

BRUMARIA

Brumaria es un proyecto de artistas para la construcción de un espacio de estudio, reflexión y propuesta, que tiene por objeto la puesta en circulación de materiales teórico/prácticos relativos a las ideas artísticas y estéticas y su relación con las estructuras sociales y políticas que le son inherentes.

En tanto que proyecto de artistas, Brumaria no se desvincula de la obra de sus promotores y aparece como una parte coherente con las ideas de los mismos y su posicionamiento en tanto que creadores en el momento presente: ejercer de sujetos capacitados para la acción crítica, tanto a través de la puesta en escena de objetos y propuestas artísticas como a través de la reflexión teórica vehiculada por diferentes soportes.

Lo que en otros momentos aparecía como una discusión de gabinete y tertulias, la ahora tan cacareada crisis de presencia del arte español actual en los circuitos internacionales, tiene su caldo de cultivo en una deficiente trayectoria del arte como actividad productiva que, entre otras muchas cuestiones, ha abandonado al devenir más caótico la elaboración de trabajos de investigación, crítica y debate; nos es del todo difícil encontrar un sector del mundo cultural de nuestro país más expuesto a la miseria historiográfica que el de las artes visuales. Todo ello en un periodo histórico como el actual, en el que los mensajes unidireccionales se ven amparados por los rescoldos del mediocre reaccionarismo de los ochenta, aún hoy vivo y con unas cotas de poder inimaginables en otros países de Occidente. Y de ahí también otro de los aspectos más dolorosamente patentes de la situación de las artes contemporáneas en nuestro país, tal y como hoy son entendidas y practicadas en sus aspectos y estructuras dominantes: su escandalosa desvinculación de las prácticas culturales, sociales y políticas que se desarrollan en nuestro entorno y contribuyen a la constitución de espacios de racionalidad crítica, de autonomía y democracia radical. Brumaria, a través de la diversidad de sus líneas de actuación, quiere buscar la manera de contribuir a la restitución de los vínculos entre dichos espacios y las prácticas artísticas contemporáneas. En lo que se refiere a la publicación, ello se ve reflejado en nuestra voluntad de catalizar un equipo de trabajo colaborador plural, heterogéneo y

multidisciplinar, incluyendo personas no estrictamente provenientes de las artes visuales pero que representan sensibilidades con las que este proyecto abiertamente se identifica.

Brumaria es un proyecto largamente pensado, debatido y reflexionado por parte de sus editores y colaboradores más cercanos; nace con retraso y, como no podía ser de otra manera, con dificultades financieras. Pero nace con la satisfacción que otorga el trabajo bien hecho. Nos gustaría que la enorme capacidad de disección y análisis que demuestran Sloterdijk o Negri sirviera para catalizar unas energías, las del arte de este tiempo y este entorno, sobradamente necesitadas de impulsos reflexivos. Esos impulsos, en nuestro caso, conducen a Brumaria a una identificación política generalista con los movimientos de resistencia global.

Y de repente, al final del verano, después del empacho de bienales, la muerte de Juan Muñoz resitúa el arte español más reciente en su territorio de orfandad y precariedad nunca asumidas. Y de repente, con el nuevo año en ciernes, la miniguerra del sur de Manhattan, producto de la concatenación de dos grandes tragedias, la de un imperio prepotente, violento y ombliguista que levanta nuevos muros y genera pobreza por doquier, y la del estrepitoso fracaso de los diferentes islamismos a la hora de administrar políticamente el poder omnímodo que ejercen con extrema injusticia, resituó la acción política más acá de la penuria reflexiva e ideológica que los apologetas del neoliberalismo y el final de la historia trataban de vender día tras día.

En estos tiempos publicamos, en estos tiempos hacemos un trípode, amargo y optimista, cuyas patas de arte, estética y política se clavan, suavemente, en la esfera de lo real. ■

Contribución enviada por DARÍO CORBEIRA, MARCELO EXPÓSITO y GABRIEL VILLOTA, directores de BRUMARIA, revista coordinada por FRANCISCO FELIPE y financiada con ayudas recibidas de: Arteleku, Artium, CASA, MACBA, Injuve y aportaciones de sus socios/promotores y sus suscriptores.

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Brumaria hainbat artistak azterketa, hausnarketa eta proposamen gune bat sortzeko egin duten proiektua da; eta proiektu horrek arte eta estetikako ideiei eta horiei atxikitako barneko gizarte eta politika egiturekin dituzten harremanei lotutako material teoriko eta praktikoa abiarazi nahi ditu.

Artisten egitasmoa izanda, Brumaria ez dago bereizita haren sustatzaileen lanetik; aitzitik, sustatzaileen ideien eta ikusmoldearen zati koherente gisa azaltzen da, orainean sortzen ari diren artistak diren aldetik, hau da, arte objektu eta proposamenak erakutsiz nahiz euskarri ezberdinek bideratzen dituzten gogoeta teorikoak eginez, ekintza kritikoa egiteko gaitasuna daukaten pertsonak diren aldetik.

Arte espainiarrak nazioarteko zirkuituetan presentzia krisia edukitzea, beste garai batzuetan tertulia eta kabineteetako eztabaidatzat hartzen zena eta orain hainbeste aipatzen dena, arteak, ekoizteko jarduera gisa, izan duen ibilbide eskasean oinarrituta dago; izan ere, beste hainbat gairen artean, ikerkuntza, kritika eta eztabaida lanak bilakaera kaotikoenaren baitan utzi baititu. Guztiz zaila zaigu, gure herrialdeko kultura munduan, ikusmen arteek baino miseria historiografikoaren eragin handiagoa jaso duen arlorik aurkitzea. Hori guztia, gainera, egungoa bezalako

historia aroan, norabide bakarreko mezuak lau- rogeiko urteetako hala-moduzko atzerakoikeriaren hondarrek babesturik daudenean, gaur egun, oraindik, bizirik jarraitzen baitu, eta Mendebaldeko beste herrialde batzuetan ezinezkoak diren botere mailak baititu. Eta horrek sortzen du, era berean, arte garaikideen alderdi mingarrietako bat, gure herrian, egun, arte horiek, haien arlo eta egitura nagusietan, gauzatzeko eta ulertzeko moduan: arrazionaltasun kritikoa, autonomiaren eta demokrazia erradikalaren guneak sortzen dituzten eta gure ingurunean egiten diren kultura, gizarte eta politika jarduretatik guztiz bereizita egotea, alegia.

Brumariak, haren jokamoldeen aniztasunaren bitartez, gune horien eta arte garaikidearen jardueren arteko loturak atzera sortzeko modua aurkitzen lagundu nahi du. Hori, argitalpenaren kasuan, islaturik geratzen da kolaboratzaileen lan talde askotarikoa, heterogeneoa eta diziplina anitzekoa sortzeko borondatean; talde horren barruan egongo diren pertsonak ez dute, derri- gorrez, ikusmen arteetan jardun behar, baina, gure proiektuarekin argi eta garbi bat datozen sentsibilitateak aintzat hartu behar dituzte.

Brumaria proiektuari buruz luze pentsatu, eztabaidatu eta hausnartu dute argitaratzaileek eta gertuko kolaboratzaileek. Atzerapenez sortu da, eta, jakina, finantza arazoek; baina, ondo egingandako lanak ematen duen poztasunez ere sortu da. Sloterdijk-ek edo Negrik azaltzen duten xehetasunetarako eta analizatzeko gaitasun izu-

garriak energiak bideratzeko balio izatea gustatuko litzaiguke; garai honetako eta ingurune honetako energiak bideratzeko, hain zuzen ere, hausnarketarako bultzadak behar-beharrezkoak baitituzte. Bultzada horiek, guri dagokigunez, erresistentzia globalean ari diren mugimenduekin politika arloko identifikazio orokorra egiteko bidea ematen diote Brumariari.

Eta bat-batean, uda amaieran, bienalen zaparradaren ondoren, Juan Muñozen heriotzak berriro kokatu du arte espainiar berriena inoiz onartu ez diren umezurztasun eta estuasunak osaturiko bere lurraldean. Eta bat-batean, hastear dagoen urte berrian, Manhattango hegoaldean gerra txikia piztu da, bi tragedia handi lotzearen ondorio dena: hormak eraikitzen jarraitzen duen eta nonahi behartasuna sortzen duen inperio ahaltu eta bortitza eta guztiaren erdigunea dela uste duenaren tragedia, alde batetik, eta bidegabeke- ria handiz ezarrita dagoen erabateko boterea politikoki administratzeko orduan islamismo guztiek jasan duten berealdiko porrotaren tragedia, bestetik. Gerra horrek berriro kokatu zuen ekintza politikoa neoliberalismoaren eta historiaren amaieraren apologistak, egunak joan egunak etorri, saltzen saiatzen ziren hausnarketa eta ideologia eskasiaz honantzago.

Horrelako garaietan argitaratzen dugu; horrelako garaietan egiten dugu arte, estetika eta politikak osatzen duten tripodeta, eta tripode horren hantak, emeki-emeki, erreala denaren eremuan iltzatzen ari dira. ■

with these. We are talking then, about launching a magazine that fulfils the main task that it has been given: a magazine that invites us to read and go back to —and therefore, to criticise in their premises— current discourses on art and the practices that are constructed over these.”

As it obvious that this is what it aspires to, and not what it is, the difference between these would be the stretch of road that we still have to travel along. ■

Contribution by José Díaz Cuyas, editor of Acto, magazine published by the Cultural Society for Contemporary artistic philosophy. Vice-chancellor's office for the Extension Department at La Laguna University.

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Brumaria is a project by artists for the construction of a forum for studying, reflecting on and making proposals about art, and which aims to put into circulation theoretical and practical material dealing with artistic and aesthetic ideas and their relationship to the social and political structures that are inherent to them.

As a project by artists, Brumaria cannot be divorced from the work carried out by the people behind it, as it is in keeping with their present ideas and stance as creative artists at the present time to work as individuals qualified to carry out critical activities both by putting into practice different kinds of artistic proposals and by theoretical reflection channelled through various formats.

The breeding ground for the currently much-trumpeted crisis about the presence of modern Spanish art on international circuits, which in the past seemed to be restricted to salon and café discussions, is the mediocrity of recent artistic output which has abandoned research, criticism and debate, to name but a few qualities, for a more chaotic evolution; it is really difficult for us to find an area of culture in our country more exposed to historiographical mediocrity than the visual arts. And all this has happened in a historical period like the present day in which unidirectional messages are backed up by the remnants of the mediocre reactionary attitudes of the eighties which are still alive today and exercise an influence that would be unimaginable in other Western countries. One result of this is another of the most painfully evident aspects of the current plight of the arts in our country: their scandalous detachment from contemporary cultural, social and political practices that help to set up organs fostering critical rationality and radical autonomy and democracy. Brumaria, through the wide variety of its approaches, aims to try and find a way to help to restore the links between these organs and contemporary artistic practices.

As far as the magazine is concerned, this is reflected in our aim to promote a plural, varied, multidisciplinary team of collaborators, including people who are not strictly from the visual arts but who are close in spirit to the stated aims of this project.

Brumaria is a project that its most direct collaborators and editors have thought about, debated and reflected on at length; it has started behind schedule and, inevitably, with financial problems. However, it has also begun with the satisfaction of a job well done. We would like the boundless capacity for dissection and analysis displayed by Sloterdijk or Negri to serve as a catalyst for artistic energies in this period and field, which are urgently in need of reflective impetus. In our case, this impetus has led Brumaria to adopt a policy that generally identifies with global resistance movements.

Then, suddenly, at the end of the summer, after it had been overdoing on biennials, Juan Muñoz's death restored contemporary Spanish art to that precarious state of lacking a father figure that it has never really accepted. Suddenly, with the New Year approaching, the mini-war in South Manhattan broke out. This was the result of the confluence of two great tragedies: that of an arrogant, violent, inward-looking empire that erects new barriers and creates poverty every-

where; and that of the resounding failure of the various Islamist regimes to politically administer the absolute power that they exercise so unjustly. This relocated political activity beyond the reflective, ideological mediocrity that the apologists for neo-liberalism and the end of history had been trying to sell day after day.

It is in these times that we are publishing; and in these times we are mounting a bitter, optimistic tripod, with sections formed by art, aesthetics and politics that fit smoothly into the sphere of the real world. ■

Contribution by Dario Corbeira, Marcelo Expósito and Gabriel Villota, editors of Brumaria, magazine coordinated by Francisco Felipe and financed with support from: Arteleku, Artium, MACBA, Injuve and contributions from its members/promoters and subscribers.

A brief theory of independence

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(on the critical definitions that guide the praxis carried out in Aleph, Acción Paralela and arts.zin as a micro-constellation of independent editorial projects)

“So the model nature of production turns out to be decisive, that firstly, instructs other producers in the production process, and secondly, is able to place an improved structure at their disposal. The more consumers it leads to the production process, the better this structure will be; in a word: if it is in a position to turn readers into producers.”

—Walter Benjamin, *The author as producer* 1934

1. First paradox (it is really more a fallacious argument): that you cannot talk about this independently. Any kind of independence would have to be from something. Independence, in order to become a reality, inevitably depends on... what it aspires to not depending on; at least, in order to define itself. But this is not just a mere play on words: the structure of this logical connection is also unfortunately the structure of the entire effective, practical reality of independence — a paralogical reality, it is true, however often it occurs in history, or in the real world (or, in the phantasmagoric extended area of the symptom).

2. Let's imagine it like a cutting edge. Not a mere unsteady edge —like the ones that they analyse in disaster theory applied to the study of morphogenesis— between two fabrics, and not this gesticulative hesitant kind of difference. It's more like a fold: like a displaced point at which something ceases simultaneously to be two things that it is at the same time. It is on this very machine-like potential that a good knife, or any good sharp weapon, depends to be effective. It is something that depends on its emptied condition — a good knife-edge is not produced by reducing its thickness, but by the degree of perfection with which a fold (around a void that is defined in this gesture as its interior nature) avoids the existence of two planes that cross at this point and acquire a (dis)continuous form, (and the force it exerts inwardly later enables it to exert this force outwardly).

As it is “the place where the points meet” which is both and neither of them at the same time, living on this edge involves the dangers that a tightrope walker would experience if he were condemned to walk along a series of sharpened intertwined blades.

3. However its carnal dangerousness (which is less civic than vital) excessively fosters its fallacious venial appeals, and the emptiness (that is more paranoid than paratactic) of its rhetoric. Let's call this the second paradox of independence: the fact that it is as easy to declare independence as it is difficult to actually achieve in the real sense, (you know what I mean). With regard to how difficult it is to achieve: refer to the following. With regard to how easy it is

to declare, the fact that in this declaration it is the logic of its false consciousness that is being expressed. As Debord was to state in the penultimate thesis on his Society, it does not tend to clarify itself.

4. If the fold by which independence could be defined —never as an absolute limit, but as a degree of tension where points meet or fail to meet— had to be expressed with reference to the planes that cross at this point, these would be —if we are talking about editorial projects in the specific field of the visual arts— the institutional plane (Art) and the market. Or perhaps to be more precise, the planes formed by those initiatives that run on public resources and the others that are run on private ones —as far as we know, there are no others. If in other publishing fields it is the market that acts as an arbitrator —so independence would be defined by the distance that they manage to place in the way of its dictates— in the field of the visual arts (here, among ourselves) financing mainly comes from public funds that are distributed to a greater or lesser extent by administrative bodies. Even the remaining area that in our sphere formalises a minimum private market appears when it manages to do so to be merely subsidiary —and nearly always subsidised. Any independent initiative that emerges from civil society in our milieu, has its sword of Damocles in this unavoidable evident reality, as well as problems to establish its critical distance.

5. Having defined its cutting planes, let's also describe its folding (and unfolding) axis. At one end the limit would be the maximisation of the audience —at the other, a willingness to be critical, and to be even prepared to risk zero visibility. The former stipulates a law that is valid not only for the market —in areas where it is predominant its implacable nature is obvious, whenever audience and customers coincide— but also for the institutional domain, even when this equation does not appear to be so obvious and immediate in this. But it is, and twice over: firstly because it is legitimate to demand that what is produced with the public's money should satisfy interests that are also presumably universal (what in classical times described the common good, which is the basis of any call for public service), and secondly —an instrumental interest this time— because the equation between maximising the audience and forming public opinion has as its ultimate beneficiary the same person who has the job of authorising payment —the politician who carries out their responsibility as the person administering public services. To put it another way: here customers and audience also coincide —thanks to the self-seeking mediation of a third element that has been interposed (between institution and audience). This is a critique implemented to be useful in media circles —and the challenge and problem it faces is how to get its opinions and critical distance to pass underneath the task and real mission that it is based on.

6. At the other extreme —where its critical purpose prevails— the main risk is formed by zero visibility (the secondary risk is its resulting lack of profitability.) However, we are operating in this field and what we call independence —perhaps we ought to call it micro-dependence, or relative independence— focuses on the design of a movement that we could describe as being doubly negative: it is a non-market and non-institution at the same time (it has to be said for Krauss's admirers), even though it is aware that this double negation does not absolve it of its double-dependence, although this is less. When it formulates its structure, it excludes that fatal agreement between audience and customers which is a characteristic feature of the market structure, but it also excludes at the same time the a priori presupposition that its activities were of public interest and that these should be compulsorily covered by an extended welfare state model. To put it another way: it has an origin and a purpose —and appeals to a target— in the strict sphere of civil society, as an autonomous initiative — as well as through the free expression of their interest that the latter actually show, beyond any a priori presuppositions, through the practical effectiveness of their reading activities.