Introduction

In Relation to Art
Art from a Relational Perspective

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Digithum is publishing its 17th issue, on this occasion devoted to the field of art and especially to the social relations that make art possible and which at the same time, are made possible (crystallised and filled with meaning) by art. It is for this reason that this issue has been titled "In Relation to Art - Art from a Relational Perspective." Art, be it in the form of music, performance, theatre, painting, sculpture, a collection of dolls or of ancient tools... and with these all the congealed efforts to link us to memories which art pieces carry and experiences they offer, is a product of our relations and of our joint creation of forms. Social relations come into existence by experiencing, looking at, and listening to, art, thus filling the artwork with meaning. Thus Digithum seeks to focus on the system of art, from its porous boundaries to its purest experience, by reflecting on the relations that make art possible and that art calls into existence.

With this issue, Digithum begins the renewal we announced in our last issue. Digithum has undergone a deep process of revision and has consequently improved its editorial line and thematic focus. We have opted for a closer focus on the relational perspective of our published pieces, which allows us to work with different disciplines of the social sciences and humanities in a more transversal form and without getting lost in process. This issue is the first example of our new editorial line.

A relational perspective can be applied to many objects of study, as it allows for an analysis of the various forms and ways in which humans co-create, within their environment and specific circumstances and contexts, with the infrastructures they take for granted, fight with and fight for, in which they shape their way of life and of being in the world. In order to begin with this new phase of the journal, Digithum has opted for focusing on the system of art, to put it in Luhmann's terms, on how it is constructed and contested, how artistic institutions erase or turn

into cult objects, those personal imprints which we inevitably leave behind when we relate to art, when we make it, receive it, consume it... or buy it.

Joan-Albert Serra's article focuses on live music and analyses the experience of giving or attending a concert, elaborating on the complexity of the relationships that are woven between musicians and their audience in the brief period of time that people share in a concert. The article analyses how these spontaneous relationships crystallise in the narrations we produce of our experiences. Serra has captured these narrations through in-depth interviews and a survey with people who attended or gave a series of concerts in Teatre Instrumental (Instrumental Theatre)

Muriel Gómez and Mariona Moncunill's articles concentrate on the phenomenon of collecting. Whilst Gómez analyses public collections, which are however deeply shaped by, and bear the imprint of, a particular collector, Moncunill analyses private collections that nevertheless aim to become common goods and seek audience and legitimacy. The porous and contested boundaries of these collections are examined and questioned by both authors, who, at the same time focus on the particular objects of the studied collection (Gómez) and on the practices, strategies and tactics of both types of institutionalised and crystallised webs of social relations that strive for the legitimacy of their collections in order to enter into the system of art.

Finally Lara Portolés' article presents an ethnographic study of a process of artistic creation that has the relationality of social bonds via and with art as its object. Portolés focuses on a process that took place in the Tàpies Foundation and discusses the dynamics of appropriation and legitimacy of converting certain practices and, above all, people, into objects of art through a negotiation of meanings, scenarios and, finally, authorship of the artistic production. Relational dynamics crystallise into products,

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institutional practices and narratives, which give a much more coherent image that is free from conflict and heterogeneous elements.

This issue also presents a new section, which will be a regular feature of this journal from now on: a "Materials" section. This section hopes to be a space for sharing different kinds of material, which can be useful in academic teaching, as well as valuable translations of key texts, book reviews or conference chronicles. To inaugurate this section, we present a text by Ferran Adell on hybridization and semantic marking (marcatge semàntic).

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