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C A S E ■

01

Metronome

Produce el primer Metronome en mayo de 1996 en Dakar. Me había dado cuenta de que, como comisaria interesada en el diálogo interescénico, ahora podía empezar a definir ciertos parámetros de trabajo que podrían ser más precisos, estar menos vinculados a la producción de exposiciones y más preocupados por cómo hacer circular la información y los contactos entre artistas, dentro de un contexto global. Metronome seguía las pautas del concepto de “órgano”, pero sin las connotaciones abiertamente politizadas. Como publicación, su objetivo era proporcionar una plataforma para formulaciones de imagen y texto que no podían contenerse dentro de los formatos convencionales del periodismo, producción o exhibición artística.

El primer número, producido en Dakar, incluía a Paul Virilio y Catherine David junto con el filósofo senegalés Issa Samb, entrevistas con Mark Sealy (Autograph, Londres), Joshua Compston (Factual Nonsense, Londres) y la artista sudafriicana Penny Siopis. Mediante esa heterogeneidad, quería crear conexiones entre intelectuales y artistas que trabajaran en diversos centros del mundo de hoy. Si Metronome viajaba a diversos lugares, entonces un lector podría pasar, por medio de alguien que conociera, a ver la obra de algún otro artista que no conocía. Operaba con una combinación de naturalidad de vecindario y curiosidad profesional, más que poniendo un énfasis insistente en lo que uno tiene que conocer. Desde entonces, he trabajado y vivido largos periodos de tiempo en diferentes ciudades como Berlín, Basilea, Francfort, Viena, Oslo, Copenhague y Londres, produciendo cada vez un nuevo Metronome con un nuevo formato, reflejando proyectos de investigación emprendidos con artistas y escritores.

El público de Metronome era —y lo sigue siendo— artistas y profesionales, más que un público amplio interesado en temas relativos al arte contemporáneo. Circula mediante los contactos que yo hago, la gente que ha trabajado en ello, y de viva voz. Se vende en muy pocas librerías (p. ej. Artwords, en Londres), y actualmente está conectada a una galería privada de París (Chantal Crousel). Recibo regularmente cartas o mensajes electrónicos de gente interesada en adquirir ediciones individuales, o la colección completa, porque han oído que los números son bastante diferentes entre ellos y que trascienden las generaciones y los lugares. No hay un menú de colaboradores potenciales que conduzca a un nuevo número. En su lugar, los contactos graduales establecidos durante el periodo de investigación son claves a la hora de ser incluidos en la plantilla final. En Metronome recientes se han analizado el habla, el futuro de las academias de arte y los café-teatro, pero fundamentalmente es una plataforma metodológica.

Por medio de Metronome, trato de conseguir que artistas y escritores se desvíen de su propio estilo, de sus propias ortodoxias, y que prueben proto-ideas dentro de la publicación. Quiero saber si es posible producir “obra promiscua” aparte de las cosas que muestran, sobre las que escriben o que publican los artistas en su flujo de actividades normales. Tal vez Metronome, al proporcionar una especie de espacio de pruebas, puede ser más abierto en cuanto a acceso y transferencia, que algo que tienes que leer de cabo a rabo para conocer el contexto y la historia.

Con Metronome, hay una serie de cuestiones centrales: en nuestra calidad de profesionales, ¿cómo llegamos a saber, de hecho, acerca de otros practicantes? ¿Necesitamos mayor precisión en el reconocimiento(?) de nuestros colaboradores potenciales? ¿Qué formas de “colaboración” pueden proteger esas formas de conocimiento que no buscan la canonización rápida o no pueden incluirse fácilmente dentro de la principal preocupación actual por el consenso? Trato de dar inicio a situaciones en las que los artistas pueden investigar y producir nueva obra, y más allá, de forma bastante idiosincrásica, me preocupa investigar en mayor detalle a quién se está dirigiendo la obra.

De modo que, para mí, es una manera de configurar la comunicación interescénica, cosa que es muy específica de artistas y escritores. No pretende ser una descripción de lo que sucede en una ciudad o país particular. Metronome es como un cortocircuito para artistas e intelectuales envueltos en prácticas de arte análogas. Pero, desde luego, eso supone que si coges un ejemplar de Metronome y vas a Dakar, por ejemplo, sería más fácil establecer contactos con un grupo de artistas, o una intelligentsia, ayudado por esa publicación. ■

Contribución enviada por CLÉMENTINE DELISS, directora y editora de METRONOME, revista publicada en Londres.

Metronome

Lehen Metronome 1996ko maiatzean ekoitzi nuen Dakarren. Ordurako konturatua nintzen, eszena arteko elkarrizketan interesatuta dagoen komisario gisa, orain zehatzagoak izan zitezkeen zenbait lan parametro definitzen has nintekeela, haiek erakusketak ekoiztera lotuagoak izan beharrean, kezka handiagoa izan zezaketelako informazioa eta artisten arteko harremanak abian jartzeko testuinguru global batean. Metronomek "organo" kontzeptuaren ereduari jarraitzen zion, baina konnotazio politizatu nabarmenik gabe. Argitalpen moduan, arte kazetaritza, produkzio edo erakusketa formatu konbentzionalen barruan sartu ezin zitezkeen irudi zein testu formulazioei plataforma bat eskaintzea zen haren helburua.

Lehen alean, Dakarren produzitua, Paul Virilio eta Catherine Daviden alboan Issa Samb filosofo senegaldarra eta Mark Sealy (Autograph, Londres), Joshua Compston (Factual Nonsense, Londres) eta Penny Siopis artista hegoafrikarra agertzen ziren. Heterogeneotasun horren bidez, loturak sortu nahi nituen egungo munduan lan egiten zuten intelektuaren eta artisten artean. Metronomek zenbait lekutara bidaiatzen bazuen, orduan irakurle bat pasa zitezkeen ezagutzen zuen norbaiten bidez ezezaguna zitzaion artistaren baten lana ezagutzera. Auzo-naturaltasuna eta jakin-min profesionalaren konbinazio batean operatzen nuen, ezagutu behar-beharrezkoa den horretan enfasi tematia jarri beharrean. Harrezkero, zenbait hiritan lan egin eta bizi izan naiz denboraldi luzeetan, Berlinen, Basilean, Frankfurtan, Vienan, Oslon, Kopenhagen eta Londresen, aldi bakoitzean Metronome berri bat formatu berri batean ekoizten, artista eta idazleekin hasitako ikerketa proiektuak islatzen.

Metronomen irakurleak artistak eta profesionalak ziren —eta dira—, gaur egungo arteari dagozkion gaietan interesatutako irakurle gozabal bat baino gehiago. Egiten ditudan harremanei, bertan lan egin duen jendeari eta ahotik belarrira esandakoari esker zirkulatzen du. Oso liburu denda gutxietan saltzen da (esate baterako, Londresko Artwords-en), eta gaur egun Parisko galeria pribatu batekin (Chantal Crousel)

dago lotuta. Maiztasunez hartzen ditut gutunak edo mezu elektronikoak, banako edizioak edo bilduma osoa eskuratzen interesatuta dagoen jendearenak, aditu dutelako alean artean desberdintasun dezente daudela eta aldizkaria belaunaldi eta lekuetatik haratago doala. Ale berria pentsatzean ez dugu balizko kolaboratzaileen halako menurik erabiltzen. Horren partez, ikerketa garaian apurka egindako loturak oso garrantzitsuak dira idatziko dutenen artean egoteko orduan. Azken Metronomeetan hizketa, arte akademien etorkizuna eta kafe antzokiak aztertu dira, baina funtsean plataforma metodologiko bat da.

Metronomen bidez, artistek eta idazleek beren estilo propioetik, beren ortodoxia propioetatik desbideratu eta argitalpen barruan protoideiak proba ditzaten saiatzen naiz. Jakin nahi dut ea posiblea den "lan promiskuo" ekoiztea artistek beren jarduera normalen jarioan erakutsi, idatzi edo argitaratzen dituzten gauzetatik aparte. Beharbada Metronome, nolabaiteko probagune bat eskaintzean irekiagoa izan daiteke sarbide eta transferentziei dagokienez, testuingurua eta historia ulertzeko mutur batetik bestera irakurri beharreko zerbait baino.

Metronomen badago zenbait auzi erdi-erdian daudenak: profesionalak garen aldetik, nola iristen gara beste praktikatzaileen berri jakitera? Zehaztasun gehiago behar al dugu gure kolaboratzaile potentzialei antzemateko? Zer "kolaborazio" motak babes ditzakete kanonizazio azkarra bilatu ez edo egungo kezka nagusian, adostasunean, nekez sar daitezkeen ezagutza forma horiek? Egoerak abiarazten saiatzen naiz artistek egoera horietan ikertu eta lan berria egin dezaten, eta haratago, lan hori norengana zuzentzen ari den zehaztasun handiagoz ikertzea da nire kezka.

Beraz, niretzat eszena arteko komunikazioa itxuratzeko modu bat da, eta hori oso berezko dute artistek eta idazleek. Ez du hiri edo herrialde jakin batean gertatzen denaren deskribapena izan nahi. Metronome zirkuitu labur baten gisakoa da, antzeko arte praktiketan diharduten artista eta intelektualentzat. Baina jakina, horrek esan nahi du Dakar batera baldin bazoaz, esaterako, askoz errazago sortuko dituzula harremanak artista talde batekin edo intelligentsiarekin argitalpen honi esker. ■

01 Metronome

I produced the first Metronome in May 1996 in Dakar. I had realised that, as a curator interested in inter-scenic dialogue, I could now begin to define certain working parameters that might be more precise, less linked to exhibition-making, and more acutely concerned with how to circulate information and contacts between artists within a global context. Metronome took its cue from the concept of the 'organ', but without the overtly politicised connotations. As a publication it aimed to provide a platform for formulations in image and text that could not be contained within the conventional formats of art journalism, production or display.

The first issue, produced in Dakar, included Paul Virilio and Catherine David alongside the Senegalese philosopher Issa Samb, interviews with Mark Sealy, Joshua Compston, and the South African artist Penny Siopis. Through this heterogeneity, I wanted to create jump-plugs between intellectuals and artists working in different centres of today's world. If Metronome travelled to different locations, then a reader might pass through someone he or she knew into someone else's work that they had not previously encountered. It operated with a combination of neighbourhood ease and professional curiosity, rather than a pushy emphasis on what one has to know. Since then I have worked and lived for longer periods of time in different cities including Berlin, Basel, Frankfurt, Vienna, Oslo, Copenhagen, and London, each time producing a new Metronome with a new format, reflecting research projects undertaken with artists and writers.

Metronome's audience was then—and still remains—artists and professionals, rather than a wide public interested in issues pertaining to contemporary art. It circulates through the contacts that I make, the people who have worked within it, and word of mouth. It is sold in very few bookstores and is currently connected to a private gallery in Paris. I regularly receive letters or emails from people who are interested in acquiring individual editions, or a full set of issues, having heard that they are all quite different from one another, and that they cross generations and locations. There is no menu of potential contributors leading up to a new issue. Instead, gradual contacts established during the research period are key to the inclusion of the final cast. Recent Metronomes have dealt with speech, the future of art academies, and localised comedy, but essentially it is a methodological platform.

Through Metronome, I try and get artists and writers to deviate from their own style, their own orthodoxies, and to out test proto-ideas within the publication. I want to know if it is possible to produce 'promiscuous work' alongside the things that artists show, or write about, or publish in their usual stream of activities. Maybe Metronome, in providing a kind of a test space, can be more open in terms of access and transfer than something where you have to read an A-Z of context and background knowledge.

With Metronome, there are questions that are central: How do we, as professionals, actually learn about other practitioners? Do we need greater precision in the reconnaissance of potential collaborators? What forms of 'documentation' can protect those forms of knowledge that do not strive for fast-canonisation or cannot be easily contained within today's overriding concerns for consensus? I try to initiate situations in which artists can actually research and produce new work and further, in a rather idiosyncratic way, I am concerned with investigating in greater detail to whom this work is being directed.

So for me it is a way of configuring inter-scenic communication that is really very specific to artists and writers. It is not meant to be an elucidation of what goes on in a particular city or country. Metronome is like a short circuit for artists and intellectuals into germane art practices. But it does imply that if you take a copy of Metronome and go to Dakar, for example, you could find it easier to make contact with a group of artists, or an intelligentsia, through the aid of this publication. ■

Contribution by Clémentine Deliss, editor and publisher of Metronome, magazine published in London.

02 MAL DE OJO

Today anyone can edit something; all you have to do is press File/Edit. The actual contents take shape and materialize at the same time as they emerge. The crude material flows out without hiding its defects, which are as beautiful as truth itself. If you need to express yourself and have something to say you'll have no problem finding the right resources. It has become difficult to isolate the "action" from the "document" that accompanies it with which increasingly becomes blurred. Publishing as a separate activity has lost the power to promote ideas, and as it is now used to operating after the event, all that is left for it to do is to record the long series of corpses that our civilisation has been built on.

In the nineties we enthusiastically joined the Utopian trend that tried to face up to the dominant methods of cultural production, by attacking the double front formed by the concentration of the media and the logic of business, through activities that helped to shift the new scenario towards different aims from those advocated by the logic of power and money. This meant not just subverting contents, not even in the separate and artistically overexploited process of the transformation of codes (in the semantic and syntactical fields of established culture, to put it in the respective terms that determine both of the modes in which entertainment culture is expressed: concentrated and scattered). In addition, it needed to be an openly pragmatic intervention, focusing on specific modes of production and symbolic transmission, that was linked to a more wide-ranging process of social transformation and criticism, more concerned with its effects than with being original or "finished".

For years we went over the tricky terrain of "unauthorised publishing" (photocopies, fanzines, lampoons, graffiti), that was going through a new, successful period with the return of a culturally conservative government. These aimed to recover forms of expression that had proved to be effective in periods when there was less media coverage, but which had taken shape at the same time as contemporary society. These kinds of experiences made up for their objective lack of resources by acting according to the logic of "symbolic capital," which works in the opposite way to material accumulation. It avoided the obstacles that the system imposes on the free circulation of ideas (ownership rights, control records, political correctness, artistic fetishism), by taking advantage of the effects of meaningful dissonance and by exacerbating the contradictions in the system. They didn't aim to provide a model for society or the artistic community, but to transmit by contagion a perception of the world, and a way of acting on it, that could be adopted by anyone who didn't feign literary conceits. Given the limited resources that they operated with, which have to be understood not as a temporary influence on their activity but as a prerequisite of marginalized elements in the face of persistent provocation by the powers that be, there is no need to justify the effectiveness of these initiatives. Necessity, having become a virtue, also became a "style," and this style also established itself where it represented just another "trademark" of distinction.

The "conquest" of the Internet was embarked on with the same intention and similar aims. The Internet seemed to fulfil, in a truly pragmatic sense, our ideal of immediate communication with a wide-ranging presence in the system of reflections and projections that makes up culture. We didn't consider this presence in the celebratory uncritical terms that advertising in this medium seemed to demand, but, without losing sight of it as such, we conceived of it as a new battleground which was no more or no less exceptional than others that have also been taken over by the powers we are confronting. When the Internet itself is the subject of our reflections, we try to adopt the same critical attitude towards it as we do to the other technologies that overwhelm human beings, without this critical stance involving giving up or backing down.

Despite this, although we have never produced a specific project for the internet, we can now positively assess its role, both in disseminating our proposals