

Spector

Creamos la revista ›spector cut+paste‹ en otoño de 2000. Nosotros queríamos editar una publicación en la cual fueran posibles el diálogo y la cooperación entre diferentes ámbitos del arte contemporáneo, y en la que se plasmaran las semejanzas de contenido entre campos individuales. Mientras trabajábamos en ello, nos dimos cuenta rápidamente de que no se trataba sólo de una cuestión artística, sino que tenía que ver con un concepto concreto de cultura. Lo que nos dio el impulso no fue tanto una coexistencia de ámbitos individuales como Teatro, Audiografía, Arte o Deporte, sino más bien la mezcla y la superación de categorías genéricas, por medio de una determinada práctica de producción.

Desde el comienzo, vimos que era sumamente importante establecer una relación perfectamente estructurada entre imagen, texto y diseño gráfico. No se trata únicamente de que la imagen ilustre el texto, o de que el diseño haga más bello el aspecto de la publicación. Se trata más bien de que se dé un debate de contenidos entre los tres ámbitos. Eso podía materializarse en una reacción de unos ante otros, un estrecho acuerdo entre autor y diseñador gráfico, o una intensa colaboración, durante el desarrollo, entre forma y contenido. ›spector cut+paste‹ se comprende como una unidad de imagen, texto y diseño, sin que el aspecto informativo quede relegado a un segundo plano.

También nos preocupa la colaboración concreta de personas pertenecientes a diversos campos, para lo cual desarrollamos nuevos formatos de publicación. Por poner un ejemplo: en el segundo número iniciamos una serie que se titulaba *Missing Pieces TV*. Se trata de una emisión de televisión que solo existe en nuestra revista. Es un diálogo entre cuatro personas, de las cuales solo una existe realmente, las otras tres son caracterizaciones ficticias de muy diferentes medios sociales y culturales. En la primera entrega, el invitado era el psicoanalista y filósofo esloveno Slavoj Žižek, que en aquel momento dirigía un proyecto de investigación en el Instituto de Ciencias Culturales de Renania del Norte-Westfalia, en Essen. Además, estaban también conectados a MPTV, en Magdeburgo, la taxista Ursula Teschel; en Münster, el profesor de Biología Florian Melzig; y por Webcam, en Chicago, Renata Szykowski, escritora. Desde estos cuatro lugares diferentes, hablaron sobre violencia, tabúes y auto objetivación. En esta emisión colaboró un gran número de personas: junto con la escritora Anke Stelling y el periodista especializado en teatro Thomas Irmer

desarrollamos las caracterizaciones y las preguntas. El diálogo con Slavoj Žižek lo dirigieron después en Essen Anne König y Jan Wenzel. Anke Stelling hizo posteriormente fotografías a partir de retratos televisivos, y nosotros los combinamos con una serie fotográfica de Michael Moser, en la que aparecían estudios de televisión vacíos que él fotografió. Este material es el que ha utilizado después Markus Dreßen, nuestro diseñador.

La experimentación con formatos ha llevado a la creación de secciones independientes en la revista, y, de ese modo, en la sección ›cut+paste‹ se comentan artículos de otras revistas y páginas web de lectores y amigos. Pero nosotros entendemos ›spector‹ no únicamente como revista, pues junto con la actividad editorial ›spector‹ ha trabajado, además, en diferentes proyectos artísticos dentro del contexto de las exposiciones. En noviembre de 2001, spector participó en el proyecto *Rotation*, que fue organizado por el Nordic Institute for Contemporary Art de Helsinki. En diciembre del mismo año, surgió la edición *Reader*, en colaboración con el artista berlinés Olaf Nicolai, y en el contexto de la exposición *Enjoy-Survive* de la Galería de Arte Contemporáneo de Leipzig. En junio se va a realizar un espectáculo nocturno en Weimar, en el cual Andreas Schlegel representará una performance de Elvis. Schlegel escribió para nuestro segundo número un artículo sobre *Elvis-Impersonators*. Este año vamos a inaugurar la sala de proyección *1990ff*, en Halle, por medio de la que pretendemos estudiar, desde el punto de vista artístico, los cambios urbanos que se han producido en Alemania oriental debido a la desindustrialización y al declive de las ciudades. Además, nos interesa el nexo entre el periodismo y las cuestiones sociales. Esas dos actividades tan diferentes nos enseñan que nuestros intereses continúan extendiéndose desde la revista a otros campos.

En Alemania vendemos la revista en librerías de arte, también en librerías de estaciones de algunas grandes ciudades, y mediante galerías, tiendas de *Life-style*, clubes y teatros. Nos gustaría trabajar con alguna distribuidora de prensa profesional, pero eso no es tan fácil en Alemania para publicaciones independientes.

Puesto que nosotros comenzamos con nuestra revista a partir de un entorno artístico, hasta ahora la reciben principalmente artistas, comisarios, diseñadores gráficos, escritores y directores de teatro. Sin embargo, no nos interesa concentrarnos sólo en torno a un "público entendido" como este. Queremos llegar a un público amplio, utilizando contenidos y formatos ambiciosos.

Tenemos gran interés en que los lectores escriban sus propias colaboraciones para la sección ›cut+paste‹, que nosotros podamos publicar. Pretendemos de ese modo ampliar nuestra red editorial y continuar ganando nuevos escritores para nuestra revista. En los gráficos de ›spector cut+paste‹ están interesados diseñadores gráficos y un público joven, que lleva consigo la revista a las tiendas de *Life-style*. Esperamos que esos lectores, por medio del diseño gráfico, encuentren un camino más fácil hacia los contenidos. ■

Spector

Contribución enviada por TILO SCHULZ, coeditor de SPECTOR, revista publicada en Leipzig.

2000ko udazkenean sortu genuen ›spector cut+paste‹ aldizkaria. Aldizkari bat argitaratu nahi genuen, arte garaikidearen esparru ezberdinen arteko elkarriketa eta elkarlana jasotzeko eta banakako arloen artean dauden eduki kidetasunak adierazteko aukera ematen zuena. Lanean ari ginela, berehala konturatu ginen hori arte kontua baino areago kulturari buruzko kontzeptu zehatz batekin zerikusia zuela. Horretara bultzatu gintuena ez zen soilik izan Antzerkia, Audiografia, Arte edo Kirola bezalako esparruak elkarren ondoan egotea, baizik eta areago genero kategoriak produkzioaren jarduera zehatz baten bitartez nahasi eta gainditu ahal izatea.

Funtsezko alderditzat jo genuen hasiera-hasieratik irudi, testu eta diseinu grafikoaren artean harreman erabat egituratua izatea. Irudiak ez du bakarrik testua ilustratu behar, edo diseinuak argitalpenaren itxura edertu, areago baizik, hiru esparruon artean, edukien gaineko eztabaida sortu behar da eta. Horren ondorioz, elkarren aurreko erreakzioa sor liteke, egilearen eta diseinatzaile grafikoaren arteko adostasun sakona, edo forma eta edukia garatzen ari direnean, horien arteko elkarlan intentsiboa. ›spector cut+paste‹ aldizkaria irudiaren, testuaren eta diseinuaren arteko batasun gisa ulertu behar da, informazio alderdia bigarren maila batera zokoratu gabe.

Era berean, alor ezberdinetako pertsonen lankidetzat zehatza interesatzen zaigu. Horretarako, argitalpen formatu berriak garatzen ditugu. Adibide bat jartzearen, bigarren zenbakian, *Missing Pieces TV* izenburuko saila argitaratzen hasi ginen. Telebista saioa da, eta gure aldizkarian bakarrik aurki daiteke. Bertan, hiru lagun elkarriketatzen dira, baina haietako bat bakarra da erreala, gainerako hiruk fikziozko karakterizazioak dira, oso ezberdinak diren gizarte eta kultura inguruneetakoak. Lehenengo saioan, Slavoj Žižek zen gonbidatua, psikoanalista eta filosofo esloveniarra, eta garai hartan ikerkuntza proiektu bat zuzentzen ari zen Ipar Renania-Westfaliako Kultura Zientzien Institutuan, Essen-en. Gonbidatu horrez gain, MPTV saioan honako hauek ere konektatuta zeuden: Ursula Teschel, taxi gidaria, Magdeburgen; Florian Melzig, Biologia irakaslea, Münsterren; eta webcam-en bitartez, Renata Szykowski, idazlea, Chicagon. Lau toki ezberdin horietatik, bortizkeria, tabu eta nork bere burua era objektiboan hartzeari buruz eztabaidatu zuten. Jende asko aritu zen elkarlanean, saio hori egin ahal izateko: guk, Anke Stelling idazlearekin eta Thomas Irmer antzerki gaietan espezializatutako kazetariarekin batera, karakterizazioak taxutu eta galderak prestatu genituen. Gero, Anne König eta Jan Wenzelk bideratu zuten Slavoj Žižek-ekin egindako elkarriketa, Essen-en. Ondoren, Anke Stellingek hainbat telebistako erretraturik argazkiak egin zituen, eta guk Michael Moserrek telebistako estudio hutsei buruz egindako foto sorta batekin konbinatu genituen. Material hori da Markus Dreßner gure diseinatzaile grafikoak gero erabili zuena. Formatuekin esperimintatzeak aldizkarian sail independenteak sortzea ekarri du. Horrela, ›cut+paste‹ sailean, aldizkari batzuetako eta irakurleen eta lagunen web orrialde batzuetako

artikuluak buruz iruzkinak egiten dira. Guretzat, hala ere, spector ez da soilik aldizkaria. Argitalpen jarduerarekin batera, ›spector‹ lanean ari da erakusketen ingurune hainbat arte egitasmotan. 2001eko azaroan, ›spector‹ aldizkariak parte hartu zuen *Rotation* izeneko proiektuan, Helsinkiko Nordic Institute for Contemporary Art delakoak. urte bereko abenduan antolatutakoan; bestalde, Leipzigerko Arte Garaikideko Galerian, *Reader* argitalpena sortu zen, Olaf Nicolai artista berlindarrarekin lankidetzan, eta *Enjoy-Survive* izeneko erakusketaren barruan. Ekainean, gau ekitaldia egingo dugu Weimarren; horren barruan, Andreas Schlegelk Elvisen performace bat antzetzuko du. Gure bigarren zenbakirako, Schlegelk artikulu bat idatzi zuen *Elvis-Impersonators* gaiari buruz. Aurten, *1990ff* proiektio aretoa irekiko dugu, Hallen, Alemania ekialdean desindustrializazioaren eta hirien gainbeheraren ondorioz gertatu diren aldaketak artearen ikuspegitik aztertze asmoz. Era berean, kazetaritzaren eta gizarte auzien arteko lotura interesatzen zaigu. Hain ezberdinak diren jarduera horiek adierazten dutenez, gure interesek zabalduz jarraitzen dute aldizkaritik beste arlo batzuetara.

Alemanian, artean espezializatuta dauden liburu dendetan saltzen dugu aldizkaria, eta hainbat hiritan, tren geltokietako liburu dendetan, edo galerien, *Life-style* denden, klubak eta antzokien bitartez. Guk profesionala den prentsa banatzailearen batekin lan egin nahi genuke, baina hori, Alemanian, ez da hain erraza independenteak diren argitalpenentzat.

Gure aldizkaria arte ingurunean sortu genuenez, orain arte artistak, komisarioak, diseinatzaile grafikoak, idazleak eta antzerki zuzendariak dira, gehienbat, aldizkaria jaso izan dutenak. Baina, gu ez gaude horrelako "erosle jantziengan" bakarrik interesaturik. Edukiak eta formatu handinahiak erabilia, irakurle mota askorengana iritsi nahi dugu.

Era berean, interes handia daukagu, irakurleek ›cut+paste‹ sailerako beren artikuluak idatz ditzaten, guk horiek argitaratu ahal izateko. Horrela bada, gure argitalpen sarea hedatzeko eta gure aldizkarirako idazleak lortzen jarraitzeko asmoa daukagu. Bestalde, ›spector cut+paste‹ aldizkariaren alderdi grafikoak interesa sortzen du diseinatzaile grafiko eta irakurle gazteengan, eta horiek eurekin eramaten dute aldizkaria *Life-style* dendetara. Espero dezagun, irakurle horiek, irudi grafikoaren bitartez, artikuluen edukietara iristeko bide errazagoa aurkitzea. ■

7. There are two possible conditions to make this schematic outline sustainable. Firstly: its minority nature—the more micro that the structure is, the less manipulation it requires to balance expenditure and audience share. And secondly: the soundness of its critical contents. Lacking support from tools that implement its credibility through the position of strength that they occupy in the institutional system, its only source of power (as an instigator of the public interest) comes from its participation in the free public game of argument, and of publicly displaying thoughts and contrasting them. It is true that this means that it is enormously fragile—and if you like it makes it certain that it will quickly disappear as soon as its level of cognitive interest declines—but at the same time it ensures the tremendous relevance of its existence. Operating in a highly competitive system in which practically all broadcasting activity is reinforced—either by positions of strength in the institutional system, or by various market manipulations of the audience backed up by resorting to what Bordieu called “lowering the level”—its neglected position is the best imaginable guarantee of its tremendous critical potential that its self-managed freedom of action (the production of knowledge), to provide effective contents of critical knowledge—may manage to lead to. If it manages to do so—and as long as it manages to do so.

8. There is an implicit correlation between independence and self-publishing. To put it another way, it only makes sense to talk about independence when we refer to the effective launching of a system that enables an author or a given group of authors to critically maintain independent control of all the interventions and devices that affect it when it places its product in the public realm. So in a certain sense, effectively exercising independence is a natural part of the age of critical-experimental development for a post avant-garde for whom the commitment to inherent self-questioning has ceased to act centripetally on the structure of the work itself (and its language) to aim its critical activities at the machinery that surrounds it and decides its social purpose, and at all the interventions that construct its symbolic, artistic or cultural value. For us, this is the meaning that is implicit in the slogan of the author as producer that is still valid—it is same one that so many contemporary artists (as producers, even self-producers) are making their very own at the present time.

9. The technical characteristics of electronic publishing favour the emergence of these kinds of (we could say) micro-dependent structures. Three of them in particular: 1. The low cost (relative, of course) of the infrastructure required to enable anyone who wants to do so to be able to provide a visible presence for the expression of their opinions and their active participation as far as interpretative comparisons are concerned; 2. the practical convergence in the technological domain of production, distribution and reception devices (the computer, in fact, as studio-gallery-museum or as pen-book-bookshop); and 3. their effectiveness in bringing the abstract level of critical-cognitive productivity and the effective fluctuations in the audience closer together in real time. This was achieved through a quality that is inherent to the audience of the future, (becoming readers/receivers,) in the electronic sphere: its active character—when we are talking about pull technologies.

and 10. Having described the entire structure, we will now describe the aims (and let's leave the readers to assess its possible coverage). First: the (micro)production process in the public sphere in a temporary autonomous, or if you prefer, provisionally micro(in)-dependent area—where we could present our opinions and interpretations to people, as well as our cognitive and critical production activities. Second: encouraging responsive talk-back structures that make it easier for these activities to provide opportunities for contrast even in their own space. Third: the framework of open structures with potential for operating in a rhizome constellation (by opening up hyper-links to third projects that are linkable or have actually been linked up). Fourth: the critical fragmentation of the sphere of public opinion, by opposing

the strategies carried out by institutions and the market to form a consensus and homogenised attitudes (backed up above all by tactical manipulation by the media on a scale that was unparalleled, even in this country), to introduce alternative lines of opinion. Not only its own efficiency contributes to this effect—but especially what together with Benjamin we would call its model character. This is the capacity that the activity process has to lead to the structure being reused, with different ways of implementing its use (it is here that readers/spectators also becomes users, and where they themselves play with their ability to become medium producers) of the structure that we have tested out as an experience. And fifth, to finish off: the proportion of interpretative and critical materials that make it possible for any recipient to take part in the understanding and active development of these increasingly problematic fields that form areas with complex connections to our present—as instability, and as a displaced point, as well as to the world today as a transformable historic transition that we can take part in. ■

Contribution by José Luis Brea, editor of Acción Paralela (www.accpa.org), aleph-arts.org and www.artszin.net.

24 Spector

We set up the magazine ›spector cut+paste‹ in Autumn 2000. We wanted to publish a magazine that would allow for dialogue and co-operation between different spheres of modern art, and in which the similarities between contents in individual fields would become apparent. While we were working on this we quickly realised that it was not just a question of art, but was about a specific conception of culture. What encouraged us was not so much the way that separate fields such as Theatre, Audiography, Art or Sport co-existed alongside one another; it was more that by using specific production methods you could mix and go beyond genres.

From the very beginning we realised that it was extremely important to establish a perfectly developed relationship between image, text and graphic design. We are not just talking here about the image illustrating the text, or the design giving a more attractive appearance to the magazine. What it is really all about is creating a debate between contents in these three fields. This could take the form of a reaction by one of them to others, a close agreement between author and graphic designer, or intensive collaboration during the development stage between form and content. ›Spector cut+paste‹ can be understood as a single unit that combines image, text and design, without the information aspect being pushed into the background.

We are also concerned about specific collaborations between people from a variety of fields, and we are developing new publishing formats for this. To give an example: in our second issue we started a series entitled *Missing Pieces TV*. This is a television programme that only exists in our magazine. It is a dialogue between four people, but only one of them really exists; the other three are fictitious characters from a wide variety of social and cultural backgrounds. In the first episode, the guest was the Slovenian psychoanalyst and philosopher Slavoj Žižek, who at the time was running a research project at the North Rhine-Westphalia Institute of cultural sciences in Essen. In Magdeburg, the taxi driver, Ursula Teschel; in Münster, the Biology teacher, Florian Melzig; and by Web cam in Chicago, Renata Szykowski, a writer, were also connected with “MPTV”. From these four different places, they talked about violence, taboos and self-objectivation. A lot of people took part in this programme: together with the writer Anke Stelling and the theatre critic Thomas Irmer we constructed the characters and the questions. Anne König and Jan Wenzel then spoke to Slavoj Žižek in Essen. Later on, Anke Stelling created photographs from TV pictures and we combined them with a series of photos by Michael Moser, in which empty television studios appeared that he had photographed.

This material was then used by Markus Dressen, our designer.

Experimenting with formats has led to creating independent sections in the magazine, so that we comment on articles in other magazines and Web pages by readers and friends. However we do not consider Spector to be just a magazine, as along with its editorial activities it has also worked on various artistic projects within the framework of exhibitions. In November 2001 Spector took part in the *Rotation* project, which was organised by the Nordic Institute for Contemporary Art in Helsinki. In December that year, the *Reader* magazine appeared, in collaboration with the Berlin artist Olaf Nicolai, as part of the *Enjoy-Survive* exhibition at the Contemporary Art Gallery in Leipzig. In June we are going to put on a night-time show in Weimar, in which Andreas Schlegel will be putting on a performance by Elvis. For our second issue Schlegel wrote an article on *Elvis Impersonators*. This year we are going to open the *1990ff* screening room in Halle, and through this we aim to study, from an artistic point of view, the urban changes that have taken place in East German cities due to de-industrialisation and decline. We are also interested in the link between journalism and social questions. These quite different activities show us that our interests continue to reach out beyond the magazine into other fields.

In Germany we sell the magazine in art bookshops, and in station bookshops in some big cities, as well as through galleries, life-style shops, clubs and theatres.

We'd like to work with a professional press distributor, but it is not so easy in Germany for independent publications. Press distributors are mostly affiliates of the big publishing companies. In order to get your magazine accepted by a distribution company, you not only have to pay them a commission for the copies that are sold, you also have to pay a huge fixed sum in advance. As our budget is not big enough for this, we have tried to find our contacts on our own. In other countries it is distributed by ACTAR from Barcelona, so that you can get our magazine in Europe and Japan.

As we started out with our magazine from an artistic milieu, it has mainly been received up to now by artists, curators, graphic designers, writers and theatre directors. However, we are not interested in just concentrating on a "specialised readership" like these people. We would like to reach a wide-ranging readership, by using ambitious contents and formats.

We are very interested in getting our readers to write their own contributions for the ›cut+paste‹ section that we could publish. In this way we hope to extend our editorial network and continue to gain new writers for our magazine. Graphic designers and a young readership, who take the magazine with them to life-style shops, are interested in the ›spectator cut+paste‹ graphics. We hope that these readers, through the graphic design, find an easier way to reach the contents. We are also trying to make this path as easy as possible by setting a really accessible price for the magazine (4.60 Euros). ■

Contribution by Tilo Schulz, co-editor of ›spectator cut+paste‹, magazine published in Leipzig.

▶ ▶ ▶

25 PARACHUTE

I have a habit by now of tracking the new, the unforeseeable, the uncalculated, what comes as a surprise, an event, what's off the beaten track, what springs from the unknown, from defeat, depression, catastrophe, be it on a very intimate, individual, or collective level. Change more often than not comes from difficult, uncomfortable situations. It is even generated by a certain uncomfortableness with what is successful. Success can seal things hermetically, leaving no chinks for anything to pass through. Because it seems to have fulfilled a given mandate, solved a certain problem, it can actually be detrimental to going further, creating change and new opportunities, or being simply open to the world out there, the vast world that is in and around each and every one of us.

The question is how one can enlarge one's field of vision, be open to transformations, let oneself be transformed, letting in something from outside, letting out something of oneself. This questioning leads to thinking out the idea of the self, a deconstruction of this notion. The fragmented self, unable to claim unity, under the impact of the course of modernity, has led to a very important interrogation of the relation between the self and the other. The constant underlying negotiation of the contemporary self and the other is central to understanding much of what is going on in contemporary art, as well as in the world today. I find the concept of hospitality to be a driving force in thinking about contemporary problems and issues. This concept has been dealt with by Jacques Derrida on several occasions. The idea of hospitality itself brings about a conception of the world as a place of hosting, of letting the other enter into one's privileged space.

In a world where so many disasters occur so frequently, affecting the history and memory of individuals and peoples, history and memory are becoming a worldwide obsession, a question which is being addressed by fascinating writers and artists whose work plays with history and memory. Plays? Shocking as it may seem, playfulness is a necessary attitude when dealing with a step outside of conventions, outside of prescribed conceptions and knowledge. Playfulness, invention, working out ideas and different points of view, are important steps in preventing us from getting stuck with the weight of history or memory, while developing analytical modes in thought and art that enable us to cut paths through the present which spring from our understanding of the past and project us into the future. This is an idea close to Walter Benjamin's *Theses on the Philosophy of History*, where he says: history is the tiger's leap into the future. The idea is important for Benjamin, who was constantly concerned with change, and linking the past with the present and the future. It is close to another notion which is also dear to Benjamin, that of the author as producer, which is an idea that in itself implies that one cannot be a pure receptacle of past cultures, but that when one comes into contact with the past, which in any case always means a fragment of the past, a fragmented past, one is meant to reinvent it in some way by updating the meaning of these fragments, by relating them to contemporary experience and even by projecting one's perception of these fragments into a view of the future, a constructed yet unrealized future. This operation sets one off along different paths, avoiding the closure I previously alluded to, the imperfect past, the imperfect present, leading to an otherness, to some imaginary worlds. This view of the process of history seems to me essential for developing new ways of looking and living, inhabiting the world. We come back to the idea of habitat juxtaposed with that of hospitality, a word which encompasses the Latin hospes (the host), and is linked to the notion of refuge, of allowing, welcoming the other, often an other of a different condition or origin, in one's space or habitat.

When we were preparing Issue No. 100 of PARACHUTE for the Fall of 2000 I felt that it was time to reconsider the magazine's objectives as we had stated them when we founded it in 1975. PARACHUTE was born in the aftermath of the tumultuous sixties, a period of major questioning in politics and art. The

questioning of values, economic, sexual, social, individual, the family, all came about at the same time as art was deeply questioning itself, the boundaries between disciplines, the advent of new technologies such as video, the questioning of the body, all of which led to the development of a vast new system of classification including neologisms such as land or earth art, conceptual art, body art, performance art, video art, feminist art, activist art, etc. When we examine these many neologisms we see an inspired network of varied genres, most of which have lasted up to the present day. It was the need to create an adequate critical language that spurred me to create a magazine. The idea was to seek out writers and texts that would attempt to deal with the novelty of these practices, and deal with them by using contemporary ideas being developed in related fields of philosophy and aesthetics, sociology, anthropology, linguistics, psychoanalysis, etc. Art criticism seemed to be at a standstill regarding the recognition, and even more so, the interpretation of the new works being created.

Another observation led to the creation of the magazine, and came out of the relative isolation of Montreal and Canada. Modernism had primarily championed two cities, New York and Paris, in the development of contemporary art in recent times. Either one of them had been, still was and possibly still is, a *passage obligé*, or necessary passage in terms of apprenticeship and/or recognition in contemporary art practice. But the sixties had already started to challenge the hegemony of these centers. A different sense of history and historical development was emerging. More networking was going on in the art world itself, largely proposed and propelled by groups such as Fluxus. Networking became an art in itself in some instances such as mail art. I remember being involved somewhat in the Fluxus business of developing mailing lists, and international exchange. The magazine was to come out of Montreal, the second largest French-speaking city in the world, geographically situated in the middle of North America, a mostly English-speaking continent. This still gives Montreal a distinctiveness culturally speaking. Most Montrealers are imbued with two major cultural traditions and environments, one from the United States, the other from France and Europe.

I will come back for a minute to the fact that it became possible in the seventies to create an international magazine out of a non-center like Montreal. It seems that decentralization began at this time in the art world, under the impact of an increase in what we today call globalization. The word globalization was coined in 1968, but its history stretches back years if not decades, and manifestations of it could be traced in many different fields at this point. Again to refer to the alternative movements of the end of the sixties, these appeared simultaneously in different parts of the world, reflecting distinct contexts. The art world began to function in the same way, and art movements promoting new art practices, performance, happenings and video, appeared simultaneously in different places like Japan, Brazil and Barcelona. Montreal was one of these places. A desire to affirm one's distinctiveness in one's society manifested itself worldwide in a lot of more or less predictable places. This decentering of artistic emergence was not just something that would question the hegemony of the art capitals, it had a wider agenda which also dealt with issues such as the nature of art itself, its relationship to an audience, to politics, to cultural values. The development of PARACHUTE and the almost immediate response to the magazine not only in Canada, but also in Europe and the United States, was due to the urgency being felt in the seventies to deal with the world in a completely new way, breaking down barriers of language and nation, of continents, if not art disciplines themselves.

I already mentioned that what made PARACHUTE distinctive from the start was its particular cross-breeding of European and North American culture. Montreal is Francophone, but cannot be said to be French. Montreal is also Anglophone, but cannot be said to be American. We are French and American, and PARACHUTE is the result, if not the incubator of constant interbreeding.

The profusion of sources to which PARACHUTE