

ROJO magazine

www.revista-rojo.com

“La perspectiva es la parte de la geometría descriptiva que elabora las reglas gráficas por las que se representa un objeto tridimensional en una superficie plana; en plural, también se dice de las cosas que se prevén como posibles en un futuro.”

SINTONISON es un grupo de personas dedicadas íntegramente a crear imágenes, espacios y sonidos. Micro-climas que envuelvan de una manera muy particular, que proyecten esencias antes de que desaparezcan de tu retina, de tu oído, de tu cabeza...

ROJO es un proyecto curativo. Un medio de comunicación experimental, abierto a colaboraciones, en formato papel y online, que transmite con total libertad las ideas y trabajos seleccionados de creadores-colaboradores de todo el mundo, mostrando sus obras en su estado más puro abordando temas de comunicación y diseño gráfico, moda, artes plásticas, fotografía, gastronomía, publicidad y arquitectura, con el único y claro propósito de despertar curiosidad... mucha curiosidad.

ROJO nació para que los creativos/artistas expongan sus trabajos y para que interactúen entre ellos. Por eso hacemos fiestas para lanzar cada número y por eso queremos que las colaboraciones sean, si es posible, realizadas entre varios colaboradores que no se conozcan... Queremos que ROJO sea un INTERCAMBIADOR de ideas y gentes... para que todos tengamos un punto en común desde donde relacionarnos...

ROJO se autodefine como “un proyecto curativo”... ya que ejerce como CURADOR en su concepto más artístico y como sanador para los creativos que, en un momento determinado tiene la necesidad de dar rienda suelta a su creatividad y de que los resultados sean vistos por una gran audiencia...

TRABAJAMOS de una manera muy sencilla: buscamos colaboradores; explicamos nuestras tres reglas básicas para colaborar; los artistas/creativos entregan sus trabajos acabados; componemos el número programado de la revista, donde la unión de los trabajos de diferentes autores componen un ente único; el número de la revista ROJO lo presentamos con una fiesta (o dos, o tres... depende); lo distribuimos, lo promocionamos, lo disfrutamos y... vuelta a empezar; y, si se puede, evitando el estrés.

El presente de ROJO a día de hoy es claro...

ROJO son sus colaboradores... todas las personas que entregan trabajos con la ilusión de que se publiquen, sin más condiciones que esa... que algún día se publiquen, además de un montón de gente que nos ayuda a distribuir, a buscar más colaboradores, a organizar eventos por todo el mundo, que nos menciona en prensa, etc. y también el apoyo económico. Tenemos algunos patrocinadores que entienden a qué público vamos, que entienden nuestra filosofía de trabajo... y que nos apoyan de manera casi incondicional: la gente de ADIDAS, de Pepe Jeans, del ayuntamiento de Barcelona, de Diesel, de Altoids... Gracias a ellos ROJO existe en el presente y tiene posibilidades de futuro... ROJO es un gran colectivo de gente... y todos y cada uno de los que lo forman tienen parte de culpa de que ROJO exista. Desde estas líneas gracias a todos. De corazón.

La distribución selectiva de ROJO en formato papel se realiza actualmente en las librerías especializadas, centros de cultura contemporánea, tiendas de objetos de diseño y de moda, tiendas y restaurantes de museos y fundaciones culturales, estudios de diseño gráfico, arquitectura, comunicación y fotografía de ciudades como Barcelona, Madrid, San Sebastián, La Coruña, Santiago de Compostela, Granada, Alicante, Elche, Castellón, Zaragoza, Palma de Mallorca, Ibiza, Menorca, Lisboa, Alcabideche, Milán, Roma, Nápoles, París, Marsella, Burdeos, Rotterdam, Amsterdam, Edimburgo, Londres, Berlín, Viena, Bruselas, Copenhague, Estocolmo, Ginebra, Zurich, São Paulo, Rio de Janeiro, Buenos Aires, Santiago de Chile, Santa Fe de Bogotá, Medellín, México DF, Nueva York, Los Angeles, San Francisco, Oakland, Seattle, San Luis Obispo, Toronto, Tel Aviv, Tokio, Melbourne y Bandung.

ROJO cuenta además con una versión online, desarrollada por SUPERMEDIA, creada para albergar los trabajos interactivos y abierta en todo momento a colaboraciones de creadores-colaboradores de todo el mundo. ■

Contribución enviada por DAVID QUILES, director de ROJO MAGAZINE, revista publicada en Barcelona por SINTONISON S.L.

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“Hiru dimentsioko objektu bat azal lau batean irudikatzen arau grafikoak lantzen dituen geometria deskribatzailearen parte da perspektiba; pluralean dagoenean, perspektibak esaten zaie etorkizunean gerta daitezkeela igartzen zaiei gauzei”.

Irudiak, espazioak eta soinuak sortzera buru-belarri dedikatzen diren pertsona talde baten izena da SINTONISON. Sortu nahi izaten dira mikroklimak, modu oso berezian inguratzen dutenak, esentziak proiektatzen dituztenak zure begi-ninitik, zure belarritik, zure burutik desgertu baino lehen...

ROJO proiektu sendagarria da. Komunikabide esperimentalak, lankidetzetara bideratua, paper formatuan eta online, erabateko askatasunez mundu osoko sortzaile-kolaboratzaileen ideia eta lan aukeratuak transmititzen dituena, haien lanak egoera puruenean erakutsita, eta askotariko gaiak landuta, hala nola komunikazioa eta diseinu grafikoa, moda, arte plastikoak, argazkilaritza, gastronomia, publizitatea eta arkitektura, betiere jakin-mina pizteko, jakin-min asko pizteko asmo bakar eta argiarekin.

Sortzaile/artistek beren lana erakutsi eta beren artean elkar eragina izateko sortu zen ROJO. Horregatik antolatzen ditugu festak zenbaki bakoitza kaleratzean, eta horregatik nahi dugu kolaborazioak, ahal den neurrian, elkar ezagutzen ez duten kolaboratzaileen artean eginak izatea. ROJO ideia eta jende TRUKAGAILU izatea nahi dugu, denok puntu komun bat izan dezagun, bertatik elkarrekin harremanetan hasteko.

ROJOk “proiektu sendagarri” gisa definitzen du bere burua, komisario moduan jarduten duelako arte kontzeptuari dagokionez, eta SENDAGILE moduan sortzaileentzat, halako batean beren sormenari ateak zabaldu eta emaitzak ikuslego zabal batek ikus ditzan premia sentitzen dutenean.

Oso modu sinplean LAN EGITEN DUGU; kolaboratzaileak bilatzen ditugu; kolaborazioa abiarazteko gure hiru arauak azaltzen ditugu; artista/sortzaileek beren lanak bukatuta entregatzen dituzte; aldizkariaren zenbaki programatua konposatzen dugu; zenbait egileren lanen batuketak gauzaki bakarra osatzen dute; ROJO aldizkariaren zenbakia festa baten (edo biren, edo hiruren...) bidez aurkezten dugu; banatzen dugu, sustatzen dugu, gozatzen dugu, eta... berriro hasi, eta ahal bada, estresa saihestuta.

Gaur egun ROJOren etorkizuna argi dago.

ROJO bere kolaboratzaileak dira, beren lanak entregatzen dituzten pertsona guztiak, argitaratuko direlakoan, baldintza bakarra hori izanik, noizbait argitaratzea. Gainera badago jende mordo bat, banaketa egiten, kolaboratzaile gehiago bilatzen, gertakariak mundu osoan zehar antolatzen laguntzen diguna, prentsan aipatzen gaituena, etab. Eta laguntza ekonomikoa; zenbait babesle badauzkagu, zer irakurlerengana goazen ulertzen dutenak eta gure lan filosofia ulertzen dutenak, eta lagundu egiten digutenak, ia baldintzarik gabe: ADIDAS, Pepe Jeans, Bartzelonako

Udala, Diesel, Altoids... Haiei esker, ROJO orainean existitzen da eta aukerak dauzka geroari begira.

ROJO jende talde zabala da, eta hura osatzen duten guzti-guztiek dute ROJO existitzearen errua. Lerro hauetatik eskerrak eman nahi dizkiegu denei. Bihotz-bihotzez.

ROJOren paper formatuko banaketa hautatua liburu denda espezializatueta, gaur egungo kultur zentroetan, diseinu objektu eta moda dendetan, museo eta kultur fundazioetako denda eta jatetxeetan, diseinu grafiko, arkitektura, komunikazio eta argazkilaritza estudioetan egiten da gaur egun, munduko zenbait hiritan zehar, hala nola: Bartzelona, Madril, Donostia, A Coruña, Santiago de Compostela, Granada, Alicante, Elche, Castellon, Zaragoza, Mallorcako Palma, Eivissa, Menorca, Lisboa, Alcabideche, Milan, Erroma, Napoli, Paris, Marseilla, Bordele, Rotterdam, Amsterdam, Edinburgo, Londres, Berlin, Viena, Brusela, Kopenhage, Estokolmo, Ginebra, Zurich, São Paulo, Rio de Janeiro, Buenos Aires, Santiago de Chile, Santa Fe de Bogotá, Medellin, Mexiko DF, New York, Los Angeles, San Francisco, Oakland, Seattle, San Luis Obispo, Toronto, Tel Aviv, Tokio, Melbourne eta Bandung.

Gainera, ROJOk badu online bertsioa ere, SUPER-MEDIAk garatua, bere baitan lan elkarreragileak hartzeko eta une oro mundu osoko sortzaile-kolaboratzaileen ekarpenei zabalik egoteko. ■

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.

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"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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