

Sublime: arte + cultura contemporánea

Las perspectivas de creación que nos han impulsado a llevar a cabo un proyecto editorial como Sublime se fundamentan en la simbiosis, el intercambio y la creación de una red de actividad cultural que se vaya extendiendo por muy diferentes puntos de la geografía española, europea e internacional.

Entre nuestros objetivos se encuentran la promoción de artistas emergentes que plantean proyectos de arte específicos para la revista, también que la publicación sirva como plataforma para dar oportunidad a una nueva generación de críticos que quizás encuentren dificultades para encontrar espacios donde publicar sus textos, mientras también se apoyan en colaboraciones de críticos establecidos en el panorama nacional e internacional. La creación de un medio donde se puedan contrastar diversas interpretaciones de lo que es el arte contemporáneo y todo aquello que rodea al mundo de la creación artística.

Sublime nació con carácter bimensual, como futura referencia y guía de consulta de la actual actividad artística, enfocada hacia las nuevas tendencias del arte contemporáneo —*cutting edge*— y todas las manifestaciones artísticas de última generación.

La concepción de Sublime es abierta y en constante evolución, no pretendemos desarrollar un proyecto estático, el dinamismo y la evolución tanto personal como del grupo son parte fundamental de nuestra actividad.

Sublime intenta cuidar al máximo dos elementos básicos dentro del concepto general del proyecto: por un lado los contenidos y por otro el diseño de la publicación.

La revista ha sido concebida como una alternativa accesible dentro del panorama editorial nacional, su ámbito de difusión está localizado en el espacio de las galerías y las instituciones, las universidades, etc. Al tener una distribución posiblemente pionera dentro del medio artístico nacional, su difusión dependerá del éxito de la

iniciativa. Se basa en la idea de que el galerista o/y la institución adquieran un número de revistas a muy bajo precio para después ofrecerlas como regalo a sus clientes, estudiantes y visitantes; al ser gratuita, se asegura su difusión, ofreciendo un producto de buena calidad por apenas nada. Nos interesa fundamentalmente que la revista llegue a la gente, que no se quede en el almacén, es por esto que decidimos intentar que por medio de esta estrategia de difusión la recepción final sea un éxito; tratamos de ofrecer al público arte contemporáneo accesible, algo alejado de la presencia física de la obra de arte, proyectos artísticos llevados a la mano del receptor.

Desarrollamos en cada número de la revista un proyecto en el que participa un artista, al que cedemos seis páginas a todo color para que realice un proyecto con total libertad, a cambio de que nos haga una portada para el mismo número; creemos que es una manera interesante de interactuar con los artistas, de sacar la creación fuera del ámbito habitual del *white cube*, ya que los proyectos solo existen dentro de las páginas de la publicación.

Creemos que Zehar cumple una función muy interesante a modo de herramienta de tránsito, elemento de intermediación que sirve de nexo de unión entre lo que es el espacio para la creación que es Arteleku y el social contemporáneo. También consideramos que es una publicación que está dotada de unas características que la hacen ser una plataforma para el debate y la opinión entre la comunidad artística relacionada con la publicación y el resto de la sociedad. ■

Sublime: artea + kultura garaikidea

Sublime bezalako argitalpen proiektua burutzera bultzatu gaituzten sorkuntza itxaropenak sinbiosian, trukean, eta Espainiako, Europako eta nazioarteko geografian zabalduz joango den kultura jarduerarako sare baten sorreran oinarritzen dira.

Gure helburuetako bat nabarmentzen hasiak diren eta aldizkarirako berriazko arte proiektuak egiten dituzten artistak sustatzea da; helburu dugu, era berean, argitalpena kritikarien belarri berriari aukera eskaintzeko plataforma izatea, kritikari horiek, beharbada, haien testuak plazaratzeko zailtasunak aurkitzen baitituzte, eta, horrela, Estatuan eta nazioartean finkaturik dauden kritikarien kolaborazioetan berma baitaitezke. Azken batez, arte garaikidea eta arte sorkuntzaren mundua inguratzen duen guztia zer den interpretatzeko, edo interpretazioak alderatzeko baliabidea sortu nahi dugu.

Sublime bi hilabete behin kaleratzen da, eta, etorkizunari begira, gaur egungo arte jardueraren erreferentzia eta kontsultatzeko gida izan nahi du, arte garaikidearen joera berrien —*cutting edge*— eta azken orduko arte adierazpen guztien ikuspegia azaltzeko.

Sublime irekia da, etengabe bilakatzen ari da. Gure asmoa ez da proiektu egonkorra garatzea, izan ere, norberaren eta taldearen dinamismoa eta bilakaera oso garrantzitsuak baitira gure jardueraren barruan.

Sublimek, proiektuaren kontzeptu orokorraren barnean, bi funtsezko alderdi zaindu nahi ditu ahal den hoberen: alde batetik, edukiak, eta, bestetik, argitalpenaren diseinua.

Aldizkaria Estatuko argitalpen munduan eskuragarria den hautabidea izan dadin sortu dugu, eta haren hedapen esparrua galeria, erakunde, uni-bertsitate eta abarrek guneetan kokatzen da. Estatuko arte ingurunearen barruan, banatzeko modua aitzindaria izanik, seguruena, aldizkariaren hedakuntza ekimenak duen arrakastaren arabera izango da. Oinarrizko ideia hau da, alegia, galeriakoek edota erakundeek ale kopuru bat oso merke erostea, eta gero bezero, ikasle eta bisitariei dohain eskaintzea; dohainekoa denez, aldizkariaren hedapena ziurtatu egingo da, eta kalitate ona daukan produktua eskainiko da ia hutsaren truke. Bereziki interesatzen zaigu aldizkaria jendearengana iristea, ez dadila biltegi geratu, eta horregatik erabaki genuen, hedapen estrategia horren bitartez, aldizkaria irakurleek azkenik jasotzea arrakastatsu bihurtzen saiatzea; jendeari eskuragarria den arte garaikidea eskaintzen ahalegintzen ari gara, arte lana aurrez aurre egotetik urrun samar dagoena, jasotzailearen eskura jartzeko ditugun arte proiektuak, alegia.

Contribución enviada por AVELINO SALA, director de SUBLIME, revista editada en Gijón por Integra Diseño y Comunicación.

Aldizkari ale bakoitzean, artista batek garatutako proiektua eskaintzen dugu; horretarako sei orrialde jartzen ditugu koloretan, artistak proiektua askatasun osoz gara dezan, eta horren truke, artistak azala egiten digu ale horretarako. Gure ustez artistekin elkarreragina sortzeko modu interesgarria da, sorkuntza *white cube* den ohiko esparrutik ateratzeko modua, proiektuak egon argitalpenaren orrialdeetan bakarrik egoten baitira.

Gure ustetan, Zehar aldizkariak, igarotze tresna gisa, bitarteko elementu gisa, eginkizun interesgarria betetzen du, sorkuntzarako gunea den Artelekuren eta gizarte garaikidearen esparruaren arteko lotura baita. Era berean, dituen ezugarriek esker, argitalpenaren inguruan mugitzen diren artisten komunitatearen eta gizartearen gainerako kideen artean, eztabaidarako eta iritziak emateko bultzatzailea dela uste dugu. ■



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.