

CASE

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## MUTE

**Cuando Mute** pasó de tener un formato de periódico de color rosa como el *Financial Times*, que era su sello característico, a un formato más de revista elegante, y consiguió un acuerdo de distribución con *Time Out*, la prensa hegemónica (*The Guardian* y *Spiegel Online*, por ejemplo) aprovechó la oportunidad de echar mano al aspecto noticioso-morbo y publicó artículos sobre la revista dispuesta a convertirse en lo que *Wired UK* no pudo ser.

Incluso cuando *Wired UK* se publicaba normalmente, la asistente de edición Hari Kunzru y el editor de sección James Flint ya estaban pluriempleados en Mute; gratis, igual que el resto de escritores y diseñadores. El elemento atractivo puede haber sido la libertad de escribir extensamente sobre Deleuze, para preguntar “¿El ciberespacio es postmoderno?”, y después usar más y más centímetros de columna para intentar encontrar una respuesta, o puede haber sido simplemente la gente involucrada, muchos de ellos antiguos estudiantes de arte que dirigían la oficina más como estudio que como verdadera oficina.

Se trata de gente sumamente agradable y generosa, al menos las tres personas que he conocido. Josephine Berry y Micz Flor, que ha recibido recientemente un premio en Alemania por su obra artística online, han sido los últimos en llegar de Berlín, presentando la versión online de Mute en una conferencia sobre literatura en la red.

Pauline van Mourik Broekman los precedió por unos meses cuando participamos en una mesa redonda sobre periodismo online durante el festival Transmedia, parte del cual consistió en varias discusiones acerca del futuro de la red en Europa y viceversa. Es conveniente saberlo a medida que se siga leyendo. Una vez establecido el contexto, comencemos.

**David Hudson:** Háblame de los principios de Mute.

**Pauline van Mourik Broekman:** Mute tuvo su origen, de hecho, en la Slade School of Art, donde Simon Worthington, ahora mi co-redactor jefe y coeditor, hizo una revista esporádica llamada “Mute” que se publicó en diversos formatos. La hizo con Daniel Jackson, Helen Arthur y Steve Faulkner, todos ellos artistas de la Slade School of Art.

Se gobernaba por una política de entrega completamente abierta, pedían ayuda económica un par de meses antes de que se publicara, y el formato era diferente cada vez. Uno era una caja de cerillas, otro una colección de grabados de madera artísticos —pues la invitación para contribuir era una tabla de madera de tamaño regular que la gente tenía que devolver convertida en grabado—, y otra fue un periódico de formato tabloide, como los sensacionalistas, del que se hicieron 10.000 ejemplares que se distribuyeron a mano y en furgoneta por todo el Reino Unido.

El último número, una especie de sátira de la prensa sensacionalista inglesa, pero de contenido bastante político, creo que llevó a Simon a pensar que quisiera volver a hacer eso mismo de manera más seria.

Nos conocimos unos meses más tarde. Yo estaba un poco desilusionada con el arte, tanto con las cuestiones sociales abordadas en mi producción, que era algo muy privado, una especie de collages mítico-poéticos en el estilo de Joseph Cornell, como con lo que veía a mi alrededor.

Para cuando llegamos a esa fase, Simon había decidido que la publicación que deseaba hacer debería tratar de arte y tecnología, ámbito por el que había ido adquiriendo un interés creciente, tanto en sus aspectos teóricos como prácticos. Los libros que nos dispusimos a leer eran algo bastante evidente: *Simians, Cyborgs, and Women*, de Donna Haraway, *Fourth Discontinuity*, de Bruce Mazlish, etc., y a partir de ahí redactamos un ensayo en el que se detallaban los temas que pensábamos eran importantes en relación con los interfaces del arte, la cultura, la sociedad y la tecnología.

Como ambos éramos artistas, no estábamos muy conectados que se diga con una red de teóricos y periodistas que pudieran colaborar. El ensayo funcionó como una exploración de ideas que pensamos eran importantes y, simultáneamente, como una invitación a colaborar. Recibimos una respuesta considerable de gente que no conocíamos. Y nos las arreglamos para recopilarlo todo en nuestro primer Mute gratuito.

El número piloto, que salió en noviembre de 1994, constaba de ocho páginas, se distribuía en cualquier sitio que quisiera tenerlo, era gratuito y contenía artículos de Suhail Malik, Sheep T. Iconoclast, John Paul Bichard, Michael Worthington, Esther Leslie y William Shoebridge, la mayoría de los cuales siguen colaborando.

Nuestro enfoque era bastante ingenuo, del tipo de lo que suelen hacer los artistas. Creo que ha sido su ventaja y, financieramente, su debilidad, pero en general creo que ha estado bien, porque nos ha obligado a crecer de manera gradual, aprendiendo en una relativa reclusión y prestando servicio muy claramente a una comunidad concreta, que era pequeña e iba aprendiendo junto a nosotros.

Al principio hubo mucha antipatía, varias muestras de desprecio por parte de la gente de galerías, pero nosotros disfrutábamos mucho, porque poco a poco estábamos encontrando todo un grupo de colaboradores y amigos que cubrían diversos ámbitos de conocimiento y competencias —filosofía, lingüística, diseño, arquitectura, programación de ordenadores, biología, etc.—, todos ellos muy interesantes y que convirtieron a Mute en esa revista multidisciplinar que esperábamos que llegara a ser. Si diriges la mirada atrás e intentas hacer inventario de manera general, puedo decir que las motivaciones que había tras Mute eran crear algo que incluyera material sobre temas que nos parecían tan artísticamente excitantes como socialmente urgentes, acerca de muchos de los cuales las artes no parecían estar reflexionando de manera eficaz en aquel momento, y hacer eso en una multitud de estilos literarios que reconocieran la ambigüedad de la situación en que nos encontrábamos. Es decir, no llenar la revista con el tipo de filosofía de salón críticamente hiperconvencida que se encuentra en tantos sitios. ■

# MUTE

**Mute Financial Timesen** antzeko kolore arrosako egunkari formatutik —haren ezaugarri berezia— aldizkari dotore antzeko formatura pasatu zenean, eta *Time Out*-ekin banaketa kontratua lortu zuenean, prentsa nagusia (*The Guardian* eta *Spiegel Online*, esate baterako) aukeraz baliatu zen alderdi interesgarri-morbosoari erreparatzeko, eta artikuluak argitaratu zituen *Wired UK* ezin bilakatu izan zuena bihurtu nahi zuen aldizkariari buruz.

*Wired UK* era normalean argitaratzen zen garaian ere, Hari Kunzru edizio laguntzailea eta James Flint sail editorea orduak sartzen ari ziren Muten; musutrukean, gainerako idazle eta diseinatzaileak bezala. Beharbada indar erakargarria Deleuzeri buruz luze idazteko askatasuna izan zen, “Ziber-espazioa posmodernoa al da?” galdera egiteko, eta gero lerroak eta lerroak idaztea erantzun bat bilatu nahian, edo bertan ziharduen jendea besterik gabe izan zen erakargarria, haietako hainbat eta hainbat arte ikasle ohiak baitziren, eta bulegoa estudioa balitz bezala eramaten zuten, bulego moduan baino areago.

Jende izugarri atsegin eta eskuzabala da, halakoak ziren bederen ezagutu ditudan hiru pertsonak. Josephine Berry eta Micz Flor, arestian Alemanian saritua izan dena online egin duen arte lanarengatik, izan dira Berlinetik iritsitako azkenak, eta Mutereren online bertsioa aurkeztu dute sareko literaturari buruzko hitzaldi batean.

Pauline van Mourik Broekman haien aitzindaria izan zen hilabete batzuk lehenago online kazetaritzari buruzko mahai inguru batean parte hartu genuenean Transmedia jaialdian; izan ere, programazioaren barruan eztabaidak izan ziren sareak Europan duen etorkizunaz eta alderantziz. Komenigarria da jakitea irakurtzen jarraitu ahala. Testu inguru finkatuta dagoenez, hasi egin gaitzke.

**David Hudson:** Hitz egidazu Mutereren hasieraz.

**Pauline van Mourik Broekman:** Mutek izatez *Slade School of Art* delakoan izan zuen sorrera, bertan *Simon Worthington*-ek, orain nire erredaktore-burukide eta koeditore, “Mute” izeneko aldizkari bat argitaratu baitzuen, zenbait formatutan argitaratu zena. *Daniel Jackson*, *Helen Arthur* eta *Steve Faulkner*ekin batera egin zuen, guztiak *Slade School of Art*etik zetozenak.

Emateko politika erabat irekiaren arabera gobernatzen zen, argitaratu baino pare bat hilabete lehenago eskatzen zuten laguntza ekonomikoa, eta formatua aldatu egiten zen aldi bakoitzean. Bata pospolo kaxa bat zen, beste bat zur grabatu artistikoen bilduma bat —laguntzeko gonbidapena zurezko ohol berdina ziren, eta jendeak grabatu bihurtuta itzuli behar zituen—, eta beste bat tabloide formatuko egunkari bat, sentsazionalistak bezalakoa; hartatik 10.000 ale egin ziren, eta gero Erresuma Batu osoan zehar eskuz eta furgonetaz banatu.

Azkeneko zenbakia prentsa sentsazionalista ingelesaren satira gisako bat izan zen, baina eduki aski politikoeekin, eta uste dut horrek eraman zuela *Simon pentsatzera gauza berdina baina modu serioago batean egin nahi zuela*.

Handik hilabete batzuetara ezagutu genuen elkar. Apur bat desilusionatuta nengoen artearekin, bai nire produkzioan aztertutako auzi sozialei zegokienez —gauza oso pribatua zen hura, collage mitiko-opetiko gisako bat, *Joseph Cornellen* estiloan—, bai inguruan ikusten nuenari zegokienez.

Fase hartara iritsi orduko, Simonek erabakita zeukan egin nahi zuen aldizkariak artea eta teknologia jorratu behar zituela, ez alferrik interes gero eta handiagoa hartzen hasia baitzen alor horretan, nola alderdi teorikoetan hala praktikoe-tan. Irakurtzen hasi ginen liburuak nahikoa nabarmenak ziren: *Donna Harawayren Simians, Cyborgs, and Women*, *Bruce Mazlish-en Fourth Discontinuity*, etab., eta hortik abiatuta saiakera bat idatzi genuen; bertan, zehaztu egiten genituen garrantzitsu jotzen genituen gaiak artearen, kulturaren, gizartearen eta teknologiaren interfazeei zegokienez.

Biok artistak izanda, ez genuen lotura handirik gurekin elkarlanean jardun zezaketen teoriko eta kazetari sare batekin. Garrantzia ematen genien ideien esplorazio moduan funtzionatu zuen saiakerak eta, aldi berean, elkarlanean jarduteko gonbidapen moduan ere bai. Erantzun dezentea hartu genuen ezagutzen ez genuen jendearengandik.

Zenbaki pilotua, 1994ko azaroan kaleratua, zortzi orrik osatzen zuten, eduki nahi zuen edozein lekutara banatzen zen, musu truk, eta zenbait idazleren artikuluek osatzen zuten, hala nola *Suhail Malik*, *Sheep T. Iconoclast*, *John Paul Richard*, *Michael Worthington*, *Esther Leslie* eta *William Shoebridge*; haietako gehienek erregularki jarraitzen dute gurekin elkarlanean.

Gure ikuspegia inozo samarra zen, artistek izaten dutena bezalakoa. Nik uste hori izan dela bere abantaila eta, alde finantzariotik, bere ahultasuna, baina oro har ongi egon da, nik uste, era mailakatuan haztera behartu gaituelako; ikasi egin dugu nolabaiteko bakardadetik, eta komunitate zehatz bat zerbitzatu dugu argi eta garbi, komunitate txikia eta gurekin batera ikasten zihoana.

Hasieran antipatia nabarmendu zen, galerietako jendeak destaina erakutsi zigun behin eta berriz, baina guk izugarri gozatzen genuen, pixkana-pixkana biltzen ari ginelako lankide eta adiskide talde bat; zenbait ezagutza eta gaitasun esparru hartzen zituen barne —filosofia, hizkuntzalaritza, diseinua, arkitektura, ordenagailu programazioa, biologia, etab.—, zein baino zein interesgarriagoa, eta haiei esker guk bihurtzea espero genuen diziplina anitzeko aldizkari hura bilakatu zen Mute.

Atzera begiratu eta inbentario orokor bat egiten saiatzen bazara, esan dezaket Mutereren atzean zeuden motibazioak arte aldetik suspergarriak eta sozialki premiazkoak iruditzen zitzaizkigun gaiei buruzko materiala jorratuko zuen zerbitzua sortzea zirela, gai haietako askori buruz ez baitzirudien arteak une hartan gogoeta handirik egiten ari zirenik, eta hori egiterakoan aurkitzen ginen egoeraren anbiguotasuna aitortuko zuten literatur estilo anitzetan egin nahi genuen. Alegia, ez genuela hainbeste lekutan topatzen duzun areto-filosofia kritikoki hipersinetsiaz aldizkaria bete nahi. ■

## NEURAL

www.neural.it

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Neural began in 1993 as a magazine with the aim of investigating the social and cultural uses of new technologies in various aspects of what was then known as cyber culture. Our editorial approach was to support and construct in time the development of 'new media culture'. I think that the three subjects we cover in our magazine are of strategic importance for understanding the social and cultural changes in this field. First of all, hacker activism, that is, engaging in political activism using modern technologies, first of all on the internet; then electronic music, which has influenced a great many other musical styles, with its instant production methods; and finally, new media art, among other things, net art, which because of its very nature faces up to all the problems of modern art, including its endless capacity to reproduce works and the impossibility of defending an 'original'. These are definitely three exceptional points from which to observe the changes that the electronic revolution is bringing about. Neural deals with all this, but keeps the motto 'Think globally, act locally' well in mind. In fact, independent editorial projects often suffer from either being far too rooted in local questions, so that they end up by talking about the same people who read the magazine in a kind of closed circle or, on the other hand, they become excessively uncritical and overexcited about everything that is going on elsewhere, placing far too much emphasis on all those experiences that take place a long way from their own area. I think that the most beneficial approach is to have well-established roots in your own country and in your own culture, but to constantly contrast these with other experiences and other potential perspectives. In this way, by maintaining the required degree of respect for the history that you share, you manage to achieve mutual enrichment. Finally, nurturing your relationship with your readers is of prime importance, as they are the people on the outside with the most important vision of the editorial product itself.

We are interested in promoting reflections and original ideas on the use of technology in culture in all those circuits that are potentially interested in this, both in Italy and abroad. In any case, the groups of people most closely involved in our contents are hackers with a sound cultural background, who often adopt a critical constructive stance towards the very technologies that they handle in such a surprisingly active way; electronic musicians and fans of this musical genre, who have learned how to instinctively exploit sound using computers with their own personal techniques, to transform the reality and virtual reality of sound using innovative methods; and finally, media artists who magnificently describe and conceptualise the paradoxes and contradictions of our relationship with machines.

We are mainly interested in 'active' readers, those who not only enjoy the magazine, but can also apply its theories and practices in their everyday work or for their own personal interests. From the considerable amount of feedback that reaches us by e-mail each time the magazine comes out I can personally verify that this is the case with quite a lot of our readers. We would also be interested in attracting people who have never completely got involved with these technologies, but who have a great deal of experience in their respective cultural fields, as they could contribute original opinions that have not been published before, as well as considerably enriching the current debate.

Despite the fact that I can only partly understand Zehar, for obvious linguistic reasons, I did appreciate the contents regarding the reflections and debate that focused on artistic, social and international political affairs, which I think are competently produced with a great deal of variety, despite the fact that each issue is devoted to a single subject. The use of Basque in some of its articles provides appropriate support for an extremely valuable linguistic heritage. To sum up, Zehar seems to pay a great deal of attention or give an overall perspective to the questions that it deals with, although it doesn't neglect its roots in its own local environment, which is typical of

'open minded' publications. The graphics deserve a separate mention as, although they are developed on most of the pages in a neat "cage-like grid", they manage to surprise and interest you by using artistic images and photos that in almost all cases have not been seen before, while respecting the original resolution. They might not be designed to be printed in top-quality editions but in video format or daily newspapers, and this provides a highly effective idea of cultural synthesis between different media. ■

*Contribution by Alessandro Ludovico, editor in chief of Neural, the Italian new media cultural magazine since 1993.*

## Mute

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When Mute switched from its trademark *Financial Times*-pink newspaper format to a more standard slick magazine and scored a distribution deal with *Time Out*, the mainstream press (*The Guardian* and *Spiegel Online*, for example) took the opportunity to grab the news angle and run stories on the magazine positioned to become what *Wired UK* could not. Even while *Wired UK* was up and running, assistant editor Hari Kunzru and section editor James Flint were already moonlighting at Mute — for free, just like all the other writers and designers. The attraction may have been the freedom to write at length about Deleuze, to ask "Is Cyberspace Postmodern?" and then take countless column inches to try to come up with an answer, or it may simply have been the people involved, many of them former art students who ran their office more like a studio than an office. These are exceedingly pleasant and generous people, or at least the three that I've met are. Josephine Berry and Micz Flor, who's recently picked up a prize in Germany for his online artwork, were the most recent to come through Berlin, introducing the online version of Mute at a conference on Net literature. Pauline van Mourik Broekman preceded them by a few months when we took part in a panel on online journalism during the Transmedia festival, part of which involved several discussions about the future of the Net in Europe and vice versa — you'll need to know that as you read on. Context established, let's get on with it.

David Hudson: Tell me about Mute's beginnings. Pauline van Mourik Broekman: Mute actually originated first time round at the Slade School of Art, where Simon Worthington, now my co-editor and co-publisher, made a sporadic magazine called 'Mute' that came out in a variety of formats. He made it with Daniel Jackson, Helen Arthur and Steve Faulkner, all artists at the Slade, too.

It had a completely open submission policy, sending out calls for contributions about two months before it came out and the format was different each time. One was in a matchbox, one was as a hardbound art woodcut collection — the call for contributions was a piece of standard size MDF board that people had to send back in as a woodcut — and one was a tabloid newspaper printed in a run of 10,000 and distributed by hand and van all over the UK.

This last one, kind of a spoof on the sensationalist English press, but with quite political content, I think spurred Simon on to thinking he would like to do that again more seriously. Whilst he started an MA in the US at the California Institute of the Arts, he decided to do Mute again, but only if he was seriously interested in the topic it dealt with (its last incarnation, though fun, started to feel too random subject-wise and not worth all the time, emotion and money he had put into it).

We met a few months after. As I had become slightly disillusioned with art, both the social questions to do with my own, which was very private, sort of mythopoetic Joseph Cornell-like collages, and with that I saw around me. I'd always had an interest in writing also, so we decided to do Mute together.

By that stage Simon had decided that the publication he wanted to do should be about art and tech-

nology which he'd been getting increasingly interested in, both practically and theoretically. The books we set ourselves to read were a pretty obvious crop: Donna Haraway's *Simians, Cyborgs, and Women*, Bruce Mazlish's *Fourth Discontinuity*, etc., and from this we wrote out an essay detailing the issues we thought were important in relation to the art, culture, society and technology interfaces.

As both of us were artists, we weren't exactly wired into a network of theorists and journalists who could contribute. The essay functioned like an exploration of ideas we thought were important and an invitation to contribute at the same time. We got quite a lot of response to it from people we didn't know as the envelopes and print-outs changed hands frequently. All of which managed to be compiled in our first free Mute.

The pilot which came out in November 1994 — eight pages, distributed anywhere that would take it, free and with essays by Suhail Malik, Sheep T. Iconoclast, John Paul Bichard, Michael Worthington (no relation), Esther Leslie and William Shoebridge, most of whom still contribute regularly.

Our approach was quite naive, very much what artists would do. I think this has been its asset and, financially, its weakness, but overall, I think it's been good because it's forced us to grow gradually, learning in relative seclusion and catering very clearly to a particular community, which was small and learning with us.

At first, there was a lot of antipathy, several turned-up-noses from the gallery scene, but we were enjoying it lots because we were slowly finding a whole group of contributors and friends who crossed over different areas of knowledge and expertise — philosophy, linguistics, design, architecture, computer programming, biology, etc. — all of whom were really interesting and made Mute the interdisciplinary thing we hoped it could be.

If I look back and try to take stock in a more general way, I can say that the motivations behind Mute were to create something that included material on topics that we felt were both exciting artistically and socially urgent, many of which the arts didn't seem to be reflecting on with any efficacy at the time, and to do that in a myriad of writing styles that acknowledged the ambivalence of the situation we were in. That is, to not fill the magazine with the kind of critically hyper-confident armchair philosophising you find in a lot of places.

Another variant of this is that we slowly realised — and I have to stress that none of the issues that we have done are in any way 'perfect' or 'exemplary' — that the relationship between practice and theory was really important and that we also had to have an informative, news-like function about what artists were doing and where. Over time, this meant structuring the newspaper more clearly and including more reviews, etc.

Secondly, to be more reflective and critical than the American 'hype' magazines like *Wired* which, though we found them fascinating, did seem to have quite an a-historical line sometimes and a nearly religious belief in the power of technology 'an-sich' to be able to turn societies around in beneficial ways. Although neither of us were particularly steeped in the political discourse around technology, we intuitively felt that that was an important grounding to what we were doing. ■

Contribution by Pauline van Mourik Broekman, editor of *Mute*, magazine published in London.

## 07 QUADERNS

1. Quaderns aims to critically analyse the present by reflecting on the contemporary conditions for the production of culture, town planning projects, architecture and art. We understand the present to be the active setting in which the possibility of creating contents occurs. These are not a mere accumulation of interchangeable possibilities: they determine trends that have an effect on the landscape.

2. Culture, architecture and art are no longer produced in spaces that supposedly contain self-absorbed objects that have no meaning outside themselves. In fact, they are produced through units of interwoven discourse; through what we could call an exchange space.

3. This exchange space takes in experiences, practices and reflections from a wide variety of origins. The starting point of each issue of Quaderns is a single thematic argument used as a guideline to structure materials from a variety of sources. The questions affecting architecture, art and town planning naturally have a social, ecological, geographical, anthropological dimension, etc. which we feel is exactly what should form the framework of analysis in which the questions in the project are raised.

4. We often define the magazine as a narrative area, and a space in which a series of textual and visual discourses give rise to a landscape. This would be a discourse-based landscape that creates the possibility of non-immediate paths running through ideas and shapes. Therefore we are talking about the construction of a narrative space with distances, and this can be understood as a landscape with texts and works, which produce a sequence of events that explains a story that readers can look through as they see fit.

5. The differences between producing an architectural project, publishing a magazine or preparing a photographic documentary piece that records an aspect of a city or specific area are becoming blurred. What we are especially interested in with regard to these practices is their operational capacity; they are considered to be the act of producing and transmitting meaning, although we recognize the difference made by the conditions in which they produce their respective material and the context in which they are shared.

6. In order to expose the extent to which different fields, contexts, disciplines, products and works impregnate each other, concepts are thoroughly investigated by cross-analysing variable sets of values. Each set of values in an analysis has certain different implications and establishes certain specific connections with other disciplines to reveal aspects that remain hidden using an approach with a different set of values.

7. The most problematic and interesting works and projects are those that are able to record initially unforeseen aspects. These are projects that gradually take shape and change with the evidence discovered in a joint reformulation process with the place in which they are set. They are produced as a result of a comprehensive process that has not been defined beforehand and are able to modify the conditions in which they are produced as they record what is going on around them in a sensitive medium.

8. We understand the place to be a wide-ranging context: that is, it is a result of the superimposition and interaction of the actual physical characteristics of the place with other social and cultural aspects that form part of the productive and economic fabric. This notion of a broad, not strictly physical context, opens up a field that has been little explored regarding the interrelationship between an intervention and its surroundings or supporting medium.

9. Within this framework of opening up architecture, art, and town planning to other sensibilities, Quaderns has dealt with questions ranging from those on an apparently small-scale, but with a great bearing at urban and regional levels (as is the case with experimental housing and the treatment of interstitial public space), to questions about the environment, inhabited space, urban development or mobility, and about how contemporary globalisation processes are formalized. ■

Contribution by Jorge Mestre and Juan Bercedo, editors of *Quaderns*, magazine published in Barcelona.

## 08 ERREAKZIOA-REACCIÓN

Erreakzioa-Reacción was set up in 1994 as a multidisciplinary artistic/cultural/activist creative space connected with the subject areas of art and feminism. What encouraged us to set up the Erreakzioa project was seeing the work that groups like Guerrilla Girls, WAC were doing in other countries, or, closer to home, Bildwechsel, an audiovisual feminist cultural initiative in Hamburg that distributes and disseminates works on video by female artists. We had not heard of any similar initiatives around here. It was obvious that there was something missing and that we needed to carry out an experiment of this kind to help to discover and understand certain mechanisms that end up excluding female creative artists in our own cultural and artistic world.

These mechanisms mean that the work of many female artists is still ignored and, under an outward appearance of normality, is not sufficiently recognized.

Erreakzioa has always aimed to create work and question the hegemony in representative art from contexts that offer cultural and political resistance. In Spain there is no established feminist tradition as far as artistic practice and criticism is concerned; feminist discourse, which is more highly developed in other countries, is often unknown here, and does not go beyond a general demand for human rights. Our first fanzine brought together a series of works about gender and included a list of Basque female artists, in order to draw attention to, albeit initially only numerically, the presence of women in the world of art in the Basque Country.

The second, *Constructions of the female body*, was presented together with some lectures and video sessions.

The third, entitled *Who is free to choose?* dealt with the work done by antimilitarist groups and women. In our publications we wanted to include translations of texts that had not been published here, which might be useful to broaden people's perspectives and to stimulate them to carry on, by providing an invitation to dialogue, debate and criticism.

Through the various proposals put forward by the collective we have been able to reflect on the situation of women in the world of art or on subjects such as the new technologies and cyberspace. We have exhibited a series of works that are currently dealing with researching, documenting and distributing information about art and feminism. We have also been able to get to know the work done by other collectives who are fighting against misogyny, racism, homophobia or abuses in the family in our societies. In 1997 Arteleku gave us the task of coordinating the international seminar-workshop *For your eyes only: the feminist factor in relation to the visual arts*. Our latest works have been the publication of two videos, and at the present time we are preparing two new publications.

Erreakzioa was formed to bring together people and projects for which feminist attitudes, gender deconstruction, or the queer theory were reference points, as well as to create a network of contacts, and to exchange information, provide support, and disseminate and produce projects. Up to now the proposals have been put into practice in the form of publications (ten up to now), lectures, exhibitions, videos, workshops or seminars. They have not been carried out at regular intervals or in a set format. We have collaborated with other groups and/or publications such as LSD, Fé, SEAC, Brumaria or Zehar.

As for the specific case of Zehar, who we had the opportunity to work with a few years ago, as it is a publication that has emerged from Arteleku's artistic sphere, we think that it shares with the latter a development and evolution that have run in parallel with its contemporary artistic environment: for this reason it has achieved a degree of increasing complexity in its texts and reference points, which at the present time have established it as one of the few publications in the Spanish art world capable of provoking debate.

Finally, Erreakzioa has taken part in the presentation of the book *Counter-sexual manifesto* by Beatriz Preciado, which was held recently. Counter-sexuality,