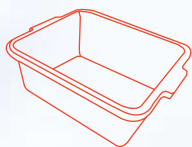




munstroak  
monsters

the balde



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67

# 67



the balde

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**The Baldek sortutako eduki guztiak honako lizentzia pean daude:**

 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>



**Eusko Jaurlaritzako  
Kultur sailak diruz  
lagundutako aldizkaria**



Lan berritzaile, irudimentsu eta ausartak  
egiten dituzula? bidali iezazkiguzu:  
Imaginative, provocative and interesting  
works? send them to:  
[info@thebalde.net](mailto:info@thebalde.net)

**badu bada**

Euskara erakusketa bihurtzea. Ez da erronka txikia gure hizkuntzarekin zerikusia duen edozerk berehala azkura sortzen duela jakinda. Kluxe guztietatik ihes eginez, erakusketa entretenigarria, jostagarria eta didaktikoa da Badu bada. Bertaratu, eta Euskarari buruzko erakusketa zer entretenigarria izan daitekeen ikusi... eta ikasi.

**badu bada**

Turning Basque language into an exhibition. It isn't a small challenge given that anything connected with our language gives some people a rash. Fleeing from all the clichés, Badu bada is a fun and didactic exhibition. Go there and you'll see how entertaining an exhibition about Basque can be. See and Learn!



**abiapuntua**

Koldo Mitxelena Kulturunean, urtarrilaren 26ra arte. Filmaren eta bideoaren alorrean artista garaikide garrantzitsuenetakoa da Fionta Tan eta bere lanak oroimena, denbora eta historia ditu ardatz. Erakusketa hau hiru bideo-instalazioen inguruan egituratzen. Bertan, artxiboetako eta filmategietako irudiak erabiliz behatzailea eta behatua zalantzan jartzen ditu artistak.

[kmk.gipuzkoakultura.net](http://kmk.gipuzkoakultura.net)

**point of departure**

At Koldo Mitxelena Kulturunea, till january 26th. Fiona Tan is one of the most important contemporary artist in the field of video-art and filming, and her work focuses on memory, time and history. This exhibition is built around three video-installations in which the artist, using images from several photo and film archives, questions the observer and the observed.

[kmk.gipuzkoakultura.net](http://kmk.gipuzkoakultura.net)

BADU, BADA, BEDI



**oilategia**

Arkitekturak ez du mugarik. Normalean, arkitekturaren *star system*ean dauden izen horien proiektuak izaten ditugu ahotan. Guri azken hilabeteotan gehien gustatu zaigun proiektua, ordea, Torsten Otesjören arkitekto suediarren lan berezi bat izan da: oilategi bat. Haren webgunean ikus dezakezu, beste hainbat lan ederrekin batera.

<http://ottesjo.se/>

**chicken coop**

Architecture has no limits. We normally talk about projects carried out by members of architecture's *Star system*. However, the project we've most enjoyed over recent months is a special project by Swedish architect Torsten Otesjör: a chicken coop. You can see it on his website along with many other beautiful pieces of work.

<http://ottesjo.se/>



diseinua, internet  
eta argitarapenak



We received the text  
the other day.

~~Beste~~ Lehengo  
egunean testua jaso  
genuen.

Itzulpen eta zuzenketa  
zerbitzu profesionala

INGELESA | EUSKARA

GAZTELANIA | FRANTSESA | ALEMANA

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## Elur-antzara

Paul Gallico

“Elur-antzara”-ren gaiak bakardadea eta amodioa, bazterkeria eta elkarlana, gerra eta izadia dira. Baztertuta bizi den artista baten eta neska umil baten istorio hunkigarria kontatzen digu Paul Gallico-k. 1941etik, “Elur-antzara” ez da inoiz falta izan Ingalaterrako eta AEBetako liburu-dendetan.

Dagoeneko  
salgai

HamaikaBooks

### malkoak eragiteko

Gatza. Zein garrantzitsua den gatz apur hori janarietan (eta bizitzan!). Gatz mota asko dago, baina deskubritu berri dugun gatz hau berezia iruditu zaigu. Malko-gatza. Malkoak arrazoi askorengatik isurtzen ditugu, eta malko horietatik ateratzen den gatzak ez du zapora bera izaten. Janari bat gorroto-malkoen gatzaz edo barreak eragindako malkoen gatzaz prestatzeak ondorio ezberdinak ditu. Bai, ados, pasatu gara... Isabel Allenderen nobelak sutara botako ditugu.

<http://www.monstersupplies.org/products/salt-made-from-tears-range>

### to make you cry

Salt. A bit of salt is really important in your food (and in your life too!) There are many different types of salt, but we have just discovered this special type of salt. Tear-salt. We cry for many different reasons, and the salt that comes in our tears does not always have the same flavour. Tears we shed when we hate some food and tears from laughter have different consequences. Ok, we've gone too far ... We'll chuck Isabel Allende's novel into the fire.

<http://www.monstersupplies.org/products/salt-made-from-tears-range>



### removie monster

Izenburuari letra bat kenduta, film berri bat bihurtzen diren filmen afixak eskaintzen dizkigu gune honek. Hizki batek zenbateko garrantzia izan dezakeen erakustez gain, posterrak diseinatzerakoan irudimena agortezina dela ere ongi erakusten du Removie posters proiektuak.

<http://removieposters.tumblr.com/>

### removie monster

By removing a letter from the title, this website offers us posters for films which have just been created. As well as showing just how important a single letter can be, it also shows that the design of posters involves endless imagination: that's the Removie posters project.

<http://removieposters.tumblr.com/>



## GOOD VIBRATIONS



### good vibrations filma

80eko hamarkadako Belfast ez zen munduko tokirik gomendagarriena. Katoliko, protestante, IRA eta ejertzito britainiarraren arteko bortxakeriaren erdian, bazen punk mugimendu bizia, Terry Hooley begi-bakar eroak gidatua. Hooleyk honela dio filmeko une batean: "New York-en orrazkerak dituzte, Londonen galtzak, baina guk ditugu punk izateko arrazoiak".

### good vibrations film

In the 80's Belfast wasn't the most recommendable place in the world. Catholics, protestants, the IRA, the British Army ... There was a punk movement in the middle of all that violence, led by the one-eyed Terry Hooley. Hooley says this at one moment of the film: "New York's got the hairstyles, London's got the trousers, but we've got the real reasons to be punks".



# FIONA TAN

## Abiapuntua

### Point of Departure



ERAKUSKETA  
KOLDO MITXELENA Kulturunean  
Urtarrilaren 26a arte  
asteartetik larunbatera 11:00-14:00, 16:00-20:00

bisita gidatuak: [kmbisitagidatuak@ereiten.com](mailto:kmbisitagidatuak@ereiten.com) - 669 630 882



## Karmele Jaio

### EZ NAIZ NI

Hamabi istorioz osatutako ipuin liburu berria dakarkigu Karmele Jaio. Betiko sentiberatasunez, baina berria den umore fin batez ere.



bizi literatura

**elkar** [www.elkarargialetxea.com](http://www.elkarargialetxea.com)

#### grey flag artium erakusketa

Artea konpromisoa eta borroka dela erakutsi nahi duen egitasmoa. Artea gizarte eta zibilizazio batean gertatzen denez, artista *homo politikatza* hartu behar dugu. Proiektu honetan hainbat artistaren kartel/pankartak bildu dituzte. Lan horiek Artium-eko kanpoko hormetan zintzilikatuko dira.

[www.artium.org](http://www.artium.org)

#### grey flag artium expo

This project wants to demonstrate that art is a commitment and a struggle. As art is created in a society and in a civilization, we should take artists to be *homo politicus*. Many artists' posters and banners have been brought together for this project. They are going to be hung up on Artium's outside walls.

[www.artium.org](http://www.artium.org)

LA NECESIDAD DEL ARTE  
ARTEAREN BEHARRA  
THE NEED FOR ART

#### zinegoak

Urtarrilaren 3tik otsailaren 10era, Bilboko gay-lesbo-trans nazioarteko zinema eta arte eszenikoaren jaialdia ospatuko da. Zinemaldia koxkortu egin da, eta hamar kandela jarriko dizkiote urtebetetze ospakizunari aurten. Neguko egun hotzengan zinema-areto batean goxo-goxo egoteko aukera.

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

#### zinegoak

The Bilbao Gay-Lesbo-Trans international film festival is going to be held from 3rd January to 10th February. The festival's grown up and this year there will be ten candles to celebrate its birthday. A chance to be all cosy in a cinema on the coldest days of the year.

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



## FOOT & OTHER BALLS

#### baloi mina-detektatzailea

Massoud Hassani Afganistanen hazi eta hezi zen. Diseinu ikasketak egiteko aukera izan zuen, eta jostailu diseinuan trebatu zen bereziki. Bere azken "jostailuak" sari eta eta laudorio ugari ekarri dizkio. Lurperatutako minak ezandarazteko, material merke eta eskuragarriekin eginiko baloia asmatu du .

<http://massoudhassani.blogspot.com.es/>

#### mine detecting balls

Massoud Hassani was born and brought up in Afghanistan. He was able to study design and was particularly skilful at making toys. His last "toy" has won him prizes and praise. He's come up with a ball to make underground mines explode and it's made of cheap, easily-available materials.

<http://massoudhassani.blogspot.com.es/>

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



**Iruñeko  
Hizkuntza  
Eskola  
Ofiziala**

- |             |              |             |
|-------------|--------------|-------------|
| ● euskara   | ● alemana    | ● txinera   |
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**william klein + daido moriyama**

Iragan mendearen erdialdetik gaur egun arte New York eta Tokio bezalako hiri handietako kaleetan zer gertatu den ikusi nahi baduzue, bi argazkilari hauen lanari begirada bat ematea da modurik onena. Londoneko Tate Modern galerian duzue erakusketa, urtarrilaren 20ra arte; baina ez dago Londonera joan beharrik bi maisu hauen lanaz gozatzeko. Beren lanak non-nahi topatuko dituzue.

**william klein + daido moriyama**

The best way to see what's happened in big cities such as New York and Tokyo from the middle of the last century until now is to have a look at these two photographers' work. The exhibition's at the London Tate Modern until 20th January, but you don't have to go to London to see these two masters' work. You can find it anywhere.



**160 metro**

"Bizkaiaiko rokaren istorio bat". StereoZonak ekoiztuta, Alvaro Fierrok eta Joseba Gorordok zuzenduriko dokuweb bat jarri dute martxan. Bertan, 90. hamarkadatik hona, Bizkaiaiko rockaren istorio bat kontatu nahi da, Bilboko bi uhertzak banatzen dituzten 160 metroak abiapuntu hartuta. Crowdfunding bitartez bultzatu den proiektua laguntzeko jo ondorengo generoa:

<http://euskadi.goteo.org/project/160metros>

**160 meters**

... a rock story from Bizkaia. It's the title of the docuweb produced by StereoZona and directed by Alvaro Fierro and Joseba Gorordo. The film tells the story of rock in Bizkaia beginning in the 90's and up to nowadays using as an excuse the 160 meters that divide the two margins of the river in Bilbao. If you want to help the project financed by crowdfunding go to:

<http://euskadi.goteo.org/project/160metros>



**guggyren txabola**

Bilboko museoan beti, edo ia beti, dago erakusketa interesgarriak. Gurean arteak eta turismoak bat egitea lortu duen museoak (meritu handia askorentzat) Egon Schiele eta Claes Oldenburg-en erakusketa bana du oraintxe. Artista handi bezain ezberdin horien lana ikusteak merezi du.

<http://www.guggenheim-bilbao.es/exposiciones/>

**guggy's shed**

There's always, or almost always, an interesting exhibition at the Bilbao Guggenheim. The museum in our country which has managed to combine art and tourism (an achievement in many people's eyes) has exhibitions by Egon Schiele and Claes Oldenburg on at present. It's worth seeing these two great –and so different– artists' work.

<http://www.guggenheim-bilbao.es/exposiciones/>

P-ARTE  
ART-U

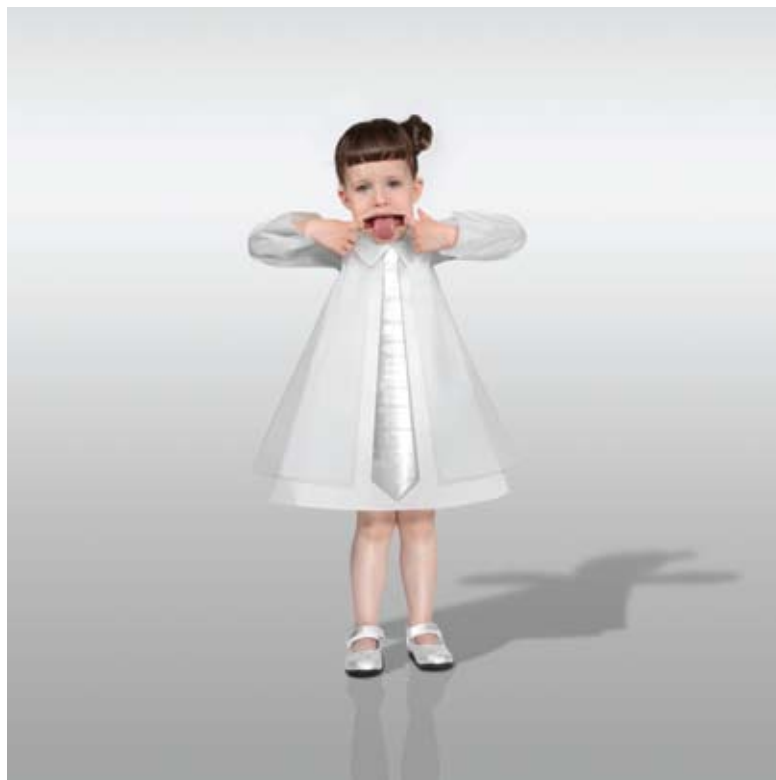
no comment

egilea: anonymous. tokia: beasain-lazkao artean



smile!

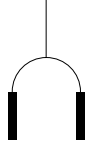
argazkiak / photos by: hafsteinsson & billalabeitia











Psikodelia eta rocka nahasten duen talde australiarra da Tame Impala. Bigarren disko honetarako, kantu emozionalak sortu ditu Kevin Parkerrek. Argitsuak eta hipnotikoak dira, sintetizadoreen eta gitarren nahasketan oinarrituak. Ahotzen melodiak maisuki landu dituzte "Be above it", "Elephant" eta "Endors toi" kantuetan.

Tame Impala are an Australian band that blend rock and the psychedelic. Kevin Parker has written some quite emotional tunes for their second album, songs based on a mix of synthesizers and guitars that are quite light and hypnotic. The vocal melodies on "Be above it", "Elephant" and "Endors toi" are masterfully crafted.



**Tame Impala**  
Lonerism



**Grizzly Bear**  
Shields

Brooklyngo taldeak kantu sendoak egiten dakiela erakutsi du beste behin. Sentimenduen hondamenditik ateratzeko aproposa da disko hau; taldearen alderik poperena erakusten dute "Sleepin Ute", "Yet again", "Gun-shy" edo "A simple answer" abestiek. Gaietik kendu ezinik ibiliko zara behin eta berriz entzungo duzun disko hau.

The Brooklyn band once again prove that they are strong songwriters. This record shows off their poppier side and will definitely make you feel better if you have been floored emotionally. Look no further than on songs like "Sleepin Ute", "Yet again", "Gun-shy" or "A simple answer". Listen to it once and you'll be listening to it over and again.

The Black Keysek bi kidek osatutako taldeen loraldia ekarri du. Horien artean aurkitzen dugu Brian Kingek eta David Prowsek osatutako taldea. Rock n' roll zikina dakarte, amorrutik betea, eta "Evil's sway" bezalako abestietan Hüsker Dü-ren gitarra zertzeladak gogorarazten digu. Gaindosiraino hartuko duzun droga ona.

In the wake of The Black Keys two-piece bands are a somewhat blossoming phenomenon. Brian King and David Prowse make up one of these and their calling card is down 'n' dirty rabid rock 'n' roll with songs like "Evil's sway" that bristle with Hüsker Dü-esque guitar riffs. The kind of drug you happily overdose on.



**Japandroids**  
Celebration rock



**Swans**  
The Seer

Bi orduko iraupena duen lan bikoitza osatu du Michael Girak. Abesti gordinak dira, behin eta berriz errepikatzen diren egitura astunekin osatuak. Indar handia erakusten duen diskoa da, eta zuzeneko ikusgarri batek babestuta dator. Urteko disko kuttunen artean dago, eta, behin erritual ilun honetan barneratuta, ezin izango zara atera.

Michael Gira has released a two-hour long double album and the songs here are to-the-bone raw compositions built around sluggish repetitive structures. It's a really powerful record that is accompanied by a spectacular live show. One of the best releases of the year. Dark rituals that will entrap you.

AEBetako R&B-aren ikur berri bilakatu da Frank Ocean. Abesteko darabilen erregistroa egitura berritzaileak dituzten oinarri elektronikoekin babesten du. Dubstep-etik haratago doazen doinuak dira, eta nortasun handia erakusten dute. "Lost" ezagunaren alboan, "Sierra Leone", "Monk" eta "Pink Matter" nabarmendu ditugu.

Frank Ocean has become the symbol of R&B in the USA. He backs the vocal register he uses with innovative arrangements with electronica foundations. He certainly has a big personality and goes beyond dubstep. Songs to listen out for in addition to "Lost" are "Sierra Leone", "Monk" and "Pink Matter".



**Frank Ocean**  
Channel ORANGE



**Hasier Oleaga**  
Cantus Caterva

Ruper Ordorikaren taldean ikusten duzuen baterijolea da Hasier Oleaga. Bateria jotzeko haren modu bereziak aspaldi harrapatu gintuen, eta, orain, bere proiektu propioarekin dator. Horretarako, hainbat belaunaldi batu ditu, eta "Tapitan Tabernikola" bezalako doinu kutsakorrek ekarri dituzte. "Hamairugarrena" ere burutik kendu ezinik gabilta.

Hasier Oleaga is the drummer in Ruper Ordorika's band. His peculiar way of playing the drums caught our attention a while back and now here he is with his own offering. He brings together different generations and has come up with catchy melodies like those on "Tapitan Tabernikola". We can't get "Hamairugarrena" out of our heads at the moment.

**Duela 10 urte hasi zinetenean, zein zen zuen helburua Revolutionary brothers proiektuarekin?**

Hasi ginenean, gure helburua zen zenbait taberna eta lekutan reggae musika entzutea, gure biniloak kaleratzea alternatiba gisa, eta guk maite genuen estiloa zabaltzea. Gazteagoak ginean, ilusioz beterik eramaten genituen gure biniloak, eta esperientzia gutxiarekin nahasten eta ipintzen genituen! Sesioak eginez, urteekin, Revolutionary Brothers familia bihurtu da, Konsul eta Yanurekin... baita Costas eta Mr Garlik-ekin ere... Gure estudio txikia (Inda Glory Studios) eratu dugu produkzio-lanak ekoizteko.

**Festa eta sound system ugari antolatatu duzue. Euskal Herrian dena punk, rock eta folk dela uste duena oker al dabil?**

Gaur egun ugaritasun handiagoa dago musikan. Euskal Herrian, historikoki, beste estilo batzuk nagusitu dira tabernetan, gaztetxeetan, jaialdietan... baina esan beharra dago musika jamaikarrak ere bere lekua aldarrikatu duela; geroz eta ezagunagoa da eta normalizatuago dago! Guri, gure aldetik, beti gustatu zaigu gauzak antolatzea eta taldeekin lan egitea, beraz, horretan jarraituko dugu, reggae-a edonon entzun arte!

**So much songs to play... artista ezaaberdinak eta izen handiak; zaila izan al da izen horiek lortzea?**

Erraza ez da izan. Bi urteko prozesua izan da, erritmoak aukeratu eta artista batzuekin hitz egiten hasi ginenetik. Batzuk nahiko erraz lortu ditugu, beste batzuk zailtasunez... Hasierako ideia eta artista batzuk baztertu behar izan ditugu, eta berri batzuk sartu. Hala ere, gure hasierako planteamendua nahiko mantendu da bere hartan. Oso pozik gaude emaitzarekin!

**Grabaketari dagokionez, ez da erraza izango hainbeste partaide dituen proiektu bat antolatzea, ezta? Nolako izan zen grabaketa prozesua?**

Prozesua artisten eta abeslarien arabera egin dugu; ez dio sekuentzia finko bati jarraitu. Adibidez Wayne Smith jamaikarra Donostiara jotzera ekarri genuenean, grabaketa antolatua genuen CDa kaleratu baino urte eta erdi lehenago. Bestalde, Konsul eta Yanurekin, CDa bukatzeko aste bat falta zenean grabatu genituen bi abesti. Oro har, grabaketaren erritmoa ideien eta momentuetako beharren arabera izaten da normalean.

**Non ikusten duzue Revolutionary brothers proiektua datozen hamar urteetan?**

Non? Ba, batek daki! Baina gure intentzioa reggaearen munduan jarraitzea da, ekoizpen eta antolaketa lanak egiten, kontzertuak ematen... Hamar urte pasa dira, baina musikak sorrarazten digunak bere horretan jarraitzen du, beraz, jarraituko dugu, nola ez! Gure azkenengo CDak esaten duen moduan, Revolutionary Brothers have So Much Songs to PLAY!

**What was your objective when you started up the Revolutionary Brothers 10 years ago?**

When we got together at first, we just wanted to hear reggae music in bars and other places, you know, dust off our records and spread the music we love as an alternative. We were younger, we just really loved bringing our records along and though we didn't have much experience, we got a great buzz out of mixing and playing our music. Through doing sessions and time, Revolutionary Brothers has become a family with Konsul and Yanu...as well as with Costas and Mr Garlik... We then developed our small studio (Inda Glory Studios) to produce our work.

**You've organised a lot of sound systems and party sessions. Are those who think that the Basque Country is only punk, rock and folk wrong so?**

There is much more variety in music today. Historically, in the Basque Country, other musical styles have been more to the fore in bars, youth centres, at festivals... but it has to be said that Jamaican music had carved out its own niche too, its heard in more and more places and has become more prevalent We have always liked to get things going, to talk to other bands, so we'll keep plugging away at that till reggae is everywhere!

**So much songs to play... different artists and big, big names, was it difficult to get them on board?**

Well, it certainly hasn't been easy. It's taken us two years since we started choosing stuff and began to speak to different artists. Some were easier to get involved than others... Some of the original ideas/artists we had fell by the wayside and so we got others onside. That said, we have kept fairly close to our original intentions. We're well-chuffed with the results.

**As regards the actual recording, it couldn't have been easy to organise a project that included so many different people? What was that like?**

Our approach to the whole thing was based around each individual artist and singer. We didn't follow any set sequence. An example of that was the Jamaican musician Wayne Smith. We organised the recording session to coincide with when we brought him over to play in San Sebastian, about a year and a half before we actually released the CD. On the other hand, we recorded a couple of songs with Konsul and Yanu about a week before the CD was due to be finished. Generally the rhythm of the recording was subject to the needs of the moment and the ideas being developed.

**So where do you see the Revolutionary brothers project over the next ten years?**

Where? God knows! Our intention is to continue our production and organisational work, our concerts....all in reggae. Ten years have gone by but the spark that was ignited in us by music is still there, so we'll just carry on, thank you very much! As our last CD says: Revolutionary Brothers have So Much Songs to PLAY!



Imanol G. Alcón, Andoni Etxebeste eta Alvaro T. musikari trebatuak dira. Lehendabiziko biek Señor No talde mitikoaren partaide izan dira. Alvaro Chico Boom proiektuan gehitu zitzaiz. 2010ean Supersweet sortu zuten hirurek. Iaz, *The Hereafter* diskoarekin entzulegoak eta kritikak bat egin zuten lana goraiatuz. Orain, zaleok eskertzen dugun proiektu bitxi horietako bati ekin diote. The Who taldearen *Tommy* Rock opera zuzenean jotzeko desafioa. Imanolen gitarra astinduek, Alvaroren teklatu zehatzak eta Andonik bateria jotzeko duen talentu estralurtarrak, hirukotearen ahotsen bateratze liluragarriari gehituta, Supersweet-en *Tommy* datozen hilabeteotan derrigorrez ikusi behar den zuzeneko bihurtu dute. Imanolekin mintzatu gara.

## Zergatik Tommy? Nola sortu zen The Who taldearen lan berezi hori berregiteko ideia?

Pasa den maiatzean, Chuck Prophet-ekin batera Bilboko Kafe Antzokian jo genuenean, Jerry Corralen irrati programan izan ginen. Radio Popularren "33 revoluciones" programa zuzentzen du Jerryk eta Izar & Star kontzertu zikloen antolatzailea ere bada. Artista bakoitzak bere erreperitorio propioa, bere ibilbidean eragina izan duen beste artista baten erreperitorioarekin batera jotzea da ideia. Ziklo hori ezagutzen genuen, eta pentsatzen hasita partaide bagina zein aukeratu genukeen, argi genuen The Who izango zirela. Eta, halako batean, Jerryk Izar & Star-en parte hartzeko gonbitea egin zigun.

Orduan hasi ginen pentsatzen zein disko izango ote zen aproposena. Nik ez nuen batere argi, baina Alvarok eta Andonik argi zuten *Tommy* aukera ona zela. *Tommy* ez zegoen The Whoren nire disko kuttunen artean, baina, egindako lan guztiaren ostean, maitasun handia hartu diot. Egindako lana ikusita, erabaki genuen ez zela kontzertu bakar bat izango baizik eta bira egingo genuela proiektu horrekin.

## ¿Diskoaz gain, filma ere gustatzen zaizue?

Nire ustez ez da erraz ikusten den filma. Oso ongi islatzen du kaos eta psikodelia ingelesa. Istorioa interesgarria eta gogorra da. Tina Turnerrek itzel egiten du Acid Queen-en papera, eta Keith Moon-ek ere oso ongi antzetzten du bere burua. Ez nator bat Pete Townshend-ek filmeko soinu-banda sintetizadorez betetzeko erabakiarekin; istoriotik ateratzen naute. Emozionatu gabe, gustatzen zaidan filma da. The Who-ren jarraitzaile orok ikusi beharko luke.

## Opera rock bat... Nagia ere eman dezake printzipioz, baina zuen zuzenekoia ikaragarria da. Bukowskin eman zenuten lehen kontzertuan izan ginen, eta jendeak elkarri begiratzen zion ikusten eta entzuten ari zena ezin sinetsita... Zaila izan al da Tommy zuen hirukote formaziora moldatzea? Nolakoak izan dira entseguak?

Eskerrik asko; lehen kontzertua zela kontuan hartuta, kontent gara emaitzarekin. Badira findu behar diren gauza batzuk oraindik. Opera rock bat izanik ere zuzenekoia oso indartsua da. The Whoren zaleek ez ezik, edozein pop-rock zalek gozatuko duena. Maiatzaren amaieratik ari gara entseatzen. Kantu multzoak landu ditugu erabakitako ordenari jarraituz. Ahotsentzako entsegu bereziak ere egin ditugu. Bakoitzari egokien zetozkion ahotsak egokitu zaizkio. Andonik, adibidez, primeran egiten du Uncle Ernie-ren ahotsa; Moon-en paperean hainbeste sartzen da biribil geratzen zaiola. Tommy egiteak duen gauzarik onena, ikasten eta musikari gisa hezten laguntzen digula da. Lehen erabiltzen ez genituen erregistroak ari gara erabiltzen orain. Eta bai, zaila da Rock historiako lau izar handi hauen kantuak moldatzea, are gehiago hirukote bat zarenean.

## Originalari leial izan eta hitzez hitz jarraitu, ala zuen doinu propioa eman... Non kokatzen da zehazki Supersweet-en Tommy?

Nik dakidala, *Tommy*-ren hiru bertsiu daude. Batetik, 1969ko disko originala dago, bestetik, filmaren soinu banda originala, eta, azkenik, *Live at Leeds* delakoa. Gu hirugarrenean oinarritu gara nagusiki, baina disko originaleko ahotsen armaniak eta konponketa batzuk hartuz. Iruditzen zaigu zuzenekoetan erakutsi dutela beti The Who-koek euren ahalmena eta energia.

## Lehenengoan izan ginela esan dugu; Tommy-ren zenbat emanaldi dituzue aurreikusita?

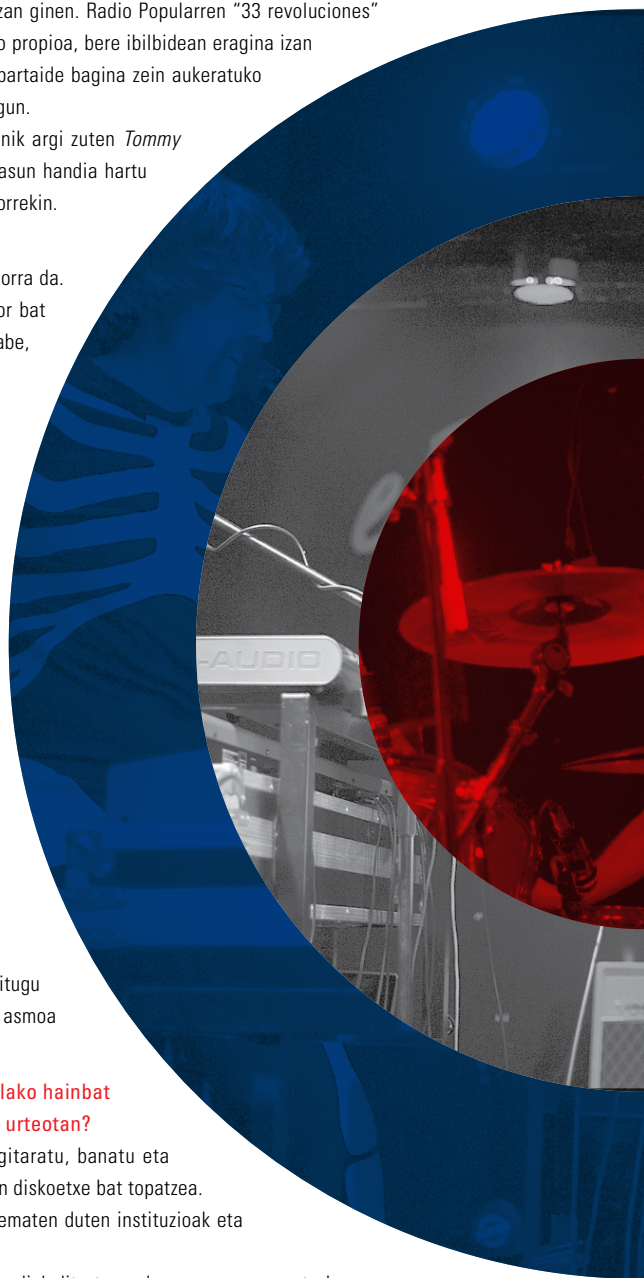
Izar & Star-eko datak pasa behar dizkigute oraindik, baina, honez gero, azaroa, abendua eta urtarrilean hamar bat data ditugu lotuta Asturias, Katalunia Galizia hainbat hiritan. Madrid, Zaragoza, Burgos, Leon eta beste hainbat tokitara hurbiltzeko asmoa ere badugu, eta datorren urtean Gipuzkoan berriro jotzeko ere bai.

## Orain, ohiko galderen tarte. Topikoa da, baina benetan interesatzen zaigu zuen iritzia, urte mordoa daramazuelako hainbat taldetan bertoko musikaren panoraman: nola ikusten duzu eskena rokeroaren eboluzioa (edo inboluzioa) azken urteotan?

Musikak maila globalean pairatu du aldaketa, eta rokkean are gehiago. Guk bizi izan dugu diskoetxeek diskoak argitaratu, banatu eta promozionatzen zuten garaia. Aretoek bertan jotzeko kontratatzen zintuzten. Egun oso zaila da minimoki lagunduko zaituen diskoetxe bat topatzea. Aretoek kobratu nahi izaten dute bertan jo nahi baduzu eta lan guztia zuk egin behar duzu zeure kaxa. Badira laguntza ematen duten instituzioak eta elkarteak, Etxepare institutua eta Buenawista Prolección's, adibidez, baina jende askok ez daki hor daudenik ere.

Une konplikatua da industriarentzat; enpresa handiak ez dira hain handiak eta talde asko dago. Banda berriek zailtasun handiak dituzte modu aproposan garatzeko. Batetik, beren krisalidan geratzen diren talentuak daude, eta, bestetik, inolako interesik ez duten taldeak, irizpiderik gabeko diskoetxeen laguntza jasotzen dutenak. Parte-hartzaile ezberdinen hausnarketa orokor bat behar da: musikariak, enpresariak, aretoak, kontsumitzaileak. Globalki bizi dugun garaia isla da.

**Tommy:** The Who taldearen 4. estudioko diskoa eta historiako lehendabiziko rock opera. Pete Townshend-ek konposatu zuen disko ia guztia, John Entwistleren bi kantu eta Sonny Boy Williamson II.aren konposaketa bat izan ezik. 1969an kaleratu zutenean, muturreko kritikak izan zituen: Tommyk generoaren eta rockaren historian ate bat irekitzen zuela esaten zuten batzuek; beste batzuek, aitzitik, jorratzen zuten gaiagatik, diskoa debekatu beharra zegoela aldarrikatzen zuten. 1975ean soinu bandan oinarrituriko filma egin zuten. The Who taldeko kantaria, Roger Daltrey, izan zen protagonista.



Imanol G. Alcón, Andoni Etxebeste and Alvaro T. are skilful musicians. The first two were members of the mythical group Señor No. Alvaro joined them in the Chico Boom project. The three of them formed Supersweet in 2010. Last year listeners and critics combined in praising their record *The Hereafter*. They have now taken on a project which we fans are going to be grateful for: the challenge of playing The Who's rock opera *Tommy* live. Imanol's shaking guitar, Alvaro's exact keyboards and Andoni's extraterrestrial drum-playing skills, along with the trio's wonderful voices, make Supersweet's *Tommy* a compulsory live show to see over the next few months. We spoke with Imanol.

#### Why *Tommy*? How did the idea come about to do a new version of the The Who's famous work?

Last May we played with Chuck Prophet at the Bilbao Kafe Antzokia on Jerry Corral's radio programme. Jerry directs Radio Popular's "33 revoluciones" programme as well as the Izar & Star concerts. The idea is for artists to play their own repertoires along with that of another artist who has inspired them along the way. We knew about the concerts, and when we started thinking about who we would choose if we took part, we had no doubt it would be The Who. And all of a sudden Jerry invited us to take part in Izar & Star.

Then we started thinking about which record it would be best to do. I wasn't at all sure, but Alvaro and Andoni thought *Tommy* was the best option. *Tommy* wasn't one of my favourite records by The Who, but I've really got to love it after all the work we've done. After doing all that work, we decided it wasn't going to be for just a single concert, we were going to tour the whole project.

#### Do you like the film as well as the record?

No, I don't think it's an easy film to watch. It's a really good reflection of English chaos and psychedelia. It's a hard and interesting story. Tina Turner is incredible as the Acid Queen and Keith Moon plays himself very well indeed. I don't agree with Pete Townsend's decision to fill the sound track with synthesisers, that distracts me from the story. It's a film I like, but not too much. All fans of The Who should see it.

#### Being a rock opera can put you off a bit at first, but it's an amazing live show. We went to the first concert you gave, at Bukowski, and people were looking at each other as if they couldn't believe what they were seeing and hearing... Has it been hard adapting *Tommy* for your trio? What were the rehearsals like?

Thank you very much. Bearing in mind it was the first concert, we're happy with the way it went. There are still a few things we have to improve on. As well as being a rock opera it's also a very powerful live show. All fans of rock and pop, not just The Who fans, can enjoy it. We've been rehearsing since the end of May. We've worked on the blocks of songs in the order they come in. We've done special voice rehearsals. Each part has been adapted for each of our voices. Andoni, for instance, is great at doing Uncle Ernie's voice, and he gets so deeply into Moon's role that he does it perfectly.

The best thing about doing *Tommy* is that we learn and get better as musicians. We're now using registers that we didn't use before. And yes, it is hard to adapt those four historical rock stars' work, especially for a trio.

#### Are you faithful to the original word by word, or do you give it your own feel? How would you categorise Supersweet's *Tommy*?

As far as I know, there are three versions of *Tommy*. There's the original 1969 record, the film's original sound track and then there's *Live at Leeds*. We've mostly based ourselves on the third version, but we have taken some voice harmonies and arrangements from the original record. We think The Who have always shown their strength and energy in their live shows.

#### We were at the first concert; how many *Tommy* concerts are you going to play?

Izar & Star still have to give us their dates and then, in November, December and January, we've got around ten concerts in different towns in Asturias, Catalonia and Galicia. We also want to play in Madrid, Zaragoza, Burgos, Leon and many other places and we want to play in Gipuzkoa again next year.

#### Now it's time for the usual questions. It's a cliché, but we're really interested in your opinion. You all spent years in different groups. What do you make of our current musical panorama, how do you see rock's evolution (or involution) over the last few years?

Music has suffered all over the world, and rock music more so. We lived through the times in which record companies would bring out, distribute and promote the records. They signed you up at the concert halls you played at. Nowadays it's really difficult to find any record company that will help you at all. Concert halls want to charge you for playing there and you have to do all the work yourself. There are some institutions and associations which give you help, such as Etxepare Institute and Buenawista Prolección's, but many people don't even know of their existence.

It's hard times for the industry: the big companies aren't all that big and there are lots of groups. New groups have a really hard time finding the right way to develop. On the one hand, there are groups with talent which develop in this crisis; then there are groups with no talent whatsoever, with no criteria, which are helped by record companies. There needs to be a reflection by everyone involved: musicians, business people, concert halls, consumers. It's an overall sign of the times we're living in.

**Tommy:** The Who's fourth studio record and the very first rock opera. Pete Townshend wrote most of the record, there are two songs by John Entwistle and one by Sonny Boy Williamson II. It was brought out in 1969 and received conflicting criticisms. Some people said that *Tommy* opened the door to a whole new rock genre, while others said that the subject matter should mean it was forbidden. A film of it was made in 1975 based on the sound track. The Who's singer, Roger Daltrey, was the lead actor.

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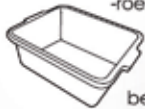
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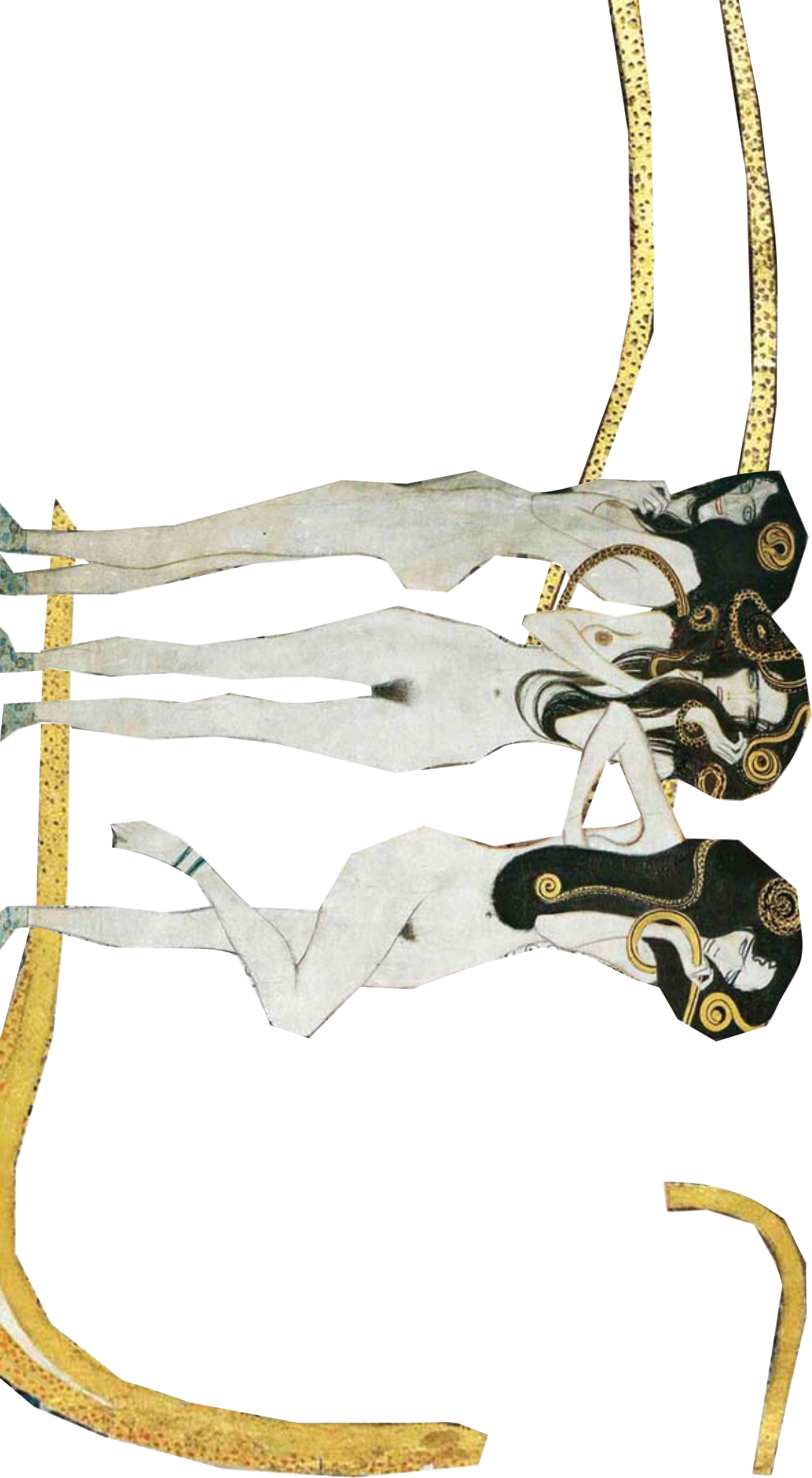
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## beethovenfries

Gustav Klimten Beethovenen frisoak atentzia deitu digu. Gisa honetako muralei komiki tira lerraldoi itzura hartzen diegu. Beti iruditu zaigu pintura honetan historio ugari eta ezberdinak ezkutatzen zirela. Eta horrexegatik, munstroz gainezka datorren zenbaki honetan, idazle sorta bati ezkutuko istorio horiek azalaratzeko gonbita egin diegu.

Gustav Klimt's Beethoven Frieze has drawn your attention. It looks like a huge comic-strip mural to you. You've always thought there are many different stories hidden behind this painting. And because of that, in this number which is packed full of monsters, we've asked a group of writers to bring those hidden stories out into the open.





Nik ere izan dut Klimt-en "Musua"rekin gela apaintzen zuen pisukide bat baino gehiago eta ozen esan dezaket ez naizela jende horretaz fio. Klimt ezerosoa zait: bere baretasun melenga, bere zorion ergela, mundua urrez eta lorez eta elkar maite duten gizon-emakumez beterik balego bezala. Klimt-en "Musua"ren atzean Hiroshima ikusi ezin duenaz ezin naiz fio, hori ikusi ezin duenak ezin baitu bere Hiroshima propioa ikusi. Aztoragarria zait inork erromantikoa iriztea erloju-bonba horri. Aztoragarria zait inoren etxean irudi hori ikustea, irudi horren jabearen eta nire arteko harremana hondatzeko bezain. Aztoragarria zait Klimt, austriar gehienak bezala: barruan daramaten munstroa mahai gainera ateratzen dutenean soilik aska naiteke, goza ditzaket. Horregatik baretzen nau "Beethovenen frisoa" k Klimt-en beste edozein perbertsio sasi ederzalek baino gehiago.

*Eider Rodriguez*

I too have had flatmates with Klimt's "Kiss" hung up to decorate their rooms, and, I can tell you, you shouldn't trust those people. I don't find Klimt easy: his work is full of soppy peacefulness, dumb happiness, as if this were a golden world full of flowers in which men and women loved each other. I don't trust people who can't see Hiroshima behind Klimt's "Kiss", people who can't see that can't see their own Hiroshima. It makes me nervous that anyone should see that time-bomb as something romantic. It makes me nervous to see that picture in anybody's house, it tends to break any relationship I might have with the owner. Klimt makes me nervous, like most Austrians: I can only relax and enjoy myself when they bring out the monster they have inside them. That's why Klimt's "Beethoven Frieze" calms me down more than any other so-called beauty-seeking perversion.

*Eider Rodriguez*

Basili,

Arrain-kiratsa, bata zaharra, haginak baino hagin-zulo gehiago, sudurretik zetorkizun ahots ulergaita. Auzokideen amona eroa, goiko solairuko terrorea, hiru hitzetako basanderea. Akordatzen? "Umea! Nora zoaz!" egiten zenuen oihu, eta nik "kalera!", izulaborri batean.

Damu dut orain beldur hori inoiz eskertu ez izana.

Ez dago goiko soilaruan munstroa bizi dela jakiteak eragiten duena baino baretasun bortitzagorik. Hura beldurgarria bada, gu ez. Hura gaiztoa bada, gu libre, salbu, zintzo, oso. Hura han, goian, pekatuan. Gu hemen, epel, amen. Ez naiz normala zu gabe, Basili. Zer da normala, ez bada zu ez dena. Normala naizelako jango nindukezu, munduko edozein etxetako eskaileretan harrapatuko baninduzu. Denetan bizi zara: umetako nire etxean zein Klimt haurrenean. Zeuk erakutsi zenion, ziur, alu zikineko sorgin hezurtuak eta andereño garbien artean munstruotasunaren horma eraikitzen.

Eman ote zizkizun eskerrak inoiz?

Nik ez, eta damut dut.

Barka nazazu, Basili, usteldutako zure bihotz zikin horrekin, eta bazka nazazu, horitutako zure hagin horiekin.

*Irati Jimenez*

Basili,

The smell of fish, an old dressing-gown, more gaps in your teeth than teeth, an almost incomprehensible nasal voice. The mad neighbourhood grandmother, the terror from upstairs, a three-word savage woman. Do you remember that? "Child! Where are you going?" she used to shout, and I'd say "Out!" in a fright.

I now regret never having been grateful for that fear.

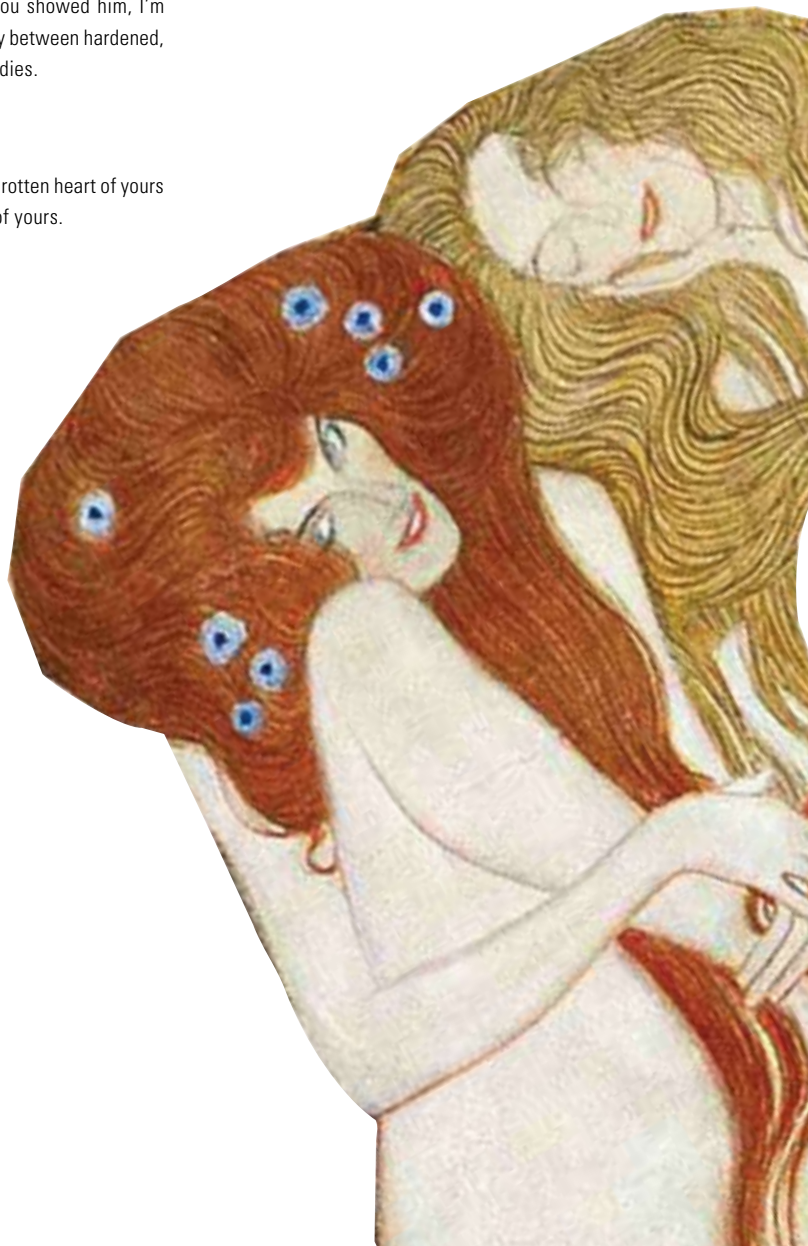
There's no more violent peacefulness than knowing that a monster lives on the floor above you. It's frightening; we aren't. If it's evil, we're free, saved, well-behaved, very well-behaved. It's up there, sinful. We're down here, all cosy, amen. I'm not normal without you, Basili. What is normal, if it's not you. As I'm normal you'd eat me if you caught me on the stairs of any house around the world. You live off everything: off children in my house and off Klimt's children. You showed him, I'm sure, how to build the wall of monstrosity between hardened, dirty-cunted witches and clean young ladies.

Has he ever thanked you?

I haven't, and I regret that.

Please forgive me, Basili, with that dirty, rotten heart of yours and eat me up with that drunken tooth of yours.

*Irati Jimenez*





#### Ezintasun txiki bat

Zazpi urte bete nituenean aitak logelan nuen Dragoi Bolaren posterra kendu eta, haren ordeaz, Gustav Klimt koadro bat zintzilikatu zidan. Tifon munstroaren altzoan gizona mehatxatzen zuten indar guztiak ageri ziren han: gaixotasuna, zoramena, heriotza, lizunkeria. Denek zuten emakume itxura. "Ez zaitzatela ustekabea atrapatu, motel" esan zidan aitak.

Begiak zabaldu eta munstroaren aurpegia zen ohetik ikusten nuen lehenengo gauza. Irudiak begiak itxita ere jarraitzen ninduen. Telebista piztu eta munstroa pantailan ikusi nuenean ezin izan nion paniko oihuari eutsi. Han zen munstroa, Gae eta Tartaroren semea, ingeles ikastaro bat iragartzen: "Hi, I'm Muzzy" zioen, baina nik banekien Tifon zela, atzetik zebilkidala, ez ninduela bakean utziko.

Urteekin kikitzeari utzi nion. Gizona mehatxatzen zuten indarrei aurre egin ezin banien, saihestu egingo nituen. Gaixotasuna, zoramena, heriotza, lizunkeria. Emakume itxurarekin inguratu zaizkidan bakoitzean, iskin egin diet.

Ingelesa ikastera jarri naizenean, ordea, ezinezkoa izan zait: panikoak geldiarazi nau.

*Katixa Aguirre*

#### A small impossibility

When I was seven my dad took down the Dragon Ball poster I had in my bedroom and replaced it with a Gustav Klimt painting. All the powers which threaten men were in Tifon the Monster's lap: illness, madness, death, lechery. They all looked like women. "They mustn't catch you, my boy" my dad said.

When I opened my eyes the first thing I saw was the monster's face. Even when I closed my eyes I kept on seeing the face. When I turned on the tv and saw the monster I couldn't stop myself from screaming. There the monster was, Gae was Tartaro's son, advertising an English course: "Hi, I'm Muzzy" he said, but I knew it was Tifon, he was after me, he wasn't going to leave me alone.

As the years went by I stopped panicking. If I couldn't confront the powers threatening me, I could avoid them. Illness, madness, death, lechery. Whenever they came up to me with their women's appearance I side-stepped them.

But whenever I study English, I can't help it: panic stops me in my tracks.

*Katixa Aguirre*

Hau amets bat da

...ametsa ez bada zoramena aitortu beharko nuke; eta, gaur, ametsaren lausoan sentitzen naiz. Klimt bodegoi bat marrazten ari da, eta nik esan diot uhin koskak beti direla berde (!!). Esan dizut, bada, hau ametsa dela, eta King-Kong-ek San Mamesko arkua eskuetan hartu du. Begiratu nauenean izozkia zen San Mamesko arkua, limoizkoa. Ama azaldu da, izeko zaharra eta ez dudan ahizpa gazteena, eta denak Klimten inguruan dabilta "Der Kuss (Musua)" margolaneko protagonista izan nahi dutelako. Ta nik esan eta esan ari natzaio Gustav-i, ezetz zerua gorria dela, eta euria sukaldeko kanila zabaltzerakoan baino ez dela jausten. Biolina jotzen ari naiz, sinfoniaren bat edo; jabetzerako, baina, eskuek egiten dute ez dagoen biolinarena. Ez nago izututa, eta begirada maltzurren artean King-Kongek gupida baino ez dit eragiten. Gustav-ek Hondarraitz marrazteari utzi dio eta begiratu nau, "Elsa, mien lieblich, King-Kongen azalak zurea ematen du". Suminduta, berba bi ahotan esnatu naiz: Gustav kabroia!

*Goizalde Landabaso*

If this is a dream

...if it isn't a dream then I'll have to admit to happiness and today I feel I'm in a cloud of dreams. Klimt is drawing a still life and I've told him that the outgoing waves have to be painted green (!!). So I've told you that this is a dream and that King Kong has taken San Mames' es arch up in his hand. When I looked, San Mames' es arch was an ice-cream, a lemon-flavoured one. Mum's appeared, along with our old aunt and the youngest sister I don't have, and they're all dancing around Klimt because they want to be the main characters in his "Kiss". And I've told Gustav and I keep telling him no, the sky's red, and rain only falls when it splits open the kitchen pipes. I'm playing the violin, a symphony or something: but when I realise, what my hands are doing has nothing to do with a violin. I'm not afraid and, with all his evil looks, King Kong only makes me sorry for him. Gustav has stopped drawing Hondarraitz and has looked at me, "Elsa, mien lieblich, King Kong's skin looks like yours". Furious, I wake up with three words in my mouth: Gustav, you bastard!

*Goizalde Landabaso*



Zain

- ...Ta Mamarrua etorriko da zure bila!
- Ta nolakoa da Mamarrua?
- Haundi-haundia, bel-beltza, dena ilez betea...
- Ta zer egiten du Mamarruak?
- Kosk egingo dizu, ta jan egingo zaitu, ta ezingo zara inoiz haren barrutik irten.

Ta ni zulo beltz, iletsu, hondorik gabeko hark noiz irentsiko zain gelditu nintzen, bertan gelditzeko toki hoberik ez zegoelakoan.

Ta halaxe segitzen dut, oraindik.

*Xabier Mendiguren Elizegi*

Waiting

- ... And Mamarrua is coming to get you!
- And what's Mamarrua like?
- Very big, very black, covered in hair ...
- And what does Mamarrua do?
- He'll bite you, and eat you up, and you'll never be able to get out of his inside.

And I stayed there waiting for that black, endless hole to swallow me up, thinking there was no better place to be.

And I'm still waiting.

*Xabier Mendiguren Elizegi*

## nire argazkia #1# my photograph #1#

Jokin Etcheverria eta Benjamin Duinat-ek buruturiko film dokumentalean euskalkiak eta memoriak dira protagonistak. Bata ez da esistitzen bestea esisititzen ez bada. Bai hizkuntza eta bai memoria, gauza biziak direla erakusten dute Lekeitio Azpeitia eta Donapaleuko familia hauetako belaunaldi ezberdinetako partaideekin izandako solasaldiek. Elkarrizketa ezberdinez osatutako dokumental sortan (bidean gehiago daude), elkarrizketatuak aukeratutako argazki bat erabiltzen da metxa gisa memoria pizteko. Argazki batek, irudi batek, bere baitan gorde ditzakeen mila istorioak aldarrikatu dugu guk the balden ere behin eta berriro.

This new documentary film by Jokin Etcheverria and Benjamin Duinat features memories and Basque Language dialects. One can't exist without the other. These conversations with different generations of family members from families in Lekeitio, Azpeitia and Donapaleu show that both memory and language are living organisms. In these documentaries (there are more on the way) the interviews and conversations use a photograph to kick-start memories. A picture or an image... we here at The Balde have always maintained that either one is home to a thousand stories.

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





## sticker bomb monsters

Ez gara jabetu, baina, honez gero, gure artean daude. Chernobyl, Fukushima, Garoña eta abarretan izandako istripuek ez diete politikariei edota bankuetako exekutiboiei eragin. Jakin badakigu labezomorroek erresistentzia handia diotela erradioaktibitateari. Ez; istripu nuklear horien eragina ilustratzaile, diseinatzaile eta, orokorrean, eguna marrazkiak egiten pasatzen duten arima sentsibleei eragin die. Eta, horren ondorioz, ia inor jabetu gabe, gure hirietako kaleak munstro mutantez bete dira, behin itsatsita gainetik kentzeko zailak direnak.

Pegatinak kale-artearen jarduera ezinbesteko bihurtu dira. Erraz eta merke egin daitezke, poltsikoan gorde, eta zure artelana edozein tokitan itsatsita uzteko segundo pareta besterik ez duzu behar. Graffiti egile askok beren txartel gisa uzten dituzte, eta artista, ilustratzaile eta kolektibo ugari geroz eta maizago erabiltzen duen formatua da. Hirietako kaleetan gertatzen ari den pegatina bonbardaketa honetaz jabetu ziren Londonen eta Jakartan lan egiten duten SRK estudioak. Eta, agintariei hots egin beharrean, gonbite berezia egin zieten mundu osoko artistei: munstro bat sortzea pegatina bihurtzeko. Hauek dira *Sticker bomb monsters* liburuan jaso dituzten batzuk:

We haven't realised yet, but they're already with us. The accidents which have happened at Chernobyl, Fukushima, Garoña and other such places have had no influence on politicians or bank executives. We do know, however, that cockroaches are highly resistant to radioactivity. In fact, those nuclear accidents have most affected illustrators, designers and, in general, all the sensitive souls who make drawings. As a result of that, and with hardly anyone realising, the streets of our cities have filled up with mutant monsters, which are hard to remove once they get stuck down.

Stickers have become indispensable in street art. They can be easily and cheaply made, you can put them in your pocket, and you only need a couple of seconds to be able to stick your art anywhere. Many graffiti artists use them as their calling cards and more and more other artists, illustrators and collectives are beginning to use this format. The people at SRK Studios have realised that in London and Jakarta there's a real bombardment of stickers in the streets. And, instead of calling the authorities, they've sent artists a special invitation: to create a monster to be turned into a sticker. These are a few from the book *Sticker bomb monsters*.

[www.laurenceking.com](http://www.laurenceking.com)  
[www.stickerbomb.org](http://www.stickerbomb.org)  
[www.thesrk.com](http://www.thesrk.com)



## ile tuboak

Ilehori oxigenatuak, hortz zuri eta perfektuak, palmerak, egunsentiak, gorputz perfektu eta beltzaranak... Surf industriak saltzen digun bizitza estiloaren adierazgarriak dira. Surf-aren irudia hain da zoriontsua, perfektua, udatiarra, hain da "arioa"... ezen beldurra ere ematen duela. Ezin ukatu, ordea, publizistek pagotxa topatu dutela surfaren klixearekin. Surfak edozein gauza saltzeko balio du: kotxeak, moda, garagardoak, bankuak, hainbat eratako produktuak...

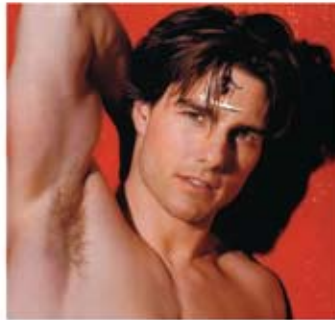
Horregatik, estetikoki hain bideratuta dagoen mundu batean, izugarri gustatzen zaigu bizarrokeriak topatzea. Beste surf bat ere badagoela erakusten duena. Egunero, lan egin ostean, uretara doan andereñoa, olatu handien zain egoten den iturgin burusoila, longboard-arekin ibiltzen den jubilatua... eta, batez ere, beren burua hain serio hartzen ez duten surflarien mundua atsegin dugu. Horregatik gozatu dugu surflariak pertsonaia famatuen orrazkeretan tuboak hartzen ikustean.

## hair barrels

Peroxide blonde hair, perfect white teeth, palm trees, sunny daybreaks, perfect bronzed bodies... all elements of the lifestyle sold to us by the surfing industry. Such is the happiness, the perfection, the whole summery buzz to it all that it can actually be quite menacing. It is, however, undeniable that the people in marketing have hit upon a goldmine with the whole surfing cliché. Surfing can be used to sell absolutely everything: cars, clothes, beer, banks...a whole bunch of stuff.

Which is precisely why that we really love to come across anything a bit outlandish in such a straight-jacketed genre fashion-wise. It shows there is a whole other surfing buzz going on out there. The school-mom surfer, the bald plumber who totter along after work in search of the big wave, the old-age pensioner with a longboard, and above all, all these people who really don't take themselves too seriously. That's the kind of surfing we like. That's why we really got a kick out of seeing surfers surfing some serious famous-people hair barrels.

www.hairbarrels.com



# be a monster munstroa izan

argazkiak / shots: [igotz.ziarreta.com](http://igotz.ziarreta.com) - [www.igotz.com](http://www.igotz.com)  
makilajea / make up: Zero SFX training - [www.zerosfxtraining.com](http://www.zerosfxtraining.com)







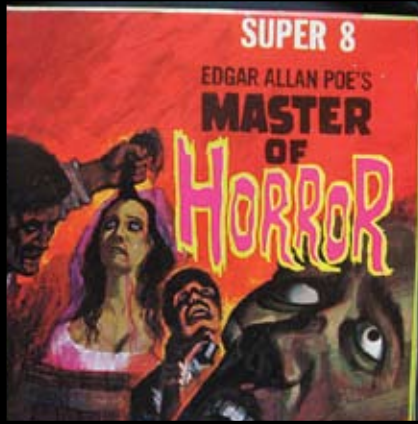






## munstroak 8mm-tan

60 eta 70eko hamarkadetan, bideoak eta bideoklubak agertu baino lehen, bazen etxean filmak ikusteko modurik. 8mm-ko formatuko filmei esker, jendeak filmak egiteaz gain, proiektatu ere egin zitezkeen. B serieko film ugari kaleratu zen formatu bitxi horretan (8mm-ko filmak, gerora, azpigerenero bihurtu dira beldurrezko filmetan). Zinta haiek, ilustrazio liluragarriak eta eskuz eta propio eginiko tipografia errepikaezinezkin diseinaturiko kaxetan gordetzen ziren. Garai hartako zinema popularrean, erdipurdiko aktoreak, istorio eskasak eta efektu berezi are okerragoak izaten ziren, baina film haiek bazuten enguoez ez duten zerbait: liluratzeko gaitasuna eta xarma.





## 8mm films monsters

During the 60s and 70s, before videos and video clubs existed. There was a way to watch films in your home. The 8mm format both enabled people to make their own films as well as watch movies in their own homes. Many B movies were released in this unusual format (8mm films would later become a subgenre of horror movies). These tapes were kept in magnificently hand-decorated unrepeatable tins. Popular cinema in those days showcased second-rate actors, mediocre storylines and even worse special effects, yet those films had something missing in films today: charm and the ability to wow viewers.





## agnès varda: a gleaner of images

Seville's European Cinema Festival has been renewed and become innovative under the direction of Jose Luis Cienfuegos and his team. From now on the Seville festival will be offering the chance to see interesting, powerful fiction and non-fiction films produced in Europe and which are not usually shown in commercial cinemas. The clearest example of this is the section being offered to the film-maker Agnès Varda this year.

Agnès Varda was born in Belgium in 1928 but went to Paris to study and it was there that she discovered photography and theatre. To show the sea to a friend who was terminally ill, she made a short film using footage taken in the fishing village of Sète. After that experience, cinema got a real hold of her. She went back to the small village of Sète and filmed *La Pointe Courte* in 1956; the film is considered to be a predecessor to Nouvelle Vague.

Varda's films develop many themes in fiction and in non-fiction. However, her point of view is never that of a documentary maker. Agnès Varda really commits herself in her films (for example with regards to human rights in *Black Panthers*). She is also a pioneering feminist film-maker. And, because of that, she long ago decided not to take part in festivals which only programme women's films. She does not believe in limited proposals and is no fan of films and cinema which are based on limited precepts. From her point of view, and although it may seem contradictory and it certainly has been controversial in the feminist movement, offering opinions and attitudes which include more than feminism in itself is a great help to the movement.

Among with many other left-wing creators (Chris Marker, Marguerite Duras, Jean Cayrol, her husband Jaques Demy ...), she was part of the Nouveau Roman group. Varda's films have always moved between the two main cinema tendencies of the 20th Century. She has always combined Cinema Vérité documentary aesthetics and Nouvelle Vague's beliefs with regards to fiction and images in her work. In fact, that is Agnès Varda's work's main characteristic. In 2000 she filmed the wonderful *Les glaneurs et la glaneuse*, proving that her age and scarce resources were not going to get in her way. Using a home camera, and without needing to do any Dogma-style marketing campaign, the film shows us that there are still gleaners in our society, just as there were in the Middle Ages. As in most of Varda's work, cinema and film tricks keep on coming out throughout the film, making it clear that she, as a film-maker, is also a gleaner.

## agnès varda: irudi buruxkaria

Sevillako Europar Zinema jaialdiak izaera berri eta berritzailea dakar Jose Luis Cienfuegosen eta bere taldearen zuzendaritzapean. Europar ekoizten diren eta zinema-areto komertzialetara inoiz iristen ez diren fikziozko eta ez fikziozko film interesgarri eta kementsuenak ikusteko aukera eskainiko digu Sevillako jaialdiak aurrerantzean. Esandakoaren exenplurik argiena, aurten Agnès Varda zinemagileari eskainitako saila.

Belgikan jaio zen Agnès Varda (1928), baina Parisera joan zen ikastera eta han ezagutu zituen argazkilaritza eta teatroa. Gaixotasun terminala zuen lagun bati itsasoa erakusteko, filmetxo bat egin zuen kostaldeko Sète herriko arrantzale auzoan eginiko filmaketekin. Esperientzia haren ostean, zinemak betirako harrapatu zuen. Sète herrixkara itzuli zen eta *La Pointe Courte* filmatu zuen 1956an; Nouvelle Vague-ren aurrekaritzat hartu izan da film hura.

Vardaren filmografian hainbat gai jorratzen dira fikzioan eta ez fikzioan. Haren ikuspuntua, hala ere, ez da inoiz dokumental egile batena izan. Agnès Varda busti egin da bere filmetan (giza eskubideen inguruko *Black Panthers*, adibidez). Zinema feministaren aitzindari ere bada. Hori horrela izanik, Vardak aspaldian erabaki zuen emakumeen filmak soilik programatzen dituzten zinema-jaialdietan ez parte hartzea. Ez du proposamen itxietan sinesten, eta ez ditu maite generoaren mugetan oinarrituriko zinema proposamenak. Haren ikuspuntuak, kontraesana badirudi ere, eta mugimendu feministan hautsak harrotu baditu ere, kolektiboari mesede handia egiten diola sinesten dugu, feminismoan iritzi eta ikuspuntu bat baino gehiago daudela erakusten duelako.

Beste hainbat sortzaile ezkertiarrekin batera (Chris Marker, Marguerite Duras, Jean Cayrol, Jaques Demy senarra...), Nouveau Roman taldeko partaide izan zen. Bere filmetan, XX. mendeko bi zinema korrante nagusien artean igeri egin du ia beti Vardak. Cinema Vérité-ren estetika dokumentalista eta Nouvelle Vague-k ekarri zuen fikzioaren eta irudiaren aldarrikapena batu izan ditu bere lanetan. Hori da, hain zuzen ere, Agnès Vardaren begiradaren adierazgarri nagusia. 2000. urtean, *Les glaneurs et la glaneuse* liluragarria filmatu zuen, haren adinak eta baliabide eskasek zinema egiteko traba ez zirela frogatuz. Kamera domestiko batekin, eta Dogma zigiluaren marketing kanpainaren beharrik gabe, film horrek erakutsi zigun gure gizarte garatuan badaudela buruxkariak, Erdi Aroan bezalaxe. Vardak ohi duen moduan, zinemaren eta irudi filmikoaren trikimailuak azaleratzen ditu filmean zehar, bera, zinemagilea, filmean irudi buruxkari gisa azalduz.

# paperpapers



## idazten ari dela idazten duen idazlea

iban zaldúa. elkar

Iban Zaldúak berak argitu du ez dela "ipuin bilduma" bat argitaratu berri duena. "Literaturaren inguruko hausnarketa" gisa definitu du egileak, "nahiz eta hausnarketa hori fikziozkoa izan". Christopher Nolanen *Origin* filma izango balitz bezala, narrazioak elkarri lotuta daude, gai beraren geruza ezberdinak balira bezala. Literaturaz mintzo den literatura askotxo argitaratu da azken aldian. Modu originalean egiten duenik ez hainbeste.

Iban Zaldúa himself has stated that his recently released latest book is not a collection of stories. The writer defines it as "a reflection on literature even though this reflection is told through fiction." As occurs in Christopher Nolan's film *Origin*, the narrations are all linked together as if they were different layers of the same theme. There has been a lot of literature about literature lately, but not many that have taken an original angle on the subject.



## xabiroi 27

2012ko urria

Zazpi urte. Euskal Herriko Ikastolen Elkarteak lortu du zazpi urte luzez *Xabiroi*ren eztena gu ziztatzea. *Habekomik*, *Ipurbeltz* eta *Napartheid* urrun daude. Nahi duenak egin dezala negar. Besteak *Xabiroi* irakurtzen segituko dugu. Funtsezko euskal marrazkilariak eta gidoilariak biltzeaz gainera, *Xabiroi*k baditu bi atal finko, ezinbestekoak. Batetik, komikitaun; bertan marrazkilariak dira protagonistak. Zale, profesional eta amateurren ikuspuntu interesgarriak biltzen ditu. Bestetik, albisteen txokoak euskal komikiaren komunitatea nolabait biltzea eta zabaltzea lortu du.

Seven years. Euskal Herriko Ikastolen Elkarteak (The National Federation of Basque Schools) have managed to prickle our attention with *Xabiroi* for the last seven years. *Habekomik*, *Ipurbeltz* and *Napartheid* are long gone. Weep if you so wish. The rest of us will just carry on reading *Xabiroi*. Not only does *Xabiroi* bring together some of the cornerstone writers and illustrators in The Basque Country, it also has two permanent essential features. On the one hand, Komikitaun; here illustrators are showcased and fans, professionals and amateurs give some very interesting viewpoints. On the other hand, the 'News Desk' feature has managed to bring together and spread word of the Basque comics community handsomely.

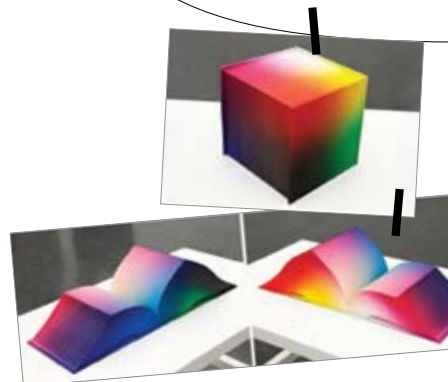


## kafe-aleak

kafea eta galletak

Kafea eta Galletak egitasmoaren buru diren Ibonek eta Leirek honako eskaera hau egin zien dozenaka pertsonari, zuzenean musikari izan gabe musikarekin zerikusia dutenak: disko bat aukeratu, eta haren inguruan zerbait idatzi. Bildutako testuekin xarma berezia duen liburu eder eta berezia osatu dute. Ez ditugu testuak komentatuko. Irakurri egin behar dira. Aipatu nahi genuke, ordea, liburuaren paper aukeraketa aproposa eta diseinu ederra. Papera, ukitu zaleontzat, opari bat.

The "Kafea eta Galletak" (*Coffee and Biscuits*) project headed by Iban and Leire asked dozens of people who weren't musicians but were somehow connected to music to do the following: choose a record and write about it. This special and charming book that gathers together the texts is the result. We won't go into the texts here, they should be read. We would, however, like to highlight the choice of paper and design for the book. A real joy for paper freaks.



## rgb colorspace atlas

daniel e. kelm and tauba auerbach.wide awake garage

Liburu digitalen abantailak, liburu tradizionalen alboan, asko dira. Ez dute apenas tokirik betetzen; aukera asko eskaintzen dizkizu; edozein tokitan gorde daitezke; bidaiatzeko aproposak dira; bateria kargatzea nahikoa da. Hain zuen ere, bibradore baten eta benetako sexu bikote baten diferentziaren modukoa. Eskuz eginitako eta margoturiko liburu honek RGB kolore unibertsoa eskaintzen dizu bere orrialdeetan. Zure begiek jasan dezaketek kolore kopurua, eta, are gehiago, orgia bat iruditu zaigu liburu. Isurtzeko modukoa.

The advantages of digital books when compared to traditional ones are many. They take up scant space, they offer lots of different possibilities, you can keep them anywhere, they are great for travelling and all you have to do for them to work is charge the battery. Exactly the same as the difference between a vibrator and a real partner for sex. This handmade, painted book offers the every RGB colour there is. All the colours your eyes can take, a real orgy of hues. Enough to make you come.

paper cut letters

paper cut letters

eskutitz zulatuak

eskutitz zulatuak

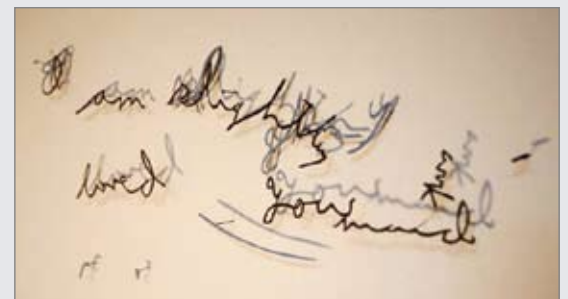


E-mailak, sms-ak, twitter, watxap... egungo idatziko komunikazioaren adibideak dira. Telefonoaren eta ordenagailuaren bidez jartzen gara harremanean. Mendeetan zehar gure izaeraren ispilu izan den idazkera abiada bizian ari da desagertzen. Eskutitzak idaztean nor ginen eta nolakoak ginen erakusten duten testigantzak dira. Baina inork idazten al du eskutitzik egun?

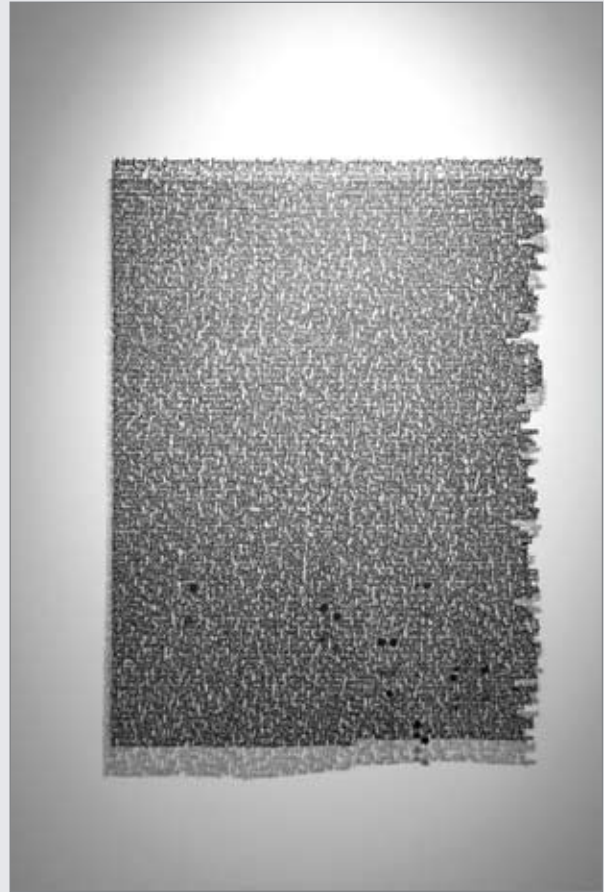
Annie Vought artistak oso present izan du hausnarketa hori "Paper cut letters" proiektuan. Eskuz idatzitako kartak tamaina handian kopiatu, eta, garai batean eskutitzak idazteko izaten genuen pazientzia berarekin, kuterra hartuta idatzia moztu eta eskulturak sortu ditu eskuizkribuekin. Zer pentsatua ematen duen sorkuntza-lan zehatz, simple eta liluragarria, ezbaierik gabe.

Emails, sms messages, twitter, whatsapp... all examples of current everyday written communication. We get in touch with others via computers and telephones. Handwriting, for centuries a mirror of our spirit, is rapidly disappearing. Written letters played witness to who we were and what we were like. But does anybody write letters anymore?

The artist Annie Vought has clearly had this reflection to the fore in her project "Paper cut letters". She has enlarged handwritten letters and with the same patience we used to have when writing letters, she has cut out the words and formed sculptures with them. Without a doubt a thought-provoking, simple yet fascinating piece of work.



Handwritten text in a dense, cursive script, possibly a manuscript or a letter. The text is written in black ink on a light-colored paper. The handwriting is very tight and fills most of the page. There are some dark spots or smudges on the paper, particularly near the top left and middle left.





paco pomet







Edozein garaitako egunerokotasun egoeretan txertatzen ditu bere lanak Paco Pomet margolariak. Pintzelekin duen trebeziari esker, kolorea ikusezin bihurtzen da haren pintura espressionistetan. Pometen pintura-narrazioek errealitatearen argazkiak izan litezkeen irudiak erakusten dizkigute lehen irakurketa batean. Bigarren plano batean, ordea, errealitatetik at dauden elementuak margotzen ditu. Ikuslearentzat, orduan, bigarren plano hori koadroaren protagonista bihurtuko da, eta ez du atzera bueltarik izango. Narrazioak errealitatetik aterako du, eta Pometek ironia fineko pintzeladaz margoturiko munduan harrapatuak geratuko da.

The painter Paco Pomet sets his paintings in any everyday situation from any epoch. His tremendous ability with the brush renders the colours invisible in his expressionist paintings. A first observation of his narrative-paintings reads as a picture of a certain reality. However, you will immediately see that he paints elements into the picture that don't belong to that reality. These elements then become the centre of the viewer's attention and eventually capture all of that attention. The narrative of the painting removes the viewer from reality and tangles them up in Pomet's world of fine irony.

abenduak 26-29

Huarte arte garaikideko zentroa

# TEO12T

Teknotrakitana encounters  
2012 topaketak

TAILERRAK

elektronika

soinua

arduino

vvvv

pure data

mapping

matrikula 25€  
bazkariakin -harrera mugatua

## Hitzaldiak sarrera doahinik

Asteazkena 26

Una puerta, dos vanos, tres mesas  
(18 puntos para una poética de la interacción)

Patxi Araujo

Osteguna 27

Ruido blanco, vuelve el cyberpunk  
Karlos G. Liberal Patxangás

Ostirala 28

Cuidados intensivos  
(Descripción de una propuesta  
artística bioinspirada)

Augusto Zubiaga

## Emanaldiak sarrera doahinik

Asteazkena 26

Kingdom of[n] 2151  
by Patxi Araujo

Tecnoperformance

Osteguna 27

Primordiales  
Elektroxamanismoa

Ostirala 28

Nuke  
A/V set

antolatzen duite:



Barne Ministeritza, Kultura eta Kirola-ren  
laguntzar gauzatuakako ekintza



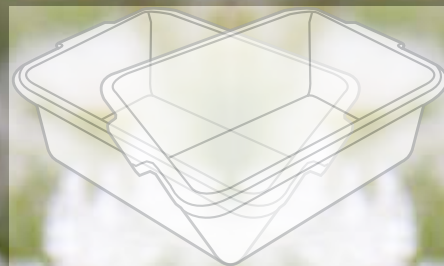
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Domingo Uriarte  
Arteagabeitia  
"Rebonzanito"



Domingo Uriarte Arteagabeitia Sestaoko Rebonza auzoko baserri batean jaio zen 1895. urtean. Hortik datorkio "Rebonzanito" goitzena.

Domingo Uriarte Arteagabeitia was born in a farmhouse in the Rebonza area of Sestao in 1895. That's where the nickname "Rebonzanito" came from.

10 urterekin, Bilbora hurbildu lehen aldiz, eta bizitza aldatuko zion abuztuko feriko zezenketa bat ikusi zuen.

At the age of 10, he first set foot in Bilbao and he witnessed the August Fair bullfight that would change his life.

Altos Hornosen apopilo zela, Diego Marquiarian Torrontegi "Fortuna" ezagutu zuen, eta baserrietako zakurrekin kapeak antolatzen hasi ziren.

Employed at Altos Hornos, he met Diego Marquiarian Torrontegi "Fortuna", and they started organising amateur "bullfights" that featured dogs from outlying farms.

Torero bihurtzeko asmoz, 16 urterekin Santurtziko portuan zegoen "Cabo tres forcas" barkuan ezkutatu zen, eta Sevillara iritsi zen polizoi.

Hell-bent on becoming a bullfighter, at the age of 16 he sneaked on board the "Cabo tres forcas" which was docked in the port of Santurtzi and eventually reached Seville as a stowaway.

Sevillan maletilla gisa hasi zen, eta Salamancan espontaneo gisa salto egin zuen zezen plazara. Balentriagatik, Unamunok errosario bat oparitu zion.

He started out as an apprentice bullfighter in Seville and in the bull ring in Salamanca, as he was watching a bullfight, he spontaneously jumped over the barrier and faced the bull. Unamuno gave him a gift of a rosary for the deed of bravura.

Caracasera abiatu zen "Amerikak egitera". Han Santa Cruz apaiza ezagutu zuen. Santa Cruzek estimatzen zuen euskaraz mintzatzen zen torero haren konpainia.

He then set off for Caracas in search of his fortune. He met the priest Santa Cruz there. Santa Cruz was fond of the Basque-speaking bullfighter's company.

AEBetako rodeo ikuskizunetan ere parte hartu zuen. New Yorken urtebete eman zuen, eta Rodolfo Valentino aktorearekin eta Jack Dempsey boxeatzailarekin ibili zen parrandan.

He also took part in rodeos in the USA. He spent a year in New York and was a regular drinking companion of the actor Rudolf Valentino and the boxer Jack Dempsey.

1924an erretiratu zen. Idazten eta margotzen hasi zen, eta arrakasta lortu ere bere pintura naif-ekin. 1971n hil egin zen, Madrilen.

He retired in 1924. He started writing and painting and became successful with his naïf artwork. He died in 1971 in Madrid.

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**Vna**  
Very Nearly Almost! Issue four

VERY NEARLY ALMOST 13

very nearly almost

The Very Nearly Almost crew has become the amps of the international street art. From the famous Banksy, to Invader's aliens, OBEY The Giant or the brazilians Os Gêmeos, they had documented very nearly almost all the street art. There's no doubt when saying VNA has become a reference and a must-read magazine for the graffiti and street artist.

We've seen the most impressive works in the 19 issues they've launched. Now, at 20th issue's door we've met the editor George Macdonald and the art director Greg Beer to talk about the mag.

#### How was Very Nearly Almost born back in the 2006?

George: Before the title of "street art" was being thrown around, I used to photograph graffiti, stencils, stickers, tags etc in my spare time. This was maybe 2001... I was a big fan of zines back then so I tried my hand at turning all these photo's into something tangeable in 2006. At that time I had my fingers in too many pies, with a failing clothing label and trying my hand at being a graffiti writer, I was always trying so hard but never making it big, hence the name "Very Nearly Almost". The first issue was an edition of 120 that I gave away and left in the book shop of the Tate Modern. By Issue 3 I was selling them online and trying to get a bit of distribution and by issue 6 VNA was in every Borders store in the UK.

Greg: I came on board some time in 2007 or 2008 after meeting George repeatedly at art shows... and I think I told him "it's ok, but I can help make it better!". My first issue was number 7 and still going strong!

You've started in the UK, and now VNA has become a global magazine. You just have to take a look to the last issue (it covers street art from Australia, UK, USA, Germany and Island). But you guys still have a thing for the London and Bristol scene. Is it because you feel it's closer to you?

Greg: I think London is an amazing city for street art and graffiti. There is always something happening and always artists passing through looking to paint walls. Also, George started it all with London photos, so each issue we stay true to the original format and document the scene here.

George: yeah, when Greg got on board, as well as bringing to the table the introduction of good layout and strong graphical elements, he pushed me to introduce written articles and feature international artists as well as UK artists. Soon it turned it into an international Magazine rather than a UK zine, but to this day we always try to feature at least one artist from the UK in each issue and we always cover the London scene because we are based in London and thats the roots of the magazine.

The street art movement has become a global thing on the Net, but you decided to take it to the paper. You feel you needed to have it documented physically or it was more like a whim?

Greg: I love print and I love that we can publish whatever we want whenever we want. We try and be democratic about what goes in the magazine so there is something in there for everyone but it is hard sometimes to keep things fresh when most of it has already been online for months.

George: We keep all our content exclusive to the printed form of the magazine. So people can still look forward to reading an exclusive interview and they have to wait (Yes wait!) for it to come out in their local newsagent... Like the good old days.

I too love print and the collectability of good quality magazines. Luckily there are lots of people out the who also think in the same way and we have a really strong following and fan base who are not only into street art but also into good quality independent publishing

Everyone has noticed street art is being commercialized little by little, against its own principles. Could that be the beginning of the end of street art, or is just something the art will overcome?

George: Street art and graffiti have been taken advantage of for many years. The boom of the internet propelled graffiti into the mainstream and it was only so long before it happened to street art. There will always be people who latch on to something even remotely cool and take it from underground and push it into the mainstream. Its not great but at the same time, artists risk life and limb to create some of these works on the street and its only fair they get the attention they deserve. Good art will shine through all the shit...

As an independent magazine in these rough times is it easy to manage and get a budget for maintaining VNA?

George: VNA has always been a labour of love. Many of us have other jobs and thats fine. Printing an independent published magazine is our passion and as long as we can continue to do that we will. We have an office and overheads but because our staffing is down to a minimum we can continue on this journey without massive financial pressure, which is why we can push through even in tough times. I can't really imagine life without VNA.

Greg: We have a core team that work on the mag, and its like a big family. We all love catching up and making the mag happen. I think its this passion and collective make it happen mentality that really keeps us going.

Nazioarteko kaleen artearen bozgorailuak dira Very Nearly Almost-eko kideak. Banksy famatutik, Invader-en extralurtarretara, OBEY The Giantetara edota Os Gêmeos brasildarretaraino aurkitu dezakegun street arte ia-ia guztia dokumentatu dute. Dударik gabe, artista iraultzaileen eta graffitarrien artean irakurri beharreko erreferentziako aldizkaria bilakatu da azken urteotan VNA

Londresetik mundu osoko sormenezko lan ikaragarriak ere agertu dira argitaratutako 19 aleetan. Eta 20. alerako atarian lan guztiaren errepasoa egiteko hitz egiteko bildu gara aldizkariaren editorea den George Macdonald eta arte zuzendaria den Greg Beer-ekin.

#### Nola sortu zen Very Nearly Almost 2006an?

George: *Street artearen* kontzeptua xahutzen zen aurretik, 2001ean, aisialdian graffitiak, txantiloiak, pegatinak, sinadurak eta abar harrapatzen hasi nintzen argazki kamerarekin. 2006an, fanzine zalea nintzen, argazki guzti horiekin benetako zeozer egin behar nuelakoan nengoan. Garai horietan gauza gehiegitan sartuta nengoan: porrot egiten ari zen arropa denda batean lan egiten nuen eta graffiti artista bat izaten saiatzen nintzen. Benetan saiatzen banintzen ere, ez nuen inoiz lortzen, hortik *“Very Nearly Almost”*. Lehenengo alerako 120 kopia atera nituen, oparitu eta Tate Moderneko liburu dendan utzi nituenak. 3. alerako irakurlegoa handitzekotan interneten saltzen hasi nintzen, eta 6. erako Erresuma Batuko Borders denda guztietan zegoen eskuragarri.

Greg: 2007an edo 2008an, arte erakusketetan George ezagutu eta “ondo dago, baina hobetzen lagundu ahal zaitut” moduko zeozer esan nion. Ene lehen alea 7.a izan zen, eta gehiagora goaz!

Erresuma Batuan hasi zineten, eta gaur egun VNA mundu mailako kontua bilakatu da. Azkeneko aleari begiradaxo bat baino ez diogu eman behar (Australiako, EBko, AEBko, Alemaniako eta Islandiako street artearen berri ematen du). Hala ere, oraindik ere Londreseko eta Bristoleko eszenarekiko tendentzia handia daukazu. Gertuago sentitzen duzelako egiten al duzue hori?

Greg: Londreseko street arterako eta graffitirako bikaina dela uste dut. Zeozer gertatzen ari da beti, eta artistak egunero ari dira hormak margotzeko irrikitan. Horretaz gain, Georgek lehenengo aleak Londoneko argazkiez josi zituen, eta gu jatorrizko formatuari eusten saiatzen gara.

George: Bai, Greg batu zenean, diseinu eta elementu grafiko ikaragarriak txertatzeaz gain, EBko artistak ez ezik, nazioarteko beste askori elkarrizketak egitera bultzatu ninduen. Eta orduan bilakatu zen nazioarteko fanzinea. Baina oraindik ere EBko artisten berri ematen saiatzen gara ale bakoitzeko, bakarra bada ere. Eta Londreseko baten bat ere agertzen ohi da ere, gure aldizkaria bertan baitagoelako errotuta.

**Street artearen mugimendua nazioarteko kontua bilakatu da interneten, baina zuk paperera pasatzea erabaki zenuen. Beharren batek bultzatuta hartu zenuen erabaki hau edo kapritxo kontu bat izan zen?**

Greg: Paperekoa maite dudan moduan maite dut gura duguna argitaratu ahal dugula. Edukiekin demokratikoak izaten saiatzen gara, guztiek gustuko duten zeozer aurki dezaten. Baina zaila da batzuetan gaurkotasuneko edukiekin lan egitea hilabeteetarako sarean salgai dagoenean.

George: Eduki guztia papereko bertsioa errespetatu dezan prestatzen dugu. Horrela jendeak elkarrizketa eskusiboak irakurtzeko irrikitan mantentzen ditugu itxaroten (bai, itxaron!) hurrengo aleak argia ikusi bitartean. Garai hobereenetan egiten zen moduan.

Nik ere paperekoa maite dut, eta baita bildumak egitea ere. Eta, zorionez, badago gure moduan pentsatzen duen jendea hor kanpoan. Street artean ez ezik, argitaletxe independente bikainetako jarraitzaile eta fan sutsuak ditugu.

**Edonork antzeman dezake street artea komertzializatzen ari dela, berorren printzipioen kontra. Street artearen amaieraren hasiera izan liteke fenomeno hura, edo arteak gainditu dezakeen erronka da?**

George: Badira urteak street arteak eta graffitiak etekinak ateratzen hasi zirenetik. Interneten boomak graffitia modan jarri zuen, gero street artearekin berdina egiteko. Beti egongo da famatua ez den zeozer hartu eta modan jartzen duena. Ez da oso atsegina, baina, era berean, artistak euren biziak arriskatzen dituzten eta kaleak artelanez josteko borrokatzen duten bitartean, esker onekoa dela uste dut. Arte onak beti lortuko du kaka guztiaren artean distiratztea...

**Aldizkari independente gisa nola moldatzen zarete ekonomia aldetik garai latz hauetan?**

George: VNA beti bihotzak bultzatuta lan egin dugu. Gutako asko beste zenbait lan ditugu, eta hori ona da. Gustuko duguna egiten jarraitu ahal izango dugun bitartean, aldizkari independenteak argitaratzen jarraituko dugu gure pasioa delako. Bulego bat eta gastu generalak dauzkagu, baina gure materiala minimo batera mugatzen dugunez, presio ekonomikotik at mantendu ahal gara; eta horregatik ondo moldatzen ohi gara momentu zailenetan ere. Ezin dut VNA gabeko bizirik imajinatu

Greg: Lan-talde oso bateratua daukagu aldizkarian, familia handi baten modukoa. Guztiek maite dugu biltzea eta aldizkaria aurrera eramatea. Pasioa eta kolektibitatea batera mantentzen gaituena dela uste dut.





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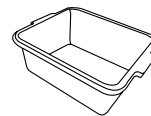
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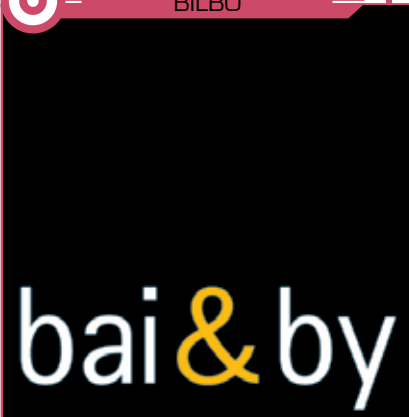


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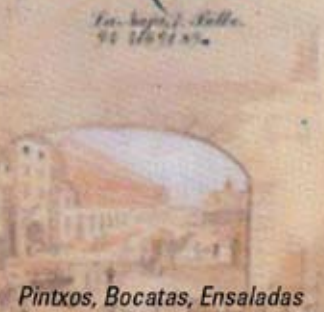


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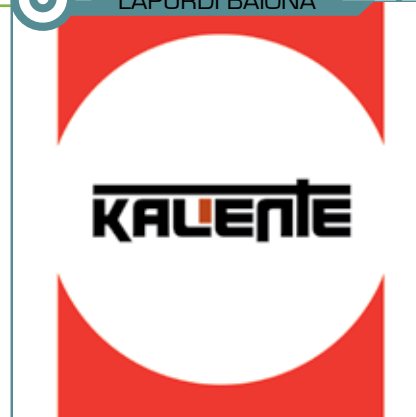


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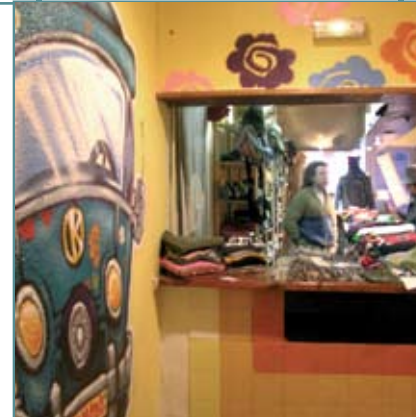
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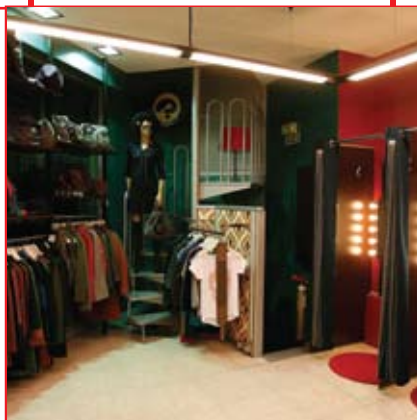
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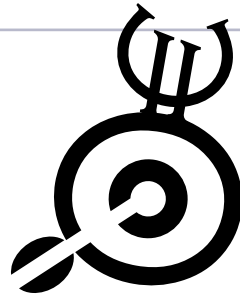
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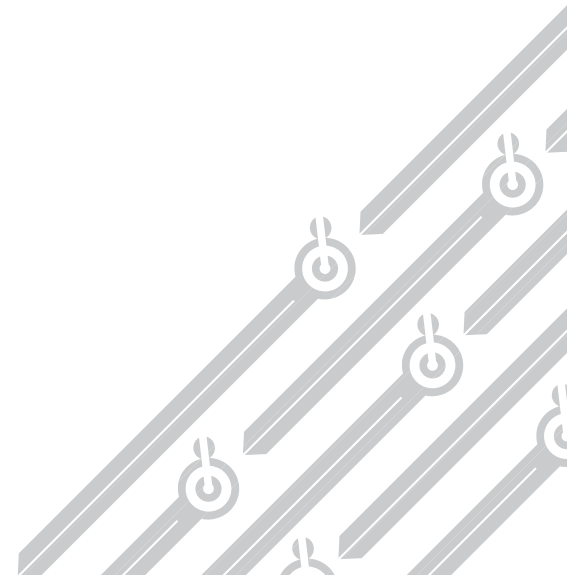
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