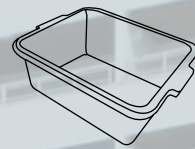


otsaila / martxoa  
february / march

56

# the balde



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hiber nazioa  
hiber nation

# 56



## the balde

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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

Aske zara: lan hau kopiatu, banatu eta jendaurrean hedatzeko ondorengo helbidean zehazten diren baldintza zehaztetan: <http://www.thebalde.net/lizentzia>



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Kultur sailak diruz  
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Imaginative, provocative and interesting  
works? send them to:

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### keaz marrazten

Taberna zuloetan txiskeroarekin eginiko pintadak arte bihurtu ditu Olivier Kostak. Hainbat galeriatako paretetan eta sabaietan utzi du bere marka. Eta gu, tabako, ke eta txiskerorik gabeko aro berri eta garbi hauetan, garai bateko komunzulo horien nostalgiak harrapatu gaitu. Zer egingo diogu ba...

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

### drawing with smoke

Oliver Kosta has turned the graffiti done in bars with cigarette lighters into art. He's left his mark on numerous gallery walls and ceilings. And in this new, clean, smoke, cigarette and lighter-free world, we do miss that period's toilets. There's nothing we can do about it, though ...

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



### ultrashow

Izen hori eman zion Miguel Noguera bere ikuskizunari, eta azken urteotan han eta hemen dabil emanaldiak egiten. Nola definitu Miguel Noguera-ren jarduna? Ez dakigu. Ez da umorista, ez da filosofoa, ez da marrazkilaria, ez apaiza, ez pailazoa. Baina guzti horien nahasketa da. Ultrashow-az gain, paperean ere erakusten du errealitatea aztertzeko abilezia. *Hervir un oso* da marrazkiak eta testuak biltzen dituen bere azken lan saikaezina. Gehiago datoz bidean...

[www.miguelnoguera.blogspot.com](http://www.miguelnoguera.blogspot.com)

### ultrashow

Miguel Noguera gave this name to his show and he's spent the last few years travelling with the show. How can you define what Miguel Noguera gets up to? We don't know. He isn't a comic, a philosopher, an artist, a priest or a clown But he is a mixture of all those things. As well as Ultrashow, he also shows his ability to look into reality on paper. *Hervir un oso* is his latest unclassifiable work, combining drawing and texts. There are more on the way.

[www.miguelnoguera.blogspot.com](http://www.miguelnoguera.blogspot.com)

### bota puntua!

Puntu-lana eginez eraiki du bere obra Agata Olek artistak. Kale artea ulertzeko modu berezia du. Eskulturentzako puntu-lanak egiten ditu, eta ez gara bufandatxoez eta txapelez ari. Ez. Kolore biziko artilez eginiko "jantziekin" guztiz estaltzen ditu. Lan izugarria hartzen du, eta horietako askok ez dute ordubete ere irauten kalean. Gure urte haserako heroietako bat bihurtu da Agata Olek.

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

### get knitting!

The artist Agata Ole has based her work on knitting. It's a particular way of understanding street art. She knits to make sculptures, and we're not talking about scarves or hats here. No. Lively woollen colours cover all her unwearable creations. There is a lot of work involved, but some of the pieces last less than an hour on the streets. Agata Ole has become one of our heroes for the start of the year.

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



SMOKING, LAUGHING  
& KNITTING



diseinua, internet  
eta argitarapenak

**Ikaragarri  
gustatzen  
zait the way  
you talk  
to me  
maitia!**



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### tabacalera

Baina martxan dagoen tabacalera ari gara. K-z idatzi beharrean, C-z idatzen den tabako lantegi zaharraz; Madrilen bizirik dagoen eta egunero eskaintza oparoa duen proiektu interesgarriaz; egunerokotasunak eraiki eta eraldatzen dituen proiektu autogestionatuaz. Webgunea ikuste soilarekin, hemengo politikariek eta arduradunek lo egiteko arazoak izan beharko lituzkete.

<http://latabacalera.net/>

### tabacalera

But we're talking about the tabacalera which is already open. Instead of writing it with a K, the old factory's name was spelt with a C. It's alive and well in Madrid and is an interesting project which offers many interesting things every day. Daily life builds and expands the project, which is self-managed. Just looking at the website must be enough to make our politicians and authorities insomniac.

<http://latabacalera.net/>



### animac 2011

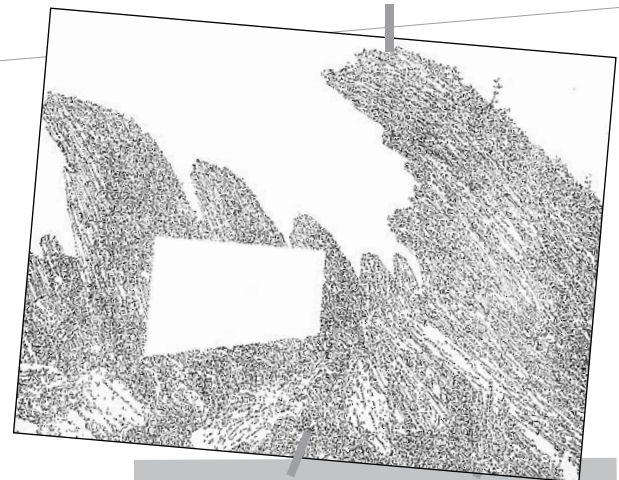
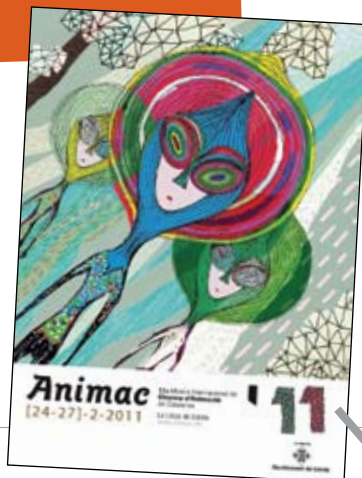
Urteko animazio lan ikusgarri, interesgarri eta berezianak ikusteko aukera eskaintzen digu beste behin Animac jaialdiak. Klasiko bat izan arren, bere burua urtero asmatzeko gaitasuna erakutsi du. Lleidan otsailaren 24tik 27ra eta Artelekun otsailaren 28tik azaroaren 6ra bitartean.

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

### animac 2011

Once more the Animac festival gives us the chance to see curious, interesting and peculiar animations. Although it's now a classic, it has the ability to reinvent itself each year. In Lleida from the 24th to the 27th of February and at Arteleku from the 27th of February to the 6th of November.

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



## MUSEUMS & MAUSOLEUMS

### tierra de nadie

Catalina Lozanok aurkeztu eta antolatutako proiektu honetan nazioarteko artisten lanak izango dira ikusgai. Beste batzuen artean, Mathieu Kleyebe Abonnenc, Vasco Araujo, Amy Balkin edo Ana Maria Millan. Gasteizko Montehermoso kulturunean, maiatzaren 22a arte.

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

### no-man's land

In this project, presented and organized by Catalina Lozano, you will be able to see works by international artists. Amongst others, Mathieu Kleyebe Abonnenc, Vasco Araujo, Amy Balkin and Ana Maria Millan. At Gasteiz' Montehermoso Culture Centre until the 22nd of May.

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

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duzun gurekin  
lan egin.

anchor  
X: 120,05 mm  
Y: 91,47 mm



esan nahi duzuna...



... nahi duzun hizkuntzan



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# PORTZELANA, TEATROA & ROCK'N'ROLL

## errautsak

Gaztaroko lagunak berriro elkartu egiten dira lagunetako bat hil egiten denean. Hori da antzezlaren abiapuntua. Iazko azaroan estreinatu eta gure antzerkiaren mundu txikian hautsak harrotu zituen. Zorionez, aurten ere izango dugu aukera abiapuntu hori nola garatzen den ikusteko. Non? Noiz? Bisitatu beheko lotura...

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

## errautsak

Friends from our youth get together again when one of our friends dies. That's this play's starting point. It was first played last November and it's stirred things up in our small theatrical world. Luckily, this year too we'll be able to see how that starting point develops. Where? When? Follow the link below.

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



## los coronas + arizona baby

Bi hauek izanen dira, ziurrenik, ia kilometro gehien egin zuten bi taldeak. Milaka sarrera salduta, bira amerikarra, makina bat zuzeneko indartsu... eta orain elkarrekin antolatuta duten biran Bilbo astintzeko asmoz datoz. Martxoaren 26an izango da, beraz, baduzu sarrerak eskuratzeko tarterik. Ez esan gero garaiz abisatu ez dugunik!

## los coronas + arizona baby

These must be the two groups that travelled the highest number of miles last year. Thousands of tickets sold, an American tour, loads of powerful live shows ... and now, as part of the tour they've organised together, they're coming to Bilbao to shake it up. It's on the 26th of March, so you've got plenty of time to get hold of some tickets. Don't say we didn't tell you in good time!



## lladro

Teoria batek dio pasa den mendeko erdialdean extralurtarrak planeta honetara iritsi zirela eta lurta kopuru handi bat hipnotizatu zutela. Bestela, ez dago ulertzerik Lladro etxeak hainbeste hamarkadetan zehar saldu izana bere portzelanazko figuratxoak planeta osoko bazterretan. Gu hipnotizatu gaituzten figuratxoak, ordea, Jessica Harrisonen portzelanak dira. Bulegoko apaletan nahi ditugu!!!

<http://www.dontpaniconline.com/magazine/arts/visceral-beauty>

## lladro

One theory has it that aliens came to our planet mid-way through the last century and hypnotized a great number of earthlings. Otherwise it would be impossible to understand how Lladro has managed to sell its porcelain figurines all over the world for so many decades. However, Jessica Garrison's porcelain figures do hypnotize us. We want them on our office shelves!!!

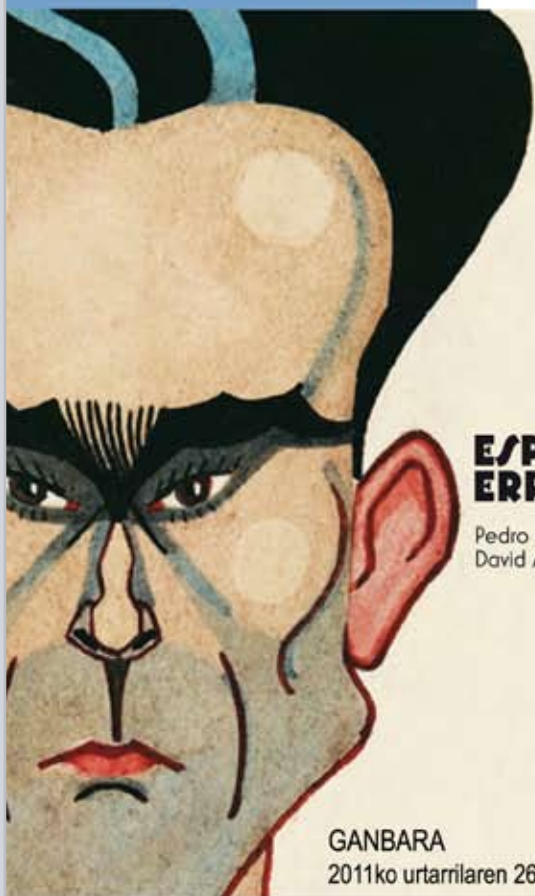
<http://www.dontpaniconline.com/magazine/arts/visceral-beauty>

# ARTISTA BERRIEN XLIV. LEHIAKETA

2011

# 11

ERAKUSTARETOA  
2011ko martxoaren 17tik maiatzaren 14ra



## ESPETXEKO ERRETRATUAK

Pedro Antequera Aspuri  
David Álvarez Flores

GANBARA  
2011ko urtarrilaren 26tik martxoaren 12ra

# beruta

Plush Ladies



kuria 25  
iruñea

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



#### joan

Pipitaki papataki... hitzak, irudiak eta doinuak jasotzen dituen objektua zer den inork ba al daki? Patxi Zubizarretaren lan honetan Thomas Canet-en irudiak, Joserra Semperenaren musika eta Martin Tejeriaren eta Maddi Oihenart-en ahotsak topatuko ditugu. Guztiek *Joan* izeneko "artefakto" eder bezain berezian bilduta. Audio-liburu hau ez da luxuzko edizio batean kaleratu, edizio popularrean argitaratutako luxuzko lana da, eta horrek meritu bikoitza du.

#### joan

Tatum tatum ... who knows what the object is that takes in words, images and sounds? In this work by Patxi Zubizarreta, Thomas Canet's images, Joserra Semperenaa's music and Martin Tejeria and Maddi Oihenart's voices come together. They're brought together on *Joan*, an "artefact" which is as beautiful as it is peculiar. This audio-book hasn't just been brought out in a luxury edition, it's a luxury edition at a popular price, and that makes it doubly worthwhile.

#### nosferatu

Nosferatuk, Donostiakulturak kudeatzen duen zine egitasmo ordainezina, Truffaut-ieskaini dio 2011ko lehen zikloa. Cahiers du Cinemako kritikari gisa hasi eta Frantziako zinema berriaren enfant terriblea izan zenaren filmografia ikusteko aukera aparta asteazkenero, Donostiako Antzoki Zaharrean.

#### nosferatu

Nosferatu, Donostiakultura's unmissable cinema project, is dedicated to Truffaut in 2011. Taking Cahiers du Cinema's criticisms as its starting point, this is going to be an excellent opportunity to see the late enfant terrible of French cinema's films every Wednesday in Donostia's Principal Theatre.



WORDS,  
CAMERA,  
ACTION!



#### jet lag bio

Bilbao Urban Expressions programaren barruan dagoen ekimen honek ireki du aurtengo epea ideiak eta proiektuak aurkezteko. Martxoaren 4a bitartean, edozein arte jarduera, zientzia, kirola, teknologia edo proposamen berritzaile aurkezteko aukera duzue. Info gehiago:

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

#### jet lag bio

This activity, which is part of Bilbao's Urban Expressions programme, has opened this year's season by presenting ideas and projects. Until the 4th of March, you'll be able to put forward any innovative artistic activity, scientific, sports or technological proposal. More information:

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



no comment

argazkia / shot: perdiendoelculo • iruñea



## temporada baixa

argazkiak / shots by: oriol clavera  
testuak / text by: oriol clavera

Palmondoek, domino piezak balira landatuak, paseo maritimoetan betikotzen dira eta rotonda absurdoak besarkatzen dituzte. Inteligentziari atentatua den Marina D'Or gunean pasioan zabiltzanean, jabetzen zara erabakiak hartzen dituztenak ustelak edo ergelak soilik izan daitezkeela. Edo biak batera.



The palm trees, premeditatedly placed as if they were dominoes, line off into the distance along the boardwalk and around absurd roundabouts. Walking around the affront to intelligence that is Marina d'Or, you realise that the those who make the decisions to build here have to be either corrupt or inept. Or surely both.



Kostaldean zehar, hutsak betetzen ditu kaleak, apartamenduak eta egiazko hiri-hotel hauek. Paisaia eta bazterrak asfalto, igerileku eta bazterrak asfalto, igerileku eta gustu txarreko jarraipen bihurtu ditugu. Udan, bainujantzi eta toailen joan-etorria, kotxeak eta bizikletak, paellak eta garagardoa. Beste sasoietan, urtearen zatirik handienean, pertsiana jeitsiak, oporleza)gatik ixia eta "temporada baixa".



All along the coast, the streets, apartments and hotel-cities are filled by a vacuum. Beauty spots and stretches of land in a never-ending sprawl of asphalt, swimming pools and bad-taste. In the summer, a gushing to and fro of towels, swimsuits, cars, bikes, paellas and beer that cannot be stemmed. The rest of the year, most of the year, is a picture of closed Persian blinds. Closed for (no)holidays. Low season.



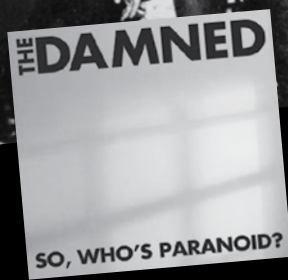
Herrialde Katalanetatik harik eta beherago, garaiagoak dira kostaldean topatzen ditugun eraikuntzak. Garapen urbanistiko neurrigabeak bizilagun eskaseko apartamendu bloke erraldoiez jositako itsas ibilbide amaitezin bihurtu du. Lagun batek esan zidan behin: "neguan han bitztea, beldurraren kakalarriz akatzeko modukoa behar du".



The further south you go in Catalonia, the higher the buildings are along the coast. Excessive urban development has turned it into a giant esplanade flanked by immense apartment blocks sparsely populated throughout the year. As a friend of mine once said to me "A very scary place to live in during the winter."



testuak / text by: aritz branton



# the damned



80ko hamarkadan, munduan zehar, talde askok Sex Pistols edota The Ramones txantilotzat hartu zituzten eta punkaren parodia egin zuten. Artista batek iturri batetik bakarrik edaten badu, azkenean bere lana mugatua eta txiroa bihurtzen da. Horregatik, lagun askok punk musika berritza, oldarkorra eta pobrea dela pentsatzen dute. Sex Pistolsen fotokopia egitea ez da nahikoa musika interesgarria eta kementsua egiteko, emaitza ez da inoiz talde horren mailan egongo.

Dave Vanian (abeslaria), Captain Sensible (baju jotzailea – Zentzueko Kapitaina), Rat Scabies (bateria jotzailea – Arratoi Sarna) eta Brian James (gitarra jotzailea eta musikagilea) The Damned (Madarikatuak) taldearen sortzaileak izan ziren.

Sex Pistolsen baino lehen, baita The Clashen baino lehen ere, The Damnedek lehenengo diskoa 1976an plazaratu zuen, "New Rose", eta Ingalaterrako lehenengo single punk izan zen. Punken lehenengo albuma, "Damned, Damned, Damned", abesti kementsuez beteta dago: asaldariak, dibertigarriak, berritzaileak. Taldearen sormena eta askatasuna nabari ziren hasieratik.

Bigarren albuma ahula izan zen, neurri handi batean Pink Floyden Nick Mason ekoizlearen erruagatik. Taldekideek taldea bertan behera uztea erabaki zuten. Horretan ere The Damned aitzindariak izan zen, Ingalaterrako lehenengo banatu zen punk taldea izan zen. Baina, berehala, The Damned itzuli egin zen, baina Brian Jamesik gabe. Berritzaileak, aurrendariak izan ziren: birrekartu zen lehenengo punk taldea izan zen.

Kapitainak gitarra eta teklatuak jotzeko ardura hartu zuen eta talde osoa hasi zen abestiak konpontzen. Urte hartarako "Machine Gun Etiquette"n (Metrailetako Etiketa) aldaketa horiek agerian daude. Indar izpirik galdu gabe, abestiak lehen baino anitzagoak dira: pop, psikodelia eta gotikoaren eraginak ere hor daude. "Love Song", "Can't be happy today" eta "Smash it up" abestiak bereziki onak dira.

1982an Kapitainak bakarrik ibiltzea erabaki zuen eta, hasieran behintzat, arrakasta komertzial handia izan zuen. Bere diskoetan The Damned taldekidea izan zela nabaritzen da nolabait, baina batez ere pop musika egiten zuen.

Bitartean, The Damned taldeak jarraitzen zuen. Hogeita hamabost urteotan zehar hamar album plazaratu dituzte eta kontzertuak munduan zehar eman dituzte. 1996an Rat Scabies taldetik atera zen eta Kapitaina itzuli egin zen.

Jarraitzaile askoren ustez, 2008ko "So, who's paranoid?" (Bada, nor da paranoikoa?) taldearen diskorik onenetakoa da. Ohi bezala, taldearen indarra eta umoreaz gain, eragin anitzak nabaritzen dira. Diskoaren azken abestia, "Dark Asteroid" (Asteroida iluna) Syd Barrett-i eskaintzen dioten omenaldi izugarri ederra da.

Esan bezala, iturri batetik bakarrik edaten badu artista batek, azkenean aspertu egiten gaitu. Hogeita hamabost urte daramaza The Damnedek bere musika indartsua, anitza eta dibertigarria munduari eskaintzen. Iturri asko erabiltzen dituztelako eta musikari ona eta sormentsuak direlako, talde honekin aspertzea ezinezkoa da.

Punk musika ez da inoiz izan "Buaj!" esatea besterik gabe, eta, hori ikusteko, The Damned adibide on-ona da. Punkaren ezaugarriak garrantzitsuenetako bat askatasuna da. Txantiloak erabiltzeak askatasuna murrizten digu eta aspertzen gaitu. Dibertigarriagoa da The Damnedek askatasunarekin gozatzea!

During the 80's, many groups all around the world used the Sex Pistols and/or the Ramones as their template. If an artist seeks inspiration from only a single source, his or her work ends up being limited and poor. That's why many people think that punk music is simply violent, aggressive and poor. Doing a photocopy of the Sex Pistols isn't enough to be able to make interesting, energetic music: the results will never be as good as the original group's.

Dave Vanian (voice), Captain Sensible (bass), Rat Scabies (drums) and Brian James (guitar and songwriting) founded The Damned.

Before the Sex Pistols, before the Clash too, the Damned brought out their first single in 1976, "New Rose"; it was the very first English punk single. Punk's first album, Damned, Damned, Damned, is crammed with high energy songs: provocative, funny, innovative. The group's creativity and freedom of spirit were completely visible right from the start.

The second album wasn't up to much, to a large extent because of Pink Floyd's Nick Mason's production. The group decided to split up. The Damned were forerunners in that too: they were the first major English punk group to split up. They quickly reformed The Damned, but without Brian James. Once more, they were forerunners: the first punk group to reform.

The Captain took charge of the guitars and the keyboards, and the whole group started writing songs. The changes are easy to hear on that year's Machine Gun Etiquette album. Without losing any of their energy, the songs are more varied than on the first album: you can hear pop, psychedelic and gothic influences. "Love Song", "Can't be happy today" and "Smash it up" are particularly great songs.

In 1982 the Captain decided to go solo and, at first at least, he sold an awful lot of records. On his records you can hear that he had come from the Damned, but, more than anything else, he made pop music.

Meanwhile, the Damned carried on. They've spent thirty-five years playing concerts all over the world and have brought out ten albums. In 1996 Rat Scabies left the group and the Captain came back.

In many fans' opinion, 2008's "So, who's paranoid?" is one of the group's best records. As always, as well as the group's energy and sense of humour, you can hear lots of different influences on the album. The last song on the record, "Dark Asteroid", is a wonderful tribute to Syd Barrett, a really beautiful song.

As we said before, artists who draw their inspiration from a single source end up boring us. The Damned have spent thirty-five years offering their energetic, varied and humorous music to the world. As they drink from many fountains and are excellent song-writer and musicians, it's impossible to get bored with this group.

Punk music was never limited to sounding like you're throwing up, and The Damned are a great example of punk's width. One of punk's most important characteristics was freedom. Using templates restricts our freedom and ends up boring us. It's much more fun enjoying the Damned's freedom of spirit!

## ¿TIERRA DE NADIE?

— 11.02 / 22.05.11

*Mathieu Kleyebe Abonnenc / Maria Thereza Alves / Vasco Araújo / José Arnaud-Bello  
Amy Balkin / Abrahan Cruzvillegas / Jimmie Durham / Andrea Geyer + Simon J. Ortiz  
Ana Maria Millán / Olivia Plender*

## NEXT

1. MIENTRAS HAYA VIDA. *Irantzu Lekue*  
INSTANTANÉITÉ. *Amaia Gracia + Inés Bermejo*

— 11.02 / 10.04.11

2. DURO –DURO. *Sahatsa Jauregi Azkarate*  
NO EXISTE EL CIELO. *Héctor Rey Vizcaino*

— 15.04 / 29.05.11

## SPACES OF THE SELF

— 25.02 / 26.06.11

PASAHITZAK / CONTRASEÑAS / PASSWORDS. 11

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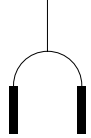
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'A kid named Cudi' debutarekin Hip Hoparen eszenan indarrez sartu zen Kid Cudi. Bere lan berria abesti handiz betea dator. 'Mr Rager' bezalako ereserki indartsuak eta kea darien doinu urbanoak . Oinarri simple baina eraginkorrek erabiliaz, bere ahots, letra eta melodiek joera berezia ematen diote diskoari. Common edo Kanye West-en lekua hartu dezake.

Kid Cudi made a big impression on the hip hop scene with his debut 'A kid named Cudi'. Well, he's back again with a new record full of great muscular urban songs, hymns and tunes like 'Mr Rager'. His voice, lyrics and melodies give the record a special touch, all resting on his simple but attractive bases. He could take over from Common or Kanye West.



**Kid Cudi**  
Man on the Moon Vol II: The Legend of Mr. Rager



**Robyn**  
Body Talk

Azkeneko hilabeteetako dance pop fenomenoan bilakatu da Robyn. Batzuk indie eszenan ere sartu nahi dute, baina nire ustez nerabeei zuzendutako produktu merke bat besterik ez da. 'Dancing on my own', 'Love kills' edo 'Time machine' dira diskoko momentu gorenak. Baina tamalez euro dance jasangaitzan kokatu behar dugu artista suediarra.

Robyn has become a recent dance pop phenomenon. Some people even slot her into the indie scene, but in my opinion she's just another cheap product aimed at the teenage market. 'Dancing on my own', 'Love kills' or 'Time machine' are the best moments on the record. But, unfortunately, the Swedish artist should be lumped in with the rest of the unbearable euro dance movement.

Emakumezko Hip Hop abeslari dotorea da Akua Naru. Alemaniako Kolonia hiritik dator eta Jazz, Soul edo Funk doinuak nahasten ditu bere lehen disko honetan. Kantuak sendoak dira, oso oso onak. Kaleko poeta balitz bezala, ondo mugitzen da erritmo urbanoetan, eta sustrai afrikarrak erakusten dituen disko hau da 2011ak ekarri digun lehendabiziko albiste ona.

Akua Naru is an elegant female hip hop singer from Cologne in Germany, and she mixes jazz, soul or funk on her debut. The songs are very, very good. She's like a street poetess and moves comfortably in urban rhythms and this record, the first good news of the year, also exhibits her African roots.



**Akua Naru**  
The Journey Aflame



**Sly Johnson**  
74

2010eko ezusteko onena izan zen Sly Johnson abeslari frantziarra. Otis Redding bezalako kantuak sortuaz, urteko diskoa argitaratu zuen. Azkeneko urteetan azaldu diren soul abeslariaren eszenarekin bat eginez, ahotsaren dotorezia da bere bertute nagusia. 'Hey mama' kantuak hasiera potentea ematen dio, baina gainontzeko kantuak ere lehertzeko moduakoak dira. Ezinbesteko lana.

French Singer Sly Johnson was one of the best surprises of 2010. He released the best record of the year, full of Otis Redding style gems. He has established himself on the recently formed soul scene and his greatest virtue is the elegance of his voice. 'Hey mama' kicks the record off to a stomping start and the rest of the songs certainly don't lag behind. Essential.

Asko hitz egin da El Guincho buruz. Nazioarteko prentesa espezializatuak urteko disko onenen artean kokatu du. Baina zuzenean ikusi eta gero bere lanak beste dimentsio bat hartzen du. Energia bizia transmititzen du kolorez betetako kantuei esker. 'Bombay'-k kantuak ireki dio arrakastaren bidea, nik ordea 'Novias' nahiago dut. Betikoaz aspertuta bazaude, hemen duzu bilatzen ari zirena.

A lot has been said about El Guincho. The record has been named in the "Best-of-Year" list by the international music press. But his music really takes on another dimension live. His colorful songs transmit live energy. His success was brought about by the song 'Bombay', but I prefer 'Novias'. If you are fed up with listening to the same as always, this is what you were looking for.



**El Guincho**  
Pop Negro



**Junip Fields**

Jose Gonzalez taldea, aspaldiko lagunekin osatua, lehendabiziko diskoarekin datorkigu. Maisuki sortu duten pop diskoa da. Soberan dauden apaindurarik gabeko kantuak. Behin entzunda, ezingo dituzu horren erraz burutik kendu 'Without you' edo 'Always'. Udako kitsua da, pop argitsua baita, agian horregatik entzuten dugu horren gustora. Otsailean Bilbon aurkeztuko dute zuzenean.

Jose Gonzalez's group, made up of old friends, are here with their first record. And a wonderful pop record it is too. Well-crafted songs with no unnecessary frilly bits. Once you listen to this record, you'll find it very hard to get songs like 'Without you' or 'Always' out of your head. Bright pop that sounds like a summer hit which is probably why we like it so much. They'll be playing it live in Bilbao in February.



2006. urtean *Laitakaupungin valot* (Argiak arratsean) filma aurkeztu zuen geroztik ezer gutxi genekien Aki Kaurismakiren inguruan. Aurten ordea film berria estreinatuko du. Frantziara itzuli da (1992an *La Vie de Boheme* filmatu zuen bertan) *Le Havre* izeneko pelikula filmatzera. Zuzendari oparo eta langilea izanik, ausentzia luzea izan da berea. Denbora tarte horretan ordea ez da isilik egon. Irudien ausentzian, azken urteotan zuzendari finlandiarrak esandako hitzen bila abiatu gara hemerroteketara. Eta topatu dugu Aki Kaurismakiren hitzetan, ausentzia luze horren atzean egon daitezkeen arrazoi eta hausnarketa batzuk behintzat.

Ez dago bizitzeko ardo zuria baino beste arrazoirik.

23 urteetan zehar zinema egin dut, eta nire pelikuletatik bakarra ere ez da dezentea. Ambizio asko nuen, baina erantzun bakarra topatu dut: ez dut talentu berezirik.

Galdetzen al zioten John Ford-i zergatik egiten zuen lan beti John Wayne-kin? Zertarako aldatu aktoreak onak badira? Atsegin ditut nire aktoreak, haiekin txistu egin besterik ez dut behar.

Nik behin egin nuen. Nire iragana gainetik kendu nuen. Guztientzat litzateke ona. Iragana hilarri bat da gizakiarentzat, itotzen gaituen hilarri bat.

Futbola da nire bizitza! Nire taldea? Oportu! Urte erdia Portugalen bizi naiz. Nire emaztearekin eta hiru zakurrekin etortzen naiz auroz. Bi egun barkuz eta lau autoz. Lehen, hiru egunetan egiten nuen. Gehiegi zapaltzen nion azeleragailuari. Gustatzen zait bertan bizitzea. Zergatik? Ez duelako batere antzik Finlandiarekin.

60eko hamarkadako edozein film da nire filmak baino hobea. Talenturik gabe bizitzak ez du interes berezirik. Egungo zinema ez zait interesatzen. Lehen, Hollywood-eko filmen % 99 zaborra zen, baina bazegoen zen % 1 liluragarria. Egun, % 100 dira kakazaharra. Nik film txarrak egiten ditut, baina ez dut Hollywood-ekoen moduko kakarik egiten.

Nik entretenimendua eskaini nahi dut, baina biolentziarik gabe. Lehen, jendea atsedean hartzera joaten zen zinemara; egun, 300.000 pertsona akatu behar dituzu ikusle goaren atentzioa eskuratzeko. Helsinkin biolentzia ez da glamurosoa, ez du izenik, norbaitek kalean astintzen zaitu besterik gabe. Ni ere erasotu naute kalean. Ni, ordea, handia naiz eta erantzuten dut. Ni erasotu nauen inor ez da bizirik atera... Txantxa da... Badaezpada ere.

Gaztea nintzenez, komunean eseri eta ideiak bat batean etortzen zitzaizkidan. Baina jadanik ez naiz gaztea, eta, egun, komunean... ba hori, komunean egiten diren gauzak besterik ez ditut egiten.

Ongizatearen gizartearen inguruan ditudan ikuspuntu politikoak, ekonomikoak, moralak eta soziologikoak nire filmetan ikus daitezke.

Nire zinema ez da familiarra. Ez dut familia kontzeptua atsegin. Nire aitonak bere buruaz beste egin zuen eta nik ere hala egingo dut egunen batean.



### gizon finlandiar bat

Finlandiar zinemaz hitz egiten dugunean, Kaurismaki abizena datorkigu burura automatikoki. Aki eta Mika Kaurismaki anaiak dira azken hamarkadetan Suomen lurraldetik datorkigun zeluloidearen protagonistak. Nagusiki Aki-aren filmak izan dira nazioartean ezagun eta Finlandiarren enbaxadore bihurtu direnak. Ez hori bakarrik, gure irudikapen kolektiboan finlandiar nortasunaren zizelatzailak direla esatera ausartuko ginatke. Finlandiarrak nolakoak diren galdetuko bagenu, Aki Kaurismakiren filmetako pertsonaiak etorriko litzaizkiguke gogora.

Zaila da gizon honen filmografia eta begirada lerro gutxi batzuetan laburtzea. Horregatik aukeratu ditugu hainbat elkarrizketatan emandako erantzun hauek. Pintzelkada batzuk besterik ez dira, baina bozeto bat egiteko adina ematen dutela iruditzen zaigu. Kaurismaki, zinikoa eta ezkorra bada ere, bizitzaz apur bat gogaitua badirudi ere, era berean gizon konprometitua da. Itxurakeriaz gainezka egiten duen zinemaren munduan, beste hainbat aktorek eta artistillek ez bezala, modu independente eta egiazko batean erantzuten du Kaurismakik. Ez dugu inoiz ekimen "oenero" batean ikusiko edo eta pankarta baten atzean oihuka eta kamerez inguratutik. Kaurismaki zuzenagoa da. AEBetako jaialdietara joateari muzin egin zion, bertako gobernuak Abbas Kiarostamiri bisatua ukatu zionean. Zalapartarik gabe. Aldizkarietan azaldu gabe, Louis Vuitton poltsarik gabe... Kaurismakiz ari garela, ezin dugu aipamenik gabe utzi harekin beti lan egin duen Timo Salminen argazki zuzendaria. Filmak argiztatzeko duen modu pertsonal eta ez naturalistak markatu ditu Kaurismakiren filmak. Zinema kritikari batzuen ustetan, Kaurismakiren filmak estetizistegiak dira, kontatzen dutena irudiaren menpe geratzen omen da. Pelikula bat "diseinua"-ri garrantzia ematea, ordea, ukatzen al du pelikula horren balioa? Zinema soziala egiteko derrigorrezkoa al da estetika naturalista? Ez gara putzu horretan sartuko... apenas duelako sakontasunik. Zinema sozialak kamara sorbalda gainean eta irudi higatua behar zueneko garaia aspaldian gainditu zen. Kaurismakiren itsasontzia bere hurrengo filmera, *Le Havre*-ra iritsi zain geratzen gara.

# aki kaurismäki by aki kaurismäki

There wasn't many news about Aki Kaurismäki since 2006, when he launched *Laitakaupungin Valot* (Lights in the Dusk). Nevertheless, he is about to release a new film this year. He has returned to France (he made *La Vie de Bohème* there) to record a film entitled *Le Havre*. Being a hard-working director, his absence has been a long one. In that time-gap, however, he didn't stand still. Due to the lack of images, we started looking for the last statements made by the Finnish director at the newspaper libraries. And we found out what could be some of the reasons behind his long-time disappearance.

White wine's the only reason to go on living.

I've been making films for 23 years and not a single one of my films is any good. I was very ambitious, but I've only found one reply: I don't have any special talents.

Did they ask John Ford why he always worked with John Wayne? Why change actors if they're good? I like my actors, I only have to whistle to them.

I worked as an actor once. I shook off my past. That could be good for everyone. The past is a cemetery for humans, a cemetery which suffocates us.

My life is football! My team? Oporto! I've lived in Portugal for half a year. I drive here with my wife and our three dogs. Two days on ferries and four driving. I used to do the journey in three days. I was going too fast. I like living there. Why? Because it's nothing like Finland.

Any film from the 60's is better than my films. Living without talent isn't particularly interesting. I'm not interested in contemporary cinema. 99% of Hollywood films used to be trash, but there was a fantastic 1%. Nowadays, 100% of them are mediocre. I make bad films, but I don't make them in Hollywood's mediocre way.

I want to offer entertainment, but without violence. People used to go to the cinema to enjoy themselves. Nowadays, you have to bring 300,000 people together in order to get the spectators' attention. In Helsinki violence is not glamorous, there's no name for it, it's just getting beaten up by somebody in the street. I've been attacked in the street too. But I'm big and I answered back. None of the people who attacked me got out alive ... That's a joke ... Just in case.

When I was young, I used to sit in the loo and ideas would come to me. But I'm no longer young and in the loo, well, I just do the things I do in the loo.

You can see my points of view about politics, the economy, morals and sociology in the welfare state in my films.

My films aren't for the family. I don't like the idea of the family. My grandfather committed suicide and one of these days I will too.

## a Finnish man

When we talk about Finnish cinema, Kaurismäki's name automatically comes up. The brothers Aki and Mika Kaurismäki have been the leading lights in Suomi cinema over the last few decades. Mostly Aki's films are internationally well-known and have become ambassadors for Finland. And, more than that, we'd also dare to say that they form our collective image of the Finnish character. If we were to be asked what the Finns are like, the characters from one of Aki Kaurismäki's films would spring to mind.

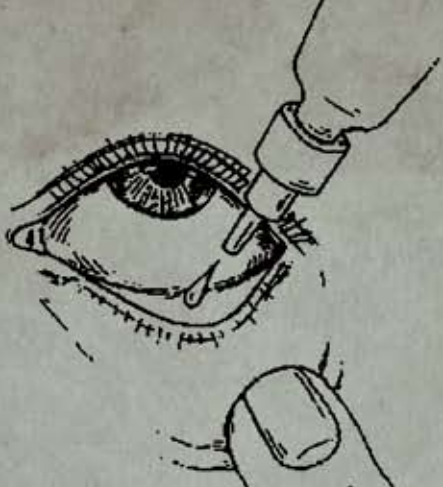
It's difficult to sum up this man's films in a few lines. That's why we've brought together these answers from many interviews. Some of them are no more than brush strokes, but we think they're enough to put together a sketch. Kaurismäki, although he's cynical and negative, and even seems to hate life a bit, is also a man with commitments. In the world of cinema, which is stuffed with hypocrisy, Kaurismäki, unlike so many actors and artists, answers in an independent and truthful way. We'll never see him campaigning for an NGO or shouting behind a banner surrounded by cameras. Kaurismäki is more direct than that. He refuses to go the festivals in the US as that country's government has refused Abbas Kiarostami a visa. Without making a fuss about it. He doesn't appear in magazines, or have Louis Vuitton bags ...

As we're talking about Kaurismäki, we have to mention his work with the cinematographer Timo Salminen. Kaurismäki's films are presented in a personal and natural way. Some cinema critics say that Kaurismäki's films are too aesthetic, what they tell gets buried under the images. But if a film pays attention to "design", does that affect the film's value? To make films about social subjects, does a natural aesthetic have to be used? We're not going to wade into that puddle, which is hardly even knee-deep. Social-cinema is no longer a style related to over-the-shoulder-camera and worn images. We are waiting for the Kaurismäki ship to arrive at his next film harbour in *Le Havre*.



**BOHEEMIELÄMÄÄ**  
AKI KAURISMÄKI





# PUNTO DE VISTA

Festival Internacional de Cine Documental de Navarra

Nafarroako Zinema  
Dokumentaleko  
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International  
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Festival of Navarra

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testuak / text by: mikel zatarain

## point of view

*Each person's way of looking, a film for each way of looking.*

Not all ways of looking are the same. There are ironic looks, poetic looks, harsh and hidden looks, looks that look at other people's way of looking, intimate looks, thoughtful looks, looks which the spectators have to complete for themselves. And so on, and so on ... Ways of looking are the most important things at Iruña's Punto de Vista cinema festival.

The main challenge offered to the spectators there is atypical films. Cinema becomes a search. Film-makers looking for a place in the world by themselves, each one looking, wanting to become invisible. Using personal cameras and points of view, these film-makers may offer us the chance to see things we might otherwise never see.

Films whose form of expression breaks the barriers between fiction, documentaries and experimental films and mixes them together. Forward-looking directors who widen cinema language for us.

The adjectives to describe these films are that they are impossible to classify and that they are daring. In these closed scripts fiction and everything else fits in: disturbing reflections about prejudices and ideas that we thought to be almost laboratory proven; essays about image; daily intimacy; rediscovered footage; putting collective memories, combined with each person's deeply held hegemonic views, in doubt; exposing any particular society's characteristics ...

Like jumping into a chasm. Eye-drop cinema to clear up our way of looking.

These films never reach main cinemas or television. You have to see them in alternative cinemas, above all in today's uniformed images of reality.

So this is a good place and opportunity to see this type of cinema. A chance to talk with the film-makers whose works are shown, sharing out their points of view and, this year, there's a surprise: Mursego live.

Will you dare to look?



## ikuspuntua

*Pertsona bakoitzeko begirada bat, begirada bakoitzeko pelikula bat.*

Begirada guztiak ez dira berdinak. Badira begirada ironikoak, begirada poetikoak, latzak, ezkutukoak, begiradak begiratzen dituzten begiradak, begirada intimoak, begirada pentsakorrak, ikusleagoak osatu behar dituen begiradak. Eta abar, eta abar... Begirada da nagusi Iruñako Punto de Vista zinema jaialdian.

Bertan ikusleagoari erronka bat eskaintzen dioten ezohiko filmak dira nagusi. Non zinema bilaketa bihurtzen den; zinegilea munduan bakarka bere lekua bilatzen, norbera bilatzen, ikusezina agertarazi nahian. Kamera eta ikuspuntu pertsonal baten bitartez, zinemagile horiek gabe agian inoiz ikusiko ez genukeena ikusteko aukera izango dugu.

Adierazteko forma berrien bila fikzio, dokumental eta experimental generoen mugak lehenatzen eta nahasten dituzten filmak, hizkuntza zinematografikoari bide berriak zabaltzen dizkieten zuzendari aurrerakoak.

Definizio eza eta ausardia dira pelikula hauen adjektiboak. Gidoi itxi baten fikzio ez den beste guztia sartzen da hemen: experimentazio laboratoriorik gabe genituen aurreiritziak eta ideiak astinduz errealtatearen hausnarketa, irudiei buruzko saiakera, eguneroko intimoa, found footage-a, memoria kolektiboa norberarekin nahastuz erroturiko diskurtso hegemonikoak dudatan jartzea, gizarte baten izaera azalartzea...

Amildegitik salto egitea bezala. Gure begirada garbituko duen kolirio-zinema.

Pelikula horiek ez dira inoiz ez zinema aretotara, ez telebistara iristen. Baztertutako zinema, eta, batez ere, gaur egungo errealtatearen irudikapenaren uniformizazio garai hauetan ikusi beharrekoa.

Zine mota hau ikusteko (g)une aproposa, beraz. Proiektzioetan zinemagileekin hitzegiteko parada, beren obrari buruzko ikuspuntuak elkar banatu, eta, aurretik, sorpresatxo bat: Mursego zuzenean.

Begiratzeraz ausartuko al zara?

puntodevistafestival.com



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Zeruertza begietan dago, ez errealtatean.

Horizon is in the eyes, not in reality.

Angel Gavinet

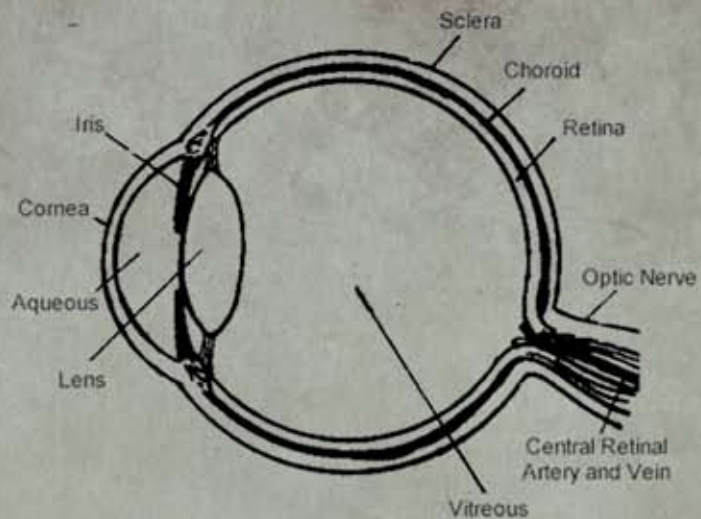
Begia ez bezala, entzumena, sakona eta sormentsua da.

Tren baten txistuak tren-geltoki oso bat bistaratzen digu.

Unlike our eyes, our hearing is deep and creative.

A train's whistle makes us see a whole train station.

Robert Bresson



I wanted to film our countryside. And, at the same time, I needed to pay tribute to our farmers. When I was a small child I read a poem about that culture, including its disappearance. Bringing those two needs together, I came out with a poetic viewpoint of a political reflexion. I had a close look at it as the work I'd done was on the frontier between fiction and documentary.

It has to be said that when we talk about the cinema, we tend to pay a lot of attention to the images and sight and we leave aside sound our sense of hearing, they're forgotten. And sound is incredibly important;

By using the way that sound is written down, showing the artificiality of cinema and the listener-spectators, an act of resistance that makes us reflect on the relationship between the viewers' and reality's imagination. A text against hegemony, a Monoforma that does not think.

Images and sounds are not as harmless or innocent as we think; in the context the oblivion that sounds and images force us into in the contemporary world, remembering things has turned into a political gesture. Films have to be made to remember things. So that our personal, individual memory is not erased.

\*Part of the Punto de Vista festival, a point of view about today's avant-garde cinema.

Gure paisaiak filmatzeko desira neukan. Eta, aldi berean, baseritarrei omenaldi bat egiteko beharra. Umemoko bat nintzenean ezagutu nuen kultura horri olerki bat idaztea, bizimodu horren heriotza barneratu. Bi behar horiek uztartuz, erreflexio politikoa duen begirada poetiko bat atera zait. Begirada diot, egindako lana fikzioaren eta dokumentalaren arteko mugetan dabilelako.

Esan beharra dago, zinemaz hitzegiterakoan, irudiari eta begiradari ematen diogun garrantziak soinua, entzumena, baztertuta uzten duela, ahantzita. Eta izugarriko garrantzia dauka soinuak; soinuen idazkerak zeharo alda ditzake irudi baten irakurketa eta esanahia –baldin badauka–.

Soinuaren idazkeraz baliatuz, zinemaren eta ikus-entzunezkoen artifizialtasuna erakutsi, eta ikusleen eta errealtatearen irudikapenaren harteko harremanaren hausnarketa bat proposatzen duen erresistentzia ekintza bat. Forma pentsatzen ez duen Monoforma hegemonikoaren aurkako izkribu bat.

Irudiak eta soinuak ez dira uste dugun bezain kaltegabeak eta errugabeak; soinuen eta irudiek ahantzura ezartzen duten garai hauetan, memoria egitea keinu politiko bihurtzen da. Memoria egiteko filmatu beharra dago. Gure memoria pertsonal eta indibiduala borra ez dezaten.

\*Punto de Vista jaialdiaren barruan, gaur egungo abangoardiazko zinemaren ikusmira da.



lanbroa: a film by mikel zatarain

LA  
REGION  
CENTRA

LANBROA

Nor da Julio Falagan eta zertan ematen du bere denbora librea?

Lurra planetako gizaki bat naiz eta paketsu nator. Nire denbora librea lanean ematen dut, baina ez guztiz, tarteka...

Jarduera ezberdinak, ikonografia nahasketak, teknika mizturak, kollagea, esaldiak, hitzak... eta, aldi berean, koherentzia handiko obra eraiki duzu. Azaldu iezaguzu nola egiten duzun lan... Nola hasten da dena?

Nahasketa hori zerbait eraikitzeko asmoz hasten da, askatasun dosi handi batekin eta detonagailu batekin (lan egiteko materiala).

Ongi egiten duzu lo? Tratamenduan zaude? Botikak hartzen dituzu?... Nola otutzen zaizkizu "El interruptor cura", "22 culos y 3 prepucios", "The terrible heartpunching machine" bezalako lanak?

Tarteka nire burua medikatzeko ohitura dut, baina nire minak zeintzuk diren ez dakidanez, ziurrenik bide okerretik nabil eta, beno, nire obra guzti horren emaitza da. Nire lanen ondorioak jasan dituzten guztiei barkamena eskatzeko probesten dut aukera hau.

Nola sortu zenuen "Empresas Falagan" enpresa holding hori?

Madrilera, Lavapies auzora, bizitzera etorri nintzenean sortu zen. Denda itxien errotulu zahar ugariak nire arreta piztu zuten. Garai bateko aberastasun guzti hori hondakin bihurtuta ikusteak tristezia eman zidan. Ideia hori urteetan izan nuen buruan, baina azken aldiko lan eta ekonomia prekaritateak piztu zuen metxa, eta "pyme" hori montatu nuen. Frakasoaren inperio bat. Eta frakaso itzela izan zen. Egun holding-aren zuzendaria izaten jarraitzen dut.

Objektuen berrerabiltzea, obren birziklatzea... "zaborring" egitea gustatzen zaizula susmatzen dugu...

Diogenes naizela diozu? Joder bai, biltzaile bat naiz. Baina sahiestezina da, kalean nagoenean hainbeste gauzek "lagundu!" xurxulatzen didate, eta, azkenean, Frankenstein Doktoarearen gatzeluaren moduan egoten naiz nire tailerrean gauzak nahastuz bizitza berri bat emateko.

Koherentzia eta baterakotasuna ematen dioten lehen aipatutako ezaugarriek gain, zure obran ironiak eta umoreak garrantzi berebizikoa dute. Zergatik izaten da hain serioa eta "trazdental" artearen mundua? Zergatik bazterten da umorea?

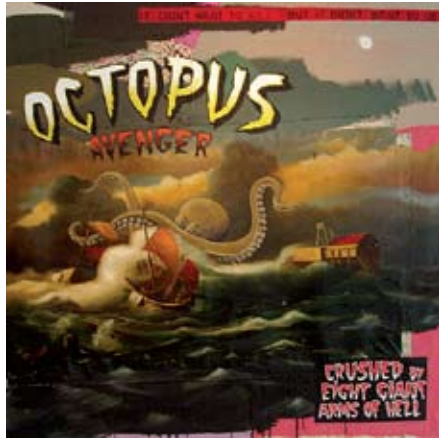
Hori da, hain zuzen ere, topatu dudana arazorik handienetakoa. Nire ideiak erakusteko orduan, jolasaren eta umorearen bidez erakutsi nahi ditudanean, zaila suertatzen da batzuek ez dutelako serio hartzen. Formala eta serioa izatea askoz errazagoa da, horregatik ez dago umore gehiegi artearen munduan. Niretzat, kontzeptuak toki sakonetan sartzeko lubrifikatzaile bat da umorea. Zure buruaz barre egiteko balio duten egiak dira, nahiz eta askotan graziarik ez izan.

Zure lanak erakusteko modua ere berezia iruditu zaigu. Erakusketaren kontzeptua ere aldatzen ari al da?

Nik ez dut nire burua batere berezia ikusten, eta ez dago nire helburuen artean originala izatea. Nik pertsonala esango nuke. Saiatzen naiz nire buruari mugarik ez jartzen mezuak kanporatzen ditudanean, eta ahalik eta pertsonalen eta egiazkoen izaten saiatzen naiz. Eta erakusketaren kontzeptu aldaketaren inguruan ez dut gehiegi hausnartu. Uste dut gauzak prestatzen dituzunean ez direla espero zenuen moduan ateratzen. Eraldaketa eta garapena bizitzarekin bat datorren zerbait da. Lan egiten baduzu, lan horretan eraldaketak ematen dira modu logiko batean.

## julio falaganen artea





the art of julio falagan

Who is Julio Falagan and what does he do in his free time?

I am a being from the planet Earth and I come in peace. I spend my free time in work, but not all the time, just now and then...

You work in a lot of different areas... blending iconography, mixed media, collage, sentences, words... yet you have built up a solid body of work that is also coherent... Tell us how you work. Where does it all start?

The mixture comes when there is an intention to create something. There's also a lot of freedom and a spark (the material I work with).

Do you sleep well? Are you in treatment? Are you taking something?... How do pieces like "El interruptor cura" (*The Priest Switch*), "22 culos y 3 prepucios" (*22 bums and a Foreskin*), "The terrible heartpunching machine"?

I am in the habit of taking medicine now and again, but seeing as I don't know what my pains actually are, I am probably on the wrong track, and, well, my work is the result of all this. I would just like to take this opportunity to apologise to all the people who have suffered as a result of this work.

How did you found the holding company "Empresas Falagan"?

It came about when I came to live in Lavapiés in Madrid. I saw all these old shop signs on shops that had been closed. I was saddened at the sight of these icons which represented the wealth of a different age. The idea stayed with me for years, but the recent job and economic precariousness spark off the fuse and I set up this SME. An empire of failure. And the failure was huge. I am still director of this holding company today.

The reuse of objectives, recycling works of art... It seems like you like "rubbish art"...

So you're calling me Diogenes? Fuck, yeah, I'm a gatherer. It's inevitable, when I am walking down a street, so much stuff just keeps whispering "Help!" to me, and, you know, finally, I end up in my workshop, like Doctor Frankenstein in his castle, making new life happen by mixing different things together.

Along with the characteristics of coherence and convergence that we have already mentioned, other very important traits present in your work are humour and irony. Why is the world of art so serious and "transcendental"? Why is humour marginalised?

That is exactly one of the biggest problems I have come across. At times, when I try to express my ideas through playful and humorous methods, I find it difficult to get the work taken seriously by some. It's much easier to be serious and formal, that's why there's not too much humour in the world of art. For me, humor is a lubricant that enables the concepts to get to those deep hidden places. They are truths that help you laugh at yourself even though they are frequently not funny.

In our opinion, the way you exhibit your work is also special. Is the concept of exhibition also changing?

I do not see myself as being special in any way, and being original is not one of my objectives. I would say personal. I try not to impose any limits on myself when I am trying to express a message, and I try to be as truthful and personal as I possibly can. I haven't really reflected on the changing concept of exhibiting art. I think that the final outcomes aren't what you normally envisage them as at the start. Change and development are a part of life. If you work, changes will occur in that work in a logical fashion.

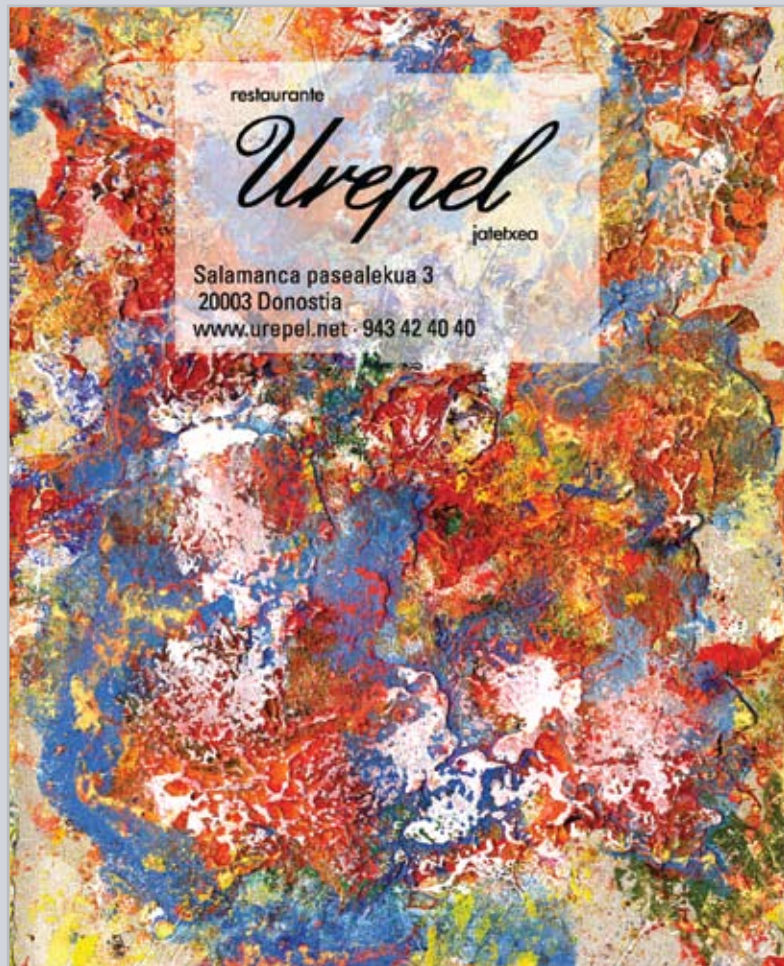


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Inprimakiak, katalogoak, liburuak, liburuskak, aldizkariak, aurreinpresioa  
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**GLOBAL FUNK**  
 www.globalfunkers.com

18 feb 2011 / 23:00  
 Global Funk Party: DZ & Makala djs  
 @ Le Bukowski Donostia-San Sebastián

19 feb 2011 / 23:00  
 Global Funk Party: DZ, Arka & Makala djs  
 @ Kafe Antzokia Bilbao

11 mar 2011 / 23:00  
 Global Funk Party: Farrapo (Italia), Arka & Makala djs  
 @ Kafe Antzokia Bilbao

12 mar 2011 / 23:00  
 Global Funk Party: Farrapo (Italia) & Makala djs  
 @ Le Bukowski Donostia-San Sebastián

13 mar 2011 / 24:00  
 Global Funk Party: Dj Farrapo (Italia)  
 @ Be Bop Donostia-San Sebastián

15 abr 2011 / 23:00  
 Global Funk Party: Shantisan (Austria) & Makala djs  
 @ Le Bukowski Donostia-San Sebastián

16 abr 2011 / 23:00  
 Global Funk Party: Shantisan (Austria), Arka & Makala djs  
 @ Kafe Antzokia Bilbao





# DRACULA



## grindhouse II part

argazkilaria / photographer: tatiana luna  
ilustradorea / illustrator: abel cicero  
modelo / model: jennifer fernandez vicente  
makilajea / make-up: gisela miret  
argazkilari laguntzailea / photographer assistant: renato brea  
estilismoa / stylism: tatiana luna

korset marroia: maya hansen

The  
monster  
is back



Nº-03

# frankenstein

I'TS... I'TS ALIVE!!!  
I THINK I'M GOING TO  
NEED HELP!!!



argazkilaria / photographer: tatiana luna  
ilustradorea / illustrator: juan fender  
modelo / model: annimaija raunio

makilajea / make-up: gisela miret  
argazkilari laguntzailea / photographer assistant: renato brea  
estilismoa / stylism: tatiana luna

lentejuelazko soineko beltza /  
black sequined dress: miguel palacio

# ALFRED HITCHCOCK'S THE BIRDS

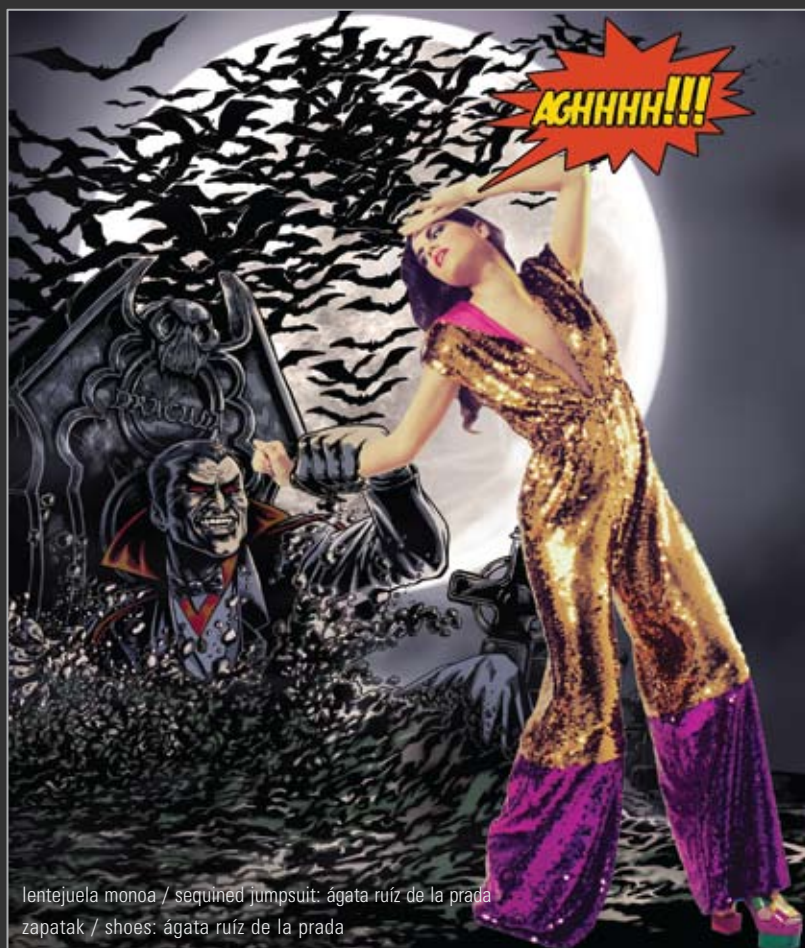


argazkilaria / photographer: tatiana luna  
ilustradorea / illustrator: juan fender  
modeloa / model: helena hernández  
makilajea / make-up: gisela miret  
argazkilaria laguntzailea / photographer assistant: renato brea  
estilismoa / stylism: tatiana luna

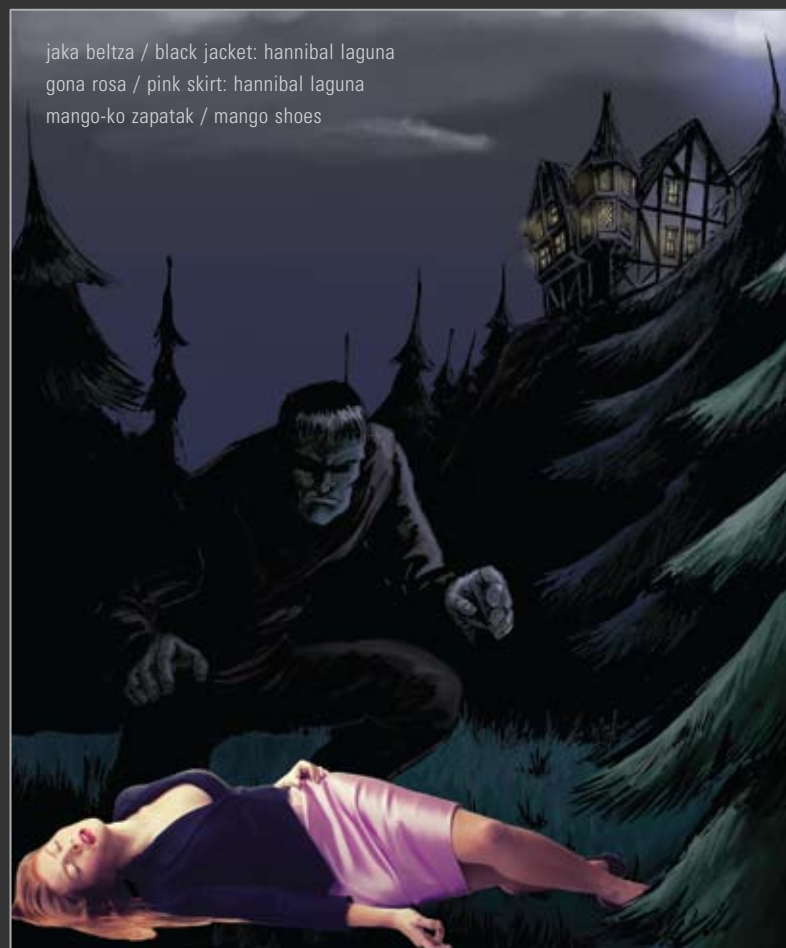
bihotz soinekoa / hearts dress: ágata ruiz de la prada  
poltsa / handbag: ágata ruiz de la prada



korset marroia / brown corse: maya hansen  
calcedonia leggin-ak / leggings from calcedonia



lentejuela monoa / sequined jumpsuit: ágata ruíz de la prada  
zapatak / shoes: ágata ruíz de la prada



jaka beltza / black jacket: hannibal laguna  
gona rosa / pink skirt: hannibal laguna  
mango-ko zapatak / mango shoes



## bodies unlimited: zientzilari feminista bihurtzeko taktika eta estrategiak

Mendebaldeko zientziaren historiari gizonetako subjektu onartuaz, hau unibertsalizatu eta ikuspuntu patriarkal eta kapitalista normalizatu egin du. Sandra Harding zientzilari feministak idatzi du, generoa kontutan hartzen duen zientziak mundu eta gizarte harreman ezberdinak ahalbidetzen dituela.

Artistaren/ikertzailearen gorputza (gure gorputzak) eta eguneroko esperientzia era berean aztertzaile eta aztergai dira. Gure ikus-pegitik, gorputza gorputz post-gizatiarraren esparruan kokatzen da: gorputz banatua, sareetan sozializatutako gorputza, cyborg gorputza, generodun gorputza, ikasle gorputza, herritar gorputza, gorputz prostetikoa, gorputz medikalizatua, gorputz gaixoa, gorputz birtuala, merkaturatutako gorputza, informazioaren gorputza, gorputz pentsalaria, gorputz militarra, adinik gabeko gorputza, gorputz ederra, animalia gorputza, gorputz langilea, gorputz espirituala, artearen gorputza...

Feminista izanik nola egin zientzia? Nola egin zientzia ezberdin bat? Nola batu praktika artistiko biziak, egunerokotasuna eta ikerketa eta praktika profesional eta amateur-a? Zein da gure erresistentzia (leunaren) boterea? Zergatik dugu erresistentziarako gura hori? Nola areagotu daiteke biziaren ororen patentifikazioa eta bateratasun joeraren aurkako erresistentzia? Nola bideratu gure kuriositatea pentsamendu eta lan sortzaile batetara? Zein bide erabiltzen dituzte kapitalismoak eta patriarkatuak ezagueraren produktioaren normalizazioa lortzeko? Erresistentziarako guneak non eta nola egin beharko lukete lan? Nola ekoiztu dezakegu ezaguera berria elkarrekin? Nola eragin jasotako ezagueraren talka eta nola nahastu gauzak galdera eta metodologia berriak sortzeko? Nola aldatzen dugu albokoa eta nola gure mundua? Nola berrirudikatzen dugu geure burua espezie berri gisa sortzen ari diren eskenatoki globaletan? Bioteknologiak, bizitza formen manipulazioaren ulermenean aldaketa paregabea suposatzen bada, zein norabidean eraman gaitzan nahi dugu?

SubRosak antolatutako Bodies Unlimited! tailerrak, ekoizpen, ikerketa, sormen, esperimentazio, erantzun eta errepresentazioarako taktika eta estrategia interdisziplinarrak erakusten ditu. Aurkezpen bisual eta eztabaida konbinaketa bitartez, ekintza praktikoak eginaz eta erakusketen laguntzaz, tailerraren parte hartzaileak, SubRosak proposatzen duen arte sormen prozesu irekiaren partaidea da, teoria eta ikerketatik praktikara doan bidea eta alderantzizko norabidekoa ere eginaz.

Ekintzen artean, bioteknologiaren inguruko aurkezpen eta eztabaidak, ingeniariaritzaren genetikoak, jabeago intelektuala eta bizitza patenteak; laborategi-liburuen elkar trukaketa; fermentazio prozesu oinarrikoen obserbazioa, bakterio, lizun eta legami kultura, DNA estrakzioak, web cam batekin mikroskopio bat egiteko trikimailuak; balizko espezie eta biologia berrien inguruko hausnarketak eginez; galdera berriak sortuz; metodologia zientifikoa eztabaidatuz (hipotesia, esperimentu kontzeptua, ...: ideia berriak sortuz eta ideia horientzat erantzunak sortuz.

**+Bodies Unlimited!**

## bodies unlimited: strategies and tactics for becoming feminist scientists

The history of Western science assumes a universalized male subject and normalizes a patriarchal and capitalist point of view. Feminist scientist Sandra Harding has written that a feminist science that takes gender into account posits a different world, and imagines a science built on different social relations.

The researcher's/artist's body (our bodies) and biotechnology in everyday life is the subject and object of inquiry, knowledge and observation. The body in feminist science and the feminist researcher's body are situated in an inquiry about the post-human body: the distributed body, the socially networked body, the cyborg body, the gendered body, the student body, the citizen body, the prosthetic body, the medicalized body, the dis-eased body, the virtual body, the commodified body, the data body, the flesh body, the thinking body, the war body, the ageless body, the beautiful body, the animal body, the laboring body, the spiritual body, the art body.

How to do science as feminists? How to do science differently? How to merge live art practices, everyday life, specialist and amateur fields of research and practice? What is our (soft) power of resistance? What is it we wish to resist? How can we implement resistance to the patenting and commodification of all life? How do we channel our curiosity into creative thinking and work? What are the ways in which capitalism and patriarchy become normalized in the production of knowledge? Should there be sites of resistance and how might they work? How to produce new knowledge together? How to produce a collision of received knowledge, and mix things up to produce new questions and new methods? How do we change each other and our world? How do we re-imagine ourselves as a new species in newly emerging global scenarios? If biotechnology represents an unprecedented change in the understanding and manipulation of life forms, in which direction do we want it to take us?

subRosa's workshop Bodies Unlimited! introduces tactics and strategies for interdisciplinary knowledge production, research, creative experimentation, response and representation. Combining visual presentations and discussions with hands-on activities, demonstrations, and "drifts," the participants take part in subRosa's collaborative and interdisciplinary art making process, working from theory and research into practice and vice-versa and experimenting with interdisciplinary knowledge production.

Activities include: visual presentations and discussions around biotechnology, recombinant DNA, genetic engineering, intellectual property and patenting of life; keeping shared lab-books; observing and doing basic processes as fermentation, culturing bacteria, molds, and yeasts, simple DNA extraction or making a high-powered magnifier from a web cam; imagining impossible tasks like responses and representations of new species and new biological scenarios; generating questions; discussing histories of scientific methods of inquiry (hypothetical, experimental, etc); generating ideas and generating responses to ideas.



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



se aproximan  
los remedios  
para todos tus  
males...



blacksad

## errealismo antropomorfikoa

Blacksad genero beltz klasikoko komiki seriea da, eta animalia antropomorfikoak dira kontakizunaren protagonistak. Istorioak AEBetan gertatzen dira, 50eko hamarkadan. John Blacksad katuak argitu egiten ditu trama kriminalak eta politikoak ardatz dituzten kasuak. Komikiak nazioarteko sari nagusiak jaso ditu, eta Frantzian, esaterako, non komikia goi-arte den, arrakasta ikaragarria erdietsi du.

Animazioaren munduan jarduten duten Juan Diaz (gidoia) eta Juanjo Garrido (marrazkia eta kolorea) espainolak dira komikiaren egileak. Seriea (jada lau liburu plazaratu dira) noir tradizioko ereduetan oinarritzen da; alegia, estilo beltzeko topikoz josita dago, Raymond Chandler edo Dashiell Hammett idazle estatubatuarren nobeletan ageri diren detektibe pribatu klasikoaren jokamoldeak errepikatuz, Sam Spade eta Philp Marlowe kuxkuxeroenak, hurrenez hurren. Haatik, komikia irudia erabiltzen duen hizkuntza dela aintzat hartuta, eleberriak baino haien zinemarako egokitzapenak aipatu beharko genituzke. Izan ere, Blacksad-en kontakizunek genero beltzeko filmen storyboard bikainak dirudite. Kamera mugimenduak, planoak, enkoadraketak edo elipsiak, John Houston zuzendariak, Hammetten testua oinarri hartuta, 1941an filmatu zuen The Maltese Falcon maisulan beltz aitzindariaren egon zitezkeen.

Gidoiak, beraz, ez du irakurlea txundituko, nobelagintzan zein zinemagintzan sarritan irakurri eta ikusi diren istorioak kontatzen baititu, elkarriketa borobilekin onduta egon arren. Blacksad-en erakargarritasunik eta bertuterik handiena Guarnidoren marrazkian dago. Fabula klasikoaren patroiei segituz, pertsonaia bakoitzari animalia bat egokitzen dio. Hala, txakurra polizia izango da, katua abila, eta arratoia traidorea. Eta jolas antropomorfikoa hain dago ondo landuta ezen irakurleak ahaztu egiten baitu animaliak direla protagonistak. Marrazkilariak Disney faktoriako animazio filmetan egiten du lan, eta jakintza hori maisuki islatzen du narrazio grafikoan. Istorio arinak eta ezin hobeto girotuak gauzatu dituzte, eta, eta jakintza hori maisuki islatzen du narrazio grafikoan. Istorio arinak eta ezin hobeto girotuak gauzatu dituzte, eta, eta jakintza hori maisuki islatzen du narrazio grafikoan. Istorio arinak eta ezin hobeto girotuak gauzatu dituzte, eta, eta jakintza hori maisuki islatzen du narrazio grafikoan. Guarnidok, gainera, kolorea erabiltzeko gaitasun aparta dauka: flashback-ak edo pasarteak nabarmentzeko beste kolore batekin tindatzen ditu orrialdeak.



lazo urte amaieran argitaratu zuen Dargaud argitaletxeak Frantzian eta Normak Espainian John Blacksad-en azken kasua: L'enfer, le silence (El infierno, el silencio). Oraingoan, katu detektibea New Orleans hirian da, eta, gaua amaitu baino lehen, Sebastian Little Hand Fletcher piano jotzailea aurkitu beharko du. Horretarako, drogez, magia beltzez eta jazz doinuez bustiriko giro zingiratsuetan murgildu beharko da.



DE ALGÚN MODO QUE  
DESCONOCÍA, KARUP SE  
HABÍA VENGADO DESDE  
LA TUMBA A LA MANERA  
QUE MÁS LE GUSTABA:  
"OJO POR OJO"...

## anthropomorphic realism blacksad



**Blacksad** is a serial comic based on classic film noir from the 50s and features anthropomorphic animals. The stories are set in the 50s in the States. The cat John Blacksad throws light on cases interlaced with crime and politics. The comic has been awarded major international prizes, and in France, where comics are held as high art, it enjoys massive success and popularity.

The authors are animator Spaniards Juan Diaz (script) and Juanjo Garrido (artwork and colouring). The series, with four published comic books under its belt, is based on the noir tradition, which basically means it brim-full of all the typical genre clichés. It repeats the classic stereotype private-eye typical of crime detective literature by the likes of American writers Raymond Chandler or Dashiell Hammett. Sam Spade and Philip Marlowe poking around where they are not welcome immediately spring to mind. However, seeing that the stories are told in comic book form, we should really point out that it's definitely more cinema-like than novel-esque. The comic reads like an excellent storyboard for film noir. The camera movements, general shots and close-ups, framing and ellipses could be taken directly from the 1941 John Houston masterpiece, based on the story by Hammett, *The Maltese Falcon*.

So, really, the storylines will not bowl the reader over, even with the very well-rounded-off dialogues, as they will be very familiar to the reader from both cinema and literature. The greatest virtue and attraction of *Blacksad* lie in Guarido's artwork. Sticking to the pattern of classic fables, each character is represented by a specific animal. So, the cop is a dog, the cat is wily and the rat is a traitor. The anthropomorphic element of the comic is so well done that the reader forgets the characters are animals. The artist works in the Disney factory films and this knowledge is on masterful display here in the graphic narrative. The simple stories are set unbelievably well thanks to the highly detailed artwork. Guarido is truly skilful in his use of colour too: he uses different colour combos to highlight flashbacks or other sections of the stories.

John Blacksad's latest case, *L'enfer, le silence* (*El infierno, el silencio*), was published in France by publishers Dargaud and by Norma in Spain at the end of last year. This time around the detective is in New Orleans and he has to find pianist Sebastian Little Hand Fletcher before the night is up. In order to do so, he'll find himself immersed in the swampy world of drugs, black magic and jazz.



New York hiriko Lennox Hill ospitalean hil zen Samuel Dashiell Hammett 1961eko urtarrilaren 10ean. Arlington-ko hilerri militar ezagunean lurperatu zuten. Hori da, ziurrenik, bere nazioko agintariek eskaini dioten ohore bakarra. Eta eskaini baino, Hammettek berak irabazia zuen, mundu guda bitan parte hartu zuelako bolondres gisa.

Hammett-ek Katonah izeneko herrirka bukolikoan pasa zituen bere bizitzako azken hamar urteak, hain maite zituen hirietako kaleetatik urrun. Alkoholismoaren eraginak eta 1955ean pairatu zuen bihotzeko batek erretiroa hartzera bultzatu zuten. Lillian Hellman idazleari esker izan ez balitz, Hammett-ek aspaldian egin izango zuen bere buruaz beste. 1931an ezagutu ziren, eta, inoiz ezkondu ez baziren ere, euren arteko harreman gorabeheratsua izan zen Hammett-en salbazio buia behin baino gehiagotan.

Samuel Dashiell Hammett Maryland-eko baserri batean jaio zen 1894an. 13 urterekin eskola utzi, eta hainbat lanetan jardun zuen Pinkerton National Detective Agency entzutetsuan enplegua lortu aurretik. Lehendabiziko Mundu Gerran bolondres joan zen anbulantzia gidari gisa. Tuberkulosiaz kutsatu zen, eta garai hartan hasi zuen alkoholarekin izan zuen harreman hestua. Gerratik bueltan, publizitatearen munduan hasi zen lanean, eta horrekin batera idazteari ekin zion. *Black Mask* aldizkarian argitaratu zituen bere lehendabiziko lanak Peter Collision ezizenez. 1929an *Red Harvest* eta *The Dain Curse* idatzi zituen, eta 1930ean bere obrarik ezagunena: *The Maltese Falcon*. Arrakasta berehalakoa izan zen. Pinkerton detektibe agentzian lan egin izanak eta taberna zuloetan ia akatu arte edateko zuen ohiturak asko lagundu zion kaleko giroa eta krimenaren mundua islatzen. Hammett-en Sam Spade detektibeak ez zuen beranduago Raymond Chandler-ek sortu zuen Philip Marlowe-ren ironia eta inteligentzia finik, baina sinesgarriagoa zen. Spade-ren zinismoa bat dator eta egiazkoagoa suertatzen zaigu boterearen ustelkeriaren eta gehiegikerien aurrean.

Ibilbide literario laburreko gizona izan zen Hammett. 1934an idatzi zuen bere azken nobela, *Blood Money*. Ideologia ezkertiarekoa, Alderdi komunistan izena eman zuen. 1942an, eta faxismoa borrokatzeko asmoz, ejertzitoan izena eman zuen berriro. Tuberkulosiak eta alkoholismo larriak jota, Irla Aleutiarretara bidali zuten. Han igaro zuen 2. Mundu Gerra. Itzuli zenean, New York Civil Right Congress elkartearen izena eman zuen. AEBetako gobernuak ez zion aurrerantzean pakerik emango. Lista beltzen garaian, behin eta berriro atxilotu zuten eta galdeketa ugari egin zizkioten. 1951an sei hilabetez kartzelaratuta zuten informazioa eman nahi ez izateagatik. Ez zuen inor salatu eta hurrengo hamarkadetan pairatu zuen ahazturrekin ordaindu zuen; sekula ez zen damutu. Bere heriotzaren 50. urteurren honetan, literaturari egindako ekarpenengatik soilik omendu beharrean, ez legoke gaizki gogoratzea Hammett-ek heroi amerikarren hilerria den Arlington-en duen lur saila ongi merezia duela.

Samuel Dashiell Hammett died in Lennox Hill hospital, New York, on the 10th of January, 1961. They buried him in the famous Arlington military cemetery. That must have been the only honour that his country's authorities ever gave him. And, in fact, they didn't really give it to him: he earned it himself by fighting in both World Wars as a volunteer.

Hammett spent the last ten years of his life in the bucolic town of Katonah, far from the city streets he loved so much. The heart attack he had in 1955, which was brought on by alcohol abuse, forced him into retirement. If it hadn't been for writer Lillian Hellman's help, Hammett would have committed suicide long before that. They met in 1931 and, although they never married, their up-and-down relationship was Hammett's lifebuoy on several occasions.

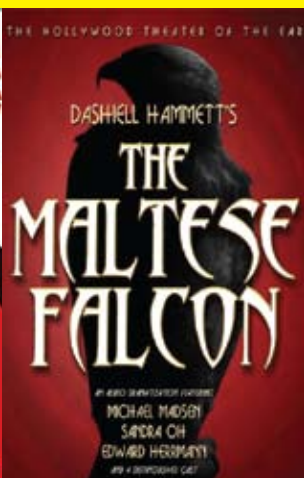
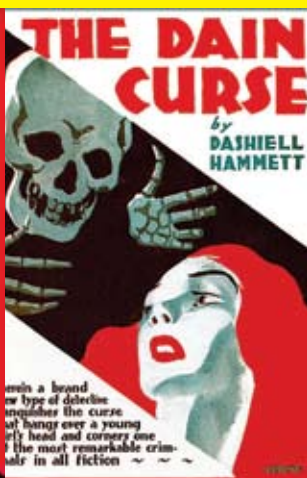
Samuel Dashiell Hammett was born on a farm in Maryland in 1894. He left school at 13 and did many different jobs before getting a position at the famous Pinkerton National Detective Agency. He volunteered as an ambulance driver during the First World War. He caught tuberculosis and it was then that he started drinking. Once back from the war, he started working in publicity and, at the same time, started to write. His first works were published in *Black Mask* magazine under the nom-de-plume Peter Collision. He wrote *Red Harvest* and *The Dain Curse* in 1929 and his most famous work in 1930: *The Maltese Falcon*. It was an immediate success. Having worked in the Pinkerton detective agency and his habit of almost drinking himself to death in dark bars helped him considerably in reflecting the world of crime and the atmosphere on the streets. Hammett's detective Sam Spade isn't as ironic or as sharp as Philip Marlowe, who Raymond Chandler was later to create, but he was more believable. Spade's cynicism is in line with the corruption and vice of power and rings true to the reader.

Hammett had a short literary career. In 1934 he wrote his last novel, *Blood Money*. Being left-wing, he signed up to the Communist Party. In 1942, wanting to fight fascism, he joined the army once more. As he was seriously ill with tuberculosis and alcoholism, they sent him to the Aleutian Islands. He spent the Second World War there. On returning, he joined the New York Civil Right Congress association. The US government was not ever going to leave him alone again. During the blacklist era he was arrested and interrogated time and time again. In 1951 they imprisoned him for six months because he did not want to disclose information. He did not denounce anybody and paid for that by being forgotten over the next decades: he never regretted it. On the 50th anniversary of his death, it would be good to remember that Hammett, as well as his contribution to literature, deserved to be buried in the American heroes' cemetery at Arlington.

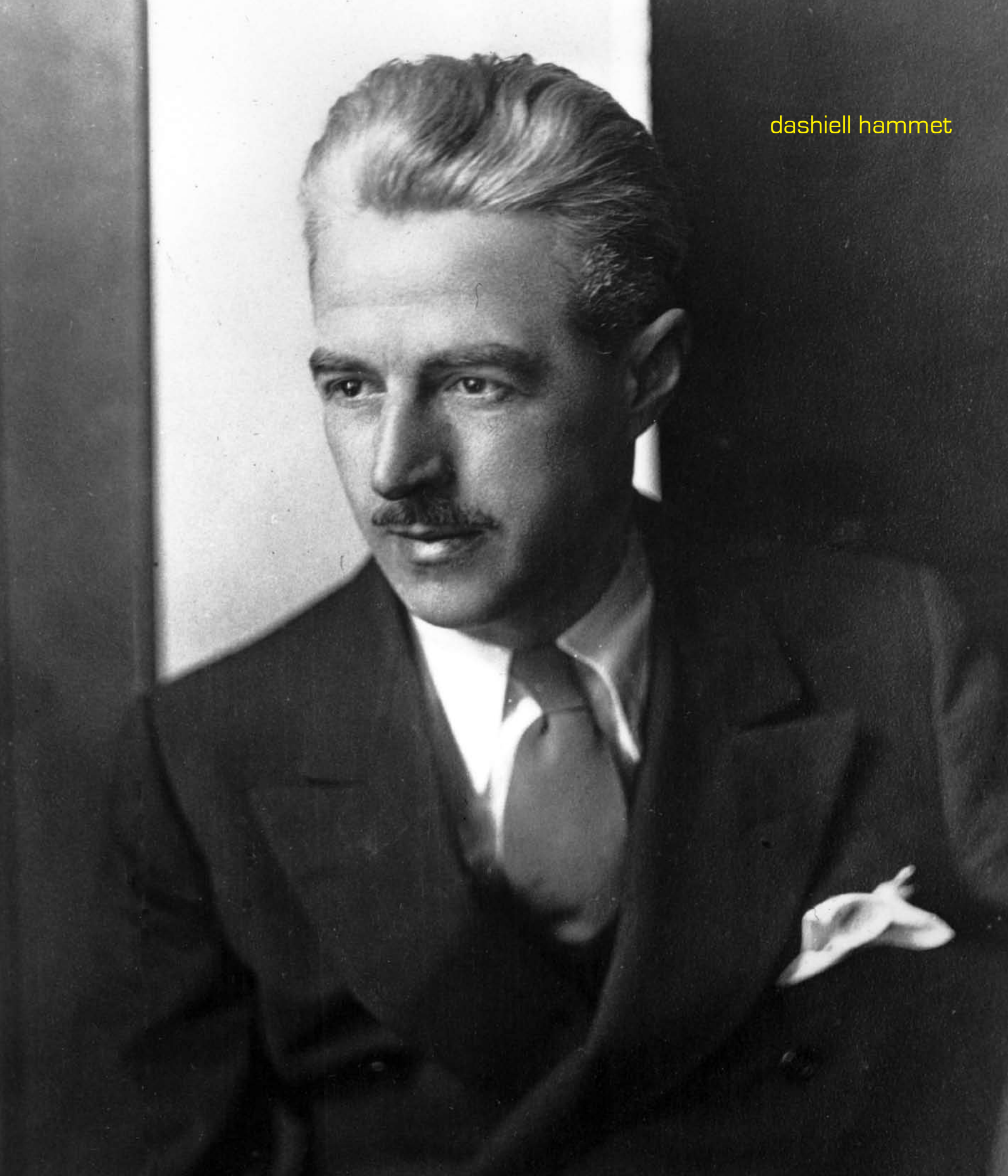


Bibliografia / Bibliography:

- *Red Harvest* (1929)
- *The Dain Curse* (1929)
- *The Maltese Falcon* (1930)
- *The Glass Key* (1931)
- *The Thin Man* (1934)
- *Blood Money* (1943)



dashiell hammet





## bulkada.

jon benito. susa,  
2010

Bere sen literario hilda zegoela aitortu zigun behin. Gu bai atsekabetuak orduan!. Komikizaleok badakigu ordea hil eta gero gure heroiak noizbait piztuko direla berriz. Eta hala gertatu da. Berpiztu da Jon Benito olerkaria, idazlea; Vladimir eta Kevinekin batera guretzako beti heroiak izango dena. Piztu ez ezik, aingurak altxa, branka zorrotzu, belak hedatu eta bulkadaz itsasontzia abiatu du. Alimalezko esfortzua egiten imajinatzen dugu, bere bizitzarekin kontuak kitatzen eta idazten, lemari eusten zion bitartean. Hunkigarria eta gordina, bikain idatzita. Izan ere, Nitasuna-tik bere buruari buruz ari denean, Gutasunari buruz ari dela ulertzen dugu. Hala ulertzeko pribilegiatutzat dugu gure burua behintzat. Horregatik ere gure heroiaren artean dugu.

He once admitted to us that his sense for literature had left him. We weren't happy about that! But as we comic readers know, on dying our heroes sometimes resurrect. And that's what's happened. The poet and writer Jon Benito has resurrected; along with Vladimir and Kevin, he's always been a hero for us. Not just resurrection: he's weighed anchor, sharpened the prow, spread the sails and set sail with impetus. We imagine his animal-like efforts, lighting up and writing the stories of his life at the same time as he holds the helm. Moving and crude, well written. Above all, when he's writing about himself, we understand that he's writing about us. Or at least, it's our privilege to understand it like that. That's another reason why he's one of our heroes.



## gaur egungo behiak.

gorka velasco. autoedizioa

Gorka Velasco, Kantauri Institutuko Batxilergoko marrazketa, plastika eta informatika irakaslea da eta bokazioa duenik ezin ukatu. "Gaur egungo BeHlak" izeneko liburua kaleratu du eta bertan, hezkuntzaren inguruko hausnarketa eta harnasketak eskaintzen dizkigu. hitzez eta marrazkiz. Komiki tira formatua erabili bait du hauek kaleratzeko. Eta Behiak, hain zuzen ere hitz jokorako aproposa zitzaion animalia. Irakurketa anitzeko egoera eta pentsamendu ironiko edo eta kritikoak batzuetan, umorez eginiko galdera edo eta erantzun zuriagoak besteetan... egileak bere kasa argitaratu du komiki tira liburu hau, eta jarrera ausart hori, guri, asko gustatzen zaigula badakizue.

Gorka Velasco teaches drawing, plastic arts and IT at Kantauri Institute, and nobody can deny that it's his vocation. He's recently published "Gaur egungo BeHlak", which offers us reflections and thoughts about education. With words and drawings. He's used comic strip formats to show us his ideas. And cows are the animals which he's chosen for his word plays. A situation open to many interpretations and sometimes ironic or critical thoughts, on other occasions questions asked with irony and with clear answers. As you know, we like this comic strip book, which the author has published by himself.



## jirafas en mi pelo: una historia de rock and roll.

bruce paley & carol swain.  
la cupula.

Azken hamarkadan, nobela grafikoa izenez datozkigun komikiek urrezko aro modukoa bizi dute. Liburudendara joan eta ia beti dago argitalpen berriarik. Guk irakurri dugun azkenekoa Bruce Paley-k idatzi eta bere bikoteak, carol Swain-ek marrazturikoa da. 60-70. hamarkadetako Jack Kerouac baten moduko bidaia autobiografikoa kontatzen digu Paleyk. Ilunenak izan arren Johnny Thunders eta garai hartako New York-i eskainitako atala dira gehien gustatu zaizkigunak.

The comics which are known as graphic novels have been having a golden age over the last decade. There's almost always a new publication whenever you go to the bookshop. The latest one we've read was written by Bruce Paley and drawn by his partner, Carol Swain. Paley tell us about an autobiographical journey, in the manner of Jack Kerouac, in the 60's and 70's. Although they're the darkest ones, the ones we like best are those about Johnny Thunders and the New York of that period.



## eromenaren mendietan.

h.p.lovecraft. itzultzaile  
ea ainara ruiz benito.  
elkar&alberdania.

Euskaraz argitaratzen den literaturan ez zaio zientzia fikzioari jaramon gehiegirik egiten. Eta Lovecraft gure favoritua izan ez arren, eskertzekoa da beti "generozko" obra hauek itzuli eta argitaratzen direnean. Kontakizun honetan, Antartidara eginiko espedizio baten kontakizuna egiten zaigu. Abentura bidai baten moduan hasten dena, bat batean koba batetan 14 fosil topatzen dituzten momentuan guztiz aldatzen da. Une horeratik aurrera Lovecraft-ek maisuki sortzen dituen giro estrainoetara murgilduko gaitu liburuak. Liburu guztia, lehen pertsonan kontatutako txosten formatuan dago idatzita eta honek ikuspuntu berezia eskaintzen dio narrazioari.

Not a lot of science fiction is edited in Basque. Although Lovecraft isn't our favourite, we're always glad when any book from the genre is translated and published. In this story we're told about an expedition to the Antarctic. It starts like an adventure story, and then suddenly everything changes when they find 14 fossils in a cave. From then on, the book plunges us into the strange atmospheres that Lovecraft creates with such skill. The whole book is told in the form of a report written in the first person, and that gives the narrative a special point of view.

glitter alley  
kantoi kumea

bainujantzia / bathing suit: montse bassons  
galtzak / trousers: jose castro  
pamela / pamela: montse bassons  
gerrikoa / belt: tara jarmon  
zapatak / shoes: casadei  
eskumuturrekoa / bracelet: vivienne roger



alkandora / shirt: ralph lauren  
galtzak / trousers: delgado build  
tximeleta / bow tie: tara jarmon  
eskumuturrekoa / bracelet: vivienne roger





soinekora / dress: josep font  
jaka / jacket: josé castro  
lepokoa / necklace: toska blue  
diru-zorroa / wallet: furla  
zapatak / shoes: casadei



argazkiak / shots: frann rezende  
estilismoa / stylism: yasmína sánchez  
orrazkera / hairdressing: frann rezende for loreal professionnel  
makilajea / make up: fanny burgos for bobbi brown  
modelo / model: nadine - [www.francinamodels.com](http://www.francinamodels.com)

jaka eta galtzak / jacket & trousers: josé castro  
top / top: paul&joe  
gerrikoa / belt: hugo boss

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skateistan



When a country is formed, there is one thing that is stronger than ideology, geography and history: the longing and desire to do something. Why not? We very frequently feel much closer to somebody who shares our propensities and what we do with our free time than to many who were born in the same area as we were. We can feel much more comfortable with people from a different race who speak unintelligible languages to us than with people who hold the same passports and speak the same language as us. An example of this is skateboarding. And skateboarding is a nation, and what follows here is a description of a special province within this nation: Skateistan.

Geographically, Skateistan is in Afghanistan. Every week, about 320 kids go there to learn how to glide around on a skateboard as well as receiving general education instruction. It is the only schooling many of them receive as most of them are young boys and girls who work on the streets of Kabul to help out with the home economy.

In 2007, Australian skate fans Oliver Percovich and Sharna Nolan set up Skateistan. When they first skated down the streets of Kabul, the skaters saw that the local kids were taken with the four-wheeled planks. So they decided to teach them to skate. In a short time they managed to construct a skate-park on a site given to them by the Afghanistan Olympic Committee and it was soon a focal gathering point for local children. Seeing how much an attraction the skateboarding was, the people behind the school decided to give normal school classes as well as the skate classes to the youngsters. There are currently 20 Afghan and half a dozen foreign teachers in Skateistan. A film with the same name as the project, Skateistan ([www.skateistanthemovie.com](http://www.skateistanthemovie.com)), has just been released. The film shows that gliding your way down a street on a board on four wheels can be both the easiest and most difficult thing in the world. It also suggests that this type of project isn't that far removed from utopia. One of the protagonists in the film is a 12 year-old chewing gum street seller called Fazilla. She says: "My dad doesn't like it. And when I'm skating down the street, I can see it in the faces of the passersby. They don't like it and they don't feel I have the right to skate. But I don't care what they think."

Utopia is not an objective, it is a means.

Herrialde bat osatzean, bada ideologiak, geografikak eta historiak baino indar gehiago duen zerbait: zaletasuna. Zergatik ez? Gehienetan gertuago sentitzen gara gure zaletasunak eta aisialdia partekatzen duen jendearekin gure ingurune materialean jaiotako askorekin baino. Pasaporte eta hizkuntza bera duen jendearekin baino, gustorago egon gintezke ulertezina zaigun hizkuntza batean mintzatzen zaigun beste arraza bateko norbaitekin. Horren adibide bat skatea da. Skatea nazio bat bada, ondoren, herrialde horretako probintzia berezi batetaz hitzegingo dugu: Skateistan.

Skateistan, geografikoki, Afghanistanen dago kokatuta. Astero 320 haur inguru biltzen da han patinetean labaintzera eta hezkuntza orokorreko klaseak jasotzera. Horietako askorentzat eskola bakarra izaten da hura, euren etxean laguntzeko Kabulgo kaleetan lan egiten duten neska-mutilak direlako oro har.

Oliver Percovich eta Sharna Nolan skate zale australiarrek sortu zuten Skateistan 2007an. Kaleetan barna patinetean barneratu zirenean, ohartu ziren hango haurrei erakargarri suertatzen zitzaizkiela lau gurgildun tramankuluak. Eta berehala hasi ziren skate eskolak ematen. Epe laburrean, Afghastistan-go komite olinpikoak utzitako eraikin batean, skate park bat eraiki zuten, eta haur askoren bilgune bihurtu zen. Skatearen erakargarritasuna baliatu behar zutela sentitu zuten, eta, skate lezioekin batera, neska-mutilentzat eskolak emateko proiektua garatu zuten. Egun, 20 irakasle afganistarrak eta dozena erdi irakasle atzerriarrek egiten dute lan Skateistan-en. Skateistan proiektua izenburu bera duen film batean jaso berri da ([www.skateistanthemovie.com](http://www.skateistanthemovie.com)). Filmak erakusten du lau gurgipen gainean kaleetan gora eta behera labaintzea munduko gauzarik sinplena izanik, aldi berean, konplexuena ere izan daitekeela; ez dute ezkututzen gisa horretako proiektu batek asko duela utopiatik. Kalerik txikleak saltzen diharduen filmeko protagonistetako batek, 12 urteko Fazilla izeneko neskak, argi azaltzen du: "Nire aitari ez zaio gustatzen. Eta kaletik labaintzen naizenean, jendearen aurpegietan nabari dut. Ez dute atsegin eta patinatzeako eskubiderik ez dudala uste dute. Berdin zait zer pentsatzen duten".

Utopia ez da helburu bat, bide bat baizik.

<http://skateistan.org/>



There were days when the duck noticed something strange.

- Who are you? Why are you creeping along behind me?

- Good. You've finally noticed me. I am Death.

The duck was scared stiff. You could hardly blame her for that.

- You've come to fetch me?

- I have watched you since you were born... just in case.

The start to storyteller and illustrator Wolf Erlbruch's *Ente, Tod und Tulpe* (duck death and the tulip) is the perfect introduction to the special universe of this German author. He is capable of writing such a beautiful and profound book on the subject of death in only a few pages and drawings. Wolf Erlbruch was born in Wuppertalen in 1949. He worked as an illustrator for *Esquire* and *Stern* magazines in 1985 until he decided, against the grain career-wise, to accept a commission for a children's book. Storytelling has been main priority ever since. He has used different drawing techniques in his work and can be safely considered as a master illustrator. What really lies behind this affirmation is not that he has received awards time and time again throughout his career nor that he is a professor of illustration at the university in his home town, but because nowadays he is easily one of the most copied artists in Europe, and you know what they about copying being the highest form of flattery.

For the first time one night, the duck felt cold.

-I'm cold... Could you warm me up a little?

One of the characteristics of Wolf Erlbruch's style is how he reflects adult themes in books for children. Amongst those themes, death is awarded a special place and is reoccurring throughout his work. He looks at death from different perspectives and apart from the book that concerns us here, duck death and the tulip, collections like *Ein Himmel für den kleinen baren* ("A heaven for the little bear"), or *Ratten*, death also takes centre stage. This last book, almost certainly his crudest, most radical and beautiful one, based on a poem by Gottfried Benn, tells the tragic story of rats who are born and grow inside the body of a dead girl, drawn in quick nervous dashes in an old dirty notebook recovered from a dump. He does this because Erlbruch always comes up with a different take on his illustrating for each story he's involved in. He seems to have no intention of creating new styles or characters. All these different techniques; in color, in black and white, collage, watercolour ... they are always all means to a definite end. This coherence between the illustration and the story is the main characteristic of Wolf Erlbruch's style. That and the aforementioned choice of themes and approach. His texts hide no cheap metaphors or meaningless whine. There is no excess baggage in his stories but that does not mean he skimps on aesthetics and beauty; because Wolf Erlbruch's drawings and words are beautiful, very beautiful, and that is because beauty itself is not an objective but an ingredient of reasoning and deeper emotion.

Death stroked her ruffled feathers into place, lifted her body and placed it gently in the river, watching as she drifted off into the distance. For a long time he watched her. When she was lost to sight, he was almost a little moved. But that's life, thought Death.

Baziren egunak ahatak zerbait estrainoa nabaritzen zuela.

- Nor zara? Zergatik jarraitzen nauzu hain gertutik eta apenas soinurik egin gabe?

- Pozten naiz azkenean ni hemen nagoela jabetu izanaz. Heriotza naiz.

Ahata beldurtu egin zen. Edonork egingo lukeen moduan.

- Eta nire bila etorri zara?

- Zure inguruan ibili naiz jaio zinenetik... badaezpada ere.

Wolf Erlbruch ilustratzaile eta ipuingilearen *Ente, Tod und Tulpe* (Ahatea, heriotza eta tulipana; Duck, death and the tulip) liburuaren hasera horrek ongi erakusten du egile alemaniar honen unibertso berezia. Hitz, marrazki eta orrialde gutxitan, bizitzaren eta heriotzaren gaiaren inguruan liburu eder bezain sakona egiteko gaitasuna du Erlbruch-ek. Wolf Erlbruch Wuppertalen jaio zen 1949an. *Esquire* eta *Stern* aldizkarietan egin zuen lan ilustratzaile gisa 1985ean, eta, ohiko ibilbidearen kontra, haurrentzako ipuin bat egiteko enkargua onartu zuen arte. Orduz geroztik, ipuingintza izan du lehentasuna. Bere lanetan, hainbat marrazki teknika erabiltzen ditu; liburuaren ilustrazioan maisu bat dela esan genezake, beldurrik gabe. Ez dugu baieztapen hori egiten bere ibilbide profesional oparoan sari ugari jaso duelako, edo eta jaioterriko unibertsitatean ilustrazio irakaslea delako soilik. Egun, Europa mailan, ilustratzaile kopiaturatutako delako esaten dugu, eta ez dago hori baino "kotoiaren frog" hobeagorik.

Gau batean, lehendabiziko aldiz ahatak hotza sentitu zuen.

-Hotza dut... berotuko al nauzu apur bat, mesedez?

Wolf Erlbruchen estiloaren ezaugarrietako bat, helduen edukiak haur liburuetan islatzea da. Eta horien artean, heriotzak protagonismo berezia izaten du. Heriotzaren gaia hainbat ikuspuntutatik jorratzen du, eta aipatutako Ahata, heriotza eta tulipanaz gain, *Ein Himmel für den kleinen baren* (Zeru bat hartza txikiarentzat), edo *Ratten*, (Arratoiak) bildumetan ere protagonista da heriotza. Azken hori, ziurrenik, bere libururik erradikal, gordin eta ederrenetakoa da. Gottfried Benn poetaren olerki batean dago oinarrituta: hilik dagoen neska baten gorputzaren barruan jaiotzen eta hazten diren arratoiaren istorio tragikoa kontatzen du, zabortegi batetik berreskuratutako koaderno zahar eta zikin batean marraztua, trazo urduri eta azkarrez. Istorio bakoitzarentzat marrazkera berezi bat proposatzen du beti Erlbruch-ek. Ez du pertsonala edo bereizgarria den estilo bat sortzeko asmorik. Teknika ezberdin guzti horiek (koloretan, zuribeltzean, kollagea, akuarela...) arrazoi baten menpe daude beti. Hain zuzen ere, ilustrazioaren eta kontakizunaren arteko koherentzia hori da Wolf Erlbruch estiloaren adierazgarri nagusia. Hori, eta lehen aipatutako gaien aukeraketa eta tratamendua. Ez da metafora merkeetan edo ñoñokerietan ezkutatzen bere testuetan. Bere kontakizunetan ez dago istorik, baina horrek ez du esan nahi estetikiari eta edertasunari muzin egiten dionik; Wolf Erlbruch-en marrazkiak eta hitzak ederrak direlako, oso ederrak, hain zuzen ere ez dutelako edertasuna helburu, baizik eta arrazoi eta emozio sakonagoen osagarri izaten delako.

Ibaian utzi, lumak atondu eta bultzadatxo bat eman zion. Heriotza denbora luzez geratu zen ahatarri begira. Desagertu zenean apur bat triste sentitu zen, baina horrelakoa da bizitza.

wolf erlbruch



the baldians  
trading cards

25

Horst Fantazzini

HORST FANTAZZINI VIVE  
IN OGNI BANCA RAPIWATA  
Ⓐ



Alemanianako Altenkessel herrian jaio zen 1939ko martxoaren 4an. Alfonso "Libero" Fantazzini partisano anarkista italiarra eta Bertha Heinz langilea ziren bere gurasoak.

Horst was born in Altenkessel in Germany on 4th March 1939, son of Alfonso "Libero" Fantazzini, a Bolognese anarchist partisan and Bertha Heinz, a factory worker.

60eko hamarkadan lapurreta ugari egin zuen Italiako iparraldean. Horietako batean, "lapur adeitsua" ezizena jarri zioten. Lapurretako batean, emakume kutxazain batek konortea galdu zuen. Hurrengo egunean, Horst-ek larrosa sorta bidali zion.

During the 60's He carried out several robberies in northern Italy. During one of these, he became known as the "kind bandit" - one of the cashiers fainted during the robbery, and the next day he sent her a bunch of roses.

1967 eta 1968 bitartean, Europako polizia erdia izan zuen atzetik. Bitartean, Parisen bizi izan zen dandy baten moduan.

Between 1967 and 1968 he became a criminal wanted by half the police in Europe. Meanwhile, he lived in Paris as refined dandy.

1968an berriro atxilotu zuten Saint-Tropez-en banku bat lapurtzen ari zenean.

In 1968 he was again arrested while trying to rob a bank in Saint-Tropez.

1973an, Fossano-ko presondegitik ihes egiten saiatu zenean, zaindarien tirokatu egin zuten. Medikuek ozta-ozta salbatu zuten, baina gorputzean eramango zituen, betirako, jasotako bi bala.

In 1973 he made an attempted escape from Fossano prison, he was almost killed when marksmen opened fire on him. He lived the rest of his life with two bullets in his body

Komunistekin eta anarkistekin batera kartzelaratu zuten. Horrek presoan arteko elkartasun eta kidesun harreman batera bultzatu zituen, eta errebelde honek bat egin zuen anarkisten pentsamendurekin.

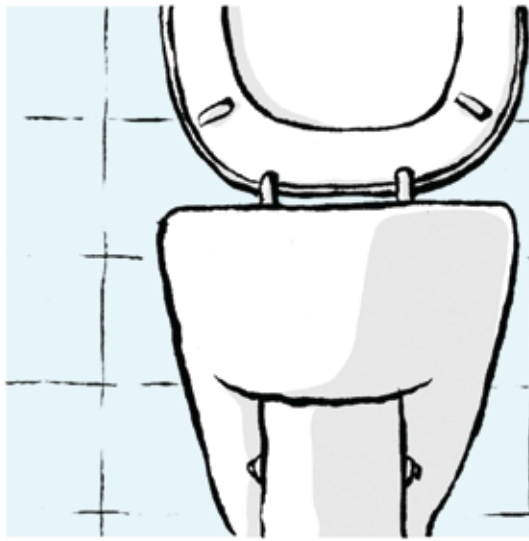
A rebel as he was, he was imprisoned where all the communists and anarchists were sent. This led to the beginning of a collaboration between all of them based on friendship and prisoner solidarity.

1999an bere abokatuak barkamen eskaria egin zuen, eta Horst-ek, aspaldiko partez, askatasun tartealdiak berreskuratu zituen.

In 1999 his lawyer lodged an appeal for a pardon. Horst received his first leaves and later semi-freedom.

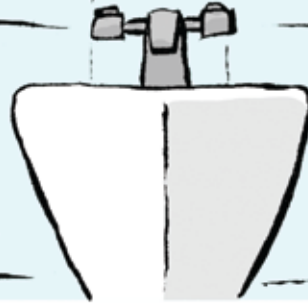
2001eko abenduaren 19an banku bat lapurtzen saiatu zen. Poliziak harrapatu, jipoitu, eta Dozza kartzelako ospitalean zendu zen bost egun beranduago.

On 19th December 2001, he tried to rob his last bank. He was arrested, beaten up and he died in the hospital wing of Dozza prison 5 days later.



*Bideta jarri nuen komunean  
elkarrekin bizitzera  
joan behar genuenean.*

*estreinatu aurretik  
ordea utzi ninduen.*



*Ordutz geroztik dago bertan,*



*eta erabilpen ezberdin ugari eman diot*



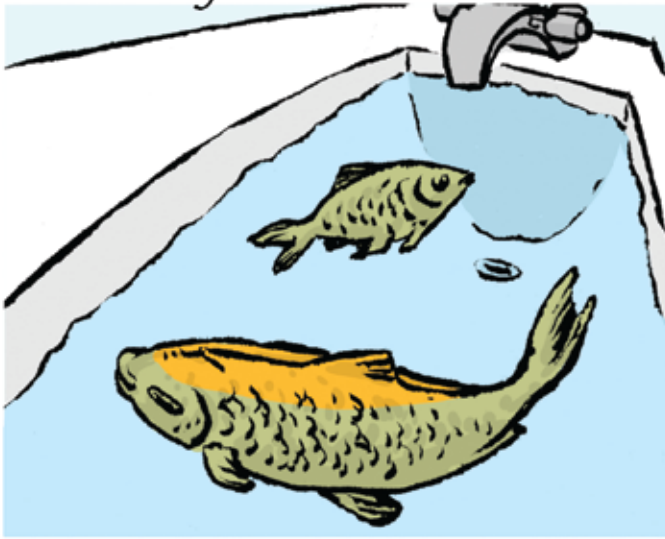
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*loreontzi...*



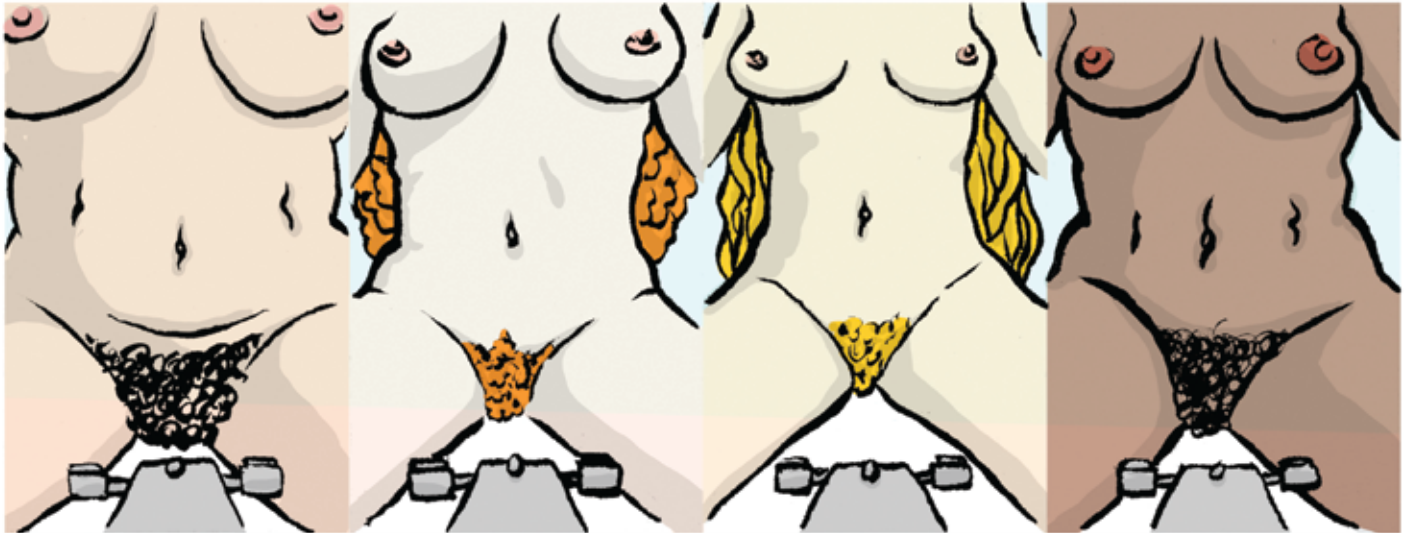
*akuarium gisa...*



*arropa zikinarentzako...*



*tarteka, etxean izan diren emakume ezberdinek erabili dute*



*baina oraindik arrotza egiten zait  
komunean bideta ikustea*

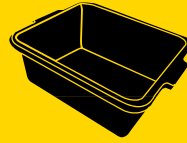


*hala ere, erabilpen berriak  
asmatuko dizkiot...*



*bideta, frakasuaren aurrean  
amorerik eman ez dudala  
frogatzen duen  
testigua delako*

ego gutxiago /  
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less ego /  
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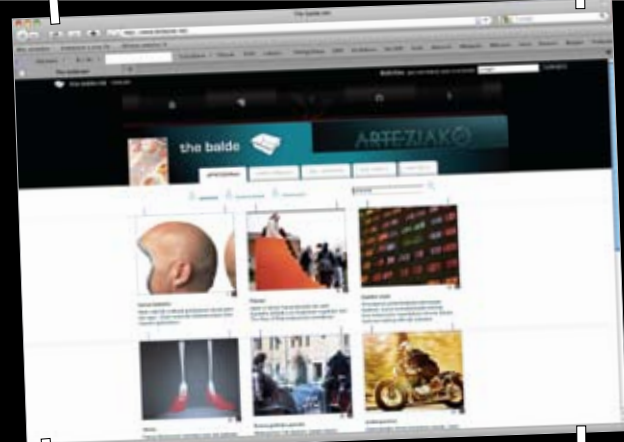
the balde zenbakiak oso-osorik ikusteko aukera izateaz gain egunero topatuko duzu proposamen berri eta interesgarriak.

Arteziak sail berria gainera parte hartu eta zure txokoa izan dezakezu.

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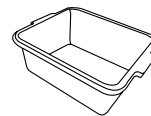
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03 SURFIN KAOS	Berriz ere 03'32	MANTISA 12	Esaldi errazen erdian 02'08
04 SANTIAGO DELGADO Y LOS RUNAWAY LOVERS	Johnny Ramone 02'49	BUNPADA SOUND 13	Muima 04'21
05 LOS GALERNA	Ciclón 03'29	ESNE BELTZA 14	Hommes et femmes de couleur 03'38
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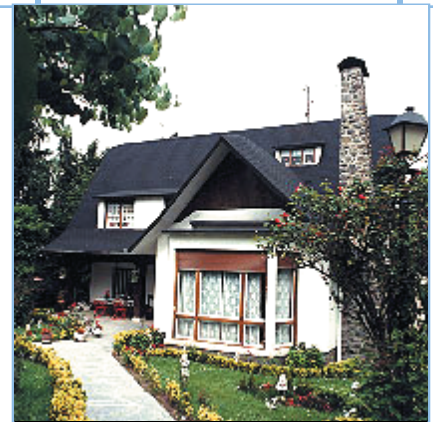
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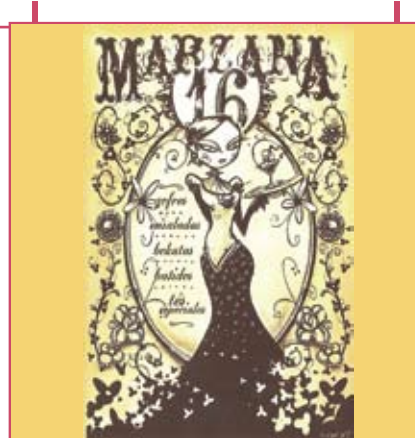
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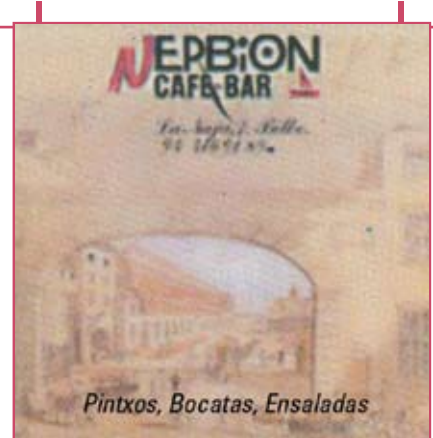
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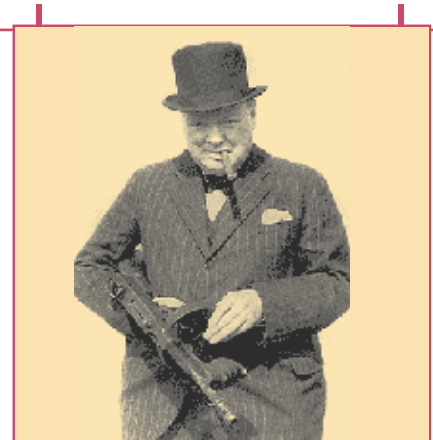
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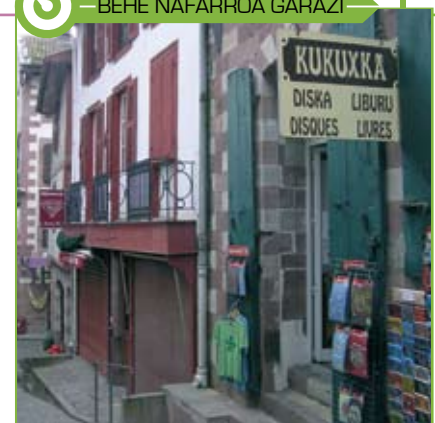
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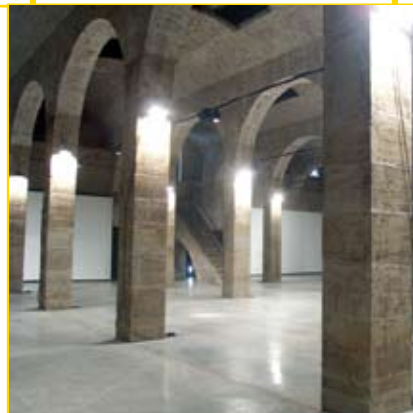
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