

CASE ■

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## ESETÉ

ESETÉ nació como un soporte para la creación contemporánea, un laboratorio de ideas y procesos donde buscar maneras diferentes de producir y comunicar. El formato revista de cultura y tendencias (visual-actual-dinámica) nos parecía mucho más eficaz que otros a la hora de conocer a nuevas personas o entidades con las que colaborar, y nos facilitaba acceder a un público más amplio que el del contexto del arte.

Para nosotros es un reto enfrentarnos a un proyecto temático trimestral que tratamos que sea lo más distinto posible de un número a otro. Continuamente se está en procesos de negociación con colaboradores, con anunciantes, dentro de la propia redacción. Hay que tomar decisiones rápidas que muchas veces no dependen de uno mismo, asumir fallos y resolverlos de un modo eficaz o, al menos, cada vez mejor... y todo eso te hace espabilar mucho. El problema es un poco cómo no perder por el camino esa especie de frescura que da el trabajar de un modo más orgánico, desenfadado o caótico.

Nuestra intención es no quedarnos en ser los editores de una revista más o menos moderna, sino poder llegar a producir proyectos más interdisciplinares, que busquen situaciones específicas para su desarrollo, funcionar como algo similar a una agencia de comunicación creativa o de relaciones públicas.

Como pone en nuestro dossier comercial: "ESETÉ se dirige a un público actual, participativo y necesitado de nuevas experiencias. De un nivel cultural medio-alto, compuesto en su mayor parte por profesionales, estudiantes y turistas. Un público interesado por lo que sucede a su alrededor y habituado al consumo, que demanda una información novedosa y centrada en una oferta cultural entendida de un modo amplio (moda, música, arte, tecnología, lugares de interés, etc.)". Así es como nos vendemos y, a partir de ahí, esperamos que cada uno/a se de por aludido/a a su manera y así se cree un público y un grupo de colaboradores lo más heterogéneo posible.

Nos dirigimos a gente con ganas de conocer y de hacer. Personas acostumbradas a ver revistas...

no sabemos si a leerlas o a pensar en lo que muestran, nosotros pocas veces lo hacemos. Imaginamos que nuestros lectores puedan ser parecidos a nosotros mismos... estaría bien que no fuera así. La difusión es un tema complicado y fundamental, porque no sólo se trata de hacer una serie de páginas que queden bien todas seguidas, sino de distribuir adecuadamente toda la tirada y que finalmente llegue al público al que queremos dirigirnos.

Los canales de distribución especializados para este tipo de publicaciones, o no existen como a nosotros nos gustaría imaginárnoslos, o no están preparados para absorber grandes tiradas (más de 10.000 ejemplares); pero sí te permiten llegar a tu público objetivo de un modo muy directo, ya que éste es un público que sabe dónde acudir a buscar y siempre está a la expectativa de cosas nuevas. Los canales generalistas son demasiado masivos, y una publicación como la nuestra, por su tipología (tamaño, contenidos, tiempo que lleva en el mercado...) casi se hace invisible; con la paradoja de que a la vez te convierten, por decirlo de algún modo, en un producto más democrático.

Con una distribución más artesanal, punto por punto, llegas adonde crees que debes estar, y el contacto con el público es mucho más directo, pero supone complicar mucho la gestión.

Al final, nosotros trabajamos de un modo mixto, tratando de ocuparnos cada vez menos del tema y que lo hagan profesionales. Actualmente centramos muchos de nuestros esfuerzos en darnos a conocer (aún somos una revista muy nueva y con una distribución bastante restringida), en estar presentes en eventos relacionados con la cultura contemporánea, donde mezclarnos con otros profesionales del medio y poder llegar a públicos que, por el hecho de acudir a esos eventos, se supone que pueden tener cierto interés por una propuesta como la nuestra.

Zehar es una revista de arte y pensamiento que durante mucho tiempo ha ocupado un espacio que nadie quería, podía o se atrevía a ocupar. Ha cumplido una labor pedagógica y de difusión muy importante, y a muchos nos ha servido para conocer cosas o reflexionar sobre aspectos a los que de otro modo no habiésemos tenido acceso. Pero quizá en los últimos tiempos se ha convertido en esa revista gratuita editada por Arteleku, que periódicamente te llega al buzón y que, si no estás muy interesado en el tema o no te atrae la portada, te da un poco de pereza porque te recuerda a algo que ya conoces.

Puede que nosotros no seamos unos observadores demasiado objetivos porque lo conocemos todo muy desde dentro, pero creemos que hace falta un giro, diferenciarse de otras revistas similares que han ido apareciendo en el mercado y, de algún modo, volver a seducir o sorprender a los suscriptores. Un nuevo formato, ser más mutable, tener contenidos más heterogéneos, etc.

Suena a cultura del espectáculo y probablemente tenga bastante que ver con eso: con sobrevivir manteniendo una postura crítica, adaptada a las nuevas necesidades de Arteleku, en un contexto muy competitivo que cambia vertiginosamente. ■

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Mike Kelley #11 The Giving Old Man 1994

# ESETÉ

ESETÉ gaur egungo sorkuntzarentzat euskarria izateko sortu zen, ideien eta prozesuen laborategi moduan, eta bertan ekoizteko eta komunikatzeko era ezberdinak aurkitu ahal izateko. Kulturaren eta joeren aldizkari formatua (ikusizko-dinamikoa) beste batzuk baino eragin-korragoa iruditu zitzaigun elkarlanean aritzeko pertsonak edo erakundeak bilatzeko unean, eta, bestalde, arte inguruneak daukana baino zabalagoa den irakurleko mota geureganatzea errazten zigun.

Guretzat erronka handia da hiruhilekoa den gai proiektuari aurre egitea, eta saiatzen gara ale batetik bestera ahalik eta ezberdinen izaten. Etengabe ari gara negoziazio prozesuan kolaboratzaileekin, iragarkiak jartzen dituztenekin, erredakzioaren beraren barruan. Bat-bateko erabakiak hartu behar dira, askotan gure baitan ere ez daudenak; huts egiteak geure gain hartu behar ditugu, eta behar bezala edo behintzat ahal den hoberen konpondu... Eta horrek guztiak bizkortu egiten gaitu. Era organikoan, ausartean edo kaotikoan lan egiteak ematen duen freskotasan moduko hori bidean ez galtzea da, nolabait, arazoa.

Gure helburua da, modernoa-edo den aldizkariaren argitaratzaileak soilik ez izatea, baizik eta gai edo jakintza arloen artekoak diren proiektuak ekoiztea, eta horiek garatzeko egoera espezifikoak bilatzea, komunikazio agentzia sortzaile gisa, edo harreman publikoen agentzia gisa jardutea.

Gure merkataritza dossierrean idatzita dagoen bezala: "ESETÉ gaur egungoak diren, parte hartzaileak diren eta esperientzia berrien beharra daukaten irakurleei zuzenduta dago; kultura maila ertain-garaiakoak dira, eta gehienak profesionalak, ikasleak eta turistak dira. Bere inguruan gertatzen denaz kezkatuak dagoen jendea da, kontsumora ohitua, berria den eta era zabalean ulertzen den eskaintza kulturalari buruzko informazioa eskatzen duena (moda, musika, artea, teknologia, interesgarriak diren tokiak, e. a.)". Era horretan

eskaintzen dugu geure aldizkaria, eta hortik aurrera, bakoitzak ikusiko du zer interesatzen zaion; eta, horrela, ahalik eta heterogeneoenak diren jarraitzaileak eta kolaboratzaileak lor daitezke.

Jakiteko eta gauzak egiteko gogoa daukan jendearengana iritsi nahi dugu. Aldizkariak ikusteko... ez dakit irakurtzeko edo erakusten dutenaz pentsatzeko ohitura daukan jendea den, guk oso gutxitan egiten baitugu horrelakorik. Pentsatzen dugu gure irakurleak gure antzekoak izan daitezkeela... ondo legoke gu bezalakoak ez izatea. Hedapena gai zaila eta oinarrikoa da, helburua ez baita elkarren segidan ondo geratzen diren orri batzuk betetzea, baizik eta tirada osoa behar bezala hedatzea eta, azkenean, geureganatu nahi dugun jendearengana iristea.

Argitalpen mota hauek hedatzeko bide espezializaturik ez dago, ez guri gustatuko litzaigukeen bezalakorik, behintzat, edo daudenak ez daude prestaturik tirada handiak hartzeko (10.000 ale baino gehiago); baina, horien bitartez, oso modu zuzenean iritsi gaitzke gure publikoarengana, izan ere, publiko horrek badaki nora joan behar duen zerbaiten bila, eta gauza berrietara adi-adi egoten da.

Hedapenerako kanal orokorrak masiboegiak dira, eta gurea bezalako argitalpena, tipologiagatik (tamaina, edukiak, merkaturak daraman denbora...) ia ikusezina da. Eta, gainera, paradoxa bat dago, alegia, aldi berean, eta nolabait esateagatik, demokratikoagoa den produktu bilakatzen gaituztela.

Hedapena artisauro moduan eginez gero, gunetik gunera, zure iritzi egon behar duzun lekura iristen zara, eta jendearekin daukazun harremana askoz ere zuzenagoa da; dena den, horrek esan nahi du kudeaketa zaildu egiten dela.

Azkenean, guk bi modutara lan egiten dugu,

baina saiatzen gara gai horretaz gero eta gutxiago kezkatzen, eta profesionaleri uzten. Gaur egun, geure burua ezagutzera emateko (oraindik oso berria den aldizkaria baikara, eta hedapena oso mugatua daukagu), ahaleginak egiten ditugu egungo kulturari lotutako ekitaldietan parte hartzeko; bertan, komunikabide mota horretako beste profesional batzuekin harremanetan jartzen gara, eta, ekitaldi horietara joaten denez, gurea bezalako proposamenen interesaturik egon daitezkeen jendearengana iristen saiatzen gara.

Zehar arte eta pentsamenduari buruzko aldizkaria da, denbora luzean inork eduki nahi ez zuen, edo ezin zuen, edo edukitzera ausartzen ez zen lekua izan duena. Pedagogia eta hedapen arloetan, eginkizun garrantzitsua bete du, eta gutako askorentzat garrantzitsua izan da hainbat gauza ezagutzeko, edo hainbat alderdiri buruz hausnartzeko, bestela, beharbada, ez baikenkeen hori egiterik izango. Baina azken urteotan, agian, Artelekuk argitaratzen duen dohaineko aldizkari hori baizik ez da, zure gutunontzira aldizka iristen dena, eta gaia gehiegi interesatzen ez bazaizu, edo azala gustukoegi ez baduzu, zertxobait baztertzen duzuna, oso ezaguna duzun zerbait gogorarazten dizulako.

Gu, beharbada, ez gara oso ikusle objektiboak, dena barne-barnetik ezagutzen dugulako; baina, uste dugu aldaketa behar dela, merkaturak pixkanaka agertu diren antzeko aldizkarietatik ezberdindu, eta, nolabait, harpidedunak berriro liluratu edo harritu behar dituela. Hau da, formatu berria, aldakorragoa izatea, edukiak heterogeneoagoak izatea, e. a.

Ikuskizunaren kultura gogorarazten du, eta seguruenahiko lotuta dago horrekin; hau da, bizirik irautearekin ikuspegi kritikoa mantenduz, Artelekuren premia berrietara egokituz, hori guztia izugarritzko abiaduraz aldatzen ari den ingurune lehiakorrean. ■

ed by the target readers. *Ciclo* is especially sensitive to the fact that a satisfactory comprehensive distribution process is one of the factors bearing most directly on the success of the magazine. For this reason the experience gained over more than two years has resulted in a highly comprehensive distribution network both in terms of quality and quantity. Our readers get their magazine by merely going to have a drink in their usual bar or café, buying records, going out on the town, going shopping, going to school or university, to the library, to the cinema, and so on.

One feature of *Ciclo* from the beginning has been that its geographical expansion has been one of the guidelines in its growth. Going beyond the borders of Aragon has been one of the reasons why it has established itself as one of the most prestigious and popular free magazines nationwide. *Ciclo* is currently being distributed in the following cities: Barcelona, Madrid, Zaragoza, Huesca, Bilbao, San Sebastian, Vitoria, Valencia, Castellón, La Coruña and Palma de Mallorca, as well as also being available in other cities and towns through selective deliveries to all kinds of establishments. These places include Palencia, Gijón, Teruel, Cuenca or Navarre. It has achieved all this in just two years. As time goes by, other cities in Spain will also be able to enjoy a magazine called *Ciclo*. ■

*Contribution by Alberto Cortés, editor of Ciclo, magazine published in Zaragoza.*

Specialized distribution channels for this kind of magazine either do not exist in the way that we would like to imagine them or are not ready to absorb large print runs, (more than 10,000 copies.) However, they do provide very direct access to your target readers, as the latter know where to go and look and are always on the lookout for new things.

Mainstream channels are too large-scale and a magazine like ours, because of its typology, (size, contents, time it has been on the market...) almost becomes invisible; with the paradox that at the same time they turn you into a more democratic product, so to speak.

With a more small-scale distribution system, point by point, you get to where you think you ought to be and the contact with your readership is much more direct; however, it does mean complicating your procedures a lot.

In the end we work using a mixed system; we try to deal less and less with the business side of things and get professionals to do it. At the moment we are focusing a lot of our efforts on making ourselves known, (we are still a brand new magazine with fairly limited distribution) and on attending events connected with modern culture, where we can mix with other professionals from the medium and reach an audience that, because they go to these events, presumably might have some interest in a proposal like ours.

Zehar is an art and ideas magazine that has occupied a niche for a long time that nobody wanted, or was able or dared to move into. It has fulfilled a very important task fostering and disseminating culture, and has helped a lot of us to learn about things or to reflect on aspects which we otherwise might not have had access to. But perhaps recently it has become just that free magazine published by Arteleku that periodically arrives in your letter box and which, if you are not really interested in the subject or attracted by the front cover, you can't really be bothered about because it reminds you of something that you already know about.

Maybe we are not especially objective observers because we know all about it right from the inside, but we think that it needs a change of direction, to stand out from other similar magazines that have been coming onto the market and, in some way or other, to woo or surprise its subscribers once again. It needs a new format, to be more changeable, and have a wider variety of contents, etc.

This sounds like show business culture and it probably has quite a lot to do with this: with surviving while maintaining a critical stance, adapted to Arteleku's current needs, in a highly competitive context that is changing dramatically. ■

*Contribution by Ricardo Antón and Txelu Balboa, editors of ESETÉ, magazine published in Bilbao.*

## SUBLIME: art + contemporary culture

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The perspectives for creative work that have led us to set up an editorial project like *Sublime* are based on symbiosis, exchange and the creation of a network of cultural activities that is gradually becoming widespread throughout Spain, Europe and the world.

Our aims include promoting up-and-coming artists who present specific artistic projects for the magazine. We also hope that the magazine provides an outlet for a new generation of critics that might have difficulties finding ways of publishing their articles, while these are also backed up by contributions from established national and international critics. To create a magazine in which you can contrast various interpretations of what modern art is and everything that surrounds the world of creative art.

*Sublime* began on a fortnightly basis as a future reference and guide to the current artistic scene, and it focuses on new cutting edge trends in modern art and all the very latest artistic expression.

The conception we have of *Sublime* is open and is constantly evolving; we do not aim to develop a static project, and personal and group dynamism and development are a vital part of our activity.

*Sublime* tries to pay as much attention as possible to two basic elements that form part of the general conception of the project: the content and the design of the publication.

The magazine has been conceived as an accessible alternative within the national editorial scene; it will be disseminated in galleries and institutions, universities etc. As its distribution system may well be pioneering in the field of national art, its dissemination will depend on the success of this initiative. It is based on the idea that the gallery owner and/or institution will buy a number of magazines at a very low price and then give them away to customers, students and visitors. As it is free it is sure to be widely circulated, so we are offering a top-quality product for almost nothing. We are basically interested in the magazine reaching people and not getting left in the warehouse. This is why we decided to try and make sure through this distribution strategy that the final reception process is successful; we are trying to offer the public accessible modern art that is somewhat removed from the physical presence of the work of art, as well as artistic projects placed in the hands of the recipient.

In each issue of the magazine we create a project that an artist takes part in, handing over six full colour pages to him so that he is completely free to carry out a project, in return for producing a cover for us for the same issue. We think that it is an interesting way to interact with artists, and take the creative process out of the traditional sphere of the white cube, as the projects only exist inside the pages of the magazine.

We think that Zehar is performing a very interesting function as a go-between and intermediary element that serves as a link between the creative world of Arteleku and contemporary society. We also feel that it is a publication containing certain features that make it a forum for debate and the expression of opinion between the artistic community connected with the publication and the rest of society. ■

*Contribution by Avelino Sala, editor of Sublime, magazine published in Gijón.*

## ESETÉ

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*ESETÉ* began as a medium for contemporary creative art, and a laboratory of ideas and processes where we could search for different ways of producing and communicating. We thought that the cultural trends magazine format (visual-contemporary-dynamic) was much more effective than others when it came to getting to know new people or organizations to work with, and it made it easier for us to reach a wider audience than one from just the world of art.

It is a challenge for us to face up to a quarterly thematic project that we try to make as different as possible from one issue to the next. We are endlessly negotiating with collaborators and advertisers, as well as among the editorial staff itself. We need to take quick decisions that often do not depend on ourselves, assume responsibility for mistakes and solve them efficiently, or at least more and more efficiently... and all this really makes you get your act together. The problem to a certain extent is, how not to lose that kind of freshness along the way that working in a more organic, carefree or chaotic way gives you.

Our intention is not to end up being the editors of a more or less trendy magazine, but rather to be able to produce more interdisciplinary projects that look for specific situations to operate in, and function like a creative communications or PR agency.

As it says in our commercial dossier: "ESETÉ is aimed at a modern, participative public that is in need of new experiences. They have a medium to high standard of education and mainly consist of professionals, students and tourists. A public who are interested in what is going on around them, who are regular consumers, who require original information focusing on a cultural scene understood in a wide-ranging sense: (fashion, music, art, technology, places of interest, etc.)". This is how we sell ourselves and from this point on, we hope that each one of them takes the hint in their own way to form a public and group of collaborators that are as varied as possible.

We are aiming at people who want to learn and do things; people who are used to looking at magazines... we don't know whether they are used to reading them or to thinking about what they show; we hardly ever do that. We imagine that our readers may be like ourselves... it would be good if this wasn't the case.

Disseminating the magazine is a complicated, vital matter, because we are not just talking about producing a series of pages that look good one after the other, but about distributing the entire print run properly so that it finally reaches the readership that we want to address.