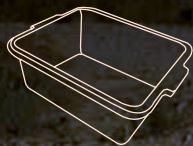


lux in animo

# the balde

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abuzua l'irella  
august / september

88

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**EUSKO JAURLARITZA**  
**GOBIERNO VASCO**

HEZKUNTZA, HEZKUNTZA POLITIKA  
ETA KULTURA SAILEA  
Ministerio de Educación, Cultura y Deporte







javier riera

argi urratua  
infringed light

Asturiesen, Avilésen jaio eta Madrilen lan, irakatsi eta bizi da Javier Riera artista. Pintura zen bere jarduera nagusia. duela zortzi urte paisaian argiarekin zuzenean interbentzioak egiten hasi zen arte. Bere lana deskubritu genuenetik, gauetan, natur paisaia irekiak modu ezberdinean ikusten dugu.

Born in Aviles (Asturias) works, teaches and lives in Madrid. His artwork was based in paintings until eight years ago when he started doing interventions with light projections directly on landscapes. Since we discovered his work, at night, we look differently to open landscapes.



### **Zein momentutan eta zeri erantzunez pasatu zinen pinturatik, naturan zuzenean proiektoreekin eta argiarekin lan egitera?**

Nire pintura ulertzeko modua beti egon da naturarekin lotura arrazoi ezberdinengatik. Batetik, haurtzaroan nire etxean ikusten nituen koadroak Jose Sals, nire birraiton euskaldun eta pintore izugarriaren marina eta paisaiak ziren. Gainera, norberak haurtzaroan esperimintatzen duen paisaia erabakigarria da, eta esperimintatu diot zeren eta haur baten eta paisaiaren arteko harremanean begirada baino gehiago dago. Asturiasen, ni bizi nintzen tokian, paisaia espazio fisikoa izateaz gain, bere aldaketa sakonetan fenomeno meteorologiko jarraia eta amaitezina da.

Nire kasuan esango nuke, azken urteetan nire pintura irudi bihurtzen joan zela, objektua eta adierazgarri piktoriko tradizionalen inguruan eta emozioen espresioan interesa galtzen joan zen errealtatearen pertzepzio aproposago baten alde.

Pinturarekin alderatuta, argazkilaritzak transparentziaren kalitatea dauka, transmisio medioaren lodiera mehetzen da. Jakina, argazkilaria begiradak enkoadrea eta paisaian argia aukeratzen ditu baina pintore baten begiradak, horri bere aneko gogoa eta bere sikelogia erakusten duen pintzelada erantzen dio, keinu bat, materia kantitate handiagoa edo txikiagoa, armonia kromatikoaren aukera, freskotasuna edo eta inistentzia piktorikoa, errealismo graduak eta argazki kamara batekin aboratu?? ezin daitezkeen elementu adierazgarri ugari,

Land Art-ak, haseratik argazkilaritzaren menpekotasuna du, eta nahi gabe bada ere, argazki "genero" baten sortzaile da, nik nire lanak kokatuta ikusten ditudan eremua hain zuzen ere, interbentzioen erregistroa izan nahi dutenak, baina baita ere argazki bat bere baitan. Argazkian ateratzen dudana gertatu da, hau nire irudiei oinarritzko zentzua ematen diena.

### **Paisaia eta arboletan zure proiektzioak ikusi nituen lehen aldian Bioy Casaresen "La Invención de Morel" etorri zitzaidan burura. Zure obran, artifizioak -proiektorea-, obra beraren parte da eta proiektzio prozesua – teknologia, gizakiaren eskua- natura horren parte bihurtzen da, naturaren erregistro soiletik haratago... igual oker nabil baina "land art" gisa deskribitzen dugun horretatik haratago bilaketa bat dagoela dirudi...**

Bitxia da liburu hori aipatzea ze nire Arte Ederretako ikasle garaian lagunartean interes handiz irakurri genuen. Artista askoren obratan berebiziko garrantzia du natura eta artifizioaren arteko harreman horrek. Mundua ez da esistitzen guretzat bere errepresentazio eta interpretaziorik gabe eta era berean perzibitzen dugun gauza ororen gainean eduki psikikoa proiektatzen dugu.

Beti harritzen nau zein puntura arte uste duen jendeak argazkilaritzak, fotografiak, errealtatearen irudi erreala dela. Hainbeste eragin nauten Land Art obraren argazkiak ikusten ditudanean beti pentsatzen dut nik fisikoki inoiz ikusi ez ditudan obraren irudiak direla, AENtako basamortu urrunetan daudenak, iristeko zailak diren lekuetan daudela, baina bat batean, arte historiaren liburuetan azaltzen dira eta batek ikusten dituzenean obraren mamia ulertzen duela sentitzen du. Errealtatean, argazkiak, obraren berri ematen digu, baina batez ere, obra, ikuslearen garunean gertatzen da.


### **Irudi geometrikoak proiektatzen dituzu nagusiki...**

Geometria eta paisaiaren arteko erlazioa oso modu zabalean jorratu da XX. Mendearan hasieratik arkitektura eta eskulturan. Bi kasuetan, medio horietan ematen den geometria osatzen duen materialak izaera fisikoa du. Nire lanean garrantzitsua da geometria hori marrazten duen materia argia bezain material ukiezina izatea.

Harreman horretan ematen den kalitate fisiko sutilaz inbestigatzea interesatzen zait. Erresonantzia gisa definituko nuke, kontzeptu horrek definitzen duenak hobekien paisaiaren irregulartasuna eta geometriaren prezisioa bezalako hizkuntza bisual hain ezberdinak elkartzean lortzen saiatzen naizen efektua. Paisaian gertatzen den oro matematika, fisika eta geometriarekin deskribitu eta definitu daiteke. Gauza bera gertatzen da neurtu daitekeen energia ikusiezinarekin. Uste dut geometriaren bitartez ikusgarri egin daitekeen materiaren energia diseinu bat esistitzen dela. Horregatik, paisaia eta geometriaren arteko harreman horrek, errealtateak ezkututzen digun armonia baten isla eskaintzen digu.

### **Akzioa bere baitan bilatzen duzu (paisaian egindako proiektzio iragankorra) edo eta proiektzioa irudi fotografikoa lortzeko modu bat besterik ez da?**

Argazkilaritzaren aukera nagusietako bat gertakizun bat erregistratzea da, eta niretzat berebizikoa da nire argazkietan ikusten den hori gertatu dela, leku eta denbora bat izan duela erakustea. Nire ustez, Land Art-ak, nahigabe, genero fotografiko berri bat sortzen du: interbentzioa jasan duen paisaiarena, nire argazkiak gertakizun baten erregistroa izaten saiatzen dira, baina baita ere, beren baitan izaera propioa duten argazkiak. Interbentzioak zuzenean ikusten direnean, argazkiek erakusten dutena baino askoz espektakularragoak dira, beraz, sentsazio oinarritzko batzuk sakrifikatzen dira argazkian. Argazkia begi eta garun eskalarako egina dago, interbentzioa gorputz osorako.



When and in response to what did you move on from painting and start working directly on nature, using projectors and lights?

The way to understand my painting has always been connected with nature for different reasons. For one thing, the paintings at home when I was a child were by my great-grandfather, the Basque Jose Salís, who painted incredible seascapes and landscapes. What's more, the landscape you experience as a child is decisive, and I say 'experience' because there's more than just looking in the relationship between a child and a landscape. In Asturias, where I lived, the landscape, as well as being a physical space, was a continual, unending methodological phenomenon in its profound changes. I'd say that in my case painting has become an image over recent years, it has become less interesting and significant as an object and in the traditional pictorial tradition, and more appropriate in terms of perception of reality.

Compared with painting, it has the transparent quality of photography, the width of the means of transmission is reduced. Obviously, a photographer's approach decides the frame and landscape, but from a painter's eyes, adding that moment's desire and the brush strokes which psychology brings, a gesture of greater or lesser scale, the chance for chromatic harmony, freshness and pictorial insistence, many significant details which cannot be taken up by a camera or realism.

Land Art has been dominated by photographers from the start, and, even if unwillingly, it has created a "genre", in fact, the area where I see my own work, which aims to be a register of interventions, and also photographs in themselves. It is what I take in the photograph, that is what gives my images their basic meaning.

The first time I saw your projections on landscapes and trees I was reminded of Bioy Casares' "La Invención de Morel". In your work, artifices - the projector - are part of the work itself and the projection process - technology in human hands - becomes part of that nature, more than just a reflection of nature... I may be wrong, but it seems to be a development which goes beyond what we usually call Land Art...

It's strange you should mention that book. When I was studying Fine Art my friends and I read it with great interest. That relationship between nature and artifice is particularly important in many artists' work. The world does not exist for us if we do not represent it and interpret it and, in the same way, we project psychic contents onto everything that we perceive.

I'm always astonished by the extent to which people think of photographs as the real image of reality. Land Art has influenced me so much that whenever I look at photographs I always think that they are pictures of works which I have never seen with my own eyes, something far away in our DNA's desert, places it's difficult to get to, but, all of a sudden, they turn up in books about the history of art and, when we see one, we feel that we've understood the essence of the work. In reality, the photo tells us about a work but, above all, the work remains in the spectator's brain.



**You project geometrical images above all...**

The relationship between geometry and oases was extensively worked on in architecture and sculpture at the start of the 20th century. In both cases, the material which forms geometry in those media is physical in character. In my work, it is important for the material which draws that geometry to be light and to be intangible.

I'm interested in investigating the subtlety of the physical quality in that relationship. I'd define it as resonance because that concept is the best possible definition of the irregularity of landscape and the precision of geometry, the effect I try to achieve by combining such different visual languages. Anything that can happen in landscape can be described using mathematics, physics and geometry. The same is true of measurable invisible energy. I think there is a design, using geometry, to make the energy of material visible. That is why that relationship between landscape and geometry offers us a reflection of the harmony which reality hides from us.

**Do you look for action in itself (its short-lived reflection in the landscape), or is projecting just a way of obtaining photographic images?**

One of the main possibilities in photography is registering an event, and for me it's extraordinary that what has happened is there in my photographs, showing it was a place and a time. I think that Land Art creates a new genre in photography whether it likes it or not: the intervention the landscape has been subjected to, my photos are an attempt to register that event, and, at the same time, they are photographs with their own character.

When you see the interventions live, they're much more spectacular than what you see in the photos, so some basic sensations are sacrificed in the photographs. Photos are always there to climb between your eye and your brain, to make it an intervention for your whole body.

irudi  
berrerabilpena

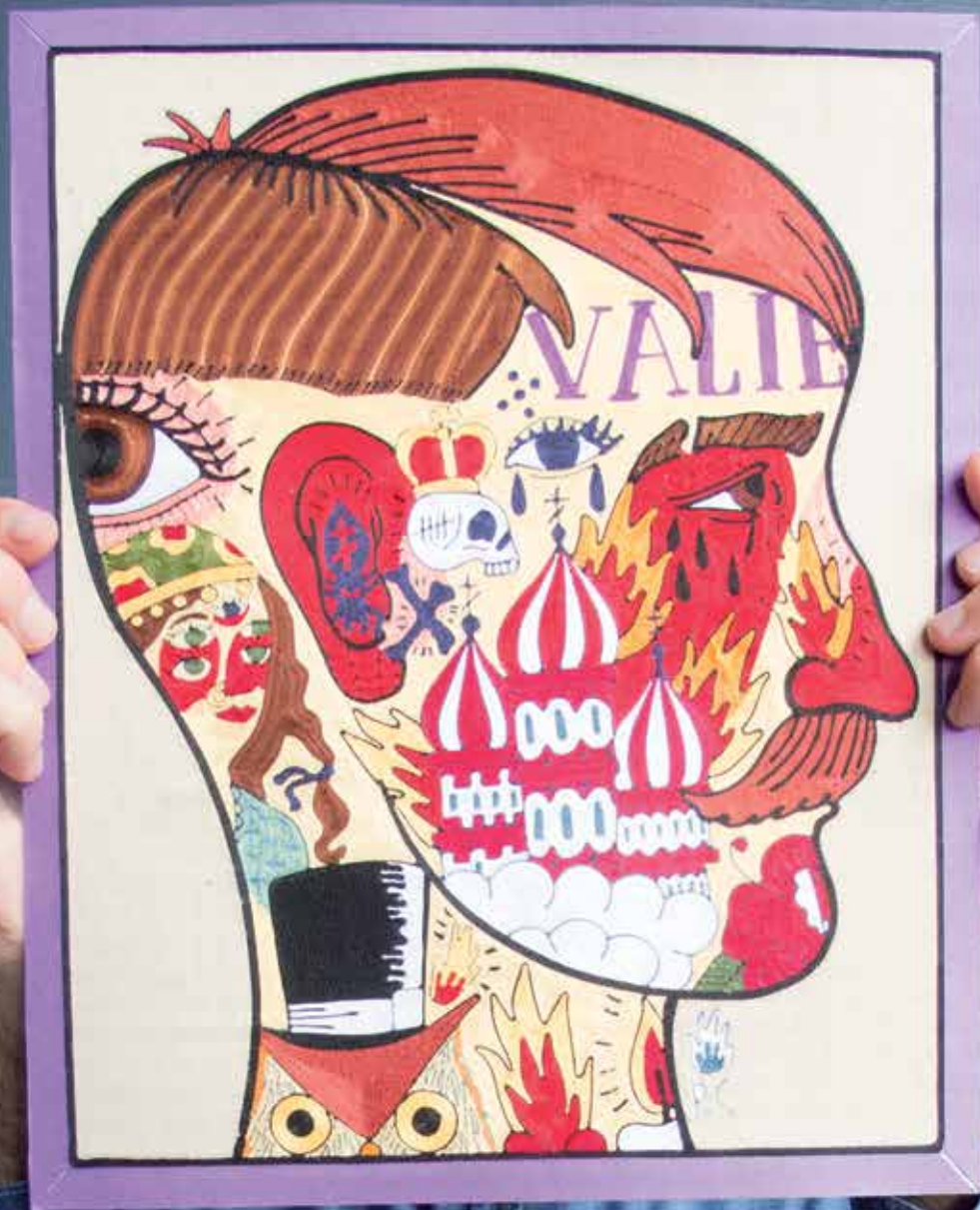
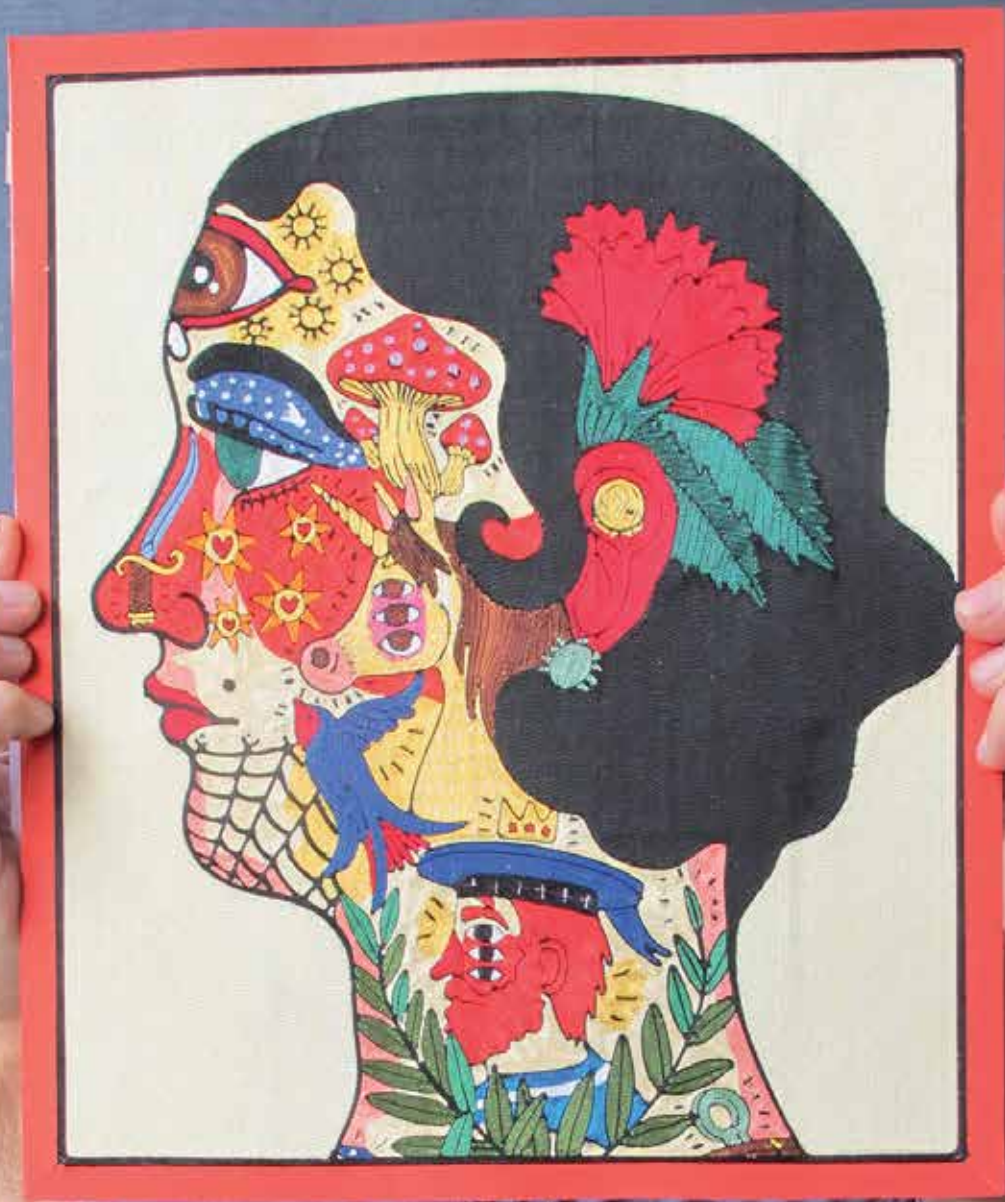


image  
reutilitation



The balde 68 zenbakian, Ricardo Cavolo ilustratzaileari kolaborazio gonbita egin genion. Tatuaitez beteriko erretratu eder batzuk bidali zizkigun. Duela hilabete batzuk, lagun batek, Pontevedrako A Lamako espetxean dagoen Xabier Makazaga Azurmendi presoari bisita egin eta hark, the balden argitaratutako Ricardo Cavoloren erretratuen kopiak eman zizkion. Bulegora ekarri zizkigunean, kopiak HARIZ EGINAK ZEUDELA JABETU GINEN!!!!

In the 68<sup>th</sup> issue of the balde, we invited illustrator Ricardo Cavolo to collaborate with us. He sent us some beautiful portraits which were full of tattoos. A few months ago, a friend of ours went to visit Xabier Makazaga Azurmendi, who's imprisoned at Pontevedra's A Lama jail, and the latter gave the former a copy of the portraits which Ricardo Cavolo had made. When our friend brought them to our office, WE REALISED THEY WERE MADE OF THREADS.







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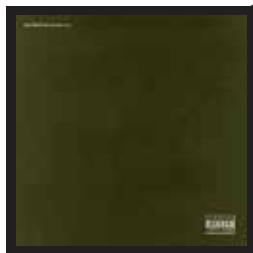
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argazia / photo by: kixi  
pingvellir - island



*To Pimp a Butterfly* (2015) erraldoia gainera kendu ezinik gabiltzala Kendrick Lamarrek ezustean disko berria argitaratu du. Deskarteek osatutako lan honetan jazz, hip-hop, sintetizadore eta soul hipnotikoa bildu ditu. Lamarrek bizi duen sormen momentu erraldoia baieztatzeaz gain azkeneko urteetan ezagutu dugun rap abeslari onenaren aurrean gaudela erakusten digun diskoa.

We can't stop listening to Kendrick Lamar's *To Pimp a Butterfly*. This work is created with works left ahead in previous records. Jazz, hip-hop, synthesizers and hipnotic soul, show us that Lamar is in his best. He is one of the best rap singers of the last years.



**Kendrick Lamar**  
*Untitled unmastered*  
Aftermath / Interscope



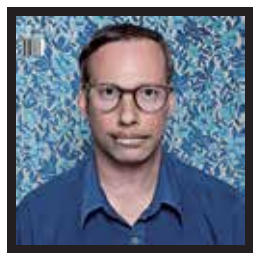
**Triangulo de Amor Bizarro**  
*Salve discordia*  
Mushroom Pillow

Zaila da Triangulo de Amor Bizarrok bere diskoetan biltzen duen soinu-atmosferatik ihes egitea. Distorsioarekin hitzarmena duen laukote galiziarrek argitaratzen duen disko bakoitzeko hazi egiten dela berretsi du. *Baile Sumaria* kantuan dantzalekura gerturatzen badira ere, astinduko zaituzten gitarra kapez beteta dator diskoa.

It's hard to drag yourself away from the atmospheric sounds Triangulo de Amor Bizarro create on their records. This distortion-loving 4 piece Galician band prove once again that they grow with every new release. While the *Baile Sumaria* is heading for dancefloor territory, this album is chocobloc with big guitar riffs.

Jarraitzaile zorrotzenak hasebeteko ez baditu ere, The Catastrophic diskoak Tortoise gehiago ezaguzeko balio digu. Oraingoan, ahotsak sartzen ausartu da talde instrumentala. Horretarako, bi gonbidatu bereziren laguntza izan dute: Georgia Hubley (Yo La Tengo) entzun dezakegu *Yonder Blue* balada zoragarrian, eta Todd Rittman (U.S. Maple) *Rock on* indartsuan.

While it won't satisfy their most ardent fans, *The Catastrophic* does provide us with a good opportunity to get to know Tortoise a little more. This time round, the instrumental band have some singing going on. They have singers Georgia Hubley (Yo La Tengo) on the wonderful ballad *Yonder Blue* and Todd Rittman (U.S. Maple) on the thumping *Rock on*.



**Tortoise**  
*The Catastrophist*  
Thrill Jockey



**Bombino**  
*Azel*  
Patisan records

Dirty Projectors taldeko Dave Longstreth arduratu da Niger-eko musikariaren disko berria ekoizteaz. Aurretik, Black Keys taldeko Dan Auerbach-ekin egin zuen lan. Desertuko rock hipnotikoarekin jarraitzen du hemen, eta, orainoan, gitarra doinuei ahotsaren jokoak batu dizkie, Mdou Moctar-ek egiten duen bezala. Trance-ra eramango gaitu *Timtar* abestiarekin.

Dirty Projectors' Dave Longstreth was in charge of these musicians from Niger. They had previously worked with Dan Auerbach from the Black Keys. The group still ply their hypnotic desert rock on this disc, and this time round they have added vocals to the guitars, a bit like Mdou Moctar does. Songs like *Timtar* will leave you in a trance.

Azken aldian gure inguruan sortu diren talde dotorenetakoa da Rural Zombies. Juliaren ahotsak gidatuta, elektronika, pop eta rock doinuak nahasteko modu sofistikatua erakusten du. Foals taldea ekartzen digu gogora eta *Fall* eta *Golden* abestietan puntu gorenera iristen badira ere, merezi du diskoa osorik entzuteak.

Rural Zombies are one of the most elegant local bands to have appeared in a long time. They are sophisticated in how they mix electronica, pop and rock, all driven nicely along by Julia's voice. They bring the Foals to mind and on songs like *Fall* and *Golden* the band really hit their stride. A record that should be listened to in its entirety.



**Rural Zombies**  
*Bat*  
Warner Music / InSamuel Records



**Amorante**  
*Amorante*  
Autoekoizpena

Azkenaldian entzun dugun disko bereziaren argitaratu du Amorantek. Bost kantuk osatutako diskoa da, eta, guztien artean, aparteko mikro-mundua osatzen dute. *Dorre baten gordetakoak* abestiko giro akustiko eta dramatikoa harrapatzen bazaituzte, itxaron *Dogma* unkiagarrira heldu arte. Lehen minututik harrapatuko zaituen lana. Berezia eta handia.

Amorante have just come up with one of the most special records we have heard. There are five songs on the album and they all come together to create some kind of micro-world. If the song *Dorre baten gordetakoak* and its dramatic acoustic atmosphere catches your fancy, wait till you hear the moving *Dogma*. A record that will envelop you from the very start. Special and great.

A close-up portrait of John Lydon, looking directly at the camera with a serious expression. He has short, light brown hair and is wearing a light-colored jacket. He has multiple hoop earrings in both ears. The background is a blurred outdoor setting with greenery and a clear blue sky. Several text overlays are present on the image.

beti ez naiz perfektua

i'm not always perfect

john lydon

public image limited

interview  
by

aritz branton

2016/04/07

shots by: ion markel / ibai arrieta



**Normalean, elkarrizketak saio batean egiten dira, aurrez aurre edo, gero eta gehiago, telefonoz edo emailez. Jhon Lydon-i egin diogun elkarrizketa hau, ordea, ezhoikoa izan da. Elkarrizketa gure kolaboratzaile eta itzultzaile den Aritz Brantonek egin zion, telefonoz, eta oso solasaldi atsegina izan omen zen. Hainbeste, elkarrekin "Feelings" klasikoa kantatzen amaitu zutela. Bira prestakuntza Usurbilgo Higain estudioan egin zuen Public Image Limited-ek. Eta nork egin zion harrera hedabideei eta moderatzaile-itzultzaile lanak? Bai, aste pare bat lehenago telefonoz elkarrizketa egin zion gure Branton jaunak. Beraz, telefonoz egin zen elkarrizketarekin batera, aurrez-aurre izandako elkarrizketa ere egiteko aukera izan genuen Lydon jaunarekin. Elkarrizketa, garagardoak eta zigarretak. Prentsaurrekoa bukatu eta hedabide "handiek" alde egin ostean, Branton gure infiltratua, John Lydon eta Haritz Harreguy (Higaingo teknikaria) estudioan sartu eta Shoom kantua jotteari ekin zioten. Eta gure Press Corps argazkilaria (Ibai Arrieta eta Ion Markel) terrazara igo eta argazki ederrak atera zizkieten punkaren erregeari.**

John Lydon-ek (Keith Levine eta Jah Wobble-kin batera) Public Image

Limited sortu zuen 1979an. Geroztik, taldeak 19 kide izan ditu, 10 album, eta ehunka kontzertu eman ditu. Azken selekzioak Donostian jo du maiatzean.

**AB: Public Image gogo handiz egiten ari da grabaketak eta kontzertuak.**

JL: Bost urte eta erdi daramatzagu elkarrekin, birak etengabe egin ditugu, eta bira honetan gure album berria (zoragarria iruditzen zaiguna) zuzenean eman nahi dugu, abesti zaharrago batzuekin batera. Eta abestiak, batzuetan, jendearen arabera aldatzen dira.

**AB: Abesti zerrenda aldatzen al da kontzertuan zehar?**

JL: Bada, bai, goitik behera. Batzuetan, ez dugu abesti bat egiteko gogorik, baina energia hori publikoak ezartzen digu; publikoa beste taldekide bat da, elikatzen gaituen energia da. Harremanari dagokionez, kontzertuak eliza modukoa dira. Erlijiorik gabe. Gizakiok giza moduan portatzen gara, eta hori, rock-ekitaldi batean, oso ezohikoa da.

**AB: Rock-ekitaldi gehienak hotzak eta alde zurretik programatuak al dira?**

JL: Bai. Pop-izarrek beren bertuteak erakutsi nahi dituzte eta oso distantzia handia dago beraien eta publikoaren artean. Niri, bereziki, besteen begiak ikustea gustatzen zait. Pertonekin harremanetan ari naizela jakitea gustatzen zait. Horrek hizkuntza-langa guztiek eraisten ditu eta emozio-maila batean gara, gizaki bezala.

**AB: Beraz, ingelesa ulertzen ez duen publiko batentzat jotzea ez da arazo bat.**

JL: Abestien hitzak eta musika uztartzen ditugu transmititu nahi ditugun emozioak adierazteko. PILen abesti guztiak emozioen gainekoak dira. Abesti batzuk tristeak dira; beste batzuk, alaiak; batzuk haserre-haserreak; beste batzuk, basatiak; baina ez dago gorrotorik. Nire amaren heriotzaren gaineko abesti batzuk daude, eta disko-arrada kakofonia zoragarriarekin egiten dira.

**AB: "Death Disco", esaterako.**

JL: Bai, "Swan Lake"-ekin batu nuen, eta emaitza oso indartsua dela uste dut. Oraindik ere abesti horrek negarra eragiten dit kontzertuetan, hunkitzen nau benetan. Eta hori entzuleengan ikusten dut: badakite zer den egiten ari naizena, eta haiak ere badituzte halako sentimenduak. Hori musikarekin partekatzea lorpen bat da niretzat. Musikak hori egin dezake.

**AB: Gaur egun, letren % 90 "Heartbreak Hotel" edo "Heartmake Hotel"-en gainekoa da. Gai horiek, noski, kontu garrantzitsuak dira gure bizitzan, baina hitz egiten dugunaren % 90ak ez du lekurik abestietan. Abestietan sartzeko egokiak diren bizpahiru gai esango dizkidazu?**

JL: Hotelean piano-jole bat izanez gero, abesti bera eskatzen diot beti: "Feelings". Eta, gehienetan, suntsitzen dute. Baina hori da, niretzat, dibertigarriena eta hunkigarriena. Eta, niretzat, abestia behera etortzen ari dela (hain gaizki jotzen dutelako), daukan benetako emozioa ateratzen zaio.

**AB: Beraz, emankizun birtuosoetatik urrun gabiltza...**

JL: Bai, batzuetan birtuosoarenak ez gaitu hunkitzen. Japoniarrek, esaterako, jazza imitatzen dute ehuneko ehunean, baina ez diote ezer gehitzen. Beraz, nota

guztiak perfektuak dira, baina hori ez da lorpenik handiena. Batzuetan, tonua pixka bat galtzea hobe da. Biolinek tonua galtzen dutenean pixka bat, maite ditut. Horrek bihotzean hunkitzen nau. Beharbada irlandarren intonatzeke modua da!

**AB: Nola deskribatuko zenioke zuen musika, esaterako, Mongoliatik iritsi den lagun bati, zuen musikarekin harremanik inoiz izan ez duen bati?**

JL: Litekeena da pertsona horrek PILEkin harremana izatea. Oso urrun dauden lekutan jotzen dugu. Bizimodu eroa eta ijitoen modukoa duten lekuetan oso harrera beroa egiten digute. Bertakotzen gara, antza. Baina ulertzen dizut. Egiten duguna nola azalduko nuke? Emozioak. Eta saillapenik gabe. Ez dut inoiz musika egin lau hormen barruan ezkutatzeko.

**AB: Behin, New York-eko abeslari batek esan zuen egun txarretan ere barre eragiteko moduan behintzat izango zela, hori espero zuela.**

JL: Nire modukoa! Nire familian, tradizio irlandarra da ezkontzetan negar egitea eta hiletetan barre egitea. Gauzak hankaz gora jartzen ditugu, ondo begiratu, eta orduan bizitza jasagarri bihurtzen da.

**AB: Beraz, bizitza horrela begiratu behar dugu: gauzak hankaz gora jarrita.**

JL: Bai, eta gure burua serioegi ez hartu. Geure buruaz barre egitea oso ezaugarri ona da.

**AB: Eta umorerik onenetakoa.**

JL: Bai, bizitzan gehiago ikasi dut komikoengandik eta umoretik, intelektual zorrotz eta aspergarriengandik baino. Egia esan, normalean ez naiz umorerik ez dutenengan fidatzen. Halako pertsonak ez dute enpatiarik izaten.

**AB: Umorerik ez dutenak ez dira pertsona serioak.**

JL: Hori duk, motel!

**AB: Ez dakit galdera hau begien bistakoa den ala**



**zaila, baina**



**musika entzuten duzunean, zer da gehien hunkitzen edo pizten zaitzuena?**

JL: Musikak nire gustukoak diren lekutara eramaten nau, eta nik buruari aske ibiltzen uzten dio, erabat. Terapia mota bat da, azken batean. Eta hori egiten ari naizela, edozein gauza gerta daiteke. Arriskutsua da, eta ikaragarri gustatzen zait. Ea dakit zer bururatuko zaidan. Musikari nire buru barruan margotzen uzten diot. Trantze batean sartzen nau, eta, horregatik, trantze-mugimenduarekin maitemindu egin nintzen. Suaren inguruan biluzik ibiltzen ginen garaira itzultzen gaitu, iraganeko, historiaurreko nonbaitera.

**AB: Zer da zuretzat kontzertu on bat, eta nola neurtzen duzu?**

JL: Batzuetan okertzen naiz erabat, eta kontzertua txarra izan dela pentsatzen dut (ez dugula publikoarekin harremanetan jartzea lortu), baina, oholztatik ateratzen garela, erantzuna kontrakoa izan dela ikusten dut. Ez naiz beti perfektua. Normalean, enpatia hori badago eta antzematen dut: orduan ona dela badakit. Batzuetan, kriston gaizki jotzen dugu (dena gerta daiteke) eta, hala ere, mezu zuzenak komunikatzea lortzen dugu. Kontua da oreka bat lortzea; alde batetik, nota perfektuak eta jotzeko trebetasuna; bestetik, emozioak aske ibiltzen uztea. Mutur horien artean ibiltzea da kontua. Mutur batera joanez gero, ez gabilta ondo.

**AB: Beraz, grabatuta dagoena oholztan jotzea, besterik gabe, okerrean izango litzateke.**

JL: Bai. Heriotzaren musua izango litzateke, eta azkar batean erretiratuko nintzateke. Lotsatuko nintzateke, erabat. Baina Duracell-eko untxia naiz: aurrera eta aurrera joaten naiz.



**Normally interviews are carried out face-to-face or, increasingly, by phone or e-mail. But this interview we had with John Lydon was different. Our collaborator and translator Aritz Branton interviewed him over the phone and says it was a very agreeable chat. So much so that they ended up singing "Feelings" together.**

**Public Image Limited got ready for their tour at Higain Studio in Usurbil. And who received the media and acted as the moderator-interpreter? Yes, the same person who had interviewed the singer: our Mr Branton. So he was able to add a face-to-face interview to the phone interview he'd already had with Mr Lydon. An interview, some beers and some cigarettes. After the press conference finished and when the "big" media had left, our undercover agent Branton, John Lydon and Haritz Harreguy (the technician at Higain) went into the studio and the group played "Shoom". And our Press Corps photographers (Ibai Arrieta and Ion Markel) went up to the terrace and took some fine photos of the King of Punk.**

Since John Lydon founded Public Image Limited with Keith Levine and Jah Wobble in 1979, the group has gone through 19 members, released 10 albums and played hundreds of concerts. The latest line-up visits Donostia in May.

AB: Public Image is recording and playing shows again in a big way.  
JL: We've been together now about five and a half years, toured fairly relentlessly, and this is a new tour because we've just finished what we think is an amazing album and we want to play it live, along with some older songs. And sometimes that changes according to the energy of the crowd.

AB: Does your set-list change as the concert goes on?  
JL: Oh yeah, radically. Sometimes you just don't feel in the mood to do a certain song. But that energy is always dictated to us from the audience, which is always an extra group member. They're the energy and the battery that fuels us. It's church-like in its connection. Without the religion. Human beings being human, which is very rare for a rock event.

AB: Do you think most rock events are cold and pre-programmed?  
JL: Yeah. It's about pop stars showing off and there's a very serious distance between stage and audience. For me, in particular, I like eye-contact. I like to know

that what I'm doing is getting through to people, and that's sharing. That breaks all language barriers and we connect as human beings on an emotional level.

AB: So playing to a crowd which may not understand English isn't a problem.

JL: The way we shape the songs, the words and the music are blended to encapsulate the emotions we're trying to deal with. Every PIL song is trying to deal with emotions. Some songs are sad, some are happy, several are outright angry, some are savage, but none are dealing with hate. There are songs in there about the death of my mother, and they're done to a glorious cacophony of disco beats.

AB: 'Death Disco', for instance.

JL: Yeah, with 'I combined with 'Swan Lake', and I felt to a very powerful effect. That song still makes me cry on stage, it really gets into me. And I see that in the audience, they know what I'm doing here and they have similar feelings of their own. And to share that is the achievement for me in music. Music can do that.

AB: Nowadays, 90% of most people's lyrics are about Heartbreak Hotel or Heartmake Hotel, which, obviously, have an important part in our lives, but 90% of what we talk about gets left out of most songs. Could you tell me two or three subjects which are particularly worthy of being dealt with in songs.

JL: Well, there's always one song I love to hear if there's a hotel pianist. I always ask them to play 'Feelings'. And usually they murder it. But I find that the most entertaining and heart-warming. It's when the song is collapsing in on itself because it's so badly played that most emotion seems to come out of it for me.

AB: So this is taking us a very long way from virtuoso performances...

JL: Yeah, virtuoso doesn't really get you there sometimes. I mean the Japanese, they can absolutely perfectly imitate jazz, but they don't add anything to it. So it's note-perfect, but that's not the ultimate achievement. And sometimes it's best to be slightly off-key on those kind of things. I love a violin slightly out of tune. I find that hits my heart. Maybe it's just the Irish way of tuning!

AB: How would you describe your music to somebody who's arrived

from, say, Mongolia and who's never had any contact with your music.

JL: Oh, they probably have, with PIL. We tend to play the furthest places. We tend to be very welcome wherever there's a kind of mad gypsy life going on. We seem to blend in. But I get your point: how would I explain what we do? Emotions. And beyond categories. I've never made music to hide behind four enclosed walls.

**AB: A New York singer once said that he hoped that even on bad days he'd be good for a laugh.**

JL: A man after my own heart! The Irish tradition in my family is that we cry at weddings and we laugh at funerals. You just turn the thing upside down and look at it properly and then life becomes bearable.

**AB: So that's the way to look at life: turn things upside-down.**

JL: Yeah, and to not take ourselves too seriously. And I think self-mockery is an admirable character trait.

**AB: It's also some of the best humour.**

JL: Yeah, I've learned more in life from comedians and humour than from any staid, boring intellectual. In fact, the people I tend not to trust are people who don't have humour. Because those kind of people tend to lack empathy.

**AB: People who don't have a sense of humour aren't serious people.**

JL: We're on the same page, fella!

**AB: I don't know if this is an obvious question or a hard one, but what**

**would you say most excites you or stimulates you when you listen to music?**

JL: It takes me to places that I like to be, and lets my mind wander completely free. It's a form of therapy, really. And anything can happen in my mind when I'm doing that. It's risky, and I love it. I don't know what I'm going to come up with. I let the music paint visuals in my brain for me. It puts me into a trance, and that's why I fell in love with the whole trance movement. It takes us back to when we were naked and running around camp-fires, somewhere in our prehistoric past.

**AB: What's a good concert for you and how do you gauge it?**

JL: Som etimes I completely miss the mark and think it was a bad gig and think we weren't getting through properly and come off stage and find that the reaction is quite different. I'm not always perfect. Generally there's that sense of empathy and I can catch it: that's when I know it's good. Sometimes we can play bloody awful, anything is possible, and it still works, you communicate correct messages. And it's knowing that fine balance between note-perfection and skilful delivery to just letting your emotions run wild. It's something in between the two that works best. If it's all or nothing, it doesn't work.

**AB: So it would be horrendous if you were to go out and just play what's on a recorded artefact.**

JL: Yeah. That would be like the kiss of death and I think I would quickly put myself into retirement. And be thoroughly ashamed of myself. But I'm the Duracell Bunny, I just keep going and going.



## laia pitxiak

Laia Varela's "La Tourette" jewelry collection is based on the Sainte-Marie de La Tourette convent designed by architect Le Corbusier.

The pieces are made up of geometric figures which feature empty space, lightness and the contrast between light and shade. The collection is in homage to the father of modern architecture on the 50th anniversary of his death.

Laia Varela's new jewellery collection "La Tourette" is based on the Sainte-Marie de La Tourette convent designed by architect Le Corbusier.

The pieces are made up of geometric figures which feature empty space, lightness and the contrast between light and shade. The collection is in homage to the father of modern architecture on the 50th anniversary of his death.









argazkiak - photos  
mathieu vladimir alliard

modeloak - model  
natascha wiese

estilismoa - styling  
laia varela, ane san josé brand & cos



## talenturik gabeko gizona(k)

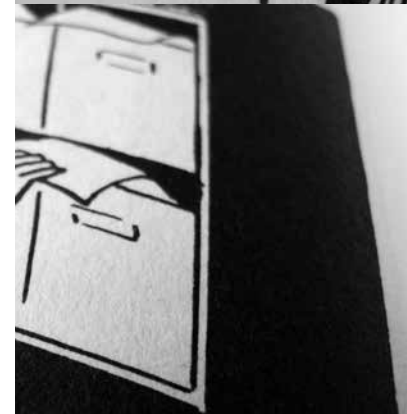
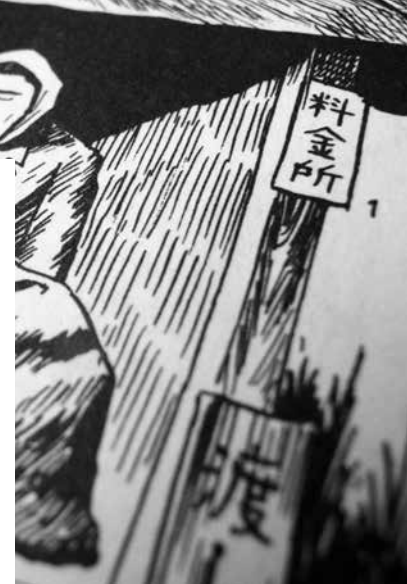
Uhertzean, gizon bat ibaiko urretara pixa egiten. Maskuria husten duen bitartean irribarrea ezpainetan. Haren alboan, lau kainaberaz eginiko etxola modukoaren barruan, haur txiki bat kontrako norabidera begira. Adi! Komiki honen azaleko irudiak iruzurtzen zaituelako. Munō no Hito (Talenturik gabeko gizona) komikiaren azala ireki eta istorioan barneratzen zarenean, uneren batean edo bestean zure bihotzak krask nola egiten duen sentituko duzulako.

Duela 10-15 urte hasi ziren gurean, ohiko gaiez gain, istorio intimista eta errealistagoak kontatzen zituzten komikiak agertzen. Nobela grafikoa izena eman zitzairen eta askoren harridurarako, beren tokia lortu zuten argitalpenen merkatuan. Hein handi batean kaleratzen ziren lanen kalitate eta originaltasunari esker. Japonian ordea, fenomeno hau 80. hamarkadaren hasieran hasi zen. Manga egile batzuk beren lan pertsonalak garatzen eta argitaratzen hasi zirenean. Horien artean dago Yoshiharu Tsuge, korrontearen kontra igeri egin zuen manga egileen aitzindaria.

1937. urtean jaio zen Tsuge eta bi arazo nagusi zituen: 2. guda mundial osteko pobrezia gorria eta bere izaera lotsatia. Bi hauei aurre egiteko marrazten eta komiki bitartez dirua irabazteko modua topatu zuen. 60 eta 70. hamarkadan, gekiga manga eta erotismo eta surrealismo kutsuko eragin handia zuten lanak egin zituen eta japoniar avant garde komikiaren izen handienetakoa zen. 80. hamarkadarekin, manga munduak askatasuna galdu eta lan baldintza izugarriak ezartzen zituen negozio bihurtu zen. Tsugek ere, bere bizitzan izandako aldaketekin batera (ezkondu eta semea izan zituen), bere estiloa guztiz aldatu zuen.

Yoshiharu Tsuge depresio denboraldi luzeak pairatzen hasi zen. Eta denboraldi horietan manga errealista eta autobiografikoak marrazten hasi zen. Horien artean, Munō no Hito (Talenturik gabeko gizona) liluragarri eta mingarria, Garo aldizkarian atalka argitaratzen hasi zena. Aurretik erabilitako estilo landu eta xehetasunez beterikoa alboratu eta marrazkera zuzen eta garbiaz, komiki honetan, Atxagak esango lukeen moduan, "gizona eta bere bakardadeaz" inoiz baino ageriago eta zuzenago hausnartzen hasi zen. Lanbide batetik bestera saltoka, frakasotik frakasora, Sukezo Sukegawa protagonistak hartzen dituen irtenbide ezberdinek (argazki kamera zaharrak konpondu, harriak saldu,...) geroz eta sakonago amiltzen dute. Sukezo, existentzialismotik nihilismoran doan zubia gurutzatzen ikusten dugu komikiaren orrialdeak aurrera egin ahala. Emaztearekin duen harreman pozoinduak eta gizartearekiko sentitzen duen bazterketa eta ezin ulertua. Bere semearen inozentziak, eta harenganako duen maitasun saihestezinak, tarteta, itxaropen printzaren bat erakusten badigu ere, itxaropenan ipurtargien argia balitz, berehala amatatzen da.

1987an, maitasun harremanaren amaieragatik bere buruaz beste egiten saiatzen den gizonaren istorioa argitaratu zuen Ribetsu (Despedida) izenburuaz, eta orduz geroztik ez du beste lanik argitaratu eman. Jakin badakigu, 1999. urtean emaztea minbiziak jota hil zela eta semearekin Tama ibaiko uhertzeko etxe batetara joan zela bizitzera. Diotenez, oraindik, 78 urteko gizon bat, Tama ibaiko uhertzera gerturatu, galtzak erantzi eta bere ibaira pixa egiten du, bere talentua bertan hustuaz.





## talentless man/men

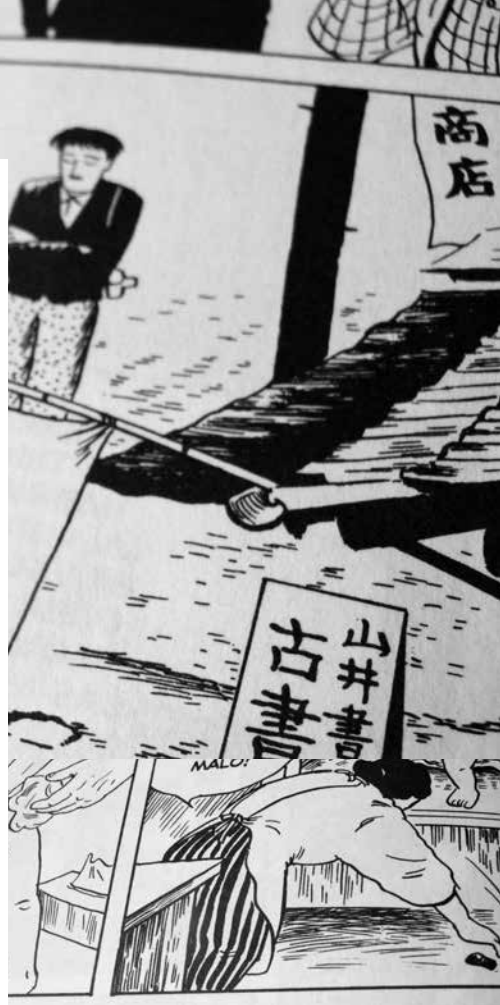
Standing on the bank of the river, a man urinates into the water. He empties his bladder, a smile on his lips. Beside him, in a shack made of reeds, a small child looks the other way. Careful! Don't let the cover of this comic book fool you. When you open up *Munō no Hito* (talentless man) and get into the story, at some moment you'll feel the tear of your heart breaking apart.

Between 10 to 15 years ago, along with the usual type of topic, more intimate and realist stories started to become more common in the comics available here. They were called graphic novels, and to the surprise of many, they quickly found a niche in the market. They were published thanks mainly to their quality and originality. In Japan, however, this phenomenon started in the 80s, when some manga authors started developing and publishing personal stories. One of these is Yoshiharu Tsuge, the pioneer manga author who was never afraid to go against the grain.

Tsuge was born in 1937 and had to overcome two major obstacles: the abject poverty resulting from World War II and his extreme shyness. Drawing and writing comics was a way for him to overcome these difficulties and make some money at the same time. In the 60s and 70s, he published some very influential *gekiga* manga work infused with eroticism and surrealism, and he soon became one of the biggest names in avant-garde Japanese comics. In the 80s, the world of manga comics lost its freedom and became a massive business where shocking working conditions were imposed. Tsuge, who was also going through change in his personal life (he had married and had had a son), changed his style completely.

Tsuge began to suffer a long period of depression and during that time he began to draw realist and autobiographical manga comics. Amongst them, the wonderful yet painful *Munō no Hito* (talentless man), which was first serialised in the magazine *Garo*. He dropped his very developed and highly detailed drawing style to use a cleaner and more basic manner with which to more openly and directly than ever before reflect on what Bernardo Atxaga would call "The Lone Man". Going from one job to another, from one failure to another, the protagonist Sukezo Sukegawa's choices (fixing old comics, selling rocks...) lead him into an ever more rapid downward spiral. We see Sukezo cross over from existentialism to nihilism as we progress through the story. His poisonous relationship with his wife as well as how he feels he is misunderstood and marginalised by society is unveiled before us. While this is some initial hope inspired by the innocence of his son and Sukezo's love for him, it soon flickers out, like the light of a glow-worm.

In 1987, he published *Ribetsu* (Farewell), the story of a man who tries to commit suicide as a result of a love relationship break-up, and he hasn't published anything since. We know that in 1999, his wife died of cancer and he went to live with his son in a house on the banks on the river Tama. They say that a 78-year-old man still waddles up to the bank of the Tama, pulls down his zip and urinates into the river, showering his talent onto the waters there.



euskaratik ingelesera,  
ingelesetik euskarara

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## Eman hegoak euskarari

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.

street dance by goat kale dantza



Goat Longboards proiektua 2011. urtean jaio zen aisialdi eta konpetiziorako banbuzko tablak egiteko. Lesakan duten lantegian egiten da prozesu guztia, eta ohola hauetako bakoitzean makina bat ordu sartzen dute elkarlanean Goat-eko arduradun eta taldeko rider-ek. Goat-en helburuetako bat longboard kultura maila guztietan zabaltzea da. Hainbat kolektiborekin elkarlanean, ikastaroak ematen eta goi mailako leihaketak antolatzen dituzte. Beran, adibidez, hasiberrientzako ikastaroak eskaintzen dituzte gerturatu nahi duen ororentzat, eta Ibardin Freeride jaialdia antolatzen dute urtero; bi egunez trafikoa itxi, eta prestaturiko errepide batean downhill disziplinaz gozatzen dute zaleek.







argazkiak / photos by: unai bellamy

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The Goat Longboards Project kicked off in 2011 with the aim of making bamboo boards for leisure and competition. The whole process of making a board takes place at their factory in Lesaka, and each board is the result of many hours of work by the people in Goat in collaboration with their team riders. One of Goat's main objectives is to spread the culture of longboards to as many different areas as they can. They work together with many different collectives, organise courses as well as top level competitions. In Bera, for instance, they offer classes to all interested first-timers, and they hold the Ibaridin Longboard Fest every year. Roads are closed for two days and fans get a great chance to enjoy downhill freeriding.

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## elur bustia

pello lizarralde  
erein

Zorionekoak gu. Pello Lizarralde lan berri batekin itzuli da. Elur bustiaren protagonistaren iragana edo etorkizunaren berri ez dugu. Ramiroren oraina soilik ezagutuko dugu, Lizarralde duen estilo hain propioan kontatuta. Hitzik soberan ez dagoela iruditzen zaigu eta aldi berean deskribapen zehatz eta ñabarduraz beterikoa da azken lan hau ere. Liburuaz ez da luzea, baina mantso eta hitzak eta esaldiak dastatuaz irakurri beharrekoa da. Lizarralderen literaturak, elur bustiak bezalaxe, dirudiena baino pisu handiagoa izaten du eta.

We're in luck. Pello Lizarralde has come back with a new piece of work. The characters in the novel ('Wet Snow') don't know about the past or the future. We are only going to find out about Ramiro's present, told to us in that particular style of Lizarralde's. There is not a word too many and, at the same time, there are precise descriptions, and this latest book is full of nuances. It isn't a long book, but you have to read it slowly and savour each word, each sentence. Because Lizarralde's work, like wet snow, is of greater weight than it looks.



## egoitz zelaia: Eta galtzen bagara zer?

egoitz zelaia  
Elkar, 2016

Gertutasuna. Hori da liburuak transmititu didana. Gaiak, tokiak, egoerak, pertsonaiak... zeintzuk diren, non dauden, noiz topatu ditugun eta zein aurpegi duten badakigula sentitu dugu. Gertutasuna ere hizkuntzagatik. Izan ere, hizkuntza lagun dugu traman zehar: modernoa, arina, urbanoa, zuzena. Bertso-teknika ere antzematen da hitz-joko askotan, ez horregatik melenga bizia baizik; bai eta hasierako erritmoan, okila bailitz: tak, tak, tak... Horrela 8 errelato edo nobela bat edo bi bukile ala 8 errelato eta nobela bat eta bi bukile josi ditu Zelaia. Lehen liburua du; ez dadila izan azkena.

Proximity. That is what this book brings me. The subjects, places, situations, characters... we know what they are where they are, when we came across them and their faces. Closeness in language, too. In fact, the language helps us throughout the plot: modern, light, urban, direct. You can also detect Bertsoaritz techniques in the word play, but it's sharp rather than sickly, and the rhythm's like a woodpecker from the start: peck-peck-peck...

So Zelaia's written 8 short stories or a novel, or two loops, or 8 short stories, ora novel and two loops. It's his first book; may it not be his last.



## la piel del asfalto

itziar eizagirre  
self-published

Izenburuak iragartzen duen moduan kutsu urbanoko poemak dira nagusi Itziar Eizagirreraren poema argitalpen honetan. Baina ez genduke sailkatuko ere "poesia urbano" genero horretan. Paisaia naturalak eta karibuen lezioak ere badute tokirik bere poemetan. Eizagirreraren poesiak kontatzen digutena gertuko sentitzen dugu. Belaunaldi kontua zurren. Poema hauek ezingo litzuzke 20 urteko idazle batek idatzi. Bizitza elikatzen du bizitza. Bilduma ederra eta xumea bezain poetikoa den plaquette formatuan argitaratua.

As the title ('asphalt skin') suggests, most of the poems in Itziar Eizagirre's book have an urban touch. But you wouldn't classify this as "urban poetry". Natural landscapes and reindeer also have a place in her poems. What Eizagirre talks about in her poems feels close-by. Probably a matter of generations. A 20-year old poet couldn't write these poems. Life feeds life. This collection is beautiful and humble at the same time, published in plaquette format.



## mr señora

oier guillan  
txalaparta

Komiki bilduma honetan, Peeters mirestuak azken urteotan aldizkarietan argitaratutako lanak bildu ditu. Zertarako idatzi ezer liburuaren atarikoan berak hau esaten duenean: "Egia esatera, istorio hauekatzeko batzuk zuzendu nitzakeen hain itxura zaharkitua izan ez zezaten, baina, nire aitona esaten zuen moduan, gauzak, azken ondorioak onartuta egin behar dira. Eta jakin ezazue nire aitona bere buruaz beste egin zuela. Mahai honen hanketako bat hankamotz egon daiteke, baina orekatzeko beste hankak mozten hasiko banintz mahai hau ez litzateke mahai hau izango". Gozatu.

In this volume of comics, Peeters, who we so much admire, brings together his work for magazines over recent years. At the start of the book he talks about the reason for writing things: "Really, I could have revised some of these stories to stop them from looking so aged, but, as my grandfather used to say, things have to be accepted up to the last consequences. And you should know that my grandfather committed suicide. One of this table's legs may be shorter than the others, but if I shortened the others to get a balance, it wouldn't be the same table." Enjoy it.

## kulturaz zirriborro solte batzuk

Ondorengo apunteetan, ez duzu **saiakera** mamitsurik topatuko. Azken aldian bata eta bestearekin izandako solasaldietan ateratzen direnak paperean jartzea izan da asmoa. Iritziak dira eta ez dute analisi edo diagnosi bat izateko asmorik. Errealitatea, hemen, lau lerrotan azaltzen duguna baino konplexuagoa eta anitzagoa dela badakigu eta ez dugu arrazoia ere izan nahi. Asmoa, modu zuzen eta ulergarrian, gure inguruko kulturaz eta kultura ekosistemaz zirriborro solte batzuk paperean jartzea da.

### **kultura = ebentoa**

Ukaezina da azken urteotan gurean kulturari eman zaion bultzada eta garrantzia. Kulturak, ekonomikoki neurtu eta etekinak eman ditzakeela jabetu ginenetik, beste hainbat jarduera ekonomiko janzteko eta bultzatzeko apaingarri perfektua bihurtu da. Baina ez ditzagun gauzak nahastu. Inporta duen kulturaz ari gara. Berehala neurtu eta jaso daitezkeen emaitza eta etekinak eskaintzen duen "ebento" kulturaz.

Kulturak gure egunerokoa kutsatu du. Dena bihurtu dugu kultura. Kultur emanaldien hazkundea erabatekoa izan da. Gutxitan hausnartzen da ordea kultura hitzaren zabalkundeak ekarri duen b aldeaz. Kultura aisialdiaren sinonimo bihurtu da. Kultura bizi beharrean "kontsumitu" egiten dugu. Hein handi batean kultur emanaldien saturazioak, arinkeria eta banalizazioa ekarri du. Ezerk ez du apenas irauten. Ez kultur espazioetan, ez geure garun eta erraietan. Makinaria bihurtu dugu kultura. Modu kontziente batean. Industria kulturala edo turismo kulturala bezalako konzeptuak gailendu dira... eta denon artean egin dugu.

### **kulturaren jerarkia**

Aranxa Urretabizkaiari irakurri genion Berrian, kultura munduan txoriak eta ornitologoak daudela. Adibide ederra da. Kulturaren, sortzaileak eta sortzaile horiek egiten dutena aztertu, neurtu eta zabaltzen (edo ezkututzen) dutenak daude. Beharrezkoak dira biak ziurrenik, baina arazoa, ornitologoa txoria baino garrantzitsuagoa bihurtzen denean sortzen da. Egun, txoria, ornitologoaren esistentzia justifikatzeko aitzakia besterik ez da.

Arte erakusketetako kartel eta promozioei erreparatzea besterik ez dago. Komisario edo "kurator"-ak artistak baino garrantzi handiagoa du. Haren eskuetan dago egungo arte programazioa. Haren iritziak eta jakintzak bideratzen du artearen norabidea. Egungo kuratorrek hitz egiten duten heinean sortzen ari direla sinisten dute. Arte zentruetako zuzendariak, kritikoak, akademikoak, kultur eragileak, zuzendari artistikoak,... guztiak kulturaren ekosisteman elikadura katearen goikaldean kokatu den fauna. Eta guztien gainetik, afitxe horietan logoa jartzen duten instituzioen ordezkariak. Argazkietan sortzaile eta kultura munduko jendearen alboan azaltzea atsegin duten politikariak. Ez dute aukerarik galtzen, erakusketa, emanaldi edo kultur jarduerak, gu guztion diruarekin baina haiei esker gauzatzen direla azpimarratzeko.

Kulturaren bultzatzen den prekaritateaz ere hitz egin genezake. Kultura ekosistemaren goikaldeko faunakoek, askotan, aurrekontuen portzentai handi bat beren jarduerara zuzendu eta nola sortzaileei apurra eskaintzen dizkieten. Logo

instituzional ugari duten jarduerak, eta beren antolatzaileek, klaseak, emanaldiak edo eta hitzaldiak 50 euroren truke edo musutruk ematea eskatzen dutenean, inongo lotsarik gabe, argi dago aspaldi onartu genuela kultura munduan eman den ekosistema eraldaketa.

### **mainstream eta selfie kultura**

Azken aldian behin baino gehiagotan entzun eta irakurri dugu edozein kultur sistemak, kultura jasoaz gain, mainstream edo kultura komertzial bat ezinbestekoa duela. Eta gutxi eztabaidatu dezake arrazoi hori. Arazoa ordea mainstream kontzeptua definitzerako orduan dator.

Ez delako igoala AEBtako mainstream kultura, frantziakoa edo demagun espainola. Euskal kultura mainstream bat beharrezkoa dela argi dago, baina aldarrikapen horrek ez luke aitzakia izan behar "denak balio du"-ren sinonimo gisa. Askotan, proposamen eskasak, talentu eza eta errazkeria izendapen horren itzalean ezkututzen direlako. Bai, jakina, orain dator galderatxo: Nork esaten du zer den kalitatezkoa eta zer ez? Baina... Ez al dira halako galderak askotan aitzakia hutsa? Subjektibitatearen izenean ezkututzen gara beste behin. Elitismo kontzeptua ateratzen duenik ere bada, baina elitismoa eta kalitatea nahasten dira askotan. Nahita. Kulturaren, bidea, kalitatezko gauza berritzaileek markatu behar dutela zioen Saizarbitoriak duela gutxi Argia aldizkarian irakurri genion elkarrizketa batean.

Politikari, kazetari eta beste kultur eragile ezberdinen ahotan darabilen beste kontzeptu iraultzailea honokoa da: guztiok gara sortzaileak. Tabakalera ireki duten UBIK liburutegia dela edo eta hiriburutza kulturalaren magalean jende guztiari sortzeko aukera eskaini behar zaiola errepikatzen digute behin eta berriro. Ez dago horren kontra joaterik ere, baina sorkuntzan ezinbestekoa den alor bat ahazten da maiz: heziketa. Kultura jarduera ezberdinetan aritzeko, ezinbestekoa da formakuntza eskaintzea. Eta formakuntza hori ez da soilik egiten lortzen baizik eta kultura kontsumitzen. Zertarako balio du denak pelikula, antzerkiak edo eta liburuak sortzen hastea inork ez baditu ikusi behar? Norbera bere sorkuntzan tematuta eta soilik interesatuta bizi gara eta ez dugu besteaz gozatzeko interesik. Selfie kultura garaiotan ez ote gara bizi?

### **pastela eta prestigioa**

Gure kultur esparruan, agintari eta kultur eragileen artean autokritika baino, akritikotasuna da nagusi. Normalean, kritikoenak, artista eta sortzaileak dira/gara. Baina sektore hau osatzen dugunok ez gara libratzen. Kritikatzen dugun guzti horren parte aktibo bai gara. Instituzioek bultzatutako kultur ebento eta espazio hauen pastelaren zati bat eskuratzea bihurtu bait da egungo sortzaile gehienek helburua. Eta ez soilik superbibentziagatik izaten, selfie kultura honetan egoa ere akuilu izaten da. Aitari entzuna da, duela gutxira arte, ezertarako balio ez zuena sukaldari edo artista sartzen zela. Eta orain aldiz, lanbide gutxi du bi hauek duten prestigio soziala. Sortzailea, bat batean bada norbait gizartean. Bere iritzia errespetatua da. Aditutzat du bere burua sortzaileak, nahiz eta kasu askotan modan dagoena jarraitu besterik ez duen egiten. Ah, bide batez, aita sukaldaria zen.

You won't find any substantial essays in these notes. The idea's to get down on paper things which have come out in conversations with various people recently. They're opinions and don't pretend to be analyses or diagnoses. I know that reality is more complex and diverse than what I put forward on these lines, and my aim isn't to be right either. The idea's to get down on paper – in a direct, understandable way – some loose sketches of the culture around us and our cultural ecosystem.

#### **culture = event**

There's no denying the impetus and importance of culture in our country during recent years. Culture can be measured in economic terms and, since we realised it can earn us profits, it's become the perfect decoration for promoting and dressing up several other economic activities. But let's not confuse things. We're talking about culture which matters. Cultural "events" which can be immediately measured and whose results and profits can be received.

Culture has coloured our daily life. We've turned everything into culture. The increase in cultural events has been extraordinary. But there's very seldom any reflection about the B-side which the broadening of the word "culture" has brought with it. Culture has become a synonym for leisure. Instead of experiencing culture, we "consume" it. To a great extent, the saturation of cultural shows has led to frivolity and banality. Things hardly last at all. They don't last in places for culture, or in our minds and bellies. We're turned culture into machinery. In a conscious way. Concepts such as the *culture industry* and *cultural tourism* have prevailed... and we've all done that together.

#### **the hierarchy of culture**

Arantxa Urretabizkaia wrote in *Berria* that there are birds and birdwatchers in the world of culture. It's a great example. In culture, there are the creators and, on the other hand, people who examine, measure and broadcast (or hide) what the creators have made. Both types of people are probably necessary, but there's a problem when there start to be more ornithologists than birds. Nowadays the birds are no more than an excuse for the existence of the birdwatchers.

You only have to look at posters and promotional material for art exhibitions. Curators are more important than artists. They're in charge of the art programme nowadays. It's their opinions and knowledge which directs art. Nowadays curators think that they create art themselves when they talk about it. "Curator" could be "kudeator" in Basque: a sort of manager. Directors of art centres, critics, academics, cultural movers, artistic directors... it's all fauna which has got itself to the top of the cultural ecosystem's food chain. And, above them all, the directors of the institutions which put their logos on everything. Politicians who like to appear in photos next to creators and other people from the arts world. They don't miss a chance to emphasise that those exhibitions, shows and cultural activities are paid for with everybody's money but take place thanks to them.

We could also talk about the precariousness which is promoted in culture. How that fauna at the top of the cultural ecosystem's food chain often directs a large

percentage of the budget to its own activities and just leaves some crumbs for the creators. When activities covered in institutional logos and their organizers unashamedly ask people to give courses, shows or conferences for 50 Euros or for free, it's quite clear that we long ago accepted the transformation which has taken place in culture.

#### **the mainstream and selfie culture**

I've heard and read more than once recently that all culture systems as well as gathering culture need to have a mainstream or commercial culture. And there's little gainsaying that. The problem arises when it comes to defining mainstream.

Because the USA's mainstream culture isn't the same as France's or, let's say, Spain's. Basque culture clearly needs its own mainstream, but this proclamation shouldn't be used to mean "anything goes". Because all too often the term covers up for uninteresting ideas, lack of talent and pure ease. But then, that leads to the big question: Who says what's quality and what isn't? But... aren't questions like that often just an excuse? We hide under the name of subjectivity once more. There are also people who mention the idea of elitism, but elitism and quality are often mixed up. On purpose. Recently Saizarbitoria was quoted in a recent interview in *Argia* as saying that innovators have to mark the way to quality.

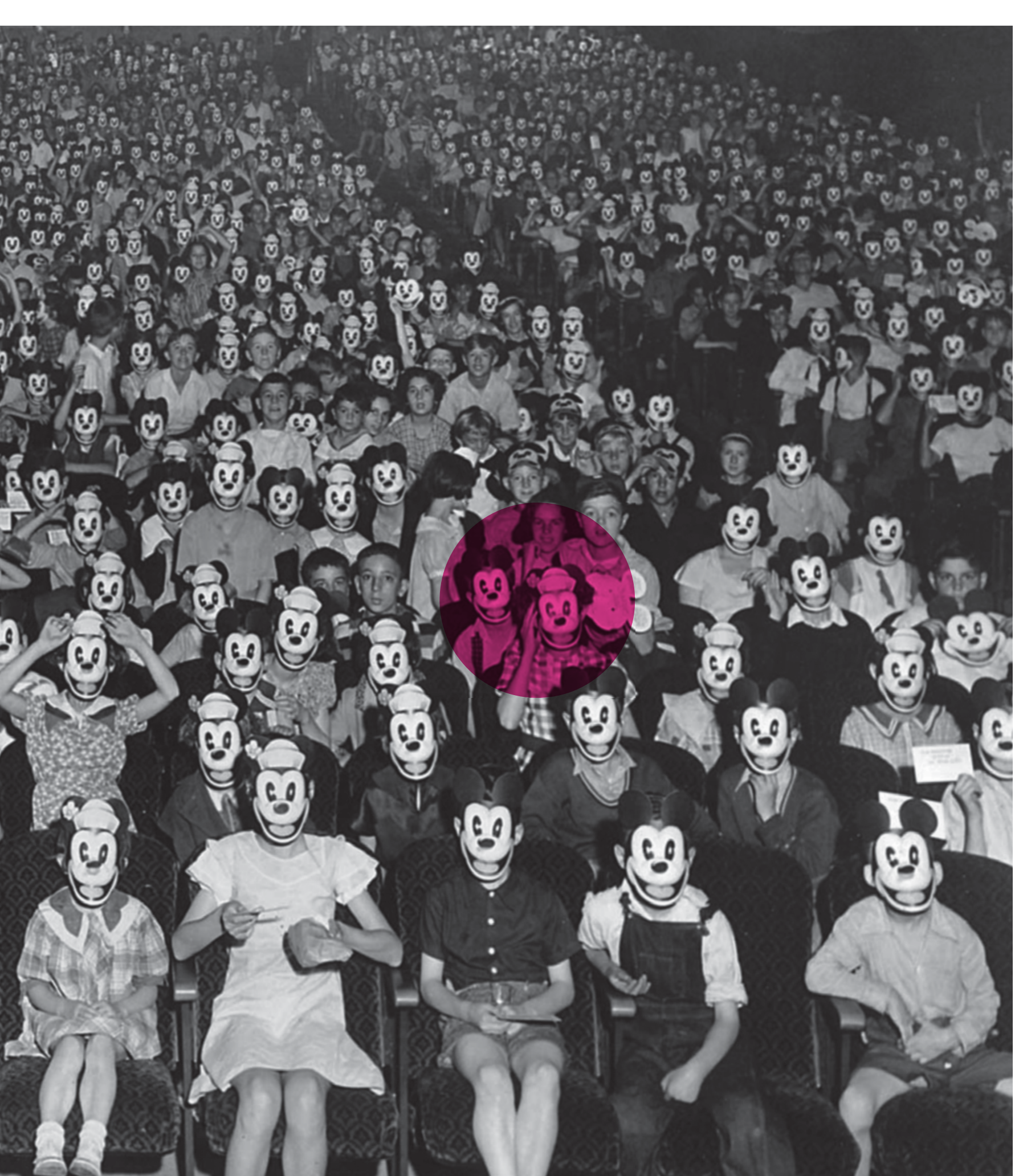
Here's another revolutionary concept which politicians, journalists and other people who work in culture like to say: "We're all creators". They tell us time and again that everyone must be offered the chance to create in the new UBIK library at Tabakalera, or under the aegis of the Cultural Capital, or at the dozens of culture centres all around our country. You can't go against it, but an indispensable part of creation often gets forgotten about: training. To be able to take part in any type of cultural activity, training has to be offered. And that training isn't achieved by itself but by consuming culture. What's the point in starting to make films, theatre and books if nobody wants to see them? We obsess about our own creations, only take an interest in ourselves and have no interest in enjoying things other people do. Aren't we living in the selfie age?

#### **cake and prestige**

In our cultural world, the authorities and culture leaders don't so much self-criticise as not criticise. Normally, it's the artists and creators who are the most critical. But those of us in that group don't get off scot-free either. Because we're an active part of everything that I'm criticising here. Most creators want to get a slice of the cake of the cultural events and spaces which the institutions promote. And it isn't just as a matter of survival: in this selfie culture of ours, ego motivates us too. I've heard my father say that until recently anyone who didn't know how to do anything became a chef or an artist. And now, on the other hand, few callings have the social prestige which those two have. All of a sudden, creators are somebody in society. Their opinions are respected. Creators think of themselves as experts although, quite often, all they do is follow what's fashionable. And, by the way, my father was a chef.

a few loose  
notes about  
culture





## expogrow circus

Itzuli da zirku berdea. Eta zirkuarekin batera, kanabisaren kultura zabaltzen duten artistak. Bost urte eskasetan, Expogrow kanabis azoka, iraileko ekitaldi derrigorrezko horietakoa bihurtu da. Zuetako batzuk akaso porrero kontuetaz soilik ari garela usteko du. Baina ez. Expogrowren arrakastaren sekretua, hain zuzen ere, kontsumitzaileez haratago, kanabis azoka soil bat ez izatean ardatzen da. Kanabisaren munduko profesional eta enpresek beren negozioarako zita sahiesteina izaten dute Ficoban. Ados. Baina horiek, Expogrowra hurbiltzen direnen portzentai bat besterik ez dira. Badira ere, bertan antolatzen diren hitzaldi eta foruetara zehazki hurbiltzen direnak. Nazioarteko adituek, urtero, drogen gaiaren inguruan aritzen dira hitzaldi eta mahai inguru interesgarrietan. Zirku honek ordea, preziatzen den edozein zirkuk bezalaxe, familia guztiarentzako entretenimendua eskaintzen du 3 egunetan. Kalearekin zerikusia duten kirol ezberdinei eskaintzen zaien tartea, haur txokoak, food truck ezberdinek eskaintzen duten gastronomia anitza, arte jarduerak, eta nola ez...musika jaialdia. Aurten, bakoitza bere estiloan, flamenko usaina duten artista nabarmenak izango dira: Muchachito, El Langui eta Tomasito beste batzuen artean...

Pasa eta gozatu....

Zirkoa da.

The green circus is back. And back with the circus are the artists who spread the gospel of cannabis. In a mere five years, the Expogrow cannabis fair has become a must-visit in September every year. Some of you may think that we are only referring to joints or spliffs and the paraphernalia surrounding them but you would be wrong. The secret of its success lies in the fact that it doesn't simply base itself on hash and its consumption. It's true that the fair in FICOPA is now a compulsory visit for all cannabis professionals and businesses, but they only make up a small percentage of the people who attend the fair. There are attendees who go just for the talks and forums organized there. Every year, international experts hold seminars and panel discussions on the topic of drugs.

This circus, like any other circus worth its salt, has something for all the family during the three days it lasts. Street sports have their spot, kids' play corners, and there are different food stalls with a wide variety of gastronomical delights on offer, art activities and, of course, there is a music festival. This year, flamenco is the thread that kinks the different types of bands playing: Muchachito, El Langui and Tomasito amongst others...

Come along and join in the fun...

It is a circus after all.



## araneko ahizpak

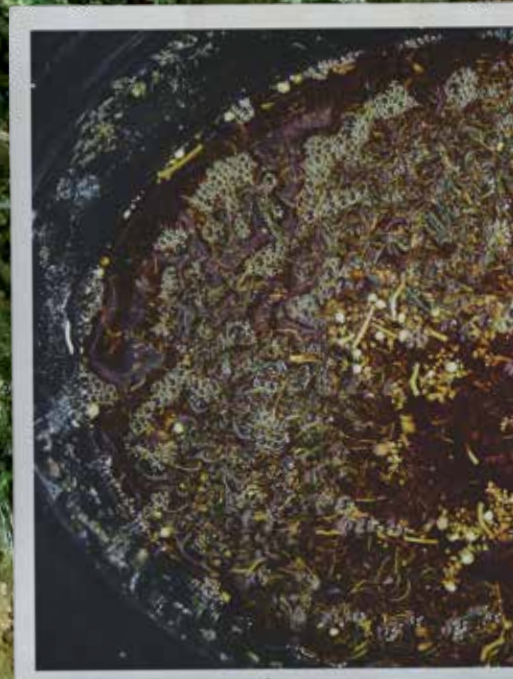
Shaughn Crawford eta John DuBois argazkilariek, Kaliforniako Merced herrian dagoen "Sisters of the Valley" moja komunitatea ezagutu zutenean, han egiten den lana erakustea merezi zuela jabetu ziren berehala. *Araneko ahizpek*, gaixoei mina pairatzen eta lausotzen laguntzeko, marihuana uzta ederra eta lehengai horrekin eginiko beste hainbat produktu ekoizten dute urtero-urtero. Eta ikusi daitekeen moduan, ekoiztutakoaren kalitatearen kontrola ere ahizpek hartzen dute bere gain.

## sisters of the valley

When photographers Shaughn Crawford and John DuBois met at The Sisters of the Valley convent at Merced in California, they immediately realised that the work being done there deserved to be seen. Each year the Sisters of the Valley reap a fine harvest of marijuana and, with that prime material, make several products for ill people who are in pain, helping to ease that suffering. And, as you can see, the Sisters also take care of the quality control of the production.







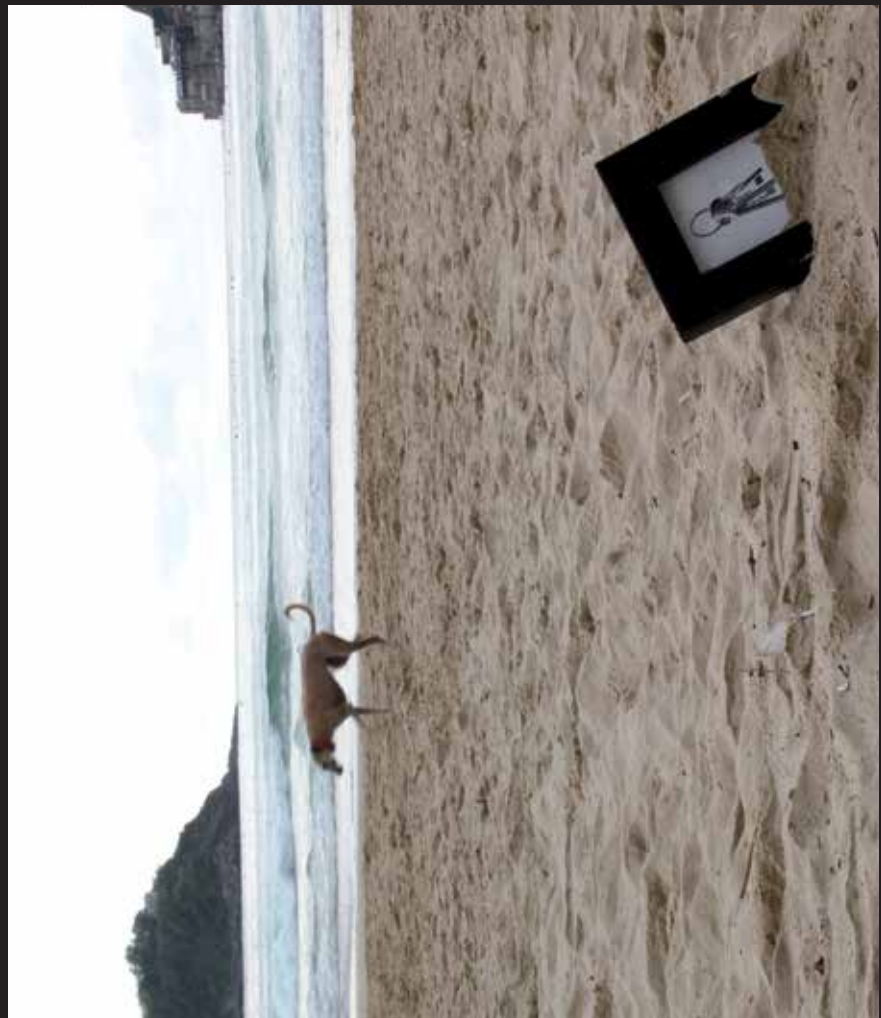


## araneko ahizpak

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Daesung Lee, *Futuristic Archaeology*

# DENBORA TIME

**2016**  
1-30 Iraila  
**September**

Argazki  
Jaialdia  
**Photography  
Festival**

**Getxo**  
**Basque  
Country**

Sortzaileak / **Authors**

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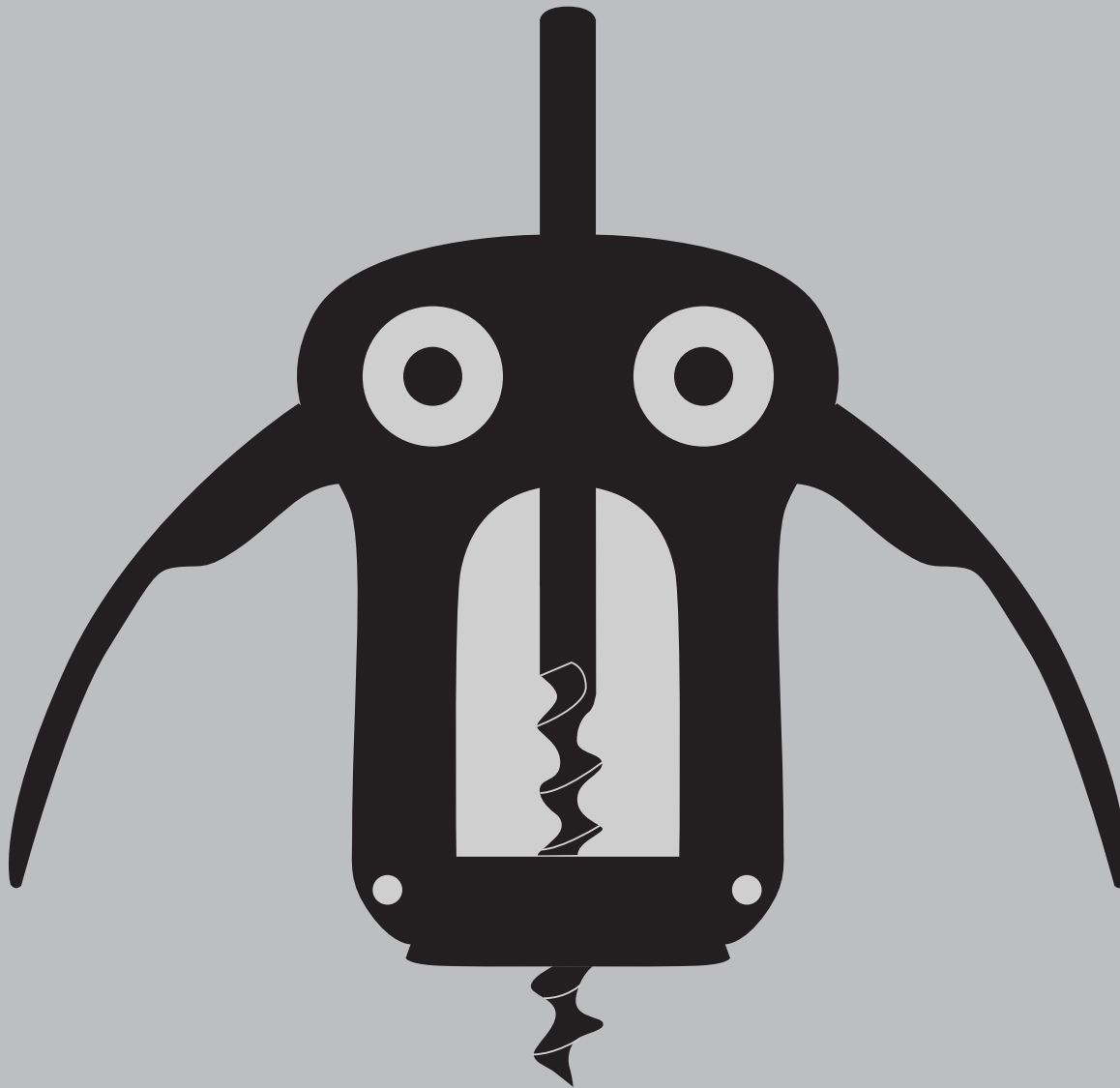
Antolatzailea / **Organizer**

**BEGIHANDI**

Babesleak / **Sponsors**



boj aterakortxo  
boxwood corkscrew



Etxe guztietan dago "tira-kortxo" bat. Modelu, sistema eta itxura askotako tirakortxo ugari dago, baina gu liluratzen gaituena David Olañetak 1932an diseinatu zuen palanka bikoitzekoa da. Gure etxeetan, bizitza osoa daramaten hainbat diseinu industrialeko tresna ia ikusiezina baina ezinbesteko horietako bat da, latak irekitzeko kakoa edo kraskagailuaren moduan. 1905ean, Eibarren, Manuel Barrenetxeak, Bernardo Olañetak eta Vicente Juaristik sortutako Boj enpresak, ardoarekin zerikusia duten hainbat produktu sortzen eta ekoizten darrai. Egun, sortzaileen hirugarren belaunaldiak eusten dio enpresari, eta beren produktuak 31 herrialde baino gehiagotan saltzen dituzte. Tartean, guztiok hontza tira-kortxo gisa ezagutzen dugun tresna eder, ergonomiko eta martziano hori.

Oharra: Bai. Badakigu tira-kortxo hitza ez dela esistitzen. Guk asmatu dugula eta erdarakada (frantses eraginekoa hain zuzen) nabarmena dela, baina *kortxo-kentzeko tresna*, *tapoi-kentzeko gailua* edo *kortxo torloju*a hitz guztiz ortopedikoak iruditzen zaizkigu, eta ze demontre, hitzak asmatzeko eskubidea daukagu! Bestela, etorri dadila euskararen polizia eta eraman gaitzala euskera adoktrinamendu zentru batera.

There's a corkscrew in every home. There are corkscrews of many different models, systems and appearances, but the one which fascinates us is the double-lever corkscrew which David Olañeta designed in 1932. In all of our houses there's an industrially designed device like that which is indispensable but which has become almost invisible, something like a can-opener or a nut-cracker. In Eibar in 1905, Manuel Barrenetxea, Bernardo Olañeta and Vicente Juaristi founded a company known as Boj (the Spanish word for 'boxwood'), and the firm carries on creating and producing many products connected with wine. Nowadays it's the third generation which is running the company and they sell their products in more than 31 countries. And, right now, we're all familiar with that weird, beautiful, ergonomic corkscrew which looks like an owl. Note: Okay. We know that the word "corkscrew" doesn't exist in Basque. So we've come up with a word (taken from French more or less) because "cork-extracting device", "top-removing device" and words like "screw of the cork" seem wholly artificial in Basque and, what the hell, we have the right to come up with new words. If that's not right, let the Basque Language Police come and get us and take us to an indoctrination centre.

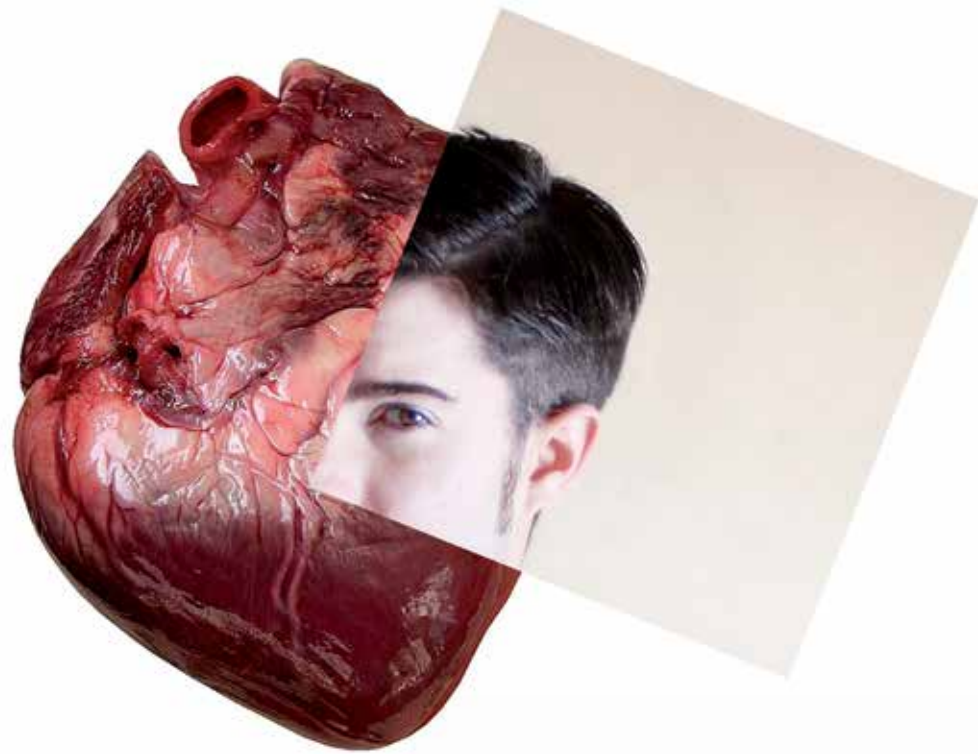
auto-ieroglifikoak  
self-hieroglyphics





Diego Sanchez-en proposamen grafikoa collage sinpleekin eginiko auto-erretatuak zirela iruditu zitzaigun hasiera batean, baina auto-erretatuak baino auto-ieroglifikoak direla uste dugu. Ez du estetizismoa helburu. Collagea ulertzeko modu minimalean oinarrituta, ahalik eta geruza eta irudi gutxienekin egiten du bere buruaren erretratu artistak. Collage hauetan, irudien integrazioa irudirik ez integratuz lortzen du hain zuzen ere. Irudiotan, bere burua azaldu baino, bere buruaz ulertzen ez duena islatzen saiatzen dela iruditzen zaigu.

Diego Sanchez's latest work initially seemed came across as self-portraits made with simple collages, but what they now really seem to us to be are self-hieroglyphics. This is not an exercise in aestheticism. Based on an understanding of collage which involves using minimum layering and images, the artist conjures up pictures of himself. Indeed, in these collages, the integration of images is achieved by not integrating images. It seems that in these pictures the artist, rather than simply portraying who he is, is attempting to show what he doesn't understand about himself.



skunkfunk

GREENER FASHION FROM A LITTLE GREEN COUNTRY



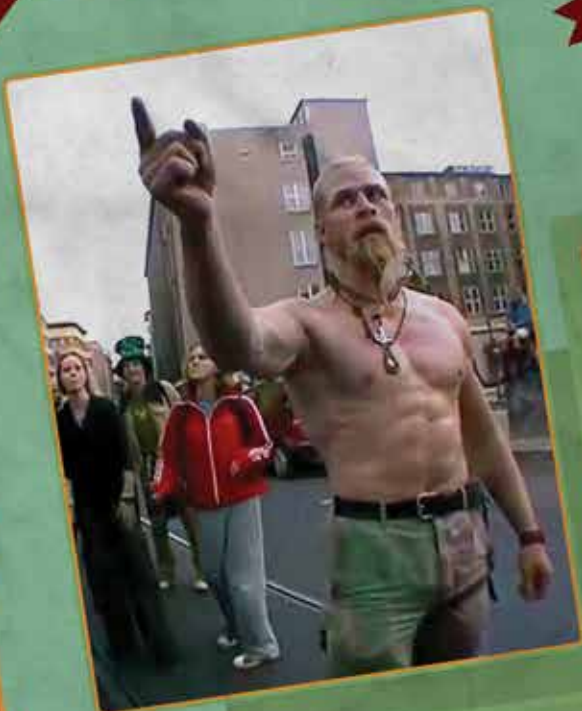
**Barcelona** - Carrer De Ferran 19 | **Bilbao** - Maestro Garcia Rivero Kalea 2-bajo | **Bilbao** - Viktor Kalea 5 | **Donostia** - Legazpi Kalea 7 | **Figueres** - Carrer De La Moreria 1 - Local 4 | **Irunea** - Emilio Arrieta Kalea 7 | **Madrid** - Calle Fuencarral 33 | **Madrid** - Calle Bordadores 3 | **Tolosa** - Nagusia Kalea 21-23 | **Gasteiz** - Independentzia Kalea 16 | **Valencia** - Carrer De Russafa 3 | **Zaragoza** - Paseo Gran Via 31 | **Baiona** - 5 Rue Du Piloni | **Bordeaux** - 3 Rue De La Merci | **Lyon** - 2 Rue Du Plâtre | **Marseille** - 30 Rue Francis Davso | **Berlin** - Weinmeisterstrasse 12-14 | **Dublin** - 24 Ormond Quay Lower | **Lisboa** - Rua Nova Do Almada 82-84 | **Porto** - Rua Sá Da Bandeira N° 194 | **San Francisco** - 302 Valencia Street | **Santiago De Chile** - Alonso De Córdova 3975 Local B

the baldians  
trading cards



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Techno Viking



2000. urteko uztailearen 8an, Berlingo Fuckparadean grabatutako bideo batean azaldu zen lehendabiziko aldiz Techno Viking.

Techno Viking appeared for the first time in a video recorded at the *Berlin Fuckparade* on the 8th of July, 2000.

Rosenthaler StraÙen, kamisetarik gabe, Thor jainkoaren mailua duen lepotik zintzilik eta bizarra trentza batez bildua.

On Rosenthaler StraÙen, bare-chested, the god Thor's Hammer hanging on a chain from his neck, his beard plaited.

Neska batekin desegoki portazen ari zen tipo bati merezitakoa eman zion dantzan hasi aurretik.

He gave some unwelcome guy who was messing with a girl his just desserts before he started dancing.

Matthias Fritsch-ek bideoan grabatu zuen haren dantza eta 2001ean sarean zintzilikatu.

Matthias Fritsch recorded his dance and uploaded it onto the internet in 2001.

2007. urtean, Hego-amerikako web pornografiko batek ezagun egin eta mundura zabaldu zen.

In 2007, it was picked up by a South-American pornographic web page and was soon known all over the world.

Bideoak, sarean, 700 moldaketa ezberdin baino gehiago ditu.

There are over 700 remixed versions of the video on the internet.

Fritsch, bideoarekin negozioa egiten hasi zen eta Techno Viking-ek epaiketara eraman eta irabazi zuen.

Fritsch started making money from the video and Techno Viking took legal action against him. He won the case.

Techno Viking-en nortasuna ezezaguna izaten jarraitzen du.

To this day Techno Viking has not been identified.

where to find us  
the balderen kutixiak



the balde



the balderen banaketa puntua izan nahi baduzu:  
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www.botika.tv

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www.lurlan.org

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María Goñi Muñoa

psicóloga · psicoterapeuta

**maría goñi muñoa**

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PSIKOLOGIA - PSIKOTERAPEUTA



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ARRASATE

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ERDI KALEA, Z/G - 20730  
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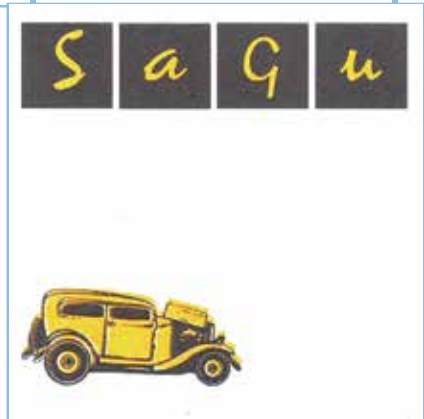
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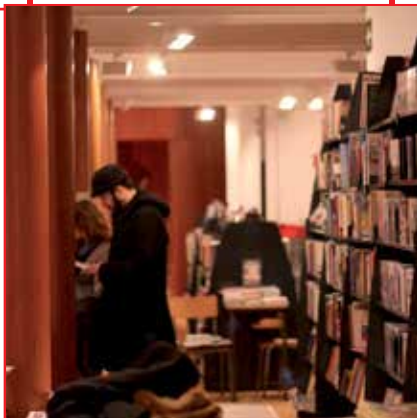


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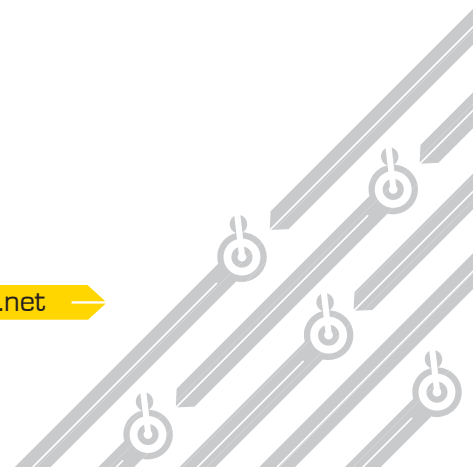
ELKARTEA

# the balde



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if you want to distribute the balde:

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# HYSTERON

nagore legarreta



**Erakusketa / Exposición**

2016/09/14 - 2016/10/22

**Inaugurazioa / Inauguración**

Irailak 14 - 14 de septiembre 19:30

**Ordutegia / Horario**

Irailak 14tik urriak 2ra arte / Del 14 de septiembre al 2 de octubre

Asteartetik igandera / De martes a domingo

10:00-20:00

Urriak 4tik 22ra arte / Del 4 al 22 de octubre

Asteartetik larunbatara / De martes a sábado

11:00-14:00 / 16:00-20:00

Jai egunetan itxita / Festivos cerrado

Koldo Mitxelena Kulturunea, Ganbara aretoa  
Urdaneta kalea, 9, 20006 Donostia-San Sebastian  
943 11 28 93 programazioa@gipuzkoa.eus

**Urriak 14 octubre 19:00 GANBARA emanaldia/representación**



DONOSTIA / SAN SEBASTIÁN 2016  
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\* Mucho más que una feria del Cannabis \*

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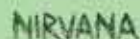
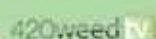
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