaborative nature of zine-making, inviting visitors in as active participants rather than passive viewers.

^[9] Varied physical orientations – sitting, standing, leaning – reflect the informal, social contexts in which zines actually circulate, while flexible, layered table surfaces encourage a communal, non-linear discovery of the material. Because zines are made to be held, passed, and read, our display strategies favor proximity and touch wherever possible, and lean into materiality and DIY-ness – using accessible materials and stacking as both a practical display surface and a conceptual resonance of the work on view.

^[10] This same buildup extends into the physical structures themselves. At the title wall, shelves and nesting tables stack and assemble into one larger structure, interweaving the identity with the display architecture to create a more dimensional, built-up presence – connecting the visual system directly to the exhibition's ideas of gathering and accumulation.

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* Read Together, Play Together, Collage Together, Research Together, Print Together, Create Together, Assemble Together, Write Together, Learn Together, Imagine Together, *Zine* Together*.

We leave you with our action-based score, which we developed in collaboration with the Asia Art Archive in America team. This score seeks to make visible the process of zine creation, inviting visitors, participants, and readers to *Zine* Together*!

This zine was published on the occasion of *Zine*Together*,
an exhibition at Asia Art Archive in America, from
September 17, 2026 to March 31, 2027.



ZINE*
TOGETHER