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12 **centrodearte.com**

centrodearte.com es una publicación periódica online de arte y pensamiento crítico contemporáneo, entendiendo el arte como un fenómeno complejo determinado social, económica y políticamente.

En centrodearte.com queremos trabajar sobre las contradicciones que nos encontramos en el “mundo del arte” e indagar nuevos modos de producción, presentación y difusión de éste. Nuestro objetivo es generar un espacio desde el que cuestionar formatos y modelos tradicionales de exposición para investigar nuevas relaciones y experiencias. Crear un lugar de encuentro e intercambio entre espacios y/o personas distantes geográficamente pero afines en intereses e implicaciones.

Nos interesa la web como espacio que está generando nuevas relaciones y como herramienta que permite trabajar de forma descentralizada y facilita crear redes de colaboraciones. Para un número cada vez mayor de artistas, activistas, escritores, músicos, programadores y aficionados en general, internet es una herramienta valiosa y un buen complemento en un momento en el que la comunicación está prácticamente monopolizada y la información dirigida. Pensamos que es fundamental que los artistas y demás personas implicadas en la gestión cultural conozcan estas nuevas herramientas y se posicionen en el mundo de la información.

Nuestro principal ámbito geográfico de trabajo es España, Portugal y las Américas, lugares en los que actualmente se dan situaciones de interés cultural/social, que se reflejan en muchos de los proyectos culturales con los que estamos colaborando.

La publicación tiene carácter temático. Reflexiona, a través de diversas secciones (ensayos, entrevistas, apropiaciones, foro, etc.), sobre un aspecto cultural concreto y sobre su incidencia en la vida cotidiana. Con cada número se produce un proyecto —dentro o fuera de la red—, realizado en colaboración con conocedores del tema en cuestión y se edita material de difusión complementario como folletos, CDs, DVDs o libros impresos.

Nuestra publicación (preferimos usar este término) está pensada para un público muy amplio, todas aquellas personas interesadas por las manifestaciones culturales actuales.

Como principal canal de difusión utilizamos

internet, aunque no exclusivamente. En función del proyecto concreto en el que estemos trabajando, usamos otros soportes e intentamos filtrarnos en otros circuitos. Por ejemplo, en *Ventanas, visibilidad en una oficina*, un proyecto de antropología visual que produjimos con el primer número de centrodearte.com, como quiera que cuestionaba el uso de la etiqueta “arte latinoamericano” como término genérico que homogeneiza una situación extremadamente plural, muy utilizado por parte de las instituciones o/y el mercado del arte, intentamos difundir el proyecto en espacios del arte y por esto lo hicimos coincidir en fechas con ARCO. Los comentarios sobre *Ventanas* se extendieron boca a boca en ARCO, y muchas de las personas que en ese momento estaban en Madrid acudieron a nuestras oficinas a visitar Ventanas.

El taller que hicimos con el segundo número, *Read*Write*Execute** reflexionaba sobre la web como espacio político que está generando nuevas relaciones sociales —centrándonos en el ámbito de las relaciones del arte con la cultura y la sociedad—, y sobre temas como copyright/left, acceso, censura, difusión autónoma y vigilancia online, etc. Al tiempo, exploraba las ventajas técnicas e ideológicas de establecer estrategias de colaboración y del trabajo en red.

Por ello, intentamos tener la máxima difusión online entre colectivos que actúan en red, pero también entre personas que no trabajan directamente con las llamadas nuevas tecnologías y que desarrollan modelos de colaboración en sus propuestas.

En el proyecto en el que actualmente estamos trabajando, *El texto es la imagen*, intentamos penetrar e involucrar circuitos de diseño gráfico, música y moda.

Zehar ha sido una publicación de referencia para personas que trabajábamos en la producción cultural por la manera de tratar la complejidad del pensamiento y actividad artística contemporánea a nivel internacional. Una revista que ha crecido en consonancia con la evolución de modelos culturales y que respetamos enormemente por su coherencia y el tono crítico que ha conseguido mantener. ■

Imagen publicada en

Zehar 43Lygia Clark *Pensamiento mudo* 1971

Contribución enviada por ESTHER REGUEIRA y EMILIA GARCÍA-ROMEU, directoras de revista y foro CENTRODEARTE.COM, revista online producida en Madrid.

centrodearte.com

centrodearte.com arte eta pentsamendu kritiko garaikidearen arloko aldian aldiko argitalpen bat da, online argitalpen bat, sozial, ekonomiko eta politikoki determinatutako fenomeno konplexutzat ulerturik betiere artea.

centrodearte.com-en lan egin nahi dugu “artearen munduan” topatzen ditugun kontraesanen inguruan, eta artea produzitzeko, aurkezteko eta hedatzeko modu berrietan sakondu. Gure helburua espazio bat sortzea da, bertatik erakusketa formatu eta eredu tradizionalak zalantzan jarri eta harreman eta esperientzia berriak ikertzeko. Topaketa eta elkartruckerako toki bat, geografikoki aldentuta dauden baina interes eta inplikazioetan kideko diren espazio edota pertsonen artean.

Weba interesatzen zaigu, harreman berriak sortzen ari den espazio gisa, modu deszentralizatuan lan egitea ahalbidetzen duen tresna gisa, eta lankide-sareak sortzea errazten duen inguru gisa. Gero eta artista, ekintzaile, idazle, musikari, programatzaile eta, oro har, zale gehiagorentzat, internet lanabes baliozkoa da, eta osagarri ona gainera komunikazioa praktikan monopolizatuta eta informazioa zeharo bideratuta dagoen une honetan. Gure ustez, artistek eta kultur kudeaketan sartutako beste pertsonen lanabes berri hauek ezagutzea eta informazioaren munduan bere toki hartzea funtsezkoa da.

Gure lan-esparru nagusia Espainia, Portugal eta Amerika dira, gaur egun toki horietan interes kultural/sozialeko hainbat egoera gertatzen ari baitira, gure lankidetzak eskaintzen ari garen kultur proiektuetako askotan islatzen direnak.

Argitalpen honek izaera tematikoa du. Hainbat ataletan zehar hausnarketa jorratzen du kultur alderdi jakin bati buruz, eta honek eguneroko bizimoduan duen eraginari buruz. Ale berri bakoitzarekin proiektu bat egiten da —sare barruan edo kanpoan—, kasuan kasuko gaia ezagutzen dutenekiko lankidetzan, eta difusiorako material osagarria argitaratzen da, esaterako foiletoak, CD, DVD edo liburu inprimatuak.

Gure argitalpena (nahiago dugu hitz hau erabili) oso publiko zabalarentzat pentsatuta dago, egungo kultur adierazpenekin interesatutako pertsona guztientzat alegia.

Difusio bide nagusia internet dugu, nahiz ez den bakarra. Lantzen ari garen proiektuaren arabera, beste euskarri batzuk erabil ditzakegu, eta beste zirkuitu batzuetan sartzeko ahalegina ere egiten dugu. Esaterako, *Ventanas*, *visibilidad en una oficina* izenekoaren kasuan, centrodearte.com-en lehen alean produzitu genuen ikus antropologiko proiektua bera, “arte latinoamerikar” etiketaren erabilera zalantzan jartzen zuenez zeharo askotarikoa den egoera bat homogenotzen duen termino generiko gisa —instituzioek eta arte merkatuak asko erabiltzen dute— proiektua arte espazioetan hedatzen ahalegindu ginen, eta horregatik data kontuetan ARCO-rekin bat egin zezan saiatu ginen. *Ventanas*-i buruzko aipame-

nak ahoz aho hedatu ziren ARCON, eta une horretan Madrilen zeuden pertsonetako askok gure bulegoetara jo zuten, Ventanas ikusteko.

Bigarren alearekin egin genuen tailerrak, *Read* Write*Execute** izenekoak, gogoeta bat egin zuen webari buruz, berau ulerturik giza harreman berriak sortzen ari diren espazio politikotzat —arteak kulturarekin eta gizartearekin dituen harremanen esparrua hartuz gogoetaren gune nagusitzat—, eta baita beste zenbait gairi buruz ere, esaterako copyright/left, sarbide, zentsura, difusio autonomo eta online jagoletzari buruz. Aldi berean, lankidetzak estrategiak finkatzeak eta sareko lanak dituzten abantaila teknikoak eta ideologikoak aztertu zituen.

Gaur egun lantzen ari garen proiektuan, *El texto es la imagen* izenekoak baita, diseinu grafiko, musika eta moda zirkuituetan sartzen eta berauek ere proiektuan sar daitezten ahalegintzen ari gara.

Zehar erreferentziatzeko argitalpen bat izan da kultur produkzioaren arloan lanean ari garen pertsonentzat, nazioarte mailako pentsamendu eta arte jardura garaikidearen konplexutasuna jorratzeko moduagatik. Aldizkari hori kultur eredu bilakaerarekin bat hazi da, eta izugarriko begirunea zor diogu, mantendu duen koherentziagatik eta tonu kritikoagatik. ■

12 centrodearte.com

Centrodearte.com is an on-line journal of contemporary art and critical thought, which views art as a complex social, economic and political phenomenon. In centrodearte.com we want to work on the contradictions that we encounter in the world of art and we are looking for new means of production, presentation and dissemination of art. Our aim is to set up a space from which to question traditional formats and models of exhibition in order to investigate new relations and experiences; to create a place for meeting and exchange between geographically remote places and/or people that are nonetheless close in their interests and involvement.

We are interested in the web as a space which is generating new relations and as a tool which enables decentralised work and which helps to create networks of collaboration. For an ever greater number of artists, activists, writers, musicians, programmers and amateurs in general, the internet is a valuable tool and of great assistance at a time in which communication is practically monopolised and information directed. We think it is fundamental that the artists and other people involved in cultural management know about these new tools and take up a position in the world of information.

Geographically, we operate mainly in Spain, Portugal and the Americas, places where situations of cultural/social interest are currently occurring, which are reflected in many of the cultural projects with which we are collaborating.

The publication is theme-driven. It reflects, through different sections (essays, interviews, forums, etc.), on a specific cultural aspect and on its impact on everyday life. With each edition we produce a project-on or off the internet-in collaboration with people who know about the subject in question and we publish complementary material, such as brochures, CDs, DVDs or printed books.

Our publication is aimed at a very broad public; at everyone interested in current cultural events.

Our main, though by no means only, channel is the internet. Depending on the specific project we're working on we use other media and we are trying to filter into other circuits. One example is *Ventanas, visibilidad en una oficina* [Windows, visibility in an office], a visual anthropological project we produced with the first edition of centrodearte.com, which questioned the use of the label Latin American art as a blanket term covering an extremely plural situation, which is widely used by the art institutions and the market. We tried to disseminate the project at art spaces and we had it coincide with the dates of ARCO. We got a lot of word-of-mouth publicity for *Ventanas* at ARCO, and many of the people who were in Madrid at the time came to our offices to see it.

The workshop we did with the second edition, *Read*Write*Execute** examined the web as a political space which is generating new social relations —centring on the area of art's relations with culture and society— and on subjects such as copyright/left, access, censorship, autonomous dissemination and online surveillance, etc. At the same time we explored the technical and ideological advantages of establishing strategies of collaboration and networking.

For this reason, we try to have maximum online dissemination between networking groups, but also between people who do not work directly with "new technology" but who are working on collaboration models.

In the project we're working on at the moment, *El texto es la imagen*, we're trying to penetrate and involve circuits of graphic design, music and fashion.

Zehar has been a reference point for people like us working in cultural production, for the way it deals with the complexity of contemporary thought and artistic activity at an international level. As a magazine it's grown in consonance with the development of cultural models and we have a huge respect for it for its consistency and the critical tone it's managed to maintain. ■

Contribution by Esther Regueira and Emilia García-Romeu, editors of www.centrodearte.com, online magazine published in Madrid.

13 Ciclo: a project on the edge

www.ciclo.net

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The first issue of *Ciclo* magazine (www.ciclo.net) came out in September 1999, but it was set up and began to take shape a few months before this: March 1999 was when the publishing project actually started. *Ciclo* is a project that first began because there were no free magazines about cultural trends for young people in Saragossa. In the wake of this modest initial idea and after numerous meetings, a group of acknowledged, highly trained, enterprising people, who above all were young and resourceful, decided to formalize what we have known up to now as *Ciclo*.

However, as part of the preparation process in this project certain clear courses of action were established. *Ciclo* was not only going to be a magazine in the traditional paper format; the concerns and requirements of young people nowadays with regard to technological questions also made the creation of a digital magazine over the internet a fundamental aspect in its development, as the new technologies are the future of communication in the world and both formats are necessary to transmit information and reach the broadest possible readership. Acknowledging the differences that exist between both formats, *Ciclo.net* has been set up with the specific aim of not being a mere reproduction of the version on paper, as was the case with the more traditional media, but rather of adapting to the channel that it uses by taking advantage of certain resources of the technology itself. Another of the aspects which took shape more clearly as the project progressed was that the paper format was not just a project in Aragon itself, but that the cultural concerns of its members could be transmitted to the rest of the country with decent coherent organization, and this is how *Ciclo.net* has been disseminated throughout the rest of the world.

As each issue of *Ciclo* magazine has taken shape, the characteristic feature of its contents has mainly been the predominant eclecticism of its reports, interviews and news stories. With an editorial staff closer to contemporary than to traditional concerns, *Ciclo* has promoted diversity as a basic feature from the very beginning. Music, cinema, art, design, the internet, literature, there is room for all of these in the magazine. Despite the fact that a number of issues have specifically focused on music, there is always plenty of space for other subjects, all of which are dealt with from a lively point of view which faithfully reflects the personality of the team of professionals that founded *Ciclo*. The magazine is open to aspects of contemporary life, but does not try to indoctrinate readers or tell them what to think. Let readers have their say! Let them judge whether their personal tastes are reflected in this eclectic varied approach.

As well as providing content, *Ciclo.net* offers certain additional services that are extremely useful and simple to use, such as an extensive comprehensive directory, a download section where you can find all kinds of software, an audio section where you can download and listen in streaming format to various MP3s, as well as a comprehensive selection of the best radio stations on line on the internet. One of the most popular services are the forums, where visitors have the opportunity to exchange opinions and information. Finally the people who use the web page also have a chat service.

Given that the subject matter of the magazine deals with how young people use their free time, the target readership ranges from 16 to 39 years of age, although no age group is excluded. In fact, studies by the National Institute of Statistics have concluded that, after television, the medium most used in their free time by the 14 to 34 year-old age group is the magazine. The kind of reader that *Ciclo* is aimed at is any young leisure consumer with an interest in culture. This kind of reader includes adolescents, university students, liberal professionals and all kinds of workers.

As it is a free magazine, the paper version is not distributed in the traditional way through newsagents, but consists of handing out *Ciclo* in places frequent-