

bidaia margotzuak  
painted trips

the balde

0€



abuztua | iraila  
agust | september

83

# POLLYWOOD



# 83



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**GOBIERNO VASCO**

HEZKUNTZA, HIZKUNTZA POLITIKA  
ETA KULTURA SAILA  
Hizkuntza Politikarako Salburuordetza

The background of the entire page is a repeating pattern of orange slices. Each slice is shown from a top-down perspective, revealing the internal segments and the central core. The slices are arranged in a staggered, grid-like fashion across the white background.

Lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:

*Imaginative, provocative and interesting works? send them to:*

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gtv images

GTA V bideojoko ezagunera jolasten duen bitartean, begi aurrean duen pantailan azaltzen diren egoerei eta paisaiei argazkiak ateratzen dizkie Morten Rockford Ravn-ek. Argazkiek, ezinegona sortzeaz gain, errealitatearen eta fikzio digitalaren arteko hausnarketa pizten dute.

gtv images

Morten Rockford Ravn takes photos of the situations and scenery he sees on the screen while he plays GTA V. His photos make you uneasy and also invite you to reflect on the relationship between digital fiction and reality.

[fearandloathingintav.tumblr.com](http://fearandloathingintav.tumblr.com)



SEPTEMBER  
MUSTS

expogrow 2015

Aurtengo edizioiko programa itxi da honez gero. Eta, urtero lez, jaialdiak irauten duen hiru egunetan, ez da aspertzeko minutu bakarra ere izango. Kalamuaren inguruko azoka eta jardunaldiez gainera, hainbat kultur eta kirol egitasmo izango dira gune ezberdinetan, eta, nola ez, musika emanaldiak. Besteak beste aurten Jamaikatik heldu zaizkigu Third World Reggaearen enbaxadoreak, eta Collectif 13, Flavia Coelho, Accion Sanchez & zatu, Marina P & Stepart, LMK, Don Camilo...

expogrow 2015

This year's programme is complete. And, like every year, there won't be any chance of getting bored during the three days it lasts. As well as the cannabis fair and activities, there are going to be many different sports and cultural activities in different pA, Jamaica's Third World reggae ambassadors, Collectif 13, Flavia Coelho, Accion Sanchez & zatu, Marina P & Stepart, LMK and Don Camilo are playing this year.

[expogrow.net](http://expogrow.net)



getxophoto

Gure urteroko kultur ekitaldi kuttunetakoak bidaiaren kontzeptua aukeratu du aurtengo edizioan. Hori irudikatzeko, mundu zabaleko argazkilariek proposaturiko hainbat lan aukeratu eta kaleratuko dituzte. Luxua da aurten ere "ikusia makusi" esan, eta kalera aterata "zer ikusia" izatea. Iraila osoan zehar.

getxophoto

Our favourite annual cultural event has chosen travel as its theme for this year. To put it into pictures, they're chosen work by photographers from all over the world and taken them out onto the street. This year, too, we have the luxury of being able to say "I spy..." and having things to see out there. Throughout September.

[getxophoto.com](http://getxophoto.com)



# euskaratik ingelesera, ingelesetik euskarara

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Euskara airean dago: egunerokoaren txoko guztietara zabaldu da, eta nahi duguna adierazteko eta lortzeko erabil dezakegu. Egin dezagun hegaz euskararekin eta euskaraz lagunekin, kideekin, neska-mutil berezi horrekin... noranahi heltzeko. Geure modura.



[www.bizkaia.net](http://www.bizkaia.net)



# ARTABURUZ



## zinemaldia

Iraila lanera itzultzeko hilabete astun hori da jende askorentzat. Beste batzuentzat, turismo uholdeek hartutako kaleak berreskuratzeko tarte. Guretzat, zinema aretoetako pantailetan denboraren eta espazioaren zentzua galtzeko garaia da. Donostia mundu osoko zinemaren epizentro bihurtuko da egun batzuetan, eta gutariko asko saiaturako gara zinemaren richter taulan ahalik eta goien izaten.

## zinemaldia

For many people, September's the dull month they go back to work. For others, it's when they get the streets back from the waves of tourists. For us, it's when we pass out in front of the big screen. For a few days Donostia becomes the epicentre of world cinema and some of us will try to get as high as possible on the Richter Scale.

[sanebastianfestival.com](http://sanebastianfestival.com)



## soka askatuz

Janiana Mello eta Daniel Landini artisten elkarlanaren emaitzak Cliclotrama du izena. Eta hain da sinplea beren poposamena, ezin dugula ezer ederragorik irudikatu soka batekin. Bueno bai, baina ez dugu hemen aitortuko. Mello eta Landinik, soka bat hartu, eta, hura osatzen duten zuntzak askatuz, naturara itzuliarazten dute, eta zuhaitz bihurtu. Liluragarria.

## freeing the knot

Artists Janiana Mello and Daniel Landini's project is called Cliclotrama. And their idea is so simple that we can't imagine anything more beautiful could be made with a rope. Well, we can, but let's not go into that here. Mello and Landini chose a rope, freed the fibres it was made of, took them back to nature and made them into a tree. Astonishing.

[mellolandini.com](http://mellolandini.com)



## basquiat + koons

Joder! Onartu behar dugu ez dugula oso atsegin Guggenheim-ek antolatzen duen ezerean aipamena egitea. Ez digute sekula publizitaterik sartu, kultura aurrekontuaren zati handi bat eramaten dute, eta oso molde elitista nazkantea daramate beren jarduera askotan. Baina oraintxe, bisita berean, Jeff Koons eta Jean Michel Basquiat-en erakusketa bana ikusteko aukera duzuela esan behar genuen... Bai, horrelakoa da bizitza; tarteka galtzak jaitsi behar izaten ditugu.

## basquiat + koons

Damn! We have to admit that we don't really like mentioning anything organised by the Guggenheim. They've never advertised with us, they swallow up a large part of the public budget for culture and are all too often extremely elitist in the way they do things. But we just had to tell you that you'll be able to see an exhibition by Jeff Koons and another by Jean Michel Basquiat at the same time... Sometimes we just have to bend over and take the punishment.

# 2015

Iraila  
**September**

Argazki Jaialdia  
**Photography  
Festival**

## BIDAIAK **TRIPS**

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GETXO  
PHOTO



Alejandro Calzagala, Carponera

[www.getxophoto.com](http://www.getxophoto.com)



#### passolini

Aritz Galarragak erakusketa honen berri eman zigun 2013ko The balde 71. zenbakian. Orain ez dugu bidaiatu beharrik, ez atzerrira behintzat, San Telmo museoa jarri dutelako. Erakusketa bisitatu, eta, bide batez, haren idatziak irakurtzeko aukera paregabea dugu argitalpen berriei esker. Passolini, Roma, vita e morte.

#### passolini

Aritz Galarraga told us about this exhibition in number 71 of the balde back in 2013. There's no need for us to travel now, at least not abroad, because they've brought it to San Telmo Museum. It's a chance to see the exhibition and, thanks to new publications, a great opportunity to read his writing. Passolini, Roma, vita e morte.

## PAPER ETA ZINEMA GORPUTZAK

GIILLOTINA

#### guillotina

Guillotina kolektiboak autoedizioaren eta fanzineen inguruko makina bat egitasmo jarri du martxan azken aldian. Guillotina azokari esker, sortzaile eta fanzine ugari zaleekin biltzeko gune bat izaten dute. Tabakalerarekin elkarlanean gainera, Atlas izeneko egitasmoa ere sortu dute. Gu beti izan gara guillotina zaleak...

#### guillotina

Recently Guillotina Collective has started a load of self-edition and fanzine projects. Guillotina Fair offers many fanzine creators and fans a meeting place. In collaboration with Tabakalera, they've also started up a project called Atlas. We've always been fans of the guillotine...



#### specola anatomia bilduma

Jean Michel Basquiat-en erakusketa ikusi genuela aipatu dugu arestian. Han deskubritu genuen artista estatubatuarrek anatomiarekin zuen obsesioa, haurtzaroan izandako auto istripu baten ondorioz. Eta gu, bat batean, Florentziako Specola anatomia museoa dauden argizarizko gorputzekin gogoratu gara. Florentziak gordetzen dituen altxor ezezagun horietako bat da. Guk esan dizugu; orain, zure esku dago...

#### specola anatomy collection

We've already said that we've seen Jean Michel Basquiat's exhibition. We found out there that the US artist's obsession with the anatomy goes back to a car accident he had as a child. And, all of a sudden, we remembered the bodies made of photos in Florence's Specola Anatomy Museum. It's one of Florence's least-known treasures. We've told you: now it's up to you...

### eskalatzaile flipatuentzat

Suizako Luzzone lakuko urari eusten dion paretak, bere 165 metroko altueran, 650 goratik presa artifizial ditu jarriak. Holandako Groningen hirian dagoen 37 metroko Excalibur dorrea ere ez da erronka txikia. Zuen furgoneta moloi horietan egiten dituzuen txango horietako batean paret horietatik gertu pasatzen bazarete, animatu.

### for sick climbers

The 165-metre tall wall which holds the water back at Luzzone Lake, in Switzerland, keeps back more than 650 artificial reservoirs. The 37-metre tall Excalibur Tower at Groningen, in the Low Countries, is quite something too. If you go anywhere near them in your cool camper vans, have a go at them.



UP

CUT



### zu zeuk egin

Egun, sareari esker, gero eta autonomoagoak gara. Sarean, informazioa bilatzeaz gain, erosketak egin, ligoteoa edo eta gaixotasunen diagnosis eta sendabidea bilatzen dugu. Ez da harrizkoa, beraz, etxeko txikiari fimosia egitera animatzen den gurasorik egotea. Haientzat sortu da *Circuncision kit* delakoa. Bi bertsio: haurrentzat eta helduentzat. Unea iristen denerako ongi trebatuta egon zaitezen. Barbra Streisand-ek esango lukeen moduan, "kosher y cantar".

### circumcision kit

Nowadays, thanks to the Net, we're increasingly autonomous. We use the Internet for getting information and, as well, for buying things, getting off, finding diagnoses for our illnesses and getting healthier. So it's no surprise that there are parents who encourage their sons to circumcise themselves. That's what the Circumcision Kit has been made for. Two versions: for children and for adults. Let's hope they're skilful when they get down to it. As Barbra Streisand might put it, it's kosher...

# Eskuratu Entzun! liburu berria... ...eta eraman doan 19 kantuko CD-bilduma!



## Entzun! bilduma 2014

TUTAN COME ON *Euskal Herriak rokeatzen du* •  
 BAKELITE *Indarra* • ESKEAN KRISTÖ *Latigo!* •  
 VOLTAIA *Erregerik Ez* • LA HORA DEL PRIMATE  
*Primatea naiz eta harro nago* • JOSEBA IRAZOKI &  
 LAGUNAK *Baso ertzean* • PERLAK *Ahaztu hasteko*  
 • BORROKAN *Noiz da gero* • FLY SHIT *Iratzarri*  
 • EZINEAN *Ke todos...* • EN TOL SARMIENTO  
 (ETS) *Zure Mundua* • TANIA DE SOUSA *Hiltzen*  
*ari naiz* • MORAU TA BENARDO *Agur esan nahi*  
*ez* • NEREA ERBITI & THE SUSTRAIANS *Izango*  
 • GOSARIAK *Errua* • LIBE *Ihesaldi handia* •  
 HOGEITABIMETROKOADRO (22m²) *Gelditzeko*  
 • KASHBÂD *Lokatx Siderala* • BERRI TXARRAK  
*Helduleku guztiak*

Harpidetu eta gainera gabe etxean jaso.  
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Eta gainera:

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- 150 aleko tirada mugatua

1996tik Euskal Herriko musikarekin

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**Karlos Linazasoro**  
**Literatura hiztegi tekniko laburra**

Idazlan jantzi eta akademikoa, literatura genero nagusien berri xehea ematen duena, ordena alfabetikoan.

ebook-ean ere bali

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**BIZI LITERATURA**  
[www.elkarargitaletxea.eus](http://www.elkarargitaletxea.eus)

Anurson Charoensuk argazkilaria tailandiarra 1985ean jato zen, eta, milurteko berria sartu zen arte, ez zuen argazki kamararik izan eskuartean. Orduz geroztik, ordea, bere bidaiak guztien argazkiak ateratzen dihardu. Bidaiak horiek ez dira nolana hikoak, ordea. Jatorri apalekoa izanik, artista honek ez du baliabiderik fisikoki bidaiatzeko; arrazoi horrexegatik, etxeko garagearen horman margotzen ditu bisitatu nahi dituen destinuak, eta hantxe ateratzen ditu bidaiak bertuteko argazkiak.

Bakarrik, batzuetan, familiak lagunduta bestetan, edozein turistak egingo lukeen moduan posatzen du garageko horman margoturiko destinuaren aurreran.

Bere aita hiri zanean, argazkietan hura, aingeru guardakoaren moduan irudikatzen hasi zen.

GETXOPHOTO argazki jaialdiak bidaiak kontzeptuari eskaini dio aurtengo edizioa. Han ikusi ahal izango da mundua ordezkatzeko duten irudi kodifikatuz osatutako argazki sail eder hau.

Thai photographer Anurson Charoensuk was born in 1985 and it wasn't until the beginning of the new millennium that he got his hands on his first camera. Ever since then he has photographed every element of all of his travels. They are not; however, what you would call typical journeys. He comes from a very humble background and, as such, cannot afford to physically travel. So, he paints pictures of the places he would like to visit on his garage wall and takes photographs of his virtual travels there. Sometimes alone, sometimes with family, he poses just as any other tourist would in front of the locations he paints on his garage walls.

When his father died, he started to paint him in the photos as a little guard angel. This year's edition of the GETXOPHOTO photography festival is dedicated to the concept of travel. You can see Anurson's beautiful photos in this selection of codified images that show us the world at large.





## pachuco boogie

Pachuco boogie-ak, musika mexikar-amerikarra eta afroamerikar eta afro-karibear doinuak nahasten ditu, beti ere dantza helburu gisa izanik. 30. hamarkadaren amaieran, AEB-tan bizi ziren gazte mexikar-amerikarrek mugaren bi alboetan baztertuak sentitzen ziren. Beren eremu kontrakultural propioa sortu zuten. Eta garaiko gizarte borroka hura, musika, dantza eta modaren bitartez bideratu zuten. Swing orkestra eta traje elegante zabalaren zale, Pachuco eta pachucas taldeek dantzaguneak bere egin zituzten.

40. hamarkadaren amaieran Don Tosti musikaria Los Angelesera joan zen bizitzera eta swing eta jazz orkestretan trebatu zen. Berehala hasi zen ordea swing, boogie edo eta blues musika amerikar hartan, berak hain gustukoak zituen doinu mexikar eta afro-karibearrak gehitzen. Gainera AEBtako pachucoen hizkeraz kantatzen hasi zen. Konposaketa ugari egin zuen baina Pachuco Boogie izeneko kantuak eman zion arrakasta eta bide batez izena mugimendua musikal berriari ( milioi bat disko saldu zuen lehendabiziko kantu latinoan izan zen).

Musika pachucoaren bigarren zutabea Lalo Guerrero izan zen. Arizonan jaiotako gitarra joleak Ekialdeko kostaldera joan zen. Swing musikari, jump blues eta espainiar rumba eraginak gehitu zizkion. *Marihuana Boogie* da bere kanturik ezagunena, eta jazz, doo-woop eta rockaren arteko zubia eraiki zuela esan genezake. Pachucoek, rock-aren jarrera eta estetika ere barneratzen joan zirelako 60. hamarkadatik aurrera. Lalo Guerrerok, Don Tosti-ren moduan, makina bat kantu grabatu zuen. Bi musikari hauek, musika chicano dantzagarriaren oinarriak ezarri zituzten, eta beren arteko lehiak, urteetan elikatu ditu pachuco musika zaleen eztabaida sutuak. Beren jaioterrian eta beren gurasoen herrialdean arrotz sentitzen zen gazteriarri kantatzen zion musika dantzagarriak gainera, hitzetan, gizartearen erradiografia zehatz eta zorrotza egiten zuen. Askorentzat, espainiarrez kantatutako lehendabiziko rapak dira pachuco boogie doinuak.



Pachuco boogie brings together Mexican and American music, Afro American and Afro Caribbean sounds; the idea's always to get dancing. At the end of the 30's, young Mexicans living in the USA felt marginalised on both sides of the frontier. They created their own counter-cultural model. And they used music, dance and fashion to put together their contemporary social struggle. Fans of swing orchestras and wide, elegant suits, Pachuco and Pachuca groups made the dance halls their own.

At the end of the 40's musician Don Tosti moved to Los Angeles and played in swing and jazz orchestras. And soon afterwards swing, boogie and blues started to be added to the Mexican and Afro Caribbean sounds he loved so much. What's more, they started singing in the US Pachuco way of speaking. He wrote many pieces, but Pachuco Boogie is the song that brought him success and, at the same time, gave the new musical movement its name (it was the first Latin record to sell a million copies).



Lalo Guerrero was the second kingpin in Pachuco music. Born in Arizona, this guitar player moved to the east coast. He added the influence of swing, jump blues and Spanish rumba. *Marijuana Boogie* is his best-known song, and you could say that he built a bridge between jazz, do-wop and rock. Pachuco also started to take on rock attitudes and aesthetics from the '60's onwards. Lalo Guerrero, like Don Tosti, recorded a load of songs. Both two musicians laid the foundations for danceable Chicano music, and rivalry between the two has fed Pachuco fans' conversations for years. As well as being danceable, this music for young people who felt left out in the land where they had been born and also in their parents' country is an exact, sharp x-ray of society. Many people say that rap was sung in Spanish for the first time to Pachuco Boogie sounds.



## zoot jantzi istiluak

30 eta 40. hamarkadetako Los Angeleseko langile klaseko mexikar, beltz eta judutarrek modu berezian hasi ziren jantzen. Mutilek, jostunek propio eginiko traje hauek sorbalda zabaleko jakak, gerri inguru estua eta txorkatiletan lotzen ziren galtza bonbatxo modukoez osatuak zeuden. Osagarri gisa, hegala zabaleko sonbreirua, erloju kate luzea poltsikoaren kanpo aldetik eta labana poltsikoaren barrualdean. Ilea gominaz bustita. Neskek, jaka zabalak, sare pantiak, galtzerdi luzeak, gona motzak eta pompadour estiloko orrazkera eramaten zuten.

1942. urtean, guda mundiala zela eta, gobernua oihala aurrezteko kanpaina hasi zuen. Pachucoek, aginteari aurre egiteko, ahalik eta oihal gehien erabiltzen hasi ziren zoot izeneko beren trajeetan. Eta arrazoi sinple bezain eraginkor honi esker, garaiko politikoa eta komunikabideek pachucoen aurkako kanpaina bortitz eta arrazista hasi zuten. Pachukoak Los Angelesen gertatzen zen desgrazia ororen errudun bihurtu ziren. Iskanbila handiko garai hartan, ez mexikar ez amerikar sentitzen zen gazteria hura jomuga erraza izan zen gizarte xenofobo eta patriotiko harentzat. Kaleetan jaurtitako gasolinak 1943. urteko ekainaren 3an eztanda egin zuen. Gau hartan lehertu zen Zoo Suit Riot izenez ezaguna den razzia.

Los Angeleseko gune militarreko marineak pachuco ehizan atera ziren gau hartan. Zoo trajez jantzita ikusi zuten oro jipoitzen ahasi ziren. Istiluek luze iraun zuten (batzuk diotenez gaur eguneraino). Udaletxeak, polizia eta komunikabideek ordea, errua pachucoei bota zieten. Los Angeleseko pachuco zaharrek diotenez egun hartan Los Angeles betirako aldatu zen. Aberririk eta nortasunik ez zuen gazteria batek, mapetan azaltzen ez den herri baten parte sentitzen hasi ziren. Pachucoak, chicanoak, latinoak, la raza... izen ezberdinez ezaguna de nazio bat jaio zen egun hartan...

## zoot suit riots

In the 30's and 40's working class Mexicans, blacks and Jews dressed in a special way in Los Angeles. Boys wore tailor-made suits with wide-shouldered jackets, tight waists and baggy trousers which were tied at the ankle. Their accessories were wide-rimmed hats, watch chains worn on the outside and penknives in their pockets. Hair dripping with gel. Girls wore wide jackets, suspenders, long socks, short shirts and Pompadour hair styles.

In 1942, during the Second World War, the government started a campaign to save cloth. But the Pachucos, to go against the authorities, starting using as much cloth as possible to make their zoot suits. And, for that simple but effective reason, the politicians and media of the day started a violently racist campaign against the Pachucos. They became the people behind anything which went wrong in Los Angeles. At that time of great disturbances, those young people who felt neither Mexican nor American were an easy target for that xenophobe, patriotic society. It all went up in flames on 3rd June, 1943. What happened that night was known as the Zoot Suit Riot.

Marines left the barracks in Los Angeles to go and hunt the Pachucos down. They started beating up anybody they saw in a zoot suit. The disturbances lasted a long time (some people would say they're still going on). But the city councils, police and media blamed the Pachucos. Nowadays old Pachucos in Los Angeles say the city changed for ever that day. Young people without wealth or identity started to feel part of a country which wasn't on any map. Pachucos, Chicanos, Latins, La Raza... A nation known by many names was born that day.

## ¿que pues nuez?

*Pachuco* izena El Paso, Texasen sortu zen. El paso mexikarrentzat *Chuco* edo *Chuco town* zen... Etorikinei nora zihoazen galdetzen zietenean hauek Pa' eta horrela, etorkinak "pachuco" bihurtu ziren..

Pachukoek hizkera berezia garatu zuten. Jatorri ezberdineko iturrietatik edan zuten. Mexikotik, espainiera eta nahuatl hizkuntzak, AEBtako ingelesa eta harrigarria dirudien arren Espainiako ijitoen caló hizkuntzaren eragin handia izan zuen pachucoen hizkerak. Hainbeste zeinak beren hizkerari caló esaten zioten pachucoek. 1940. urterako oso zabaldua zegoen eta mexikar jatorriko langile klase guztiak hitz egiten zuen caló.

Hitz berriak asmatzeko trebetasun handiko gazteria izanik, etengabe garatzen eta aldatzen zen eta den hizkera da. Hona hemen hiztegi labur bat.

The word *Pachuco* was coined at El Paso, Texas. For Mexicans, El Paso was *Chuco* or *Chuco Town*. When immigrants were asked where they were going, they would answer "Pa(r) Chuco", which became "Pachuco". The people of Pachuco developed their own way of talking. They borrowed from different sources. They took Spanish and Nahuatl from Mexico; from the US, English and, astonishing as it seems, the Spanish Gypsy dialect Caló. The latter's influence was so big that the Pachucos call their own language, too, Caló. By 1940 it was very widespread and everyone of Mexican origin spoke it.

Young people having great skill at coming up with new words, it's a way of speaking which changes all the time. Here's a short dictionary.

**aliviense:** lighten up, cool it / bizkor

**bolillo:** anglo, "white boy" / zuritxo

**borlotear:** to dance / dantza

**bote:** jail / kartzela

**cabuliar:** to make fun of / trufa egin

**calcos:** shoes / zapatak

**calmantes montes:** chill out / lasai

**calmenla:** calm down, cool it / lasai

**carnala:** sister / arreba, ahizpa

**carnal:** brother, close friend / anaia, lagun mina

**chafa:** embarrassed, low quality, worthless / balio gutxikoa

**¡chale!:** no, no way / ezta pentsatu ere

**chicas patas:** little one, a young girl-woman / txikia, neska gaztea

**chingón:** macho, big shot, bad dude / matxoa, ona, gaiztoa

**contróláte:** control yourself / kontrolatu zure burua

**descuéntate:** beat it, get lost / galdu zaitez

**drapes:** pants / galtzak

**huisa:** woman, girlfriend / neska, neska laguna

**jefita/jefito:** mother, father (literal: boss) / ama, aita, jefea

**la jura:** the law, police / legea, polizia

**me la rayo:** for sure, it's the truth, I swear / zin dagit

**¡nel!:** no! (more forceful than ¡chale!) / ez indartsua

**¡orale!:** hey, right on / goazen, mugi

**pedo:** hassle, excitement / kitzikagarria

**pendejadas:** stupidity or mean act / ergelkeria, gaiztakeria

**pendejo:** schmuck, idiot / ergela

**pinché:** lousy /

**ponte abusado:** wise up, get smart / espabilatu

**que desmadre:** what a mess / desmadrea

**que pues, nuez?:** what's going on? / zer gertatzen da?

**rifa:** rules / arauak

**ruca:** wife, chick, girlfriend / emaztea, neska, neska laguna

**simón:** yes / bai

**suave:** fine, o.k. / ados

**tacuche:** suit, zoot suit, fancy clothing / elegante

**tando:** hat / sombreroa

**¿te curas?:** can you believe it? / sinetsi al dezakezu

**trapos:** clothes / jantziak

**trucha:** alert, watch out / kontuz, kasu

**vato:** dude, guy / tipoa

**verdolaga:** naïve, hick / simplea

**¡watcha!:** look! / kasu

**ya estubo:** cut it, that's enough / aski da

**ya pues:** that's enough / aski da

**aguas!:** "be careful," or "danger" when its shouted out / kontuz, arriskua, oihukatua denean



## estrainoa

- 1 - Aurretik ezagutzen ez dena; familiakoa ez dena.
- 2 - Norberaren lokazio edo ingurunekoa ez dena.  
Natiboa ez dena.
- 3 - arrunta ez dena, berezia.
- 4 - Ohitura eta keinuetan erreserbatua.  
Distantzia jarzten duena.
- 5 - Erosoa edo erraza ez dena
- 6 - Ohitura edo moldaerarik ez duena.



## strange

- 1 - Not previously known; unfamiliar.
- 2 - Not of one's own or from a particular locality, environment, or kind; not native.
- 3 - Out of the ordinary or difficult to account for; unusual or peculiar.
- 4 - Reserved in manner; distant or cool.
- 5 - Not comfortable or at ease.
- 6 - Not accustomed or conditioned.

Zine, musika eta oro har kultura estrainioaren zale batzuk bildu eta L'Étrange jaialdiari ekin ziotenean, bide komertzial nagusietatik kanpo geratzen ziren proposamenei espazio bat eman nahi izan zieten. Orain, errazagoa zaigu Koreatik datorren zinema madarikatua, proposamen digital muturrekoak edo eta musika esperimental ezberdinen berri izatea. Duela 20 urte ordea L'Étrange bezalako jaialdi urrietan soilik topatzen genituen, mugak eta tabuak hausten zituzten proposamenak.

Aurtengo edizioak ere Pandoraren kutxa irekiko du beste behin. Zine estrainioaren unibertsoa izar ezagunez gain, etorkizunean zer esana emango duten zine zuzendariak deskubritzen eta sortzaile ezberdinei *carte blanche* ematen zaie: aurten Benoît Delepine, Guy Maddin eta Ben Wheatley. Bestetik, 2012an Kenneth Anger, 2013an Jello Biafra eta 2014an The Pere Ubu Film Group gonbidatu gisa izan ostean, aurten The Residents mitikoei lur hartuko dute jaialdian emanaldi berezi batekin. Simpsons-en sortzailea den Matt Groening-ek "20. mendeko musika popularreko talderik eraginkorrena" gisa definitu zituen. *Shadowland* emankizun berezia antolatu du, beren *Randy, Chuck and Bob* trilogiako azken atala, bereziki jaialdirako prestatutako emanaldian. Aurten, irailaren 3tik 13ra ospatuko da L'Étrange Festival Parisko Forum des Images-en. Parisek merezi du meza (sataniko) bat.



They got together some strange cinema, music and culture fans in general and set up *L'Étrange* festival with the aim of providing a space for things which don't fit into the main commercial offer. Nowadays it's easier for us to see underground films from Korea, get hold of extreme digital offerings and hear about different types of experimental music. But 20 years ago there were very few festivals such as *L'Étrange*, things which went beyond frontiers and taboos.

This year's festival is going to open Pandora's Box up once more. As well as well-known strange cinema stars, it introduces directors who are going to be talked about in the future and offers different creators *carte blanche*: This edition Benoît Delepine, Guy Maddin and Ben Wheatley. After having Kenneth Anger as its special guest in 2012, Jello Biafra in 2013 and The Pere Ubu Film Group in 2014, this year The Residents are going to land on earth to give a special performance. Matt Groening, the creator of *The Simpsons*, once described them as "The most influential group in 20th century popular music". They've put together a special show for the festival, *Shadowland*, with the latest parts of their *Randy, Chuck and Bob* trilogy.

This year L'Étrange Festival is going to be held at Paris' Forum des Images from 3rd to 13th September. Paris is worth a (satanic) mass.

## tolestura berri bat

**Zeru tolesgarriak diskoan, konposizio, konponketa eta instrumentazio artisau-lana egin du Iker Laurobak. Konplexurik gabe, emozioei zuzenduriko pop kantu melodiko eta lasaia bildu ditu. Ez ezazue espero merengerik, ordea. Grabaketa-lan itzelak eta Harkaitz Canoren hitzek tolesduraz betetzen baitute Iker Laurobaren musika zerua.**

Zure ibilbidea rockari lotuta irudikatzen dugu beti. Nondik sortu zaizu kantuei ukitu beri hau ematea? Instrumentazio anitza, konponketa lan handia...

Betidunik konposatu izan ditut estilo honetako abestiak, halere, Harkaitz Canorekin topo egin arte, ez zitzaidan burutik pasa halako disko bat egitea. Erraztasun handiagoa dut musika egiteko idazteko baino, horregatik hura izan da behar nuen bidelaguna. Esan beharra dut Fredi Pelaezek ere asko lagundu didala proiektu hau aurrera ateratzen. Grabazioa haren estudioan egin dugu, ekoizpena haren esku egon da, diskoan parte hartu duten musikari asko haren bidez ezagutu ditut... Diskoa bie esker kaleratu dut, parte handi batean.

Hitzek ere garrantzi handia izan al dute lan honetan? Kontaiguzu nolakoa izan den H. Canorekin elkarlana...

Harkaitzek letra pare bat egin zizkigun Laurobaren azken diskorako. Behin grabazioa amaituta, proiektu hau aurrera eramatea proposatu nion. Abestiak buruan nituen, baina egituratu gabe, eta, hilabeteko epean guztiei forma eman, eta Harkaitzek letrak eginda itzuli zizkidan. Izugarria izan da nola egokitu zituen hitzak nik bidalitako melodietara; abesti bakoitzaren arima ezin hobeki interpretatu zituen.

Ba al duzu lan hau zuzenera eramateko asmorik? Zer formatutan?

Ez dut oso argi oraindik; disko hau kapritxo moduko bat izan da. 23 musikaririk hartu dugu parte, eta oso zaila izango zen disko hau bere horretan zuzenera eramatea. Gainera, musikaren panorama dagoen bezala egonda, ez dut uste formatu handi batean zuzenekoak emateko aukerak izango nituzkenik, beraz, orain arte bezala jarraituko dut, oraingoz. Iñigo Asensio (pianoa, akordeoia), Jokin Garmendia (txeloa), Sara Azurza (ahotsa) eta Leire Berasaluze (ahotsa) dira nire banda egonkorra.

**Kantu askotan emakumeen ahotsak dituzu lagun, eta nortasun berezia ematen die kantuei bi ahotsekin egiten duzun jokoa... Hasieratik izan zenuen argi aukera hori?**

Sara Azurza, Leire Berasaluze eta Fariba Sheikhan abeslariak hartu dute parte grabaketan. Diskoa orain kaleratu den arren, badaramat bolada bat abesti hauek zuzenean jotzen, eta hirurek lagundu didate beren ahotsekin ibilaldi horren hainbat momentutan. Diskoan denak egotea nahi nuen, hiru ahots zoragarri iruditzen baitzaizkit.

**Musikaz bizitzea zaila da, baina musika bizitzea, zure kasuan, behintzat, ez dago zalantzarik hala dela... Nola moldatzen zara hainbeste proiektuekin?**

Ez da erraza, batez ere etekin ekonomikorik jasotzen ez duzunean apenas, eta beste lan bat eduki behar duzunean bizitza aurrera ateratzeko. Hala ere zorte handia dudala sentitzen dut, musika bikaina egiten duten banden parte naizela sentitzen dudalako: Charlie & The Colours, Indigo, Lauroba, Tristan Crowley...

## another bend

**Iker Lauroba has written, arranged and played the instruments on Zeru tolesgarriak. Without worrying about what anybody else might think, he's made quiet, melodic pop. But don't expect pastel colours. Amazing recording work and Harkaitz Cano's words put together Iker Lauroba's musical heaven.**

You've always been associated with rock. How did you come to give your songs this new touch? Lots of different instruments...

A lot of work on the arrangements...

I've always written songs like this, but I'd never thought to making a record like this until I met Harkaitz Cano. I find it much easier to write music than lyrics, so he's come along on this journey with me. I also have to say that Fredi Pelaez has helped me a lot. The recording took place in his studio, he did the production work, I've met a lot of musicians who've taken part in the record. I've brought the record out thanks to those two, to a large extent.

**Are they lyrics important in this work? Tell us what it was like working with H. Cano...**

Harkaitz wrote a couple of lyrics for your last disk. After finishing recording that, I suggested we could work together on this project. I had the songs in my head, but they hadn't been structured; I spent a month putting them into shape and then Harkaitz sent me the lyrics back. It's incredible how he fitted his lyrics to my tunes, he's understood the soul of each song.

Are you planning to play this live? In what format?

I'm not sure yet, this record's something very special. 23 musicians have taken part in the recording and it'll be very hard to take it onto the stage. What's more, seeing the state music's in, I don't think I'll have the chance to give large-format concerts, so I'll carry on as I have until now. Iñigo Asensio (piano, accordion), Jokin Garmendia (cello), Sara Azurza (voice) and Leire Berasaluze (voice): that's my permanent band.

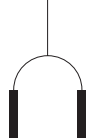
**On many songs you're accompanied by different women's voices, and they give the songs a special personality. Is that something you wanted to do from the start?**

The singers Sara Azurza, Leire Berasaluze and Fariba Sheikhan took part in the recordings. Although the record's only just come out, I've been playing the songs live for some time now, and all three of them have accompanied me with their voices on different occasions. I wanted them to be on the record, I think their voices are amazing.

**It's difficult to make a living from music, but there's no questioning the fact that you live for music... How do you manage to keep involved in so many projects?**

It isn't easy, especially as there's hardly any money in it and you have to have another job to be able to make a living. But, even so, I think I'm very lucky. I feel I'm part of groups which make great music: Charlie & The Colours, Indigo, Lauroba, Tristan Crowley...





Betiko arropa iluna alboratu, eta kolorez jantzi ditu bere abesti berriak Jamie XX-ek. Hainbat urtetako sormen lanaren emaitza da diskoa, eta egunerokoan eragiten dioten soinua bildu ditu (tartean hainbat telesailtako elkarrizketak). Hainbat bidaia lagun izan ditu kantuak osatzeko, tartean, The XX-eko taldekide den Romy-ren laguntza ere izan du *Loud places* bikainean.

Jamie XX has shed his habitual dark clothing and donned colourful new clothes for these songs. The album is the result of several years' work and he makes room for everyday things on the record (snippets of dialogues from TV shows is an example of this). There are plenty of collaborators featured, his band mate Romy from The XX on the excellent *Loud places* being one worthy of mention.



**Jamie XX**  
*In colour*  
XL Recordings / Young Turks



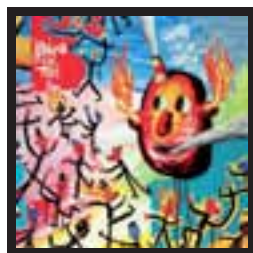
**Tame Impala**  
*Currents*  
Interscope

Kevin Parkerrek gidatzen duen taldeak gailurra jo du *Currents* disko berriarekin. Inoiz baino gitarra gutxiago erakusten duen lan honetan, Parkerren heldutasun musikala nabarmentzen da, eta autore kutsua darie abestiei. Disko perfektuaren bila aritu da, eta lortu duelako susmoa dugu. Psikodelia maite baduzu, bidaia paregabea aurkituko duzu hemen.

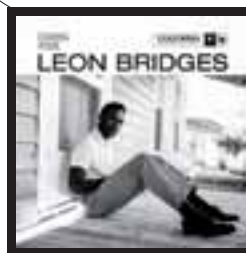
The band led by Kevin Parker has really come up with the goods on their new record *Currents*. There is less guitar than ever and Parker's musical maturity, particularly when it comes to song-writing, shines through on the songs. If you like psychedelia, you really are in for a treat on this one.

Bost urte pasa dira Peruko Kanaku y El Tigre-k *Caracoles* diskoa argitaratu zuenetik. Folk, pop, tradizioa eta psikodelia nahasten dira lan berri honetan. Nicolás Saba-k eta Bruno Bellatín-ek gidatzen duten taldeak izen handiko kolaborazioak izan baditu ere (Leonor Watling, Pamela Rodriguez) bere kabuz defendatzen diren abestiak osatu dituzte. Liniers argentinarrek sortu du diskoaren azala.

It's been five years since Peruvian band Kanaku y El Tigre released their album *Caracoles*. This new record is a mixture of folk, pop, traditional music and psychedelia. Nicolás Saba and Bruno Bellatín's band have some heavy-hitting collaborators on show (Leonor Watling, Pamela Rodriguez) on these solid tunes. The Argentinean Liniers designed the cover.



**Kanaku y el tigre**  
*Quema, quema, quema*  
Strut



**Leon Bridges**  
*Coming Home*  
Columbia Records

Soul eta Gospel erritmoak maisuki abesten dituen musikari gaztea da Leon Bridges. Askorentzat Sam Cooke lekua hartzera dator. Lehen disko honetan, soul dotorea eta R&B bizia batzen dituzten kantuak aurkituko dituzu. Maitasun baladek eta gerria mugiaraziko dituzten kantuek ere badute lekua...; azken horietakoa da *Smooth Sailing*. Soulairen izar berri baten sorreraren aurrean gaudela dirudi.

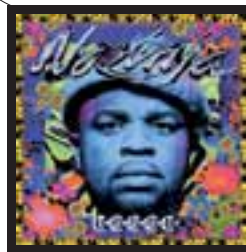
Leon Bridges is a young musician who is a masterful singer of soul and gospel. Many believe he is here to step up and fill the legendary shoes of Sam Cooke. This debut album is a mixture of elegant soul and fast R&B. Both love ballads and hip-moving dance tunes have their place here. *Smooth Sailing* is an example of the latter. We are probably witnessing the birth of a major new soul star.

Kunbia eta elektronika nahasteko duen joerak eraman du Bomba Estereo gaur egun dagoen postu gorenera. Atzean gelditu dira *Fuego* bezalako abestietan proposatzen zizkiguten doinu mestizoak, eta elektronikak pisua hartu du Liliana Saumet abeslariak gidatzen duen taldean. *Que bonito* single-ak aurreratu zuen aldaketa hori, eta, orain, *Fiesta* eta horren gisako kantuetan entzun daiteke. Ba, hori: hitz gutxiago eta festa gehiago!

Bomba Estereo's mixture of cumbia and electronica have led them to the dizzy heights they occupy today. They have left behind the mestizo melodies on the likes of *Fuego* and electronica has taken on a larger presence in singer Liliana Saumet's band. The single *Que bonito* signalled this change and it continues on songs such as *Fiesta*. So, that's it really: less talk, more party!



**Bomba Stereo**  
*Amanecer*  
Sony



**Nozinja**  
*Nozinja Lodge*  
Warp

Hego Afrikako Shangaan etniatik datorren musikaria da Nozinja. Tailer batean mugikorrek konpontzen hasi zen, eta han pilatzen zituen aparailu elektronikoekin Shangaan Electro estiloan nahasten diren soinua sortzeari ekin zion: elektronika eta doinu tradizionalak. Warp diskoetxeak sinatu du, eta bere estudioko lehendabiziko diskoa dakar orain: alaia, koloretsua eta bizia. Dantzarako erritmo ero hauek ez dizute etenaldirik eskainiko.

Musician Nozinja hails from the Shangaan ethnic group in South Africa. He started working in a mobile phone repair shop and that's where he started creating the mix of electronic and local traditional music that make up the Shangaan Electro style. He was signed by record label Warp and he's here with his first release. It's happy, colourful and very much alive. There will be no rest for the wicked with these crazy dance rhythms.



no comment  
doneztebe  
argazkia / photo by: xabier sagardia

# 02

garage voyage

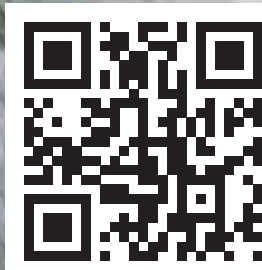
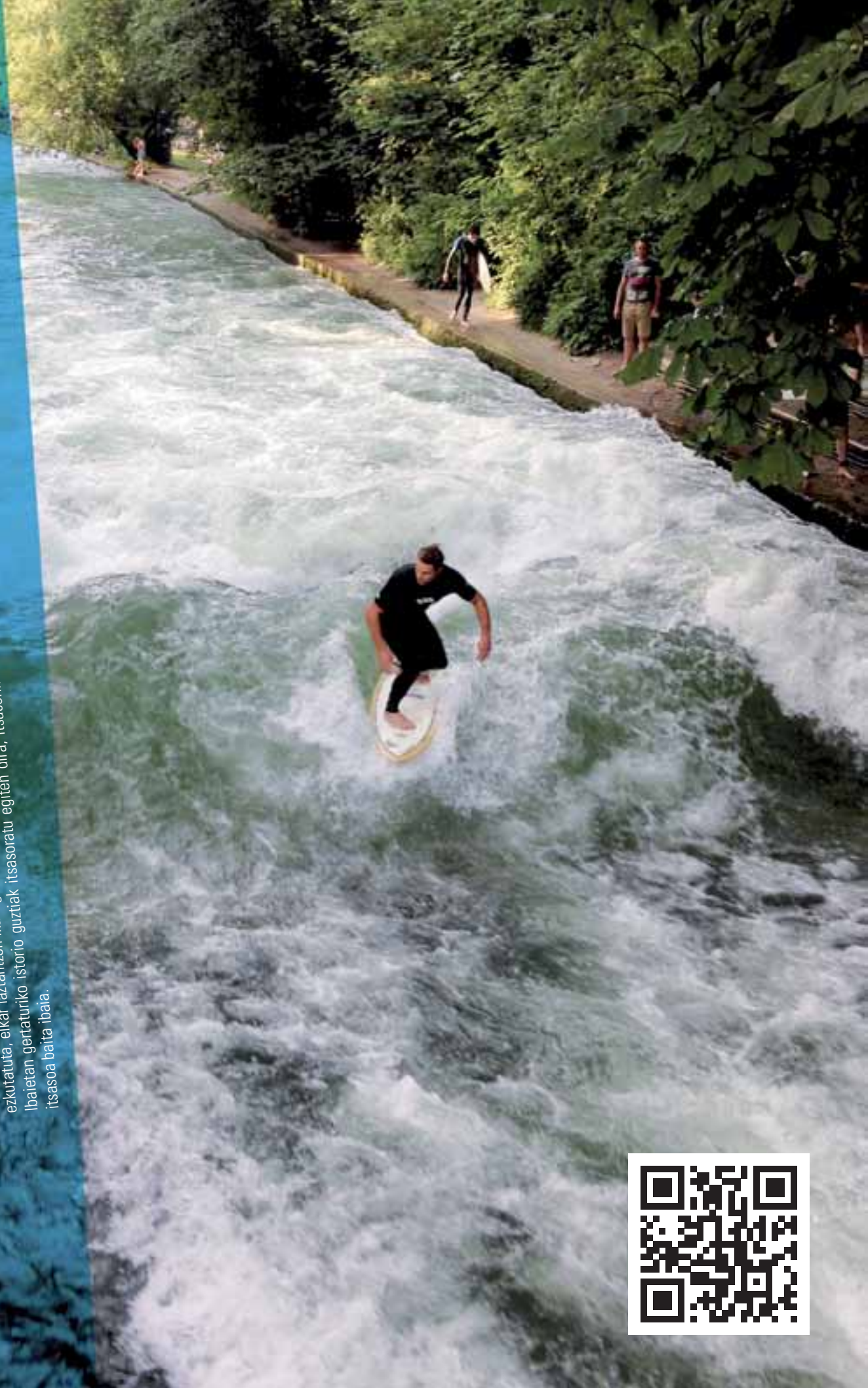
GET  
XPO  
PHO



## ibai jolasak... river games...

Hondartza bihurtu dugu opor garaien tenplu, baina ez gara beti aberatsak izan;  
-Chirringuito- Andeetako herri baten izena zela uste genuen garaia ez dago hain  
urrun.  
Uhertza izateko ura besterik ez da behar; ibaira salto egiteko, harkaitzak,  
zuhaitzetara lotutako sokak eta zubiak besterik ez dira behar.  
Haur izateari utzi nahi genionean, ibaien meandroetan hazitako belar luzeetan  
ezkutatzen ginen.  
Lehen musuaren ibaiak korronteari eskainitako gorputzen jolasak; uraren ispliluak  
ezkutatu, elkar laztantzen ikasi genuen.  
Ibaietan gertaturiko istorio guztiak itsasoratu egiten dira; itsasorik ez dutenen  
itsasoa baita ibaiak.

We're turned beaches into holiday temples, but we haven't always been rich;  
until fairly recently we still thought "Chirringuito" was a town in the Andes.  
To get muddy all you need is water; to jump into a river, rocks, ropes tied to trees  
and bridges.  
When we wanted to stop being children we'd hide in the long grass in the  
meanders; first kisses, body games offered to the river flow. We learned to caress  
each other hidden by the water's reflection.  
Everything that happens on rivers ends up in the sea; rivers are the sea for those  
who don't have a sea.





arin igeri  
light swimm

kionita  
pina collection  
2015



modelo / *model*:  
maider rezabal @ sight management

jantziak / *clothes*:  
kionita

diseinua / *designer*:  
nuria viso bastarrika

ile-apainketa eta makillajea / *hair and make-up*:  
amaia ruiz @talents

estilismoa / *styling*:  
nuria viso bastarrika

laguntza / *assistance*:  
ainhoa gurruchaga



annette kellerman-en  
alde eta erabakitzearen  
eskubidearen kontra

in favour of annette  
kellerman and against  
the freedom of choice



Historiaurrean ezagutzen zuten bainujantzia. *One million years before Christ* filman, Raquel Welch animalia-larraz eginiko modelo interesgarria da frogarik garbiena. Guk, Bibliaren eta zinemaren artean, bigarrenaren egiazkotasunean sinesten dugu gehiago. Ondoren etorri ziren Egipto, Erroma eta abar. Ez dugu, ordea, bainujantziaren errebaso historikoa egin nahi. Emakumearen bainujantziak azken 100 urteetan izan duen paper iraultzailea aipatu nahi dugu labur-labur.

1907an, Bostonen, Annette Kellerman izeneko igerilari australiarra atxilotu egin zuten, besoak agerian eta txorkatiletatik leporaino tapatzen zuen bainujantzi bat eramateagatik. Europar bainujantzi horiek modan bazeuden ere, gehiegizkoa zen AEBetako moral puritanoarentzat. Komunikabideek orrialde eta iritzi-artikulu ugari eskaini zizkieten Kellermanen jarrera "zikin" eta "lotsagarriari" denbora luzean. 1920an, *Harper's Bazaar* aldizkaria izan zen lehena korrontearen kontra igeri egiten. <<Annette Kellermanen bainujantzia beti egoki eta bere tokian dagoen pieza elegantea da.

*Bainujantzi horiek famatuak ziren, hain zuzen ere, gorputzarekin zuten egokiera perfektuagatik eta beren diseinuaren edertasunagatik>>.*

1952an, Esther Williams-ek Kellermanen bizitzan oinarrituriko *Million Dollar Mermaid* filmatu zuen (Erresuma Batuan *The One Piece Bathing Suit* izenburua izango zuen). Eta, Kellerman atxilotu eta ia 40 urtera, film hartan kontaktzen zen istorioak eta ageri ziren bainujantziek polemika piztu zuten berriro. Ziur historiaurrean ere bazegoela Raquel Welch-en bularra tapatu nahi zuenik. Egun, gero eta herrialde gehiagotan aurkezten dute burkinia bainujantzi normal gisa. Ez soilik herrialde islamiarretan. Kristauen artean ere, bainujantzi kode bereziak dituzten igerilekuak ugaritzen ari dira. Bai, guk ere ezagutzen dugu "emakume bakoitzak erabakitzen du zer eraman nahi duen" diskurtsoa... baina ez gaude ados. Badira erabaki ezin diren gauzak. Askatasuna, adibidez. Badagoelako, askatasunaren eta esklabutzaren artean, esklabutza aukeratuko lukeenik.



They were familiar with the swimsuit in prehistoric times. Raquel Welch's interesting animal skin model in *One million years before Christ* is the clearest proof of that. We, if pushed to choose between the veracity of the bible or cinema, place more faith in the latter. That was followed by Egypt, Rome, etc... But we are not here for a historical review of swimwear. We would like to make a quick mention of the revolutionary role of female swimwear in the last one hundred years. In Boston, in 1907, the Australian swimmer Annette Kellerman was arrested for wearing a tight-fitting swimsuit that covered her from her ankles to her neck but which left her arms uncovered. Though in vogue in the Europe of that time, it was a step too far for the moral puritans of the USA. Following the arrest, the letters and opinion pages of newspapers were filled for many days with outpourings of shock and anger at the filth and shame of Kellerman's behaviour. In 1920, Harper's Bazaar magazine was the first to row against the current when it declared that: <<Annette Kellerman

*Bathing Attire is distinguished by an incomparable, daring beauty of fit that always remains refined>>. In 1952, Esther Williams made the film *Million Dollar Mermaid* based on the life of Kellerman (the film was renamed *The One Piece Bathing Suit* in the UK). And almost 40 years on from the incident that inspired the film, the story and different swimsuits that appeared in the film caused outrage again. We're pretty sure that back in pre-history there were those who wanted Raquel Welch to cover up her breasts. Nowadays, the burkini swimsuit is becoming accepted as normal swimwear in more and more countries, and not only in Islamic countries. In Christian countries, swimming pools with strict bathing dress codes are increasing in number also. Yes, we are aware of the line that "each woman decides what she wants to wear"... but we disagree. There are some things that cannot be left to choice. Freedom, for example. Because there are those who, if given the option between freedom and slavery, would opt for slavery.*



memoriaren miaketa etengabekoa (eta gehiago)  
a ceaseless examination of memory (and more)

Izan zitekeen Herminio Martinez, Jose Armolea edo Josefina Stubbs, ezkondu aurretik Antolin. Baina Jacques Austerlitz da W.G. Sebald idazleak abizen bereko eleberriaren ardatz bilakatu zuen pertsonaia. Galesen haurtzarora, Parisen tarte bat, Londresen aspaldian, erabat arrotz zaizkio bere lehen lau urte eta erdiak. Halako batean entzuten dituen arte bi emakume irratian: azaltzen ari dira nola, 1939ko udan, haurrak zirela, naziengandik ihesi bidali zituzten Ingalaterrara. "Orduantxe konturatu nintzen ohitura gutxi nuela gogoratzeko, eta, aldiz, bereziki saiatu izan naizela ez gogoratzeko ezer".

Memoriak kezkatzen du Sebald, memoria indibidualak, "gure gogoratzeko gaitasunaren iraungitze progresiboak, informazioaren ugaritzearekin batera doanak". Kolektiboak ere bai. Hemen memoria historikoarekin hasi ere hasi gabe geundenean, idazlea dagoeneko kritika egiten ari zitzaion. 1999koa da: "Bizitako errelatoen" arazo nagusietakoa da berezko gutxiegitasuna, fidagarritasun falta nabarmena eta hustasun bitxi bat, topikoan erortzeko gaitasuna, beti gauza bera errepikatzekoa". Horregatik kokatzen ditu akaso pertsonaiak postmemoria deitu izan den horretan: jaiotza aurreko errelatoek menperatuta, beren errelato propioak zentzuz hustuta daude, aurreko belaunaldiek bizi izandako gertaera traumatikoek ezinezko egiten baitute ulertzea eta birsortzea. Memoriaren miaketa etengabekoa da, beraz, Sebalden lana.



Ez bakarrik, ordea. Haren lanak ez dira memoriaren azterketa soilak: dokumentala, artxiboa, generoa, fakea, testigantza, trauma, hondamendia, familia, bidaia, noraeza. Eta XX. mendeko gai handiak gero: migrazioak, diskurtso historikoak, biolentzia politikoa. Benjamin, Walser, Wittgenstein, Bernhard hartzen ditu, East Angliako unibertsitateko bulegoan paretatik zintzilik zituenak. Sebalden orri bakoitzean Europako judutarren deuseztatzea dabil taupaka. Errotik dokumentalak eta errotik fikzionalak dira. Autobiografikoak, historia kolektiboan interesatuak. Poetikoa du prosa, nostalgikoa. Sare moduan osatzen du testua, oinatzak utziz, zita bat bestearen atzetik. Brikolajea egiten du. Txikitasunetik munduaren konplexutasuna irudikatu nahi duen literatura. Esaldi luzeak, digresio ugariak, tramaren etengabeko bihurtuneak. Argazkiak sartzen ditu, idazteak memoria sustatzen duela uste izateaz gainera, Barthes, Sontagen harira, argazkiak ateratzeak ahanztura sustatzen duela uste arren. Eta uste du literaturan bakarrik, gertaeren ikerketaren edota zientziaren gainetik, saia gaitzkeela gauzak bere lekura itzularazten.

W.G. Sebald idazlearen pertsonaia Jacques Austerlitz da, baina izan zitekeen Herminio Martinez, Jose Armolea edo Josefina Stubbs, ezkondu aurretik Antolin, guztiak ere 1937ko maiatzaren 23an Santurtziko portutik Habana ontzian 36ko gerratik ihesi Southampton Ingalaterrara joan ziren haurrak. Edo, hain urrutira gabe, eta atzera itzuli arren, izan zitekeen Josefina Zubialdia, lerro hauek idazten dituenaren amaren ama. Eta oraintxe konturatu naiz ohitura gutxi dugula gogoratzeko eta, aldiz, bereziki saiatu izan garela ez gogoratzeko ezer.

It could have been Herminio Martinez, Jose Armolea or Josefina Stubbs, or Antolin before he got married. But it was writer W.G. Sebald who wrote a novel based around Jacques Austerlitz and gave it his surname. Childhood in Wales, a spell in Paris, London a long time ago... he's completely removed from his first four and a half years. All of a sudden he hears two women on the radio: they explain how they, as children fled from the Nazis to England in the summer of 1939. "It was then I realised I had few customs to remember and, to the contrary, I made a particular effort not to remember anything."

Sebald is concerned about memory, individual memory: "the progressive disappearance of our ability to remember, which comes with the proliferation of information". The same is true of collective memory. While we were not yet sure whether to address the issue of historical memory or not, people were already criticising Sebald. From 1999: "The main problem with saying what's happened during a life is its insufficiency, the obvious lack of reliability and a peculiar vacuum; the ability to churn out clichés, to always repeat the same things". Which may be why he positions his characters in what has been called "post memory": dominated by tales from before birth, their own stories are void of meaning, because the traumatic experiences of previous generations make it impossible for them to understand and recreate. So Sebald's work is to continually re-examine memory.

But not just that. His work is not only a simple examination of memory: documentaries, archives, genres, fakes, witnesses' accounts, disasters, families, journeys, needs. And then the great subjects of the 20th century: migrations, historical arguments, political violence. He takes Benjamin, Walser, Wittgenstein and Bernhard and hangs them on the walls of his office at East Anglia University. The extermination of the European Jews beats on every page of Sebald's work. Each page is documentary and fiction at the same time. Autobiographies which build towards collective history. Poetic, nostalgic prose. He puts his texts together like nets, leaving his tracks on it, one quote after another. It's DIY. Literature which tries to show the complexity of the world in its smallest details. Long sentences, countless diversions, ceaseless bends in the plot. He puts in photographs even though, as well as believing that writing promotes memory, like Barthes and Sontag, he thinks that taking photos promotes oblivion. He doesn't believe that we can try to get literature by itself, more than studying events and science, to get things back to the way they were.

Writer W.G. Sebald's character is Jacques Austerlitz; but it could be Herminio Martinez, Jose Armolea or Josefina Stubbs, Antolin before he got married: all of them left Santurtzi Port on 23rd May, 1937 on the Habana, fleeing from the war to Southampton, England. Or, without looking any further, they could be Josefina Zubialdia, this article's writer's maternal grandmother. And now I realise we have few customs to remember and, on the contrary, we make a particular effort not to remember anything.



## paperpapers



## ordaina

ph. k. dick  
meettok

Dick-ek etorkizunean kokatu zituen bere kontakizunak. Etorkizun hartan bizi gara aspaldian, batez ere gizarte kontrolari dagozkion pasadizoetan. Edo kontsumo gizarteari dagozkionetan. Distopia zantarrenean, alegia. Denborak ez du higatu Dick-en unibertsoa; narrazioek entretenigarriak izaten jarraitzen dute. Eta, tarteka, gure barrukoak urratzen dituzte, esan bezala, etorkizuna gure errealitate gordina bihurtu delako (Dick-ena baino Dickens-ena ematen duen "Foster hilda zaude" lekuko). Etorkizunera ez ezik, gure iraganera egin dugu salto antologia honi esker. Izan ere, Dick gure kultura popularraren zutabeetako bat da. Gu jabetu (80eko hamarkadako komikien bidez) ala ez (zinemaren bidez). Luxua da Dick euskaraz izatea. Dick sets his stories in the future. We've been living in that future for a long time now, especially when it comes to social control. And the consumer society. Signs of dystopia, in fact. Dick's universe hasn't aged; his stories are still fun to read. And sometimes they stir us up inside because, as we say, the future has become our crude reality ("Foster hilda zaude" seems more like something by Dickens than by Dick). This collection also takes us back to our past. In fact, Dick is an important point of reference in our popular culture. Whether we realise it (in comics from the 80's) or not (in films). It's wonderful to have Dick in Basque.

itzalak bizi diren  
lurraldeaalberto ladron arana  
elkar

Egileak 2001ean Irun Hiria eleberria saria irabazi zuen lan honekin. Fantasiaz eta magiaz beteriko istorioa, berritua eta "hobetua" argitaratu dute, irakurleko gaztearen gustukoagoa izan dadin. Makina bat dira irudimenak sortutako mundu berriak: "Eraztunen jauna", "Trono jokoa"... Aurrerantzean ere esan dezakegu lehen orrialdean izen bereziz beteta dagoen mapa duen liburu euskaldun bat ere badugula. Askok uste dutenaren aurka, fantasia eta magia generoko literatura ez da azpi-literatura. Askorentzat, gisa honetako liburuak literaturarako sarbidea izan ziren haurtzaroan.

This writer won the 2001 Irun Hiria novel prize with this book. A story full of fantasy and magic, a new, "improved" version has now been published with the aim of being to younger readers' taste. Imagination has created many new worlds: "The Lord of the Rings", "Game of Thrones"... From now on we will be able to say that there is a Basque book with peculiar names and maps on the first page. And, in spite of what many people think, fantasy and magic literature are not sub-literature. Many people get into literature when they are children thanks to these books.

lorea gernika:  
andrazko batkoldo izagirre  
susa

Propio duen unibertso literarioan, oasi txiki bat ireki du Izagirrek. Gaiak hala eskatuta, bere burua berriz asmatu duela esateraino. Estiloz eta pertsonaiak hala da. Ez, ordea, gure gizartearen kronika egiteari edo pasarte askoren kutsu poetikoari dagokionez. Hauek laguntzen dute Lorearen bizipenak eta bizipozak aipatu unibertsoan kokatzen. Udaberrian belar freskoaren usainean irakurtzekoa.

Izagirre has opened his own little oasis in the universe of literature. To such an extent that he says that the subject has forced him to reinvent himself. And that's true for his style and characters. But not in terms of his chronicle of our society and the poetic feel of many passages, and they help to place Lorea's experiences and happiness to live in the universe mentioned above. To read to the smell of fresh, spring grass.



## barrukoa

eider eibar  
edo

Eider Eibar ilustratzaileak formatu bereziko liburu ederra argitaratu berri du, lan berezi eta elkarren artean oso ezberdinak argitaratzen dituen Edo argitaletxearen eskutik. Normalki, sortzaileek diote barruan dutena kanporatzen saiatzen direla. Kasu honetan, ilustratzaileak kanpotik barrura egiten du eta barrualde horretan dagoena modu gordinean erakusten digu, logikaren galbahea pasa aurretik.

Illustrator Eider Eibar has just published an especially interesting book in a beautiful format with a publishers who brings out many different types of book. They say that creators normally try to bring out what they have inside. In this case, the creator looks inside from the outside and, when in there, shows it to us in all its crudity before filtering it through logic.



margodantza  
paintdance



Oskar Alegriak, Jon Maya dantziariaren laguntzarekin, dantzaren iragankortasuna mihisean finkatzea lortu du. Dantziariaren oinak pintzel bihurturik, dantza ezberdinen nortasuna modu berri batean ikusteko aukera ematen digu lan honek. Margodantza, irailaren 10tik aurrera ikusgai izango da Biarritzeko Santa Eugeniako kriptan.

Oskar Alegria, with the assistance of dancer Jon Maya, has managed to capture the transitivity of dance on canvas. By turning the dancer's feet into an artist's paintbrush, we are afforded a new take on the character of each different dance. Margodantza (*Paintdance*) will be on display at St. Eugene's Crypt in Biarritz from September 10<sup>th</sup> on.



agurra



arin arin



aurreku



batbatean



koloreka

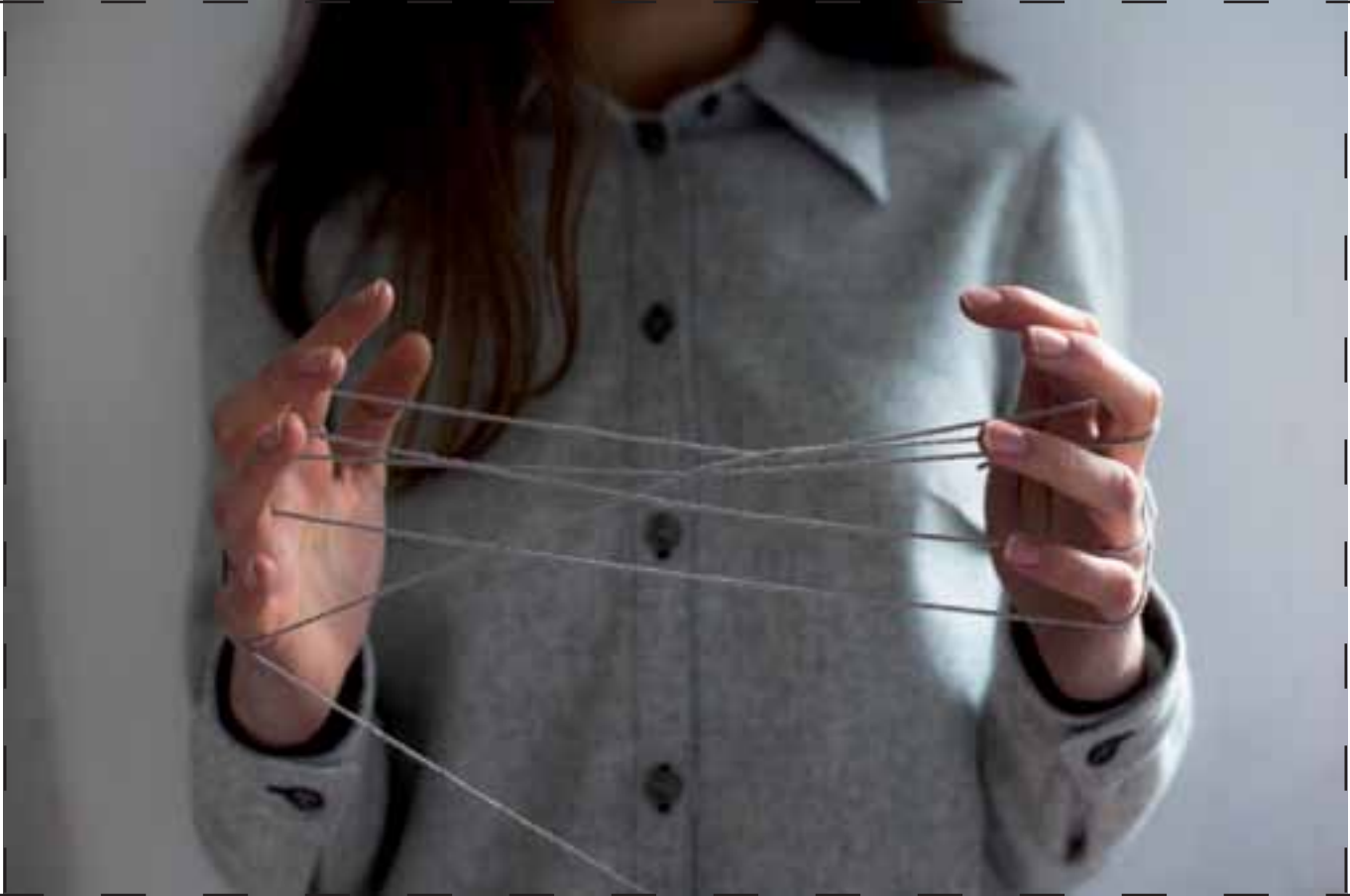


mutil dantza

hilbanes  
albainuak  
threads







zuzendaritza artistikoa-produkzioa / *art direction-production*: laura míguez  
argazkilaria / *photographer*: renata laszczak ([etanowski.com](http://etanowski.com))  
modelo / *model*: clara astigarraga - first model spain ([firstmodelspain.com](http://firstmodelspain.com))  
jantziak / *clothes*: similia similibus costume ([similiasimilibuscostume.com](http://similiasimilibuscostume.com))  
makillajea / *make-up*: l&j maquillaje ([ljmaquillaje.com](http://ljmaquillaje.com))



# peter watkins

## zinema erresistentzia

Aspaldi, ARTE telebista katean ikusitako film batek bi gauza erakutsi zizkidan. Batetik ikusten ari nintzen pelikula hark, aurretik ikusitako beste ezerrekin antzik ez zuela. Bestetik, zuzendari, programatzaile, aditu eta kazetari askok urteetan esan digutenaren kontra, telebista medio eder eta liluragarria izan daitekeela frogatzen duela ARTE bezalako kate batek.

Beste pelikulen antzarik ez zuen pelikula hura *Edward Munch* izena zuen. Pelikulak, Edward Munch pintorearen bizitza eta obra aztertzen zituen, baina ez zen dokumental soil bat, ez eta *biopic* bat ere. Niretzat behintzat eremu berri batean kokatzen zen. Filma amaitzean -garai hartan ez genuen internetik poltsikoan- kredituen zain geratu nintzen pelikula berezi haren egilea nor zen deskubritzeko irrikitan.

*Directed by Peter Watkins.* Watkins zine zuzendari ibiltaria da. Ekoizpen ezberdinak eta gora beheratsuk gauzatu ditu beti. Herrialde ezberdinetako telebista kateekin lankidetzan luzemetraia, dokumentala eta seriearen arteko nahasketak diren pelikulak egiten ditu. Watkins-ek, errealitatea, fikzioa eta errekreazioa nahasten ditu bere filmetan. Hasiera batean artifiziala dirudien proposamenak, minutuak pasa ahala, egiazkotasun zantzuak hartzen ditu. Eta bapatean, Watkinsen proposamenak guztiz harrapatu zaitu. Zinemaren magia esaten diote batzuk. Watkins-ek ordea, bere lana ez du magiarekin alderatzen: <<nire lanaren ardatza eta helburua ikuslea laguntzea da, moduak bilatzea, ikuslea objektibitate, errealitatea eta egia izeneko mitoetatik aldentzen lagunduko dutenak>>.

Aktore ez direnekin lan egiten du bere pelikuletan eta istorio bakoitzaren mamira eta atal psikologikoak aztertzea atsegin du. *Munch*-en, bere lanik pertsonalenean, artistaren ez egonkortasun psikikoa du ardatz eta pintore norbegiarren erretratu liluragarria lortzen du., *The War Game* edo *Punishment Park*-en adibidez politika fikzioa egiten du, lehenan Ingalaterrak jasandako balizko eraso nuklear baten ondorioak erakutsiaz edo eta bigarrean, AEBtako aginteak, hiritarrak kontrolatzeko erabiltzen dituen aberri jokoak aurkeztuaz (The Hunger Games saga originala zela uste zenuten benetan?).

BBCrako egin zuen *Culloden* dokumentalean, 1746. urteko Eskoziako Highlandetako klanek metropoli ingelesak bidalitako gudaosteekin kontrako borrokaren errekreazioa egin zuen. Alor historikoa eta XVIII mendeko errekreazioa BBC-ko adituek primeran egin bazegoen ere, pelikula guztiaren narrazioa, guda zelaia bertatik telebista ekipo batek erretransmititzen du zuzenean. Watkins-ek 1964. urtean filmatu zuen pelikula hau. Egun, zine alternatibo, underground, punk, postmoderno eta zinelisto arrakastatsuen garaian, Watkins-ek bere pelikula ezberdinekin jaso dituen kritiken modukoak jaso beharra dago lehenik:

- *Gorroto zaleek .. elikatu dezakete beren Punishment Park, orain arte ikusi dudan pelikularik iraingarriena.*  
New York magazine

- *Estrabagantzia paranoikoa. AEBtan datozen 5 urteotan geratatu daitekeena erakutsi nahi digun proposamena masokismo hutsa da.*  
New York Times

- *Ez da pelikula txar bat soilik. Maltzurra da. Zenbat biolentzia eta frustrazio sexual sor dezakeen galdetzen diot nire buruari.*  
The Staff

- *Errealismo gaixoa. BBC-k ongi egin du debeketzen.*  
Daily Mirror

- *Faltsukeria monstruosa.*  
Daily Express

## cinema resistance

A film they showed on ARTE television a long time ago showed us a couple of things. For one thing, while I was watching it I realised it wasn't like anything else I'd ever seen. For another – and contrary to what many directors, programmers, experts and journalists have told us over the years – stations such as ARTE demonstrate that television can be a wonderful, beautiful medium.

*Edward Munch* is a film unlike any other. It looks at painter Edward Munch's life and work, but is more than a documentary, and more than a biopic too. I think it's in a new category of its own. When the film finished – it was back in the days when we didn't all carry the Internet around in our pockets – I stayed behind to see who had made such a special film.

Directed by *Peter Watkins.* Watkins is an itinerant film-maker. He's always been involved with different, complicated productions. Feature films for television stations in different countries, films which are both documentaries and series. Watkins combined reality, fiction and reactions in his films. They seem artificial at first but, as the minutes go by, his films become credible. And then, all of a sudden, Watkins' work grabs you. It's what some people call the magic of cinema. Watkins, however, doesn't compare his work with magic: What's behind my work is its aim, which is to help the spectators, looking for ways to make them objective, helping them to get away from those myths called reality and truth.

He works with people who aren't actors in his films and likes to look into each story's essence and psychological side. In *Munch*, his most personal work, the artist's psychic instability is at the centre and his portrait of the Norwegian is marvellous. In *The War Game* and *Punishment Park*, for instance, he creates fiction: in the former, he shows the results of a potential nuclear attack on England and, in the latter, the resources which those in power in the USA use to control the citizens (did you really think The Hunger Games was original?)

He made his documentary *Culloden* for the BBC about the reaction, in 1746, of the highland clans in Scotland to the troops sent to fight them from the capital. Although the BBC's historical experts recreated the 18th century wonderfully, the whole film is told by a television crew from the battlefield itself. Watkins made that film in 1964. Nowadays – in the age of alternative, punk, post-modern and clever-clever cinema – the critics which Watkins's different films received are worth looking at:

- *Haters can feed from Punishment Park, the most insultant film I've ever seen.*  
New York magazine

- *Paranoic Extravaganza. Pretends to show us the immediate future of the USA. Pure masochism.*  
New York Times

- *It's not just a bad film. It's insidious. I ask myself how much violence and sexual frustration is his mind.*  
The Staff

- *Sick realism BBC forbid it. Well done.*  
Daily Mirror

- *Monstruous fakeness.*  
Daily Express



## paleta maisulana

Matthias Schallerrek, 2007. urtetik eguneraino museo eta instituzio ezberdinetan XIX eta XX. Mendeko pintoreen paletak bilatu eta tamaina handiko argazkiak atera dizkie. Lan honi *Das Meisterstück* (maisulana) izenburua jarri dio. Paleta hauetan, pintore bakoitzak espazioa eta koloreak antolatze duen forma, pintura hartzerako orduan erabilitako indarra edo eta pintzeladaren mugimendua islatuta geratzen dira. Schaller-entzat, paleta bakoitzak, hura erabili zuen pintorearen erretratua da. Mihisean irudikatua geratu zenaren aurreko hausnarketaren isla.



Bonnard



Cezanne



Corot



Coubert



Degas



Delacroix



Gauguin



Jawlensky



Pissarro



Renoir



Sargent



Segantini

# pallette masterpiece

From 2007 to the present, Matthias Schaller has searched museums and different institutions for palettes used by artists from the XIX and XX centuries, and he has then taken large scale photographs of them all. He has titled this work *Das Meisterstück* (masterpiece). The paint on the different palettes captures how each artist organized space and colour, the strength with which the paint is used and the movement of the brushstrokes. For Schaller, each palette is a portrait of the painter who used it. It is a brief reflection of what would be later committed to the final finished canvas.



John Constable



Kandinsky



Manet



Matisse



Monet



Mooreau



Mucha



Munch



Seurat



Toul Laul



Turner



Van Gogh

## brotxa erretratuak

Rebecca Szeto artistak, erabiliak eta zakarretara botatzeko dauden brotxen heldulekuetan zizelatu eta margotzen ditu emakume ezberdinen erretratuak. Eta guri, honez gero jakingo duzue, izugarri gustatzen zaizkigu, zaborra altxor bihurtzen dakiten sortzaileak. Kasu honetan gainera, sakontasun bereziko lana iruditzen zaigu. Szetok, brotxa bakoitzaren izaera bakarra islatzea lortzen du, honek izan duen "bizitzaren" banakotasuna azpimarratzeko asmoz. Erretratu hauetan, arte historian margotu izan diren maisulan batzuetako emakume protagonistak ageri zaizkigu, baina aurreko orrialdean azaltzen diren paleten azpian dauden izenekin ez bezala, hauek ez ditugu izendatu nahi izan. Artearen historian, mihisean margotuta bai, baina brotxa eskuetan izan duten emakume artistek pairatu duten ikusezintasuna azpimarratzearren.



## paintbrush portraits

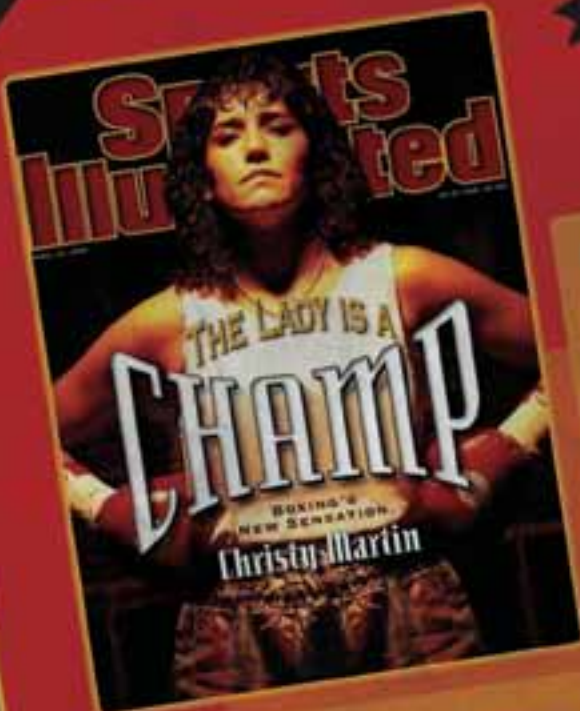
Artist Rebecca Szeto whittles and paints portraits of different women on the handles of used paintbrushes that are fit for the bin. And we, as you will have gathered by now, adore creative people who can turn rubbish into treasure. The case in hand here, in addition, has an extra special depth to it as Szeto manages to reflect the unique character of each brush, underlining the individuality of each one in the process. These portraits feature female subjects from famous historical paintings, but unlike the pictures on the previous pages, which are named, we have decided not to name these ladies. We do so as a symbolic gesture towards women throughout the history of art: they could appear as subjects in a painting but as artists they were condemned to obscurity.



the baldians  
trading cards

53

Christy Martin



Christy Salters 1968an jaio zen. West Virginako Mullens herrian. Saskibaloiko beka batekin egin zituen unibertsitate-ikasketak.

Christy Salters was born in the town of Mullens, West Virginia, in 1968. She went to college on a basketball scholarship.

Emakumeen boxeo debekatua zegoenean hasi zuen bere ibilbidea, Toughwoman (emakume indartsuen) zirkuituan. Hiru urtez jarraian irabazi zuen.

She began her career on the Toughwoman circuit when women's boxing was still illegal. She won Toughwoman three years in a row.

21 urterekin hasi zuen boxeatzailen profesional ibilbidea; "The coals minners daughter" (Ikatz mehatzariaren alaba) ezizena hartu zuen, aitaren ohorez.

She began her professional boxing career at the age of 21. In honour of her father, she chose the nickname The Coal Miner's Daughter in reference to his occupation.

Jim Martin entrenatzailearekin ezkondu zen 1991an.

In 1991, she married her trainer Jim Martin.

Christy Martinen boxeo ibilbideko zenbakiak: 49 irabazi (31 K.O.z), 5 galdu eta 3 berdinketa. Errekor ikusgarria.

Her boxing stats: 49 wins (31 by KO), 7 losses and 3 draws. A spectacular record.

Sports Illustrated-eko azalean azaldu zen, baina emakumeek ohi ez duten moduan, kirolari gisa.

She made the cover of Sports Illustrated, but not in the usual way women normally do; she made it as an athlete.

2010ean, Jim Martin senarrak tiro bat bota zion, eta labankadaz josi zuen.

In 2010, she was shot and stabbed by her husband Jim Martin.

Urtebete beranduago, bere 50. borrokaldia irabazi nahian, Dakota Stoneren kontra borrokatu zuen. Laugarren asaltoan, Martinek eskuin eskua 9 tokitatik hautsi egin zuen. Borrokaldia bertan behera utzi behar izan zuten.

A year later, she aimed for her 50th win, fighting against Dakota Stone. Martin broke her hand in nine places as a result of throwing a punch in the 4th round. The bout was ended as she could not continue.



## 100 superheroi

Judas Arrieta artistaren azken egitasmoa da. 100 superheroi biltzen dituen bilduma marraztu du azken hilabeteetan. Egitasmoa berez interesgarria izanik ere, prozesua da gehien gustatu zaiguna. 100 super heroi horiek ez dituelako berak aukeratu. Deialdia egin eta, prezio sinboliko baten truke, edonork izan du aukera bere superheroiak aukeratu eta Judasek marraztuta eskuratzeko.

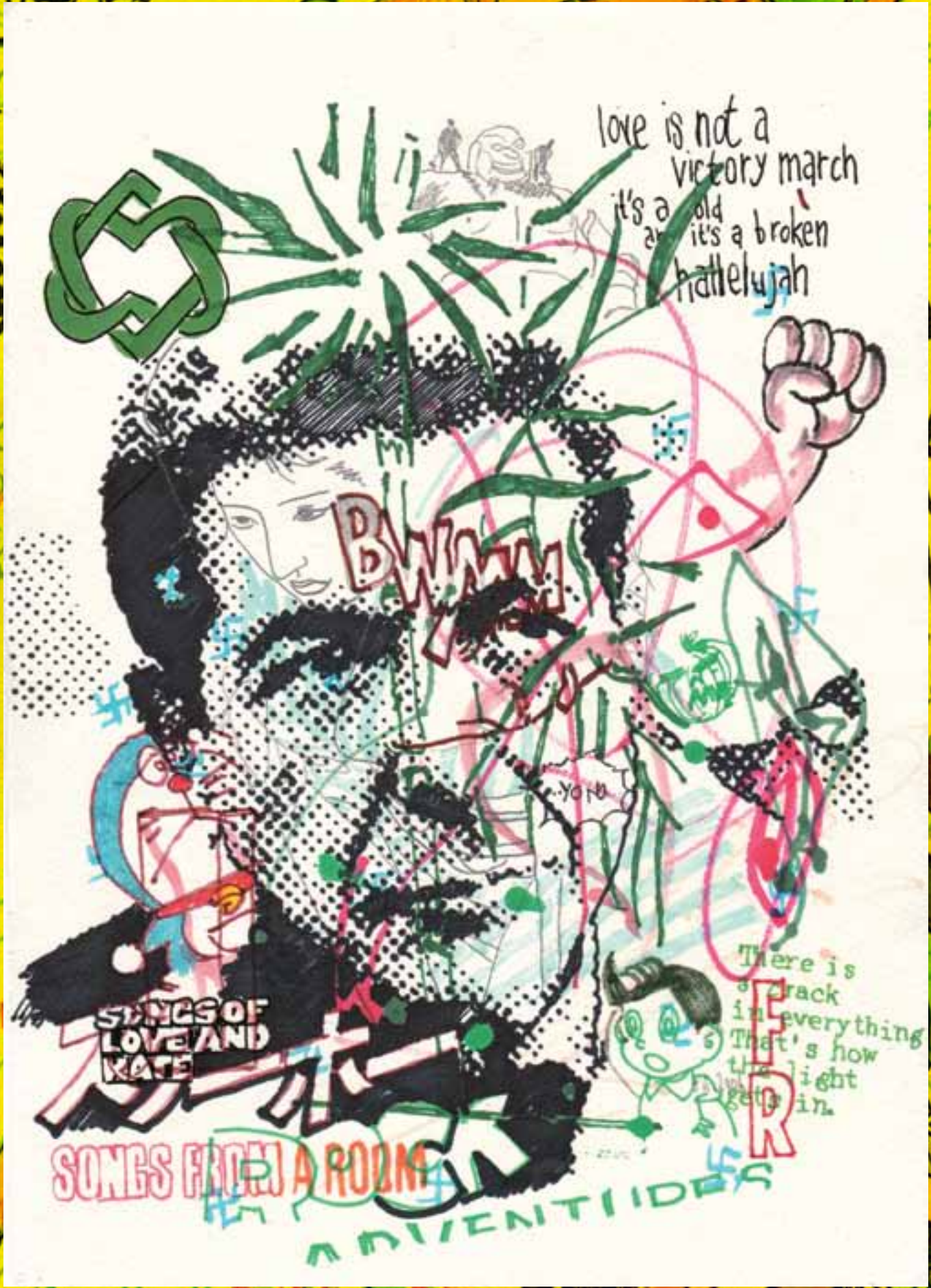
Zer aukera dago egun zure artista kuttun bati obra bat enkargatzeko? Judas Arrieta aukera hori eskaini nahi izan digu bere fan-fataleki. Egitasmo honekin, artista eusko-asiarrak pop artea izenetik izanara eraman du, bere obra popular eta eskuragarri bihurtuz.

## 100 superheroes

Judas Arrieta's latest project. He's drawn a collection of 100 superheroes over the last few months. The project in itself is interesting, but the process of putting it together is the most striking thing. The artist hasn't chosen the 100 superheroes himself: he announced his project and anybody could choose their own superhero for Judas to draw for a modest price.

How many chances do you get to commission your favourite artist to create something? Judas Arrieta wanted to give his fan-fatales that option. The Basque-Asian artist has taken pop art from being a name and made it a reality, making his work popular and available.





love is not a  
victory march  
it's a broken  
hallelujah

BURN

SONGS OF  
LOVE AND  
KATE

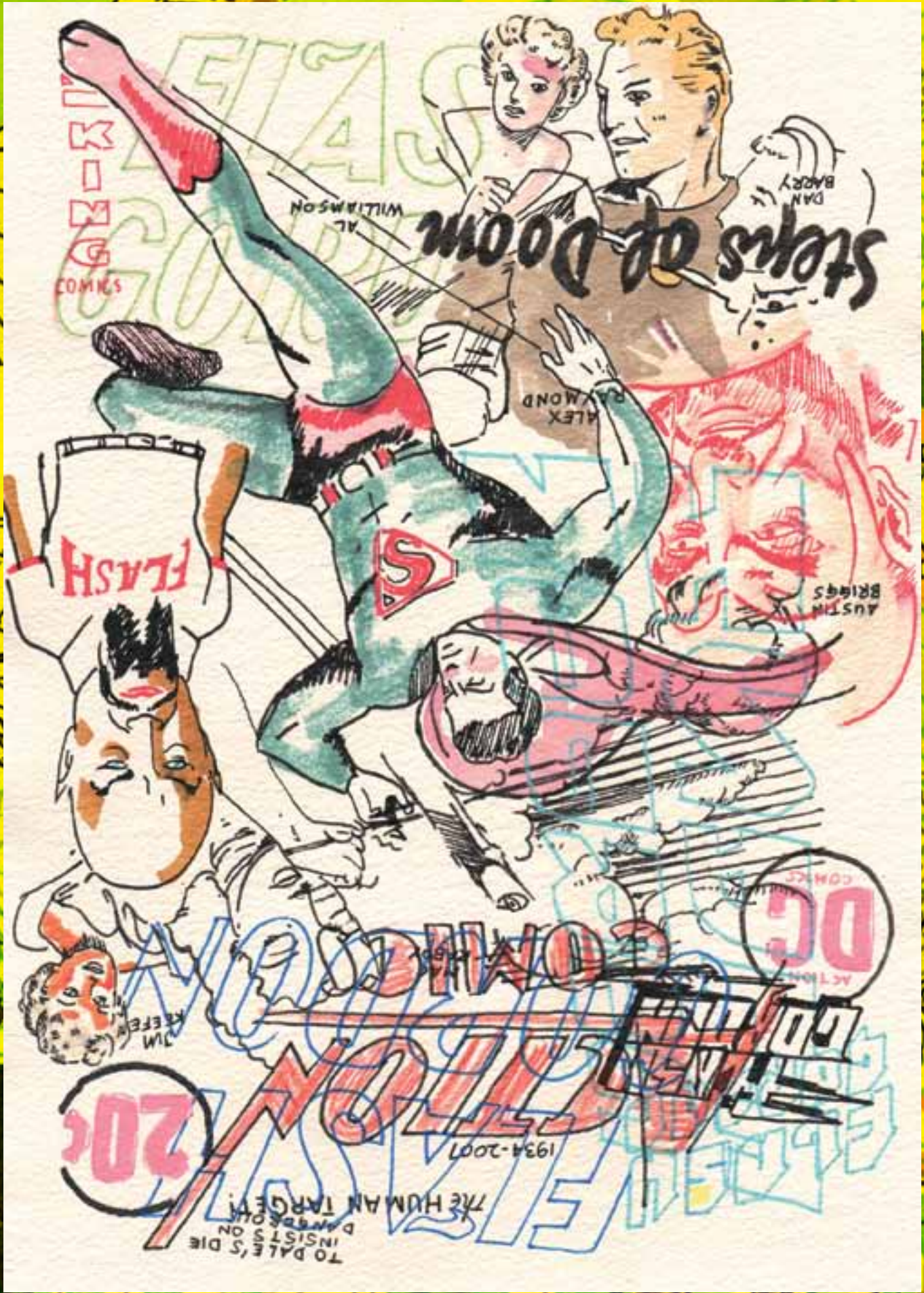
SONGS FROM A ROOM

A DIENT IDEAS

There is  
a crack  
in everything  
That's how  
the light  
gets in.

E  
R

TOEIV





# archidirector

<<Zuzendariak zinemaren arkitektoak dira>>. Federico Babina arkitekto eta ilustratzaile italiarraren hitzak dira. Eta hitzak soilik ez. Zuzendari horietako batzuei etxe bat marraztu die beren begirada eta mundu estetikoak kontuan hartuz.

<<Directors are cinema architects>>. Words by italian architect and illustrator Federico Babina. And not just words. He has illustrated houses for some of those directors according to their vision and aesthetic approach.





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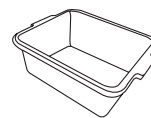




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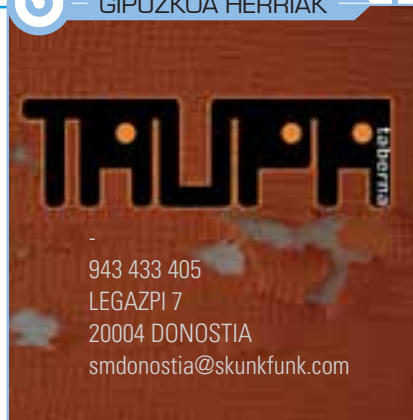
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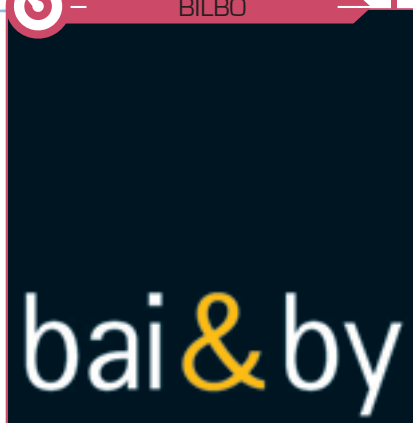
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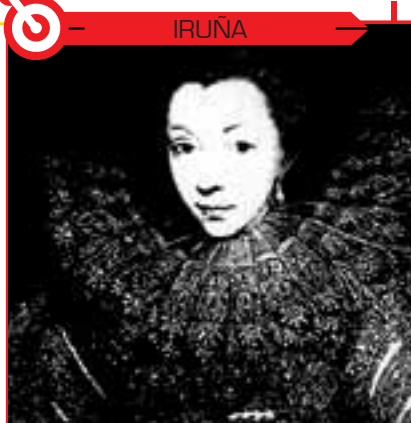
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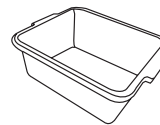


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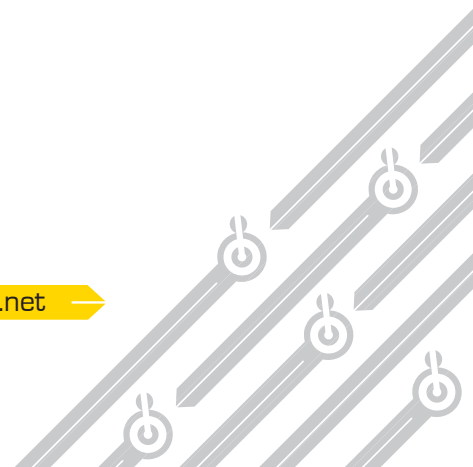
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