

PARABÓLICA

El espacio temático desde donde PARABÓLICA pretende desarrollar sus contenidos es el arte contemporáneo y zonas socioculturales limítrofes. Nos interesa la cultura contemporánea como escenario de actuaciones; por eso nos interesan sobre todo las zonas de contacto periféricas del espacio del arte, porque allí, en su indefinición, se están desarrollando las ideas y proyectos más interesantes.

Es difícil encontrar circuitos de difusión para revistas como la nuestra con tiradas inferiores a los dos mil ejemplares. Prácticamente te los tienes que construir tú. Nuestra difusión se está comenzando a realizar a partir de los contactos de la anterior publicación, "arte/facto", en la que algunos de nosotros participamos; es decir, un mailing de personas interesadas, librerías especializadas y centros y escuelas de arte de España y América Latina.

Desde las primeras reuniones en que planeamos editar PARABÓLICA, pensamos utilizar internet como parte de la edición, no como la reproducción o versión virtual de lo editado en papel, sino como su dimensión natural en la red, aprovechando la operatividad que internet facilita para la comunicación entre individuos y la transmisión de información.

Fundamentalmente, lo que nos interesa de internet es el acceso a la información, el diálogo entre individuos y la construcción de campos de debate que posibilite. Por medio de la página web pretendemos facilitar conexiones a otras páginas relacionadas con los contenidos que cada número de la revista desarrolle, e ir ampliando y debatiendo estos contenidos en la web con los aportes de los visitantes que quieran participar.

Vemos internet como una gran base de datos de uso público, a la vez que un gran espacio de sociabilización abierto a la convivencia. Su capacidad de transmisión de información, de divulgación de conocimientos y de vivencias y su bajo costo está favoreciendo la creación de redes culturales, de "campos culturales" basados en la afinidad de perspectiva e intereses de los usuarios. Facilita la emergencia y visualización de contextos y la construcción de posibilidades de acción sobre aspectos concretos compartidos por grupos de individuos.

En principio PARABÓLICA va dirigida fundamentalmente al mundo del arte y de la cultura en general. La revista se va a distribuir en Universidades, centros de arte y colectivos de artistas de España y Latinoamérica. Al pretender interactuar con los lectores, nos interesa acceder a una audiencia crítica, que contemple la cultura como escenario de actuaciones y debate. Cuando piensas en el espectador de lo que haces siempre piensas en ti mismo como espectador y no sé si eso es muy buen criterio. ■

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PARABÓLICA aldizkariak barne hartu nahi duen gai eremua arte garaikideak eta inguruko kultura eta gizarte esparruak osaturiko eremua da. Arte garaikidea interesatzen zaigu jarduteko gunea den aldetik. Horregatik, artearen inguruan dauden esparruak interesatzen zaizkigu, batik bat; izan ere, hor, zehaztugabetasun horretan, interesgarrienak diren ideiak eta proiektuak garatzen ari baitira.

Zaila da gurea bezalako aldizkarietarako —mila ale baino gutxiagoko tiradak baitauka— hedapen zirkuituak aurkitzea. Esan daiteke zirkuituak norberak osatu behar dituela. Gure aldizkariaren hedapena egiten hasi da aurreko argitalpenak, “arte/facto” izenekoak, zituen harremanetan oinarrituta, gutako batzuk bertan ibili ginen eta. Hau da, interesa duten Espainiako eta Latinoamerikako pertsonen, espezializatutako liburu dendan eta arte zentro eta eskolen arteko mailing-a.

Lehenengo bileretan, jadanik, PARABÓLICA argitaratzea pentsatu genuenean, internet argitalpenaren osagai bat bezala erabiltzea bururatu zitzaigun; hau da, ez genuen paperean argitaratutakoaren erreprodukzio edo bertsio birtual gisa erabili nahi, sarean izan dezakeen dimentsio natural moduan baizik, internetek banakoen artean komunikatzeko eta informazioa banatzeko errazten duen eraginkortasunez baliatuta.

Funtsean, interneten interesatzen zaiguna zera da, hari esker, informazioa eskura daitekeela, banakoen arteko elkarrizketa eta eztabaida eremuak sor daitezkeela. Web orriaren bitartez, aldizkari ale bakoitzak garatzen dituen edukiei lotutako beste orri batzuekin konektatzea erraztu nahi dugu, eta eduki horiek, pixkanaka, web orrian zabaltzea eta eztabaidatzea, parte hartu nahi duten erabiltzaileen ekarpenak erabiliz. Internet, gure ikuspegitik, erabilera publikokoa den datu base izugarria da, eta, aldi berean, elkarbizitzara irekita dagoen gizartekotzeko eremu handia. Internetek daukan informazioa zabaltzeko eta ezagupenak eta esperientziak hedatzeko gaitasuna, eta, baita ere, hain koste txikikoa izatea kultura sareak sortzea errazten ari dira, “kultura eremuak”, alegia, erabiltzaileen ikuspegi eta interesen kidetasunean oinarrituta. Internetek inguruneak agerian jartzea eta ikusi ahal izatea, eta banakoen taldeek elkarren artean dauzkaten alderdi zehatzetan jarduteko aukerak sortzea errazten ditu.

Hasiera batean, PARABÓLICA zuzenduta dago, funtsean, arte mundura, eta, orokorrean, kultura mundura. Aldizkaria Espainiako eta Latinoamerikako unibertsitateetan, arte guneetan eta artisten kolektiboen artean banatuko da. Irakurleekiko elkarreragina sortu nahi dugunez, kontsumitzaile kritikoak eduki nahi ditugu, kulturaren esparrua jarduerak eta eztabaidak biltzen dituen espazio gisa ikusten dutenak. Egiten duzunaren hartzaila zein izan daitekeen pentsatzen duzunean, zeure burua irudikatzen duzu beti, eta ez dakit hori oso irizpide ona den. ■



any of the families from the establishment with real and/or de facto power in the province of contemporary Spanish art. This, according to our criterion, involved a risk that we had to counteract by the only means at our disposal: our work and knowledge of the subject we were dealing with. Our best and worst predictions have been confirmed and surpassed; as many obstacles have been placed in our way on the inside as opportunities on the outside. The bulletin is proving to be useful in providing information, and in trying out, suggesting and outlining the ideas that prompt us to put on an "exhibition". It has taken shape as a clearly communicative element that puts us in touch with the outside world; otherwise this contact would have been short-circuited or simply cut off.

Almost all of us who are taking part know about the difficulties an art magazine can have if it does not fall within what is moderately acceptable. CARTA is aimed at people who are at the point where Art, Communications, Social Sciences, Politics, and Gastronomy intersect. We produce an inexpensive quality publication that we neither love nor are indifferent to and which is being well received and is fully achieving its initial aims.

Its format is defined by an editorial dealing with topics like the presentation of the project, hunger and new cuisine, texts by specialists like Arning, Jiménez, Simón, Bonet and Hartung, interviews with authors like Adrià, Ducasse, Ruscadella and Berasategui, recipes by artists like Spoerri, Matta-Clark, Levine and Miralda, texts by and interviews with Petras, Vázquez Montalbán, Chomsky, Sloterdijk and others, texts by new authors and the recovery of critical texts involving authors like Tejero, Expósito and Fefa Vila, and information and news about both CASA and how the project itself is going.

We couldn't provide an assessment of Zehar in isolation from contemporary Spanish art with its successes, misfortunes, enthusiasms and frustrations. Along these lines Zehar and Arteleku seen from Spain seem to us like a huge breath of fresh air; seen from the Basque Country they look like a miracle. We would like to stress that our favourite magazines are After All, Grey Room and Brumaria.

As for the social and cultural changes that have taken place in the last few years, Zehar, like almost all the contemporary art scene in our milieu, is still on the up and up but with the omissions that we are aware of: let's reconcile ourselves, for better or worse, to the latest run-of-the-mill proposals but without a great deal of any genuine rethinking about the norms of behaviour of the various agents in the framework of art. It would be nice if Arteleku's director's stated wish to "de-materialise" workshops and pieces by artists were accompanied by a more critical approach, attitude and collaborations within Zehar. We think that it is extremely rewarding to learn about the relations between Le Corbusier and femininity or modern art in Beirut. However, Spanish art in the last 25 years, which is a dysfunction that we only know the symptoms of, and which is a subject that we approach extremely carefully, needs critical forums that can assess its intricate landscape. We think that this matter is still pending for Zehar, and for many others. The thing is that Zehar can, and surely must, provide the means to diagnose what others, quite reasonably, keep quiet. ■

Contribution by Dario Corbeira, editor of CARTA, information bulletin published by the Salamanca 2002 Consortium.

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The thematic area from which PARABÓLICA aims to develop its contents is modern art and adjoining socio-cultural spheres. We are interested in modern culture as a setting for activities; that is why we are especially interested in the contact zones on the edge of the world of art because it is there, since they are not clearly defined, that the most interesting ideas and projects are being carried out.

It is difficult to find circuits to disseminate magazines like ours in with a circulation of less than two thousand copies. You practically have to build them up yourself. We are starting to disseminate our magazine on the basis of contacts from a previous publication, "arte/facto", which some of us were involved in, i.e. a mail shot aimed at people who are interested, specialized bookshops and art schools and centres in Spain and Latin America.

From the very first meetings at which we planned to publish PARABÓLICA we thought of using the internet as part of the publication; not as a reproduction or virtual version of the paper edition but as its natural dimension on the Net, by taking advantage of the operating capacity that the internet provides for communication between individuals and the transmission of information.

What basically interests us about the Internet is access to information, dialogue between individuals and the construction of fields for debate that it makes possible. Through the web-page we hope to provide links to other pages related to the contents that each issue of the magazine produces and to gradually expand and debate on these contents on the web-site with contributions from visitors who wish to take part.

We see the internet as a huge data base for public use which at the same time, being open and tolerant, is a great space for socializing people. Its capacity to transmit information, spread knowledge and experiences and its low cost are favouring the creation of cultural networks, of "cultural fields" based on the common outlook and interests of its users. It facilitates the emergence and display of contexts and the formulation of courses of action on specific aspects that are shared by groups of individuals.

In principle, PARABÓLICA is basically aimed at the world of art and culture in general. The magazine is going to be distributed in universities, art centres and amongst groups of artists in Spain and Latin America. As we hope to interact with our readers, we are interested in gaining access to a critical readership, that consider culture to be a setting for activities and debate. When you think about the person looking at what you do, you always think about yourself as a member of the audience and I don't know if that is a very satisfactory criterion to use. ■

Contribution sent by Julian Ruesga, editor of Parabólica, magazine published in Seville.

19 ROJO magazine

www.revista-rojo.com

"Perspective is the aspect of descriptive geometry that draws up the graphic rules governing how a three-dimensional object is represented on a plane surface; in the plural, it also describes things that are expected to be possible in the future."

SINTONISON is a group of people who spend all their time creating images, spaces and sounds. These are microclimates shrouded in a unique way, which give off essences before they fade from your vision, from your hearing and from your mind....

ROJO is a curatorial project. It is an experimental magazine, open to collaborations, on paper and online, that is completely free to disseminate the ideas and work that we select by creative artists-collaborators from all over the world. It displays their work in its purest state and deals with subjects such as communications and graphic design, fashion, plastic arts, photography, cuisine, advertising and architecture, with a single clear aim: to arouse a great deal of curiosity.

ROJO was created so that creative artists could display their work and interact with each other. This is why we hold parties to launch each issue and why we want our collaborative work, if possible, to be carried out between several collaborators who do not know each other. We want ROJO to be a medium for EXCHANGING ideas between people, so that we can all have a point in common from where we can get together.

ROJO has defined itself as "a curatorial project", as it acts as a CURATOR in its most artistic sense and as a curer for creative artists who at a given moment need to give free reign to their creativity so that the results can be seen by a wide audience.

THE WAY WE WORK is very simple: we look for people to work with; we explain to them the three basic rules for collaborating with us; creative artists hand in their finished work; we put together the programmed issue of the magazine, in which by combining work by different artists we form a single entity; we present an issue of ROJO magazine with a party (or two or three...; it depends); we distribute it, we promote it, we enjoy it and... then we start again; if possible, avoiding any stress.

The present at ROJO is currently quite clear. ROJO is its collaborators; it is everyone who hands in work in the hope that it will be published; on just one condition: that one day it will be published. It is also a great many people who help us to distribute it, to look for more collaborators, to organise events all over the world, who mention us in the press, etc. as well as providing financial support. We have a few sponsors who understand what readership we are aiming at. They understand our working philosophy and they provide us with almost unconditional support: people from ADIDAS, Pepe Jeans, Barcelona City Council, Diesel, Altoids... thanks to them, ROJO exists at the present time and has prospects for the future... ROJO is a great group of people, and each and every one of them shares part of the responsibility for ROJO. By writing these lines I'd like to thank them all; right from the bottom of my heart.

The paper version of ROJO is currently distributed selectively in specialised bookshops, modern cultural centres, shops selling fashion and design items, shops and restaurants in museums and cultural foundations, graphic design, architecture, communication, and photography studios in cities such as Barcelona, Madrid, San Sebastian, La Coruña, Santiago de Compostela, Granada, Alicante, Elche, Castellón, Zaragoza, Palma de Mallorca, Ibiza, Menorca, Lisbon, Alcabideche, Milan, Rome, Naples, Paris, Marseilles, Bordeaux, Rotterdam, Amsterdam, Edinburgh, London, Berlin, Vienna, Brussels, Copenhagen, Stockholm, Geneva, Zurich, Sao Paulo, Rio de Janeiro, Buenos Aires, Santiago de Chile, Santa Fe de Bogota, Medellín, Mexico City, New York, Los Angeles, San Francisco, Oakland, Seattle, San Luis Obispo, Toronto, Tel Aviv, Tokyo, Melbourne and Bandung.

ROJO also has an online version, produced by SUPERMEDIA, that has been set up to house interactive work which is permanently open to collaborations by creative artists and collaborators from all over the world. ■

Contribution by David Quiles, editor of ROJO magazine published by Sintonison in Barcelona.

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