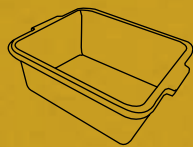


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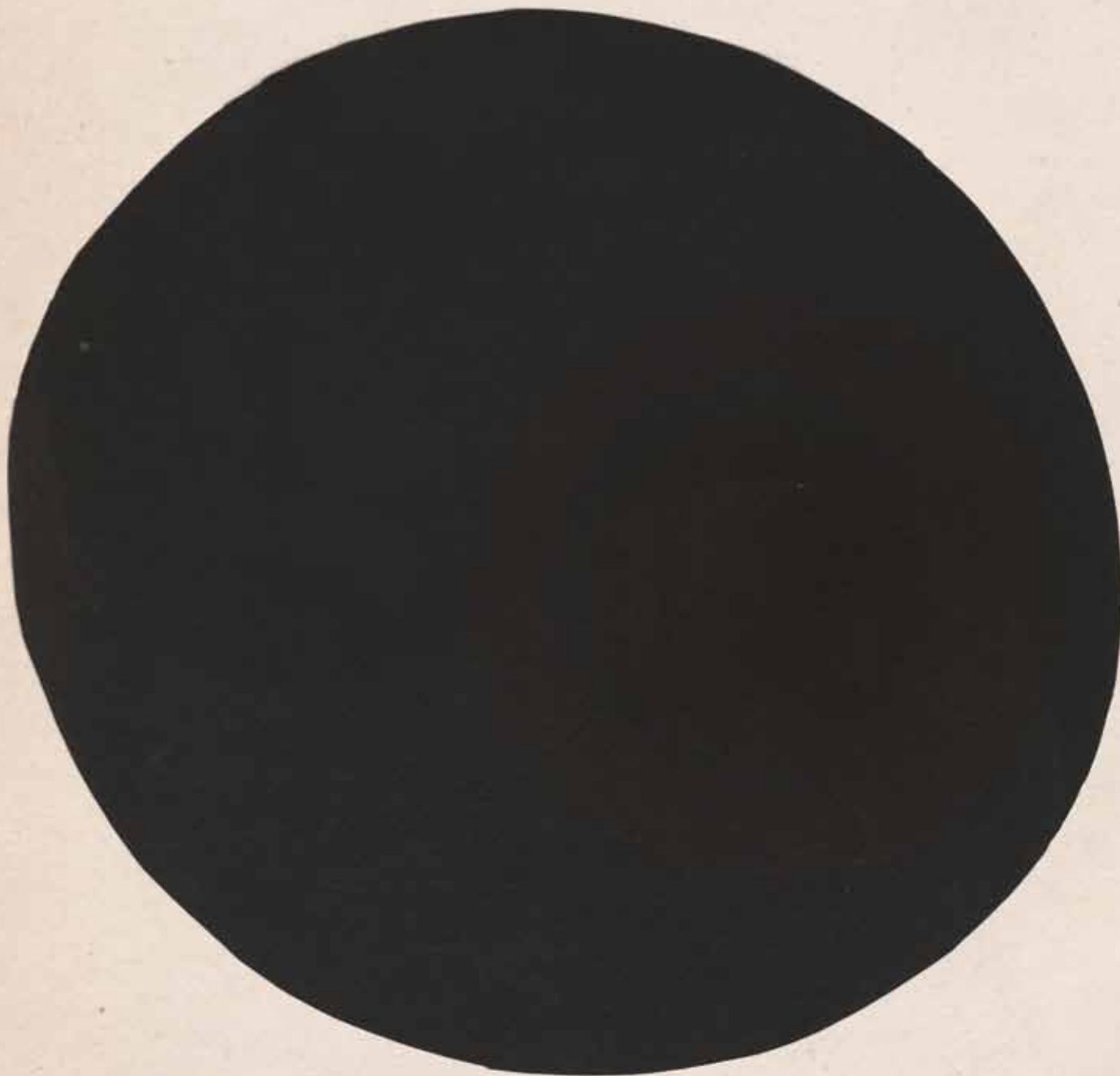
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apirila | maiatza
april | may

69

zulo beltza
black hole





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anatomia lezioa

Lissa Nilssonek egiten duen origamiaren berrasmaketak txundituta utzi gaitu. Paper ezberdinekin osatzen dituen sekzio anatomiko hauen sekretua ezagutzeko, artelana oso hurbiletik begiratu beharra dago. Hoberena? Sekretua ezagutzen duzunean, are gehiago gustatzen zaizkizula haren artelanak.

lesson in anatomy

Lissa Nilsson's innovative origami models are amazing. You have to look at her art very closely to see the secrets of different anatomical sections which she uses different types of paper to show. The best thing? When you get to know each secret, you like here art even more.

lisanilssonart.com/section/282102_Tissue_Series.html

SHAKE YOUR BODY



breakonstage apirilean

Bilbora itzuli da urteko zita derrigorrezkoa. European antolatzen den jaialdirik garrantzitsuenetakoa. Kale-dantza leihaketa eta kale-artearekin zerikusia duten jardueraz gain, BMX erakustaldia, 3D mapping-a, light dancing-a, bideojartzaileak... Zita, Bilbao Arenan, Miribillan apirilaren 20an.

breakonstage in april

The unmissable yearly event has come back to Bilbao. It is one of the most important festivals in Europe. As well as the street dancing competition and other things connected with street art, there is a BMX exhibition, 3D mapping, light dancing, video dj sessions... Bilbao Arena, Miribilla, 20th April.

breakonstage.com



teilag habi

Zure baserri edo bordako teilatua txorientzako urbanizazio bihurtu nahi baduzu, erabili Klas Kuiken-en teila eder hauek. Eraikuntza-burbiuilaren arriskurik ez dago, eta, gure ustez, inbertsio ezin hobe da txoriak teilatuan izatea. Txoriek teila artean habia egiten dutelako kexatzen direnek ez dute aurrerantzean aitzakiarik. Teila-habi hauek jarri, eta kitto.

tiles as nests

If you want to turn your farmhouse or shed roof into a housing estate for birds, use this beautiful Klas Kuiken tile. There is no risk of a housing boom and having birds in your roof is an unbeatable investment. People who complain that birds build nests between their tiles no longer have any excuse. Put on these tile-nests and that's it.

klaaskuiken.nl/birdhouse.html



diseinua, internet
eta argitarapenak

We received
the text the
other day.

~~Beste~~
Lehengo
egunean
testua jaso
genuen.

Itzulpen eta zuzenketa
zerbitzu profesionala

INGELES | EUSKARA
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www.11itzulpen.com

argi eskeletoak

Janne Parviainen artista finlandiarrek sortzen dituen hezurdurak efimeroak dira. Sortu bezain pronto desagertzen dira. Argazkietan soilik gorde daitezke argi kolore ezberdinekin eginiko eskeleto hauen memoriak. Bere "argazki kanposantuan" dozenaka argi hezurdura ditu gordeta.

light skeletons

The skeletons which Finnish artist Janne Parviainen makes are ephemeral. They disappear as soon as they are created. The memories of these different-coloured skeletons can only be kept in photographs. There are dozens of light skeletons in his "photo graveyard".

[flickr.com/photos/jannepaintsets/72157625479849168/](https://www.flickr.com/photos/jannepaintsets/72157625479849168/)



leioako umore azoka

Klasiko honek ez du sekula hutsik egiten. Antzerkiaren sinboloa barre eta negar egiten duten bi mozorro dira. Biek balio dute Leioako umore azokarako: negar egiteraino barre egindakoak gara gu, adibidez, Trapu Zaharrakoen burutazioekin. Antzerkia eta umore ona kalean, maiatzaren 16tik 19ra.

leioa humour fair

This classic event never disappoints. There are the two sides of the theatre mask, laughing and crying. They are both valid for Leioa humour fair: you laugh until you cry when you see Trapu Zaharra's act. Good theatre and humour in the street, 16th to 19th May.

umoreazoka.org/eu/



giza eskubideen zine jaialdia

Giza Eskubideen Zinema Jaialdiaren edizio berri bat. Beste inon ikustea ezinezkoa den film interesgarri mordoak eskaintzen digu urtero-urtero jaialdi honek. Iaz, adibidez, estreinatu ez zen Kassovitz-en *L'Ordre et la morale* film polemikoa ikusteko aukera eskaini zigun. Aurtengo programak ere itxura ederra du.

human rights cinema festival

Another year for the Human rights cinema festival. This yearly festival allows you to see films you'll never be able to see anywhere else. Last year, for example, Polish film maker Kassovitz's polemical *L'Ordre et la morale* was shown. This year's programme, too, looks excellent.

cineyderechoshumanos.com



(G)HEZURRAK



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kmk.gipuzkoakultura.net

AMABLE ARIAS

Kaosari eta zoriari forma

Erakustaretoan
2013.02.28-2013.06.08
asteartetik larunbatera
11:00-14:00, 16:00-20:00
bisita gidatuak eta tailerrak



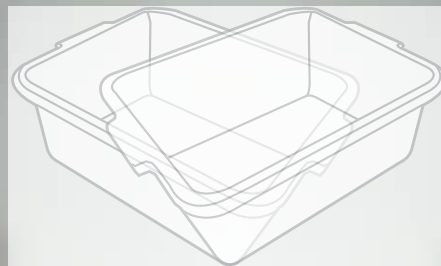
GONZALO CHILLIDA

Ganbaran
2013.04.25-2013.06.15
asteartetik larunbatera
16:00-20:00



Gipuzkoako Foru Aldundia

ego gutxiago less ego
lantalde gehiago more teamwork



the balde.net



atzo, gaur
eta bihar
klik bakarrera!

yesterday, today
and tomorrow in
just one click!

the balde zenbakiak
oso-osorik ikusteko aukera
izateaz gain egunero topatuko duzu
proposamen berri eta interesgarriak.
Arteziak sail berrian gainera parte hartu
eta zure txokoa izan dezakezu.

Check all previous the balde numbers.
New contents everyday.

Be a part or the balde in the new Arteziak project.

poxpolo buruak

Kontua da, ikusi eta berehala pentsatu genuela askotan poxpolo buru horietako baten moduan sentitzen garela. Inmolazioaren inguruko hausnarketa ere ekarri digu gogora. Poxpolo sinple bat gara. Eta poxpolo sinple batek guztia suntsitu dezakeen sua piztu dezakeela pentsatzea atsegin dugu.

matchstick heads

It's hard to say exactly why you like Wolfgang Stiller's work. The thing is, as soon as you see it you think how often you've felt like a matchstick head. You also think about immolation. We are simple matchstick heads. And we enjoy thinking that a simple matchstick can destroy everything.

wolfgangstiller.com/Installationen/Matchstickmen.htm



LIGHT
MY FIRE

zart

Kultura eta, batez ere, ikus-entzunezko edukiak hedatu nahi dituen proiektu berria. Proiektuaren izaera irekia interesgarria iruditu zaigu, ikus-entzunezkoak ez dituztelako ikuspegi ortodoxo batetik lantzen. Ez da bideoen webgune soil bat. Bertan, elkarrizketak, kritikak, albisteak, pelikulak, deialdiak eta hainbat jardueraren inguruko hausnarketak topatuko dituzu. Zirt Zart.

zart

This new project wants to broadcast culture and, above all, audio visual contents. The project's open nature is interesting because the audio visual contents do not lead to an orthodox point of view. This is not just a video website. There are interviews, critiques, news, films, invitations to participate in things and many other activities there. Zirt Zart.

zartkultura.com



gutun zuria

Honez gero ezagutzen gaituzue. Gauza bitxiak eta bizarrokeriak izugarri Apirilaren 11tik 21era bitartean, Bilboko Letren Nazioarteko Jaialdia ospatuko da Alhondigategian. Seigarren edizio hau "irakurle/idazlearen elezaharrak" leloari jarraiki ospatuko da, eta, gonbidatuen artean, besteak beste, honako hauek: Margaret Atwood, Antonio Lobo Antunes, Alberto Manguel, Harkaitz Cano, Jhon Banville, Eider Rodriguez, Margo Glanz, Goizalde Landabaso eta Iban Zaldúa.

gutun zuria

The Bilbao International Writers' Festival will be held at Alhondiga from April 11th to 21st. This sixth year is titled "Readers'/Writer's Myths" and will feature the following writers, amongst others: Margaret Atwood, Antonio Lobo Antunes, Alberto Manguel, Harkaitz Cano, John Banville, Eider Rodriguez, Margo Glanz, Goizalde Landabaso and Iban Zaldúa.

alhondigabilbao.com



Ikaragarri gustatzen zait the way you talk to me maitia!



Iruñeko
Hizkuntza
Eskola
Ofiziala

- | | | |
|-------------|--------------|-------------|
| ● euskara | ● alemana | ● txinera |
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altzari digital akatsa

Honez gero ezagutzen gaituzue. Gauza bitxiak eta bizarrokeriak izugarri maite ditugu. Eta altzari hau bete betean sartzen da sailkapen horretan. Ferruccio Lavianik sortu duen altzari honek, eskaneatzean gertatzen diren akats digitalen itxura hartzen du ardatz... Ahobetehortz geratzeko modukoa!

faults in digital furniture

You already know what we're like. We really love strange, bizarre things. And this furniture's definitely in that category. This furniture, created by Ferruccio Lavian, is based on the digital mistakes which crop up when you scan it. It's quite astonishing!

<http://mocovote.com/good-vibrations-storage-unit-by-ferruccio-laviani/>



edipotoa

Nagore Lejarreta argazkilaria kamera estenoipeikarekin egindako argazki-bilduma hainbat idazleri luzatu zizkien. Gorka Setien, Haizea Arregi, Lainon, Juanbau Erauskin eta Mikel Perurena idazleek irudi horietan oinarritutako testuak eman zizkioten bueltan. Guzti horrekin, honez gero agortuta dagoen liburua argitaratu zuten. Berrargitalpena itxaroten dugun bitartean, Edipotoa izeneko emanaldiaz gozatzeko aukera dugu. Aurreko guztiei Mariano Hurtadoren kontrabaxua gehitzen zaie zuzenean.

edipotoa

The photographer Nagore Lejarreta has made a collection of short-hand photos and sent it to many writers. The writers Gorka Setien, Haizea Arregi, Lainon, Juanbau Erauskin and Mikel Perurena sent her back their texts based on the photographs. Thanks to that, all the books published sold out. While you wait for the second edition, you can enjoy her show Edipotoa. Mariano Hurtado adds double-bass to the whole experience.

nagorelegarreta.com



atabal

Atabalek datozen bi hilabeteotan duen programazioari bistadizoa bota ostean (Femi Kuti, La Femme, Pennywise, Shanon Wright, Low, Ruper Ordorika...), aukera bakarra bururatzen zaigu: lagun sorta baten artean pisu bat alokatzea. Kontua da "peage"-etan gure zain izaten diren gendarmeen aurpegi lehorra sahiestea.

atabal

After seeing what Atabal has programmed for the next two months (Femi Kuti, La Femme, Pennywise, Shanon Wright, Low, Ruper Ordorika...), there's just one option: to rent a flat in Biarritz with a group of friends. It's all a matter of avoiding those serious-faced gendarmes who always wait for us at the toll booths.

atabal-biarritz.fr

ASPERTZEKO
AITZAKIARIK EZ

zulo beltzaren azken arnasa

New Mexikon dagoen The Black Hole dendak, urte mordo eman du materiale "nuklear" birziklatzen. Hau da, estatu berean dagoen Los Alamos laborategi nuklear famatuko materiale zaharkituak saltzen.

Los Alamos bigarren mundu gerra ostean sortu zuen AEBtako gobernuak. New Mexikoko lurralde urrun eta ezezagun batean kokatu zuten eta bertan hasi ziren Manhattan proiektu sekretua garatzen. Aurten laborategiak 70 urte betetzen ditu eta lanean jarraitzen dute bertan. Diotenez hondakin nuklear, energia berde eta guda biologikoaren inguruko inbestigazioak egiten. Diotenez...

1949. urtean Ed Grothus, "Atomic Ed", Los Alamos laborategira iritsi zen lan egitera. Urte mordo eman zuen bertan baina Vietnam-go gudak sortu zizkion kontzientzia zalantzak direla eta lana utzi zuen. Hala ere zaletasunak bultzatuta, laborategiak botatzen zuen material zaharra jaso eta gordetzen hasi zen. Berehala sortuko zuen The Black Hole denda. Ed Grothus 2009an hil zen, eta The Black Hole dendaren nortasun eta bizirauteko arrazoia lausotzen joan zen.

Janire Najera argazkilariak, the Black Hole denda ezagutu eta bere apaletan eta biltegietan zegoen material ugariren argazki bilduma egin zuen. Dendak iaz antolatu zuen likidazio egunean ere bertan izan zen, azken erosleak eta beren "erlikia atomiko"-ei erretratua egiteko. Hau da lan horren emaitza.

last breath of the black hole

The Black Hole Store in New Mexico has been recycling 'nuclear' material for eons. That is to say, for years they have been selling obsolete material from the famous Los Alamos nuclear laboratory in the same state.

Los Alamos was set up by the American government after the Second World War. They built it deep in an isolated and unknown part of New Mexico, and it was there they developed the secret project 'Manhattan'. The laboratory is 70 years old this year and is still up and running. Rumours abound and according to some, the investigations being carried out involve nuclear waste, green energy and biological warfare. Or so they say...

In 1949, Ed Grothus, "Atomic Ed", started to work in the Los Alamos laboratory. He spent many years there but the Vietnam War troubled his conscious to such an extent that he gave up his job there. As was his inclination, he started to collect and keep old waste material discarded by the laboratory and had soon opened the shop The Black Hole. Ed Grothus died in 2009 and the character of and the raison d'être behind the shop began to wane.

Photographer Janire Najera discovered The Black Hole Store and created a collection of photographs of the material on the shelves and storerooms. The shop held a liquidation sale last year and she went along to photograph the last customers and the 'atomic relics'. This is the result.

argazkiak / shots by: janire najera

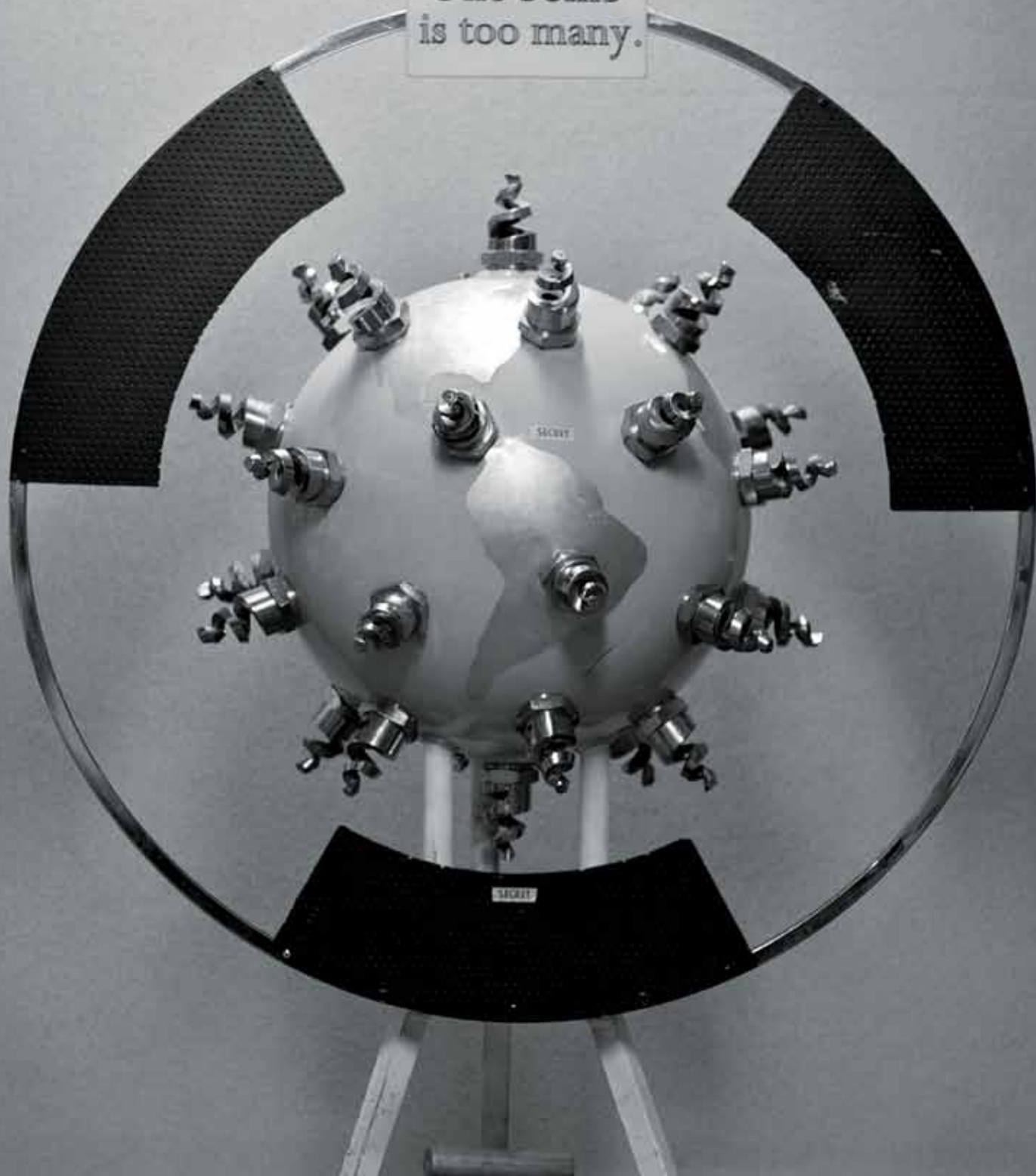






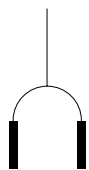


One bomb
is too many.



ETA.
SON
LOS
PADRES

no comment



audio

testua / by: arkaitz villar

Belako taldearen lehen diskoan gauza on asko entzun daitezke. Entzunaldiekin haziz doan lana da, eta, kantuak behin eta berriz entzunda, duten indarrak jabetzen zara. Sonic Youthen kutsua duen "Vandalism" eta Trans Am gogorarazi digun "False step" dira gure gustukoenak. Emozio ugari biltzen dituen diskoa.

You can hear many good things on Belako's first disk. It's hard work to start listening to it but, after hearing the songs again and again, you realise how strong they are. "Vandalism" sounds a bit like Sonic Youth and "False step", which reminds you of Trans Am, are the best songs. There are many different emotions on the disk.



belako
eurie
gaua



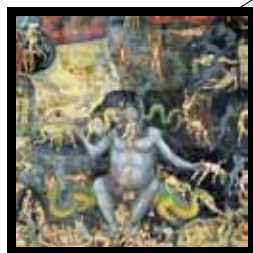
willy moon
here's willy moon
island records

Jack Whiten babesa du Zelanda Berriko musikari honek. Aldez aurretik hainbat EP argitaratu ostean, lehen disko luzea kaleratu du. Klase handiaz sortzen duen rock n'roll, soul eta hip hoparen arteko soinua lortu du, eta "Railroad Track", "Yeah Yeah" eta "My Girl" bezalako abestiak osatu ditu. Disko handiak gustuko badituzu, ezin duzu hau galdu.

This musician from New Zealand is backed by Jack White. After bringing out a lot of EPs, this is his full long disk. There's a lot of class in the way he brings together rock 'n' roll, soul and hip hop, and you can hear this on songs such as "Railroad Track", "Yeah Yeah" and "My Girl". If you like substantial disks, you shouldn't miss this.

Izenburu esanguratsua aukeratu du Steve Masonek bere bakarkako hirugarren diskorako. The Beta Band taldean aritu zen musikariak ibilbide mardula landu du bakarlari moduan, eta folk, eletronika, rock eta trip hop doinuak landu ditu oraingoan. Paisaia dotore bezain sakonak dira hemen datozenak; egun bizi dugun egoera salatzeko, "From hate we hope" eta haren gisako kantu borobilak sortu ditu.

Steve Mason's chosen a title full of meaning for his third solo disk. This musician, who used to play in The Beta Band, has forged an important solo career, and combines folk, electronic, rock and trip hop on this latest disk. There are backdrops here which are as profound as they are elegant: he criticises the current world situation in the song "From hate we hope", and he writes great songs like that.



steve mason
monkey minds in the devil's time
double six records



jim james
regions of light and sound of god
ato records

My Morning Jacket taldeko liderrak osatutako bakarkako lan handi hau etxeko apalean falta ezin den diskoa da. Lynd Wardenen *God's Man* nobela grafikotik abiatuta, diskoan entzun daitezkeen instrumentu guztiak jo ditu Jamesek. Bere ibilbidean landu duen nortasunarekin bete ditu "New life" edo "State Of The Art (A.E.I.O.U)" kantuak.

The former leader of My Morning Jacket's great solo disk is a must on the shelves in any house. With Lynd Warden's graphic novel *God's Man* as its starting point, James plays all the instruments on the disk. He fills songs such as "New life" and "State Of The Art (A.E.I.O.U)" with the character he has developed throughout his career.

Egitura errazak erabiliz, intentsitatean oinarritutako kantuak bildu ditu Foals taldeak bere hirugarren diskoan. Erritmo aldaketa biziak proposatzen ditu "Inhaler" abestiak, eta dantzalekurak aproposa da "My number". Baina badira urrutiago doazen doinuak ere: "Milk & Black Spider" eta "Late night" abestiek kutsu berezia eman diote diskoari.

Foals have used easy structures to make their third disk with its intense basis. There are lively changes of rhythm on "Inhaler" and "My number" is great for dancing. But there are some other songs that go even further: "Milk & Black Spider" and "Late night" give the disk its own, special sound.



foals
holy fire
transgressive records



the D.O.T.
diary
cooking vinyl

Rob Harvey (The Music) eta Mike Skinner (The Streets) dira The D.O.T. egitasmoaren arduradunak. Duela bost hilabete argitaratu zuten *And That* lehendabiziko diskoa, eta hamabi kantu berri osatu ostean, bigarren estudioko diskoarekin datoz. Elektronikaren joera berrienak pop komertzilarekin nahastu, eta "How we all lie" bezalako abesti handiak sortu dituzte.

Rob Harvey (The Music) and Mike Skinner (The Streets) are the force behind The D.O.T. project. Five years ago they published *And That*, their first disk, and now they've given us their second disk with its twelve songs. Mixing the newest tendencies in electronic and commercial pop, they have written important songs such as "How we all lie".

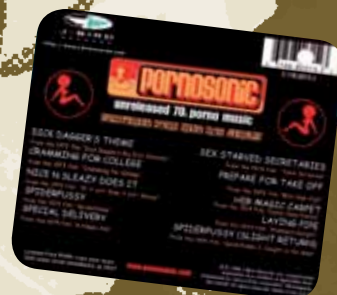
Wakka
Chikka



pornosonic

Uste
denaren aurka,
80. hamarkadako
film pornoen
musika 70.
hamarkadako
baino hobea da.

A question
to buck the trend
of a widely-held
belief: just why is
80s' porn film music
better than that of
the 70s?



zer dugu eskuartean?

Zine pornografikoa X zinema aretoetan soilik erakusten zen garaiak ezagutu ditugu. Haur mokoak ginen eta X areto horietan zen filme botatzen zuten galdetzen genuenean, X hori telebistako bi erronboak baino okerragoa da” izaten zen erantzuna. Eta jakina X sala debekatu hura gure amets eta irudipenen eremu mitikoa bihurtu zen.

Beranduago, bideoaren asmakuntzari esker, pornografia ekintza intimo eta domestikoa bihurtu zen -askok badakigu logelako bazterren batean, vhs-an grabaturiko filme pornoak ezkutatzea zein zaila zen-. Pornoaren gozamen onanistarentzat mesede handia izan zen. Arriskurik gabe eta publikoki nabarmendu gabe gozatu zitekeen pornoaz. Negozioak eztanda egin zuen. Baina ordainean, zinema pornografikoan, nolabait esatearren, pornoak goruntz egin zuen eta zinemak beheruntz.

Zine pornoa, %99 batean, gizon heterosexual edo homosexualei zuzendua dago. Horrek ez du esan nahi zine pornoaz gozatzen duen emakumerik ez dagoenik. Porno ordea, aipatutako portzentzian, gizonazkoen zaletasun onanistak hasetzeko egiten da. Musikaren gaiarekin hasi baino lehen argi utzi nahi genuen: zinema pornoaren helburua masturbazioa da. Pertsonalki, helburu duin eta goi mailakoa dela iruditzen zait. Irudimena, gainbaloratua egoteaz gain, elikatu behar izaten delako.

musika film pornoetan

Aditu askorentzat, 70. hamarkadako zinema pornoa izan zen generoaren gailurra. Merkatu murriztago batetarako eginak izanagatik ekoizpen merkeagoak ziren, baina zinema azken finean. Zentzu horretan, pelikula orotan bezala filme pornoetarako ere soinu bandak egiten ziren. Garaiko disko musika oso aproposa zen 70. hamarkadako zinema porno aske, arin eta ludikorako. Bow-chicka bow-bow doinuaren urrezko aroa izan zen. Musikalki, ez da inoiz hain musika onik egin porno zinemarako, baina horrek ez du esan nahi aproposa zenik. Musika ona izango zen, baina zinema pornoaren helburua zein den ez dugu ahaztu behar. Eta 70. hamarkadako zineman, aurrekontu eta baliabide teknikoengatik, gehienetan irudiak ez zetozen bat soinuekin. 16 eta 8 mm-tako kamerarekin filmatutako irudi eskas eta desenfokatuak ez du bat egiten soinu bandetako musika zorrotz eta garbiarekin. Zuzeneko soinuak ez zegoenez, aktoreen “dialogoak” gero sartzen ziren. Eta musika beti zegoen ozonagi. Esperientziari sinetsgarritasuna kentzen zion. Hau da, pelikulak, musikarentzat eginiko bideo kaxkarrak ziruditen eta ez kontrakoak.

80. hamarkadan, bideoaren zabalkundearekin bat porno pelikulen ekoizpena biderkatu egin zen. Film guzti horiei musika jartzea suposatzen zuen arazoari irtenbidea eman ziona, hamarkada berean modan jarri zen instrumentua izan zen: sintetizadorea. Sintetizadoreari esker, pertsona bakar batek, musika errepikakor, azkar, kloniko, ergel, arin eta merkea sor zezakeen... Eta ez al dira hitz guzti horiek masturbazioaren definizio zehatz bat? Edozein instrumenturen soinua erreproduzitzen zuen instrumentua egin zen film pornoen soinu banden errege. 70. hamarkadan ez bezala, irudia musikari gailendu zitzaion. Musikak ez zituen aktore eta aktoreen hasperen eta “dialogoak” tapatzen. Eta sintetizadoreen erritmo errepikakorrek, masturbazioarentzat lagungarriagoak suertatzen ziren. 70. hamarkadako filme pornoetako musika festa batean pintxatu eta jendea dantzan jarriko zaizu. 80. hamarkadako jarritz gero, jendeak alde egin eta bakarrik geratuko zara. Eta bakarrik zaudenean badakizu zer egiten duzun...

Internet killed the porno music

Baina 80. hamarkadako iraultza analogikoa, aro digitalerako pauso bat besterik ez zen izan. Era digitalak, bere kamara txiki eta praktikoeekin porno filmeen izaera aldatu zuen. Pelikulak merkeak eta oso zuzenak izaten hasi ziren. Eta “gonzo” filme hauetan musikak ez du tokirik. Grabaketako audio zuzen eta gordina uzten da. “Dogma” hutsa. Egun gainera pornoa interneten bizi da. Ordenadore, tablet eta smartphoneen pantaila diridratsu eta urdurietan. Klip laburretan kontsumitzen da. Klip ezberdinen artean salto eginaz, porno-toki batetik bestera. Musikak ez du zentzurik haragi ginkana honetan.

80. hamarkadako sintetizadoreekin amaitu zen filme pornoentzat espreski konposatutako musika. Pornoaren esperientzia ludiko eta lasaigarria izatetik, ekintza estresgarri eta multipantaila izatera pasatu da. Tfno bat eskura duenak pornoa eskura du. Edozein tokitan edozein momentuan egin dezake. Ez da esistitzen debekuaeren morborik. Teknologia, pornoa, misteriorik gabeko ekintza ohikoa bihurtu duela esatera ausartuko ginateke eta musikak, ez du tokirik porno kontsumo honetan.

what have we got on our hands?

We can still remember the days when X-rated films could only be seen in adult movie theatres. We were snotty-nosed young kids and when we asked what type of films were shown there, we were told that they were worse than “the ones on the telly with the two rhomboids”. That, of course, instantly fired our imaginations and made those seeing those films our number one objective.

Later on, and principally down to the invention of the video cassette, pornography became a domestic and intimate affair — many of us know how difficult it is to stash a porn VHS video tape in your bedroom-. The VHS tape was a huge step forwards for those who liked to indulge in self-pleasuring. Now you could enjoy porn in a risk-free environment that was in no way noticeable publicly. The business became massive. There was a cost, however. The porn element in the films shot up and the *cinema* element faded further into the background.

99% of pornographic cinema is directed at heterosexual and homosexual men. That doesn’t mean that there aren’t women who enjoy porn, but x-rated cinema, is made, in the percentage quoted, for the onanistic pleasure of men. Before we look at the topic of music in porn there is one thing we would like to make clear: the objective of pornographic cinema is masturbation. I personally believe it is an honourable and high-ranking one. The imagination, while overrated, needs to be stimulated.

music in porn films

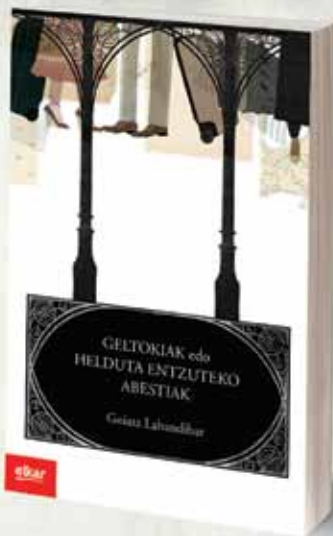
Many experts believe that porn as a genre peaked in the 70s. The market for this type of cinema was a minority one, so productions, while made quite cheaply, were considered to be cinema in the true meaning of the word. In this sense, as in all other films, porn films had their soundtracks, too. The disco music of the time was the perfect choice for the loose liberated playful porn that was being made at the time. It was the golden period of the Bow-chicka wow-wow. There has never been better music made for porn films musically, but this doesn’t mean it was the most appropriate. It might be great music but we should not forget what the principle objective of pornographic cinema is. Another thing to add is that because of lack of money and the poor technology used, the sound and image weren’t properly synchronised most of the time. The poor quality footage shot on 8 and 16 mm cameras didn’t quite go with the clear expertly-executed music. Because they couldn’t record live “dialogue”, this was added later. And the music was always too loud. It made the experience less believable. Basically put, it meant that the films were like bad videos for good music and not the other way round.

In the 80s, porn film production increased hugely as a result of the spread of video tape players. They were able to find a solution of how to come up with music for all the output being produced. The answer lay in the instrument that also became massively popular in the 80s: the synthesiser. Thanks to the synthesiser, a single person could create repetitive, fast, frivolous and cloned music. And aren’t all those words a clear definition of masturbation? This very instrument, capable of reproducing the sound of any other, became the king of porn movie soundtracks. Unlike the 70s, the film now triumphed over the music. The music didn’t drown out the groans and “dialogue” of the actors. And the repetitive rhythms of the synthesiser were more helpful when it came to masturbating. If you play 70s’ porn movie music at a party, you’ll soon have everybody on their feet. If you play the music created in the 80s, however, you’ll very soon be left on your own. And you know what you get up to when you are left on your own...

The internet has killed porn music

The 80s analogical revolution was merely a lead-in to the digital age. The digital age, with its small and practical cameras, has changed the character of porn. Films soon became very direct and very cheap to make. Music had no place in these “gonzo” movies. The original raw sound is used. “Dogma” in a word. In addition, porn has made the internet its home, and is viewed on the shiny screens of computers, tablets and smart phones. It’s consumed in short clips. From one clip to another, from one porn site to another. Music doesn’t really make any sense in these flesh fests.

Music created on synthesisers in the 80s was the last that was specifically composed for adult movies. Porn has gone from a playful relaxing pastime to a multi-screen stressful experience. Anyone with a phone can access porn. That guilty pleasure has gone. We’d even go so far as to say that technology has made porn an everyday action completely lacking in mystery, and music has no place in this type of porn consumption.



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CRETINOS SEX PISTOLSEN OPORRAK EGUZKIPKAN
HUMILITATE EUSKADIKO MUSIKARI ELKARTUAK
SEIURTE LAUROBA REVOLUTIONARY BROTHERS
GURE GAUZA ELKARTEA HOT WOK ANJE DUHALDE LAYO RASER...**

+CD JOSEBA IRAZOKI: UNIFORMES, 1950-1960, 1970-1980, 1990-2000, 2010-2015
WILHELM & THE DANCING ANIMALS: 1970-1980, 1990-2000, 2010-2015
BIZARDUNAK: 1970-1980, 1990-2000, 2010-2015
MUTURBELTZ: 1970-1980, 1990-2000, 2010-2015
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JOSEBA IRAZOKI
gaur daude 02:59
MUTURBELTZ
dada 03:24
CRETINOS
entom 02:52
MORA KIDS
01:37

SEBASTIAN BAND
40
KAN
02:18

Hil da Europa 03:01
09 SEIURTE
Insert Coin 03:18

10 INIGO CABEZAFUEGO
El traje del emperador 02:55

IZAKI GARDENAK 11
Sagarrak 03:23
BALERDI BALERDI 12
Hegoak (In Dylan
imitation) 03:21
BIZARDUNAK 13
Barreaka 03:29

WILHELM & THE
DANCING ANIMALS 14
Finisterre 03:37
TRIZAPS 15
Trifunka 02:32

GLAUKOMA 16
Itzail ezin 04:56
REVOLUTIONARY BROTHERS
& HERMANO L 17
Brothers en el Asfalto 03:09
GOIENETXE ANAIK 18
Anala Nagusia 03:58

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birmoldatu:
hutsarentzako bizitza
berri baten bila



3space

Begibistakoa da denbora batetik hona inguruko kale, auzo eta hirietako hainbat lantegi, denda eta bestelako aktibitate ekonomikoa garatzen zuten askok beraien jarduera eten dutela. Baina honen aurrean, badago zer egin ere. Erabilerarik gabeko espazio huts hauek praktika artistiko, sortzaile zein kulturalen bidez



popup art loop

birmoldatzearen joera goraka doa eta honen eredu dira nazioarteko ekimen ugari. Gehienetan espazio komertzial hutsetan edota balio historikoa duten berreskuratutako eraikuntzetan garatzen dira, ia beti tokiko komunitateentzako onuragarriak diren proposamenak izanez. Denda huts batek hainbat erabilera izan ditzazkeela azalean uzten du ekimen hauetako bakoitzak. Besteak beste; kausa bat sustatu, dohaintzak bildu, ideiak testean, prestakuntza edo ikastaroak antolatu, komunitateproiektuak ezarri eta ekitaldi edo erakusketak ospatu daitezke aktibitatek ez izatera igaro den espazio hauetako batean. Saltoki izandakoei bizitza berria ematea errealitate egitearen kudeaketan Erresuma Batuko 3space erakundea erreferentzia da. Bere lana funtsean, proiektu bat martxan duen eta doako espazio apropos bat behar duen edozein erakunde txiki eta ondasun hutsaren jabea kontaktuan jartzean datza.

reconverting:
looking for a new life
for empty spaces

It's clear that in recent years many factories, shops and other places with economic activity in the streets, districts and cities around us have stopped doing what they were doing. But there is something that can be done about that.

There is a growing tendency for these empty spaces to be recon-verted for artistic uses by creative people and for cultural uses, and there are many examples of this in international initiatives. In most cases, these merely commercial spaces, or buildings with historical value, are buildings which are transformed, and this is almost always done with projects which are of value to the local community.

Each of those projects makes it clear just how many uses an empty shop can be put to: supporting a cause, collecting donations, trying out ideas, organizing training or courses, setting up community projects, holding ceremonies or exhibitions... Many things can be done in those spaces which are no longer used for any activity. The UK's 3space organization is a point of reference for organizing a new life for what were once places for selling things. When it comes down to it, their work is to put people in contact: on the one hand, any small organization which wants to start a project up and needs free space for that and, on the other hand, owners of empty properties.



recess



wynwood walls

Denda hutsen erakuslehoiak era askotariko artelanen aldibaterako erakusketaareto bezala erabiltzea oso bogan dagoen beste joeretakoa bat da, Chicagoko PopUp Art Loop eta Seattleko Storefronts Seattle ekimenen izaera hori delarik. Ildo berean, baina proposamen esperimentalagoa jorratuz, New Yorkeko Recess proiektu arrakastatsua, zeinek erakuslehoia ikuslegoari beti irekita dagoen arte sorkuntzarako espazioa bezala ulertzen duen eta artista garaikideei eskaintzen dien. Halako denda eta biltegien pertsianak, mundu mailako graffiti egile esanguratsuenen lanen erakusketa areto bihurtu ditu Miamiako The Wynwood Walls proposamen berritzaileak. Praktika artistiko, sortzaile eta kulturaleri esker berreskuratuak izan diren, balio historikoa duten espazioei dagokionez, aipatzekoa da Beijingeko 798 Space. Iraganen estatuko lantegiak biltzen zituen eremu honek, nabarmen hasten ari den hiriko mugimendu artistikoa erakartzen du orain. Jatorriz Bauhaus eskolaren estiloan eraikia izan zen 798 Spaceren birmoldaketari esker, besteak beste, erakusketa eta ekitaldi nazional eta internazionalak, goimailako jarduera kulturalak eta merkataritzajarduerak, modadesfileak, hitzaldiak eta kontzertuak izaten dira bertan.

Another tendency which is very fashionable is using shop windows like one-sided art exhibition areas, for example Chicago's PopUp Art Loop and Seattle's Storefronts Seattle. On similar lines, but developed in a more experimental way, is New York's successful Recess; this project understands shop windows to be spaces for artistic creation which are always open to spectators and offers them to contemporary artists. Miami's innovative The Wynwood Walls project has turned empty shops and storeroom's blinds into exhibition centres for the most important graffiti artists worldwide.

When talking about spaces which have been recovered thanks to creators and culture, you have to mention Beijing's 798 Space. This model brings together factories which used to belong to the state and they now attract one of the city's artistic movements which is growing quickly. 798 Space was built in the original style of the Bauhaus school and later, thanks to remodelling, it offers, amongst other things, national and international exhibitions and initiatives, the highest standard of cultural activities and trade activities, fashion parades, conferences and concerts.



798 space



wynwood walls



artscape

Joera beraren eredu da Torontoko Artscape. 80. hamarkadatik bertako kultura eta artearen sektoreetako espazioen kudeaketaren buru da eta eginkizun horrekin utzitako eraikuntzak birmoldatu eta artisten esku jartzeko lan egiten du. Eremu berean kokatzen dira Le104, zein Pariseko hiletetako udalzerbitzuak eskaintzen zituen eraikina izatetik esperientziak sortzeko eta berrikuntzarako zentro kulturalean birmoldatu izan den eta The Deptford Project, berritua izan den trenbagoi zahar bat oinarri bezala harturik, inguruan sormen industrien proiektu sendoa martxan jarri duen Londoneko ekimena. Era honetako ekimenek egungo jabetzaren kontzeptuari buruzko hausnarketa dakarte barneraturik. Beste herrialde batzuek berriki ezarritakoa eredutzat harturik, legegintzan egindako zenbait aldaketa aproposak izan daitezke hemen ere. Baliteke inguruko espazio hutsen kudeaketa bizkorrago hori, proiektu berrien sorrera emateko eta kontextu biziagoa lortzeko giltza izatea.

Toronto's Artscape works in the same way. During the 80's it was the leader in organizing the city's cultural and artistic sectors' spaces and, as part of that, it remodelled abandoned buildings and worked to put them at artists' disposal. Le104 works in the same way. From being the building in which Paris' funeral services were offered, it has been remodelled into an innovative cultural centre which creates experiences. And London's The Deptford Project, starting off with a disused train wagon, has started a great project with the area's industrial creativity.

And these projects offer a reflection about the current concept of ownership. Taking into account the models offered by new systems set down in some countries, some changes approved by parliament might be appropriate here too. Perhaps reorganizing local empty spaces to create strong local projects could be the key for creating livelier surroundings.

the deptford project



testua / text by:
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munduko bandarik txarrena
the worst band in the world





Jose Carlos Fernandes komikilari portugaldarraren *Munduko Bandarik Txarrena* lanak, 0,72 euroko zigilua ilustratzeko erabili du Portugaleko postak. Zigiluan, munduko bandarik txarrenaren partaideak azaltzen dira: Sebastian Zorn (saxofoi tenorea), Idalio Alzheimer (pianoa), Iganecio Kagel (kontrabaxua) eta Anatole Kopek (bateria). Iraultza bat irratian aieraturiko kantu batekin (Grandola vila morena) hasten duen herri batek soilik eskainiko lioke zigilu bat elkarrekin 30 urte ensaiatzen baina zuzenean jotzeko gai ez diren lau musikariei.

Esistitzen ez den baina hiri askoren arteko nahasketa den hirian bizi dira gure lau protagonistak. Lisboa, New York, Buenos Aires, La Habana, Praga, Le Havre,... Denboraren iraganak marka uzten duen kale, eraikuntza eta bulegoak dira istorioetako dekoratuak. Hala ere, dekoratu zaharkitu horiek ez dute garai konkretu baten pistarik ematen. Denbora eta espazioa Jazz bihurtzen dira. Jose Carlos Fernandes-en istorioak, lanbide ezinezko eta denborapasa bizarroak dituzten pertsonaietaz gainezka daude. Umorea eta saudadearen artean nabigatzen duten pertsonaietan Borges, Kafka, Pessoa, Kundera eta Calvino bezalako idazleen trazak somatzen direla esaten da beti. Horiei, euskarazko argitalpenean (txalaparta) atarikoia egin duena gehituko genieke: Harkaitz Cano. Munduko bandarik txarrenaren musika, idazle euskaldunak idazten dituen jazz, blues eta twist istorioekin bat eginda irudikatzea ez da batere zaila.

2002. urtean hasi zen Jose Carlos Fernandes Munduko bandarik txarrena marrazten. Sei bilduma atera ditu orain arte. Bilduma bakoitzean, bi orrialdeetako istorioak modu independentean irakurri daitezke. Zentzu horretan, istorio bakoitzak badu gaitasuna normalatasunetik atera eta logikari desafioa egiteko. Munduko bandarik txarreneko grupieak ordea, badakigu istorio eta bildumen artean badaudela, elkarrekin konektaturik dauden pertsonaia, egoera, patu, eta doinuak. Jazz jeroglifiko honetan, gertakizunak eta ezustekak melodia ezberdina izan arren erritmo finko eta itxi bati eusten diote. Marrazterako orduan, Fernandesek, hirietako bazter eta kaleak, bulego eta kotxeak trazo zehatz baino lausoz marrazten ditu. Bigarren planu batetan uzten ditu eta horretarako kafearen hondakinak eta paper zaharkituaren hori kolorea erabiltzen ditu. Marrazkiaren protagonismoa pertsonaien aurpegietako keinuei eta janzkerari ematen die.

The Portuguese post office has decided to use the comic writer Jose Carlos Fernandes' work "The Worst Band in the World" on its 0.72 Euro stamp. The members of the worst band in the world appear on the stamp: Sebastian Zorn (tenor sax), Idalio Alzheimer (piano), Iganecio Kagel (double bass) and Anatole Kopek (drums). Only a country which started a revolution thanks to a song played on the radio (Grandola vila morena) would offer a stamp to a group which has spend 30 years rehearsing together but which has never been able to play in public.

Our four heroes live in a city which does not exist but which mixes many cities together: Lisbon, New York, Buenos Aires, Havana, Prague, Le Havre... The streets, buildings and offices which the marks of time have left behind are the stories' backdrop. However, those old backdrops do not give much of a clue about specific eras. Time and space become jazz. Jose Carlos Fernandes' stories are full of characters with impossible jobs and strange pastimes. It has always been said that amongst the characters, who move between humour and longing, are traces of writers such as Borges, Kafka, Pessoa, Kundera and Calvino. We would like to add the writer who has written the preface to the Basque edition (txalaparta): Harkaitz Cano. It isn't at all difficult to imagine the music of the worst band in the world along with this Basque writer's stories about jazz, blues and the twist.

Jose Carlos Fernandes started drawing The Worst Band in the World in 2002. He has brought out six books so far. In each book, the two page stories can be read separately. In that sense, each story is told with an ability which is extraordinary and which defies logic. With regards to The Worst Band in the World's groupies, on the other hand, we do know that there are characters, situations, destinies and sounds from the stories and the books which are connected. In this jazz hieroglyphic, although there are different events and surprises, they do follow a closed, tight rhythm. In his drawing, Fernandes draws the cities' places and streets, offices and cars in vague lines rather than precisely. He leaves them in the background and, to do so, uses used coffee and cracked, orange paper. He makes the characters' gestures and way of dressing the main features in his drawings.

inoiz ez da beranduegi
it's never too late



Astelehena. Argia aldizkariko erredakzioa. Arratsaldeko zazpirak. Gorka Bereziartua eta Unai Brea kazetariak gidoiari azken ukituak ematen dabilta. Aldizkariko multimedia arduraduna den Axier Lopezekin hizketan hasi naiz. Beranduegi saioaren inguruan the balden zer egiteko asmoa dudan galdetzen dit. Egia esan, ia argibiderik eman gabe azaldu naiz saioaren grabaketan. Beren aurpegietan nabari dut ez dizkiedala zalantzak gehiegi argitzen. Ezin. Nik ere ez dakidalako zer idatziko dudan. The balden garbi geneukan gauza bakarra, euskaraz egiten den gure telebista saio faboritoaren inguruan zerbait egin behar genuela. Hitz egiten dugun bitartean, Axik, bilera mahai bati buelta eman, pare bat foku piztu, kamara tripodean jarri eta mikrofonoak prestatzen ditu. Bi minutu eskasetan Beranduegi saioko platoa antolatua dago. Lehendabiziko Beranduegi 2011. urtearen haserarekin aireeratu zen. 14 minutu pasatxo zituen eta saioko le-

hendabiziko albistea, ETA berriki iragarritako su etenak sortutako erreakzioei eginiko begirada ironiko eta ausarta izan zen. Gurean, zerbait berriaren aurrean geundela jabetu ginen berehala. Eduki aldetik zirt zart, norabide guztietara botatzen dituzte beren dardoak. Inor ez da libratzen. Eta hain zuzen hori da Beranduegi saioaren ikurretako bat. Ikuslegoa ez du tontotzat hartzen. Edukien gaineko ardura badagoela nabari da baina autozentsura gutxi. Lagun artean edo lankideen artean edozeinik egiten dituen hausnarkerta eta komentarioak botatzen dituzte. Berez, Beranduegi formatua ez da batera berritzailea, baina hain ohituta gaude klitxeekin eta autoparodiarekin eginiko (t) umore euskaldunaz, egunerokotasunera lotuta dagoen infantilizaziorik gabeko saio batek harritu egiten gaituela. Aurkezleak gidoia eskuetan azaltzen dira "platoan". Di-da batean amerikanak eta korbatak jantzi eta mahai aurrean eseri dira. Guztia prest grabazioa hasteko. Ez dute beti

eskenatoki honetan grabatu. Haseran, 2 metrotara dagoen erredakzioko mahaian grabatzen zuten. Entsegua eta grabaketa bat dira. Akatsak, hitztripuak, barreak, azken orduko zuzenketak,... Grabaketa jarraia egiten dute. Etenik gabe, mahaitik altxatu gabe. Bapatean goiko pisutik ahots bat entzuten da. Eskaileretan behera dator Lander Arbelaiz kazetaria iruzkin batekin. Gidoian aurrera egin ahala Xabik irudi hau edo beste hura sartuko duela komentatzen du. Eskaileretan eseri naiz eta alboan eserita, master garesti horiek ematen ditzuten telebista guru eta adituak ikusi nahi nituzke. Hainbeste kontzeptu, teknologia, hitz aspertu... telebista saio bat egiteko behar den gauza bakarra gogoa eta talentua denean. Beranduegik frogatzen du. Eta paradoxikoki, euskaraz egiten den gure telebista saio faboritoa ez dute telebistan botatzen. Bati baino gehiagori eman beharko lioke zer pentsatua...



Monday. The newsroom at Argia magazine. Seven in the evening. The journalists Gorka Bereziartua and Unai Brea are giving the last touches to a script. I started talking with the magazine's multimedia director, Axier Lopez. He asked me what I intended to do about The balde on the Beranduegi program. In fact, I explained myself very poorly. Their faces tell me that I haven't cleared up many of their doubts. I can't. I don't know what I'm going to write either. The only thing I knew for sure was that we had to write something about the television in Basque that we like at The balde. While we talked, Axi went back to his meeting table, turned on a couple of lamps, set up his camera tripod and got the microphones ready. In just a couple of minutes, the Beranduegi series set was ready. Beranduegi was aired for the first time in 2011. It lasted just more than 14 minutes and the first piece of news on the programme was the editorial staff's ironic,

daring take on ETA's recently declared ceasefire. You realised immediately that this was something new. With regards to contents, they were throwing daggers in all directions. Nobody got away free. And, in fact, that's one of Beranduegi's key points: it doesn't take the spectators to be fools. There is a lot of care taken with the contents, but there is no much self-censorship. They make reflections and comments that any group of friends or workmates might come up with. In itself, Beranduegi's format is not particularly innovative, but we're so used to the chiches and self-parody about Basques that a programme without an infantile approach seems amazing to us. The presenter comes onto the set holding the script in his hand. He puts on a jacket and a tie quickly and then sits behind the table. Everything's ready to start recording. They didn't always record on this stage. At first they used to film at the editorial staff's table

two metres away. Rehearsals and recordings are the same thing. Mistakes, accidents, laughter, last-minute changes... The filming is not stopped. Non-stop, without getting up from the table. Suddenly you hear a voice from the top storey. The journalist Lander Arbelaiz comes down the stairs with a suggestion. Xabi points out that he will be using different pictures as they go through the script.

I sat down on the stairs and I wanted to see all TV gurus and experts who've studied expensive post-graduate courses sitting next to me. So many concepts, technology, chatting... The only things you need to make a television programme are talent and the wish to do it. Beranduegi proves that. And, paradoxically, our favourite tv programme in Basque is not shown on the television. That should be food for thought for several people...

invisible

- Irudirik gabeko filma egin du Victor Iriartek.
 - Victor Iriarte has made a film with no images.
- 1
- *Invisiblen*, gau beltz amaigabe bat da pantaila. Eta Invisible ikuslearen garunean proiektatzen da.
 - In *Invisible*, the screen is an endless black night. And *Invisible* is projected onto the viewers' brains.
- 2
- Europa zaharreko hirietan barna dabilta Invisibleko protagonistak.
 - The characters in *Invisible* wander around the cities of old Europe.
- 3
- Portuak, tren geltokiak, elurrez estalitako zuri-beltzeko basoak, borobildutako harri kale kantoi dirdiratsuak... XX. mendean ainguratu-ta geratu ziren eskenatokietan barna dabilta *Invisible*ko banpiroak.
 - Ports, train stations, snow-covered black and white woodlands, the sparkling rounded stone street corners... The vampires of *Invisible* wander around these places still anchored in the 20th Century.
- 4
- Hitzik gabeko hizkuntza batetan hitz egiten du desamodioak. Desamodioa bizi izan duenak badaki...
 - Loss of love speaks a wordless language. Anyone who has suffered loss of love knows this...
- 5
- Musika hitzik gabeko hizkuntza bat da. Mursegok primeran hitz egiten du hitzik gabeko hizkuntza horretan.
 - Music is a wordless language. Mursego is extremely fluent in this wordless tongue.
- 6
- Biografia, gertakizun errealetan oinarrituriko fikzioa da.
 - A biography is fiction based of real events.
- 7
- Zinegileak eta musikariak, desamodioaren errautsetatik, irakurtzen, entzuten eta ikusten den film ikustezin bat egin dute.
 - The cinematographer and the musician, from the ashes of lost love, have made an invisible film that you read, hear and watch.

treptower park









jantziak / clothes by
nerea lurgain

argazkilaria / photographer
owen mccann

modeloak / models
frida b by viva models
mandy by m4 models

make-up artist / make-up artist
kristina wagener

non bizi dira fikziozko pertsonaiak?
where do fictional characters live?



Iñaki Aliste dekoratzailea, gutariko beste askoren moduan, *Frasier* telesailaren zalea da. Gutariko gutxik ordea du Frasierren apartamenduaren planoa marrazteko gaitasuna. Hori egin zuen Iñakik duela bost bat urte. *Sex in the City*-ko zalea zen lagun batek Carry Bradshaw-ren apartamenduko planua egin zezan eskatu zion ondoren. *Friends*-ekoen apartamenduen planuak etorri ziren segidan eta beno, telesail bat bestearekin kateatuta gaur eguneraino. Teleserieak ikusi eta interneten topatzen dituen irudi eta dokumentazioa bildu eta ikertu ostean marrazten ditu planuak. Bigarren fase batetan altzari, ohial eta koloreak gehitzen ditu.

Zaletasun honek, espero ez zuen erantzuna jaso du. Interneten zabaldu da bere lana eta mundu osoko zaleen bisita, errekonozimendua eta enkarguak jaso ditu. Telesail apartamenduen zerrendan, *The Sopranos*, *Cheers*, *Mad Men* eta beste hainbat ari da prestatzen eta pelikula batzuetan azaltzen diren apartamenduen planuak ere baditu bidean, besteak beste, *Breakfast in Tiffannys*, *Psycho*, *The Party*, *Home Alone*.

The designer Iñaki Aliste, like many of us, is a fan of the TV series *Frasier*. Few of us, however, are skilful enough to plot out Frasier's apartment. That's what Iñaki did five years ago. A friend who was a fan of *Sex in the City* showed him that he could plot out Carrie Bradshaw's apartment next. *Friends'* apartment was the next one he drew and, from one series to another, he had reached where he is today. After watching the television, seeing what he can find on the Internet for documentation and pictures, he draws up the plans. The second phase is the furniture, cloths and colours.

His hobby has been answered in a way he was not expecting. After showing his work on the Internet, fans from all over the world have visited it, admired his work and given him commissions. On his list of TV apartments, he's working on *The Sopranos*, *Cheers* and *Mad Men*, amongst others. He's also working on some film apartments, for instance *Breakfast at Tiffannys*, *Psycho*, *The Party* and *Home Alone*.



bolaño eta euskadiko sariak

Augusto Monterrosok idatzi zuen, goizago edo beranduago, idazle latinoamerikar batek hiru halabehar bizi izango dituela: deserria, itxialdia, hobia. Eta Roberto Bolaño, hain zuzen, bigarren horretan bizi zen garai hartan, 90. hamarkada hasierako urteetan, itxialdian. Baina ez bereziki giltzapean, ez bada itzalpean: astorik astoenak baino lan handiagoa eginik ere —orain publiko egin diren artxibo pertsonalek erakusten duten moduan—, edozein giro literariogandik urrun zegoen, argitaratzeko arazoak zituen, inork ez zuen serioegi hartzen, diruz juxtu xamar egiten zuen aurrera. Horrexegatik bidaltzen zituen idatzitako testuak han-hemenka geografian sakabanatutako sariketa asko eta gehiagora.

Eta tarteka irabazten zuen zer edo zer. Adibidez, 1994an, Irun Hiria Literatura Saria, poesiaren atalean. *Los perros románticos* jarri zion garailu suertatu zen bilduma hari, baina apenas izan zuen orduan oihartzunik. Gerora bai, Bolañok berak oihartzuna izan zuenean, eta Lumen argitaletxean (2000) eta Acantiladon (2006) berrargitaratu zioten poemategia, Pere Gimferrer poetaren aurkezpenarekin —eta pena da euskal argitaletxerik ez egotea 94an sariketa horretako lanak ateratzen; negozioa egingo zuen bestela—. Baina sari hartatik aurrera hasi zen Bolaño literaturaz eskusiboki bizitzen. Atzean utziz, horrela, aurretik egin behar izan zituen literaturaz kanpoko behar guztiak —ontzi garbitzaile, campingeko zaindaria, imitaziozko bitxien saltzaile eta abar—.

Irabazi zuen azken sarietako bat izan zen Donostia Hiria Literatura Saria, 96ko hondarrean. *Sensini* izeneko ipuinagatik eman zioten, auskalo nongo bazterretako sariketa mordo batera testuak bidaltzen dituen idazle baten gaineko ipuinagatik. Dirutan ez zen seguru asko, baina, ez sariketa lokal bat, Nobela irabazi izan balu bezalako bozkarioz jaso zuten notizia Bolaño enean. Halere, oztopotxo bat zegoen: ipuin hori hitz emana zion Jorge Herralde editoreari bilduma batean publikatzeko. Bolañok editoreari idatzi zion eskutitz batean azaltzen dio ipuin hori bidali zuela sariketara, propio, sariketetara ipunak bidaltzen dituen idazle batez ari delako, eta sekula ez zuelako uste izan saritua izango zenik. Eskubideekin arazorik izango balute, Bolaño konprometitzen zen gainera ipuin horren partez beste bi ematera, aurrekoa baino hobeak. Alferrik, 98an publikatu zen *Llamadas telefónicas* ipuin bilduma, Anagramaren eskutik. *Sensini* da bilduma horretako alerik nabarmengarriena, Enrique Vila-Matasen esanetan.

Baina 96an hasi zen dagoeneko Bolañoen ibilbidea beste norabide bat hartzen, gaur ezagutzen duguna, *La literatura nazi en América* eta *Estrella distante* lanen argitaratzearekin. Eta hortik aurrera ibilbideak segi zuen gorako noranzkoa, Bolaño bizirik zela, adibidez, *Los detectives salvajes* (1998) eleberriarekin, eta are Bolaño 2003an —aurten hamar urte— hil ondoren, *2666* (2004) monumentalarekin. Geroztik jarraitzen dute Bolañoen ineditoek ateratzen. Onena da, ordea, ugari geratzen direla oraindik publikatzeko. Auskalo Euskal Herriko sariketaren batean saritu gabe geratutako testuren bat edo beste tartean.

bolaño and the euskadi prizes

Augusto Monterroso wrote that, sooner or later, Latin American writers face three fates: exile, imprisonment and the grave. And, in fact, Roberto Bolaño was subject to the second of those fates at that time, during the 90's: prison. Locked away with hardly any light, working harder than a mule (as his personal diaries, which have now been published, tell us), far away from any literary movement or group, nobody took him very seriously and he just about managed to make a living. That was why he used to send the texts he wrote to many different competitions held all over the world.

And once in a while he would win something or another. In 1994, for instance, he won the Irun Literature Prize for poetry. *Los perros románticos* was the title of his winning collection of poems, but it has hardly been heard of since then. Later on Bolaño did become better known and Lumen (2000) and Acantilado (2006) republished the book with a forward by the poet Pere Gimferrer. It's a pity no Basque editor had published the book back in '94: it would have been good business. But it was after winning that prize that Bolaño started making his living from literature. At last he was able to forget about all his non-literary jobs: a boat cleaner, a camp site guard, a salesman of strange imitation goods, etc.

One of the last prizes he won was the City of Donostia Literature Prize in 1996. He was awarded it for his short story *Sensini*, winning over a load of other writers who had sent their tests from who knows where. It can't have been because of the money involved, but Bolaño and his family celebrated the news as if he had won the Nobel Prize rather than a local prize. But there was a problem: the editor Jorge Herralde had been promised that he could publish the short story in a collection with some other stories. Bolaño wrote to Herralde and explained to him that he had send his story to take part in the competition, like any writer who takes part in any competition, and he had never thought he would win. If there were going to be any legal problems about it, Bolaño committed himself to contributing two further short stories, both better than the winning one. It was no good. The collection of short stories *Llamadas telefónicas* was published by Anagrama. *Sensini* is the most notable story in the book according to Enrique Vila-Matas.

But in '96 Bolaño started writing in a different way, publishing, *La literatura nazi en América* ("Nazi Literature in America") and *Estrella distante* ("Distant Star"). And from then on Bolaño went from success to success, for example with the novel *Los detectives salvajes* ("The Savage Detectives") (1998) and his monumental and posthumous *2666* (2004). Bolaño died ten years ago. Bolaño's unpublished works keep on appearing. And the best thing is that there are still many work to be published. There could even be some unpublished works which he had sent to some Basque literary competitions.



paperpapers

testua / text by: uxeta



cuentos de la estrella legumbre

javier olivares. media vaca

Ilustratzaile handi honen enkarguzko lan ugari ikusten dugu han-hemenka, baina, guri, haren lanen artean, gehien gustatzen zaiguna duela 15 bat urte martxan jarri zuen proiektu pertsonala da. Hainbat aldizkari, fanzine eta argitalpenetan, *Cuentos de la Estrella Legumbre* izeneko ipuin labor ilustratuak argitaratu zituen. Marrazki txuri-beltz indartsuak, poesia eta umore beltzez gainezka egiten duten testuekin. Ipuin guztiak zenbatzen zituenez, aldizkariren batean ipuin ilustratu berri bat ikusten zenuenean, penaz deskubritzen zenuen aurretik zenbat galdu zenituen, nork daki non argitaratuak. Media vaca editorialak guztiak batu, eta bilduma eder batean argitaratu zituen arte. Sakabanatuta zeuden izarrek primerako konstelazioa osatzen dute elkarrekin. Maisulana.

You can see this illustrator's commissioned work in many different places but perhaps the best thing he's ever done is this project of his own, which he started about 15 years ago. He has published the illustrated stories in *Cuentos de la Estrella Legumbre* in many different magazines, fanzines and other publications. He uses strong black and white drawings to accompany his texts, which are full of poetry and dark humour. He numbered all his stories, so when you came across a new illustrated story in a magazine it was almost impossible to know how many you had missed out on and where they had been published. The publishers Media vaca have brought them all together and published them in a beautiful collection. These individual stars make up an amazing constellation when they're brought together. A masterpiece.



kodeen liburua

simon singh. elhuyar

Kodeen inguruko istorioak eta ezaugarriak azaltzen eta aztertzen dituen liburu hau hizkuntza ugaritara itzuli da eta best seller bat izan da hainbat herrialdetan. Orain, Elhuyar fundazioak itzulita, euskaraz gozatzeko aukera ere badugu. Egileak, Simon Singh matematikari eta fisikari ingelesak, zientzia zabaltzeko hainbat liburu idatzi ditu. Irakurri berri dugun lan honetan, kodetzeko sistemak aztertu, eta historian zehar izan duten garapenaren azalpenak ematen dizkigu. Deskubrimendu ederra izan da kodetze eta enkriptatze-sistemak ezagutzea eta historian zehar kodetzeak izan duen garrantziaz jabetzea. Thriller baten moduan irakurtzen den liburu.

This book, which explains and looks into stories about codes, has been translated into many languages and has been a best-seller in many countries. Now that Elhuyar Fundazio has translated it, we have the chance to enjoy it in Basque too. The writer, the English mathematician and physicist Simon Singh, has written many books to make science better understood by the general public. In this new book he studies code systems and explains how they have developed throughout history. Finding out about encrypting systems and codes and the importance of codes throughout history has been a great discovery. The book is written like a thriller.



sinplista

hedoi etxarte. susa

Sinplista hitzak esannahi bat baino gehiago izan ditzakela jakinda ere, izenburuak dioena ukatuz, Hedoi Etxarteren poesia ez da batere sinplista. Izena eta abizena dute bere poemetako protagonistak. Nor demontre da Dritëro Agolli? Wikipedia: Dritëro Agolli: albanian poet writer, politician... Poesiarekin gauzak ikasten ez ditugunik ezin esan. Gazteak izan arren, oso prestatuta dagoen belaunaldiko partaidea da Etxarte. Gordina da haren poesia. Ez du hitzik aurrezten, ez du edertasun filtrorik erabiltzen. Kalekoa da, kaletarra baino; akademikoa, akademizista baino. Poetak erreakzioa, erantzuna, bilatzen du, zaurian gatza botatzen dizu; probokatzailerak da zentzurik txarrenean, benetako probokazioak beti makurra behar duelako... eta guzti horregatik maite dugu.

Sinplista is a word which had, of course, many different meanings, although Hedoi Etxarte's poetry is by no means over-simplified. The main characters in his poems are given names and surnames. Who on earth is Dritëro Agolli? Wikipedia: Dritëro Agolli: Albanian poet writer, politician... You can't say we don't learn things by reading poetry! Although they're young, Etxarte is part of a very well-read generation. His poetry is crude. He doesn't spare his words, he didn't use the filter of beauty. He's from the street rather than making a point about being so; academic rather than an enthusiast for academia. This poet collects reactions, answers and throws salt into the wound; he's a provoker in the worst sense of the word; real provocation always hurts... and we love his work because of all of that.



aldamenekoa

ainara gorostizu. elkar

Liburuaren izenburua irakurri bezain pronto jabetu ginen irakurtzera gindoazena ezberdina izango zela. Izenburua jartzerakoan, egileak erabil zezakeen, adibidez, *besteak*, *kanpotarrak*, *etorkinak*... baina *aldamenekoak* aukeratu du. Eta aukera horretan laburtzen da liburuaren tonua. Zerbait gertatzen denean soilik (dramatikoa eta ezkorra normalean) azaltzen dira etorkinak komunikabideetan. Gorostizuk komunikabideei interesatzen ez zaien beste denbora-tarte horietan oinarritu du bere kazetaritza lan hau. Mundu osotik etorritako jendea, orain eta aurrerantz, "gu eta gutarrak" direla esaten digun lan interesgarria da *Aldamenekoa*.

As soon as you read this book's title you realise that it's going to be a different type of writing. When the writer was choosing a title, she could have chosen, for instance, *the others*, *the foreigners*, *the immigrants*... but she chose the *neighbours*. And that choice sums up the book's tone. When something happens (something dramatic or negative), it's only immigrants who get mentioned in the media. Gorostizu has based her report on those other periods of time which are of no interest to the media. She tells us that people who have come from all over the world, and you are still to come, are "us and ours". *Aldamenekoak*.

mugimenduan

Bizitza ez da inoiz geldotasuna. Amaigabeko mugimendua da. Pertsonak eta gauzak, mugitu ahala bizi eta mugimenduaren arabera indartzen dira.

Bruce Lee

Mundu geldo batean nire begi-nini urduriek mugimendurik txikiena atzematen dute Aire beroa. Aldaketa. Bizitza. In Motion gauzak atzemateko proiektua da, poesia, dantza, harmonia etengabea. Mugimendua.

Paula Arbide

in motion

Life is never stillness. It's endless movement. People and things live by moving and they gain strength depending on their movements.

Bruce Lee

In a still world, my nervous pupils spot the slightest movements. Warm air. A change. Life. In Motion is an idea about capturing things, poetry, dance, continual harmony. Movement.

Paula Arbide









LIMBO



indie videogames

It's high time we spoke up for video games made by geeks and non-large companies. There have been indie video games like this made in California in recent years. In fact, they are quite freaky, but then what would you expect from a video game creator called *Super Meat Boy*?

Some creators believe that today's indie video game scene came together in the same way as the hardcore scene in the 80's. It's too early to say, but it looks like there are cult productions coming along. It's impossible to quote all the names, but let's say that *Super Meat Boy* (2008), *Braid* (2008), *Fez* (2010) and *Limbo* (2010) are the best known ones.

The first three *Indie Games: The Movie* (Lisanne Pajot and James Swirsky, 2011) is a documentary about them. It shows you the creative process, sales and creative geeks' quarrels from a close, well-prepared point of view.

Super Mario and *PacMan*'s objective takes you to the design of the imaginary world and programming lifestyle of Do It Yourself. You have to admit it's well done. Above all, they move away from the repetitive nature of commercial video games, but without forgetting what's good about them. *Super Meat Boy* is a better, gore version of Mario. *Braid*, too, seems like Mario at the start but, suddenly, it turns another way and literally breaks the boundaries between poetry, time and space. In *Fez*, on the other hand, you have to try to break the impotence which characters who live in 2D feel. Lastly, in *Limbo* you make a child who's lost in a dark world which is neither heaven nor hell come true.

Of all of them, Team Meat's Edmund McMillan is the creator of *Super Meat Boy* and the creator of the largest number of indie video games. As well as the bloody version of Mario, he has made many other flash games: *Gish* (2004), *Aether* (2008) and *The Binding of Isaac* (2011). The latter makes you scared and laugh at the same time. In fact, the main character starts off on a terrifying autobiography: Isaac's mother wants to kill him because God has asked her to sacrifice him and Isaac tries to escape from the basement. But he finds brothers and sisters and other creatures he doesn't know there. It's the best gore comedy I've seen for a long time.

All of these games open up an amazing new dimension for us. While *PacMan* and *Super Mario* were entertaining, I would give anything to have had these while I was a child.

bideojoko indieak

Bada geek eta enpresa handirik gabeko bideojokoak aldarrikatzeko garaia. Horretan, bideojoko indien sorkuntzan, ibili dira Kalifornia aldetik azken aldian. Egia da nahiko frikiak direla, bai, baina zer espero dezakegu *Super Meat Boy* izeneko bideojokoaren sortzaile baten eskutik?

Sortzaile batzuen ustez, 80an Kalifornian hardcore eszena sortu zen moduan, bideojoko indien eszena sortu da gaur egun. Oraindik goiz gabiz ezer esateko, baina, dirudienez, kultuzko sorkuntzak ere atera dira bertatik. Izen guztiak aipatzea ia ezinezkoa da, baina esan dezakegu *Super Meat Boy* (2008), *Braid* (2008), *Fez* (2010) eta *Limbo* (2010) direla famatuena.

Lehenengo hirurak *Indie Games: The Movie* (Lisanne Pajot eta James Swirsky, 2011) dokumentalean ikusi ditzazkegu. Bertan sorkuntza prozesua, banaketa, salmenta eta sortzaile geek bitxien barne gatazkak azaltzen zaizkigu ikuspuntu hurbil eta landu batetik. *Super Mario* eta *PacMan*-en seme hauen helburua Do It Yourself bizimodua programazio eta mundu imaginarioen diseinura eramatea da. Ondo lortu dutela esan beharra dago. Batez ere, bideojoko komertzialen gai errepikatuetatik aldentzen direlako, baina miretsitako horiek ahaztu gabe. *Super Meat Boy* Marioren bertsio hobetu eta gorea da. *Braid* jokoak ere Marioren antza du hasieran, baina berehala beste bide bat hartzen du, poesia, denbora eta espazioaren mugak apurtzen dituena, literalki. *Fez*-en, ordea, 2D dimentsio batean bizi den pertsonaiaren inpotentzia apurtu nahi du. Eta, azkenik, *Limbo* bideojokoan ez zera ez infernua ez den mundu ilun horretan galduta dabilen umea haragitzen dugu. Guztien artean Team Meat-eko (*Super Meat Boy* jokoaren sortzaileak, noski) Edmund McMillan da bideojoko indie gehien sortu dituena. Marioren bertsio odoltsuaz gain, beste hainbat flash joko egin ditu: *Gish* (2004), *Aether* (2008) eta *The Binding of Isaac* (2011). Azken horrek ikara eta barregura ematen du aldi berean. Izan ere, ustezko autobiografia tremendista batetik abiatzen da protagonista: Amak, Isaac -protagonista- hil egin nahi du Jaungoikoak sakrifizioa egiteko eskatu diolako, eta beraz, Isaac-ek sototik ihes egiten saiatuko da. Baina bertan ezagutzen ez zituen anai-arreba madarikatuak eta beste hainbat izaki aurkituko ditu. Aspaldidanik ikusi dudana komedia gorearik onena. Bideojoko hauek guztiek, dimentsio berri zoragarrien atea irekitzen dituzte. *PacMan* eta *Super Mario* entretenigarriak baziren ere, edozer emango nuke haurtzaroan horrelako jokoak eskuragarri edukitzeagatik!

testua / text by: julen biguri

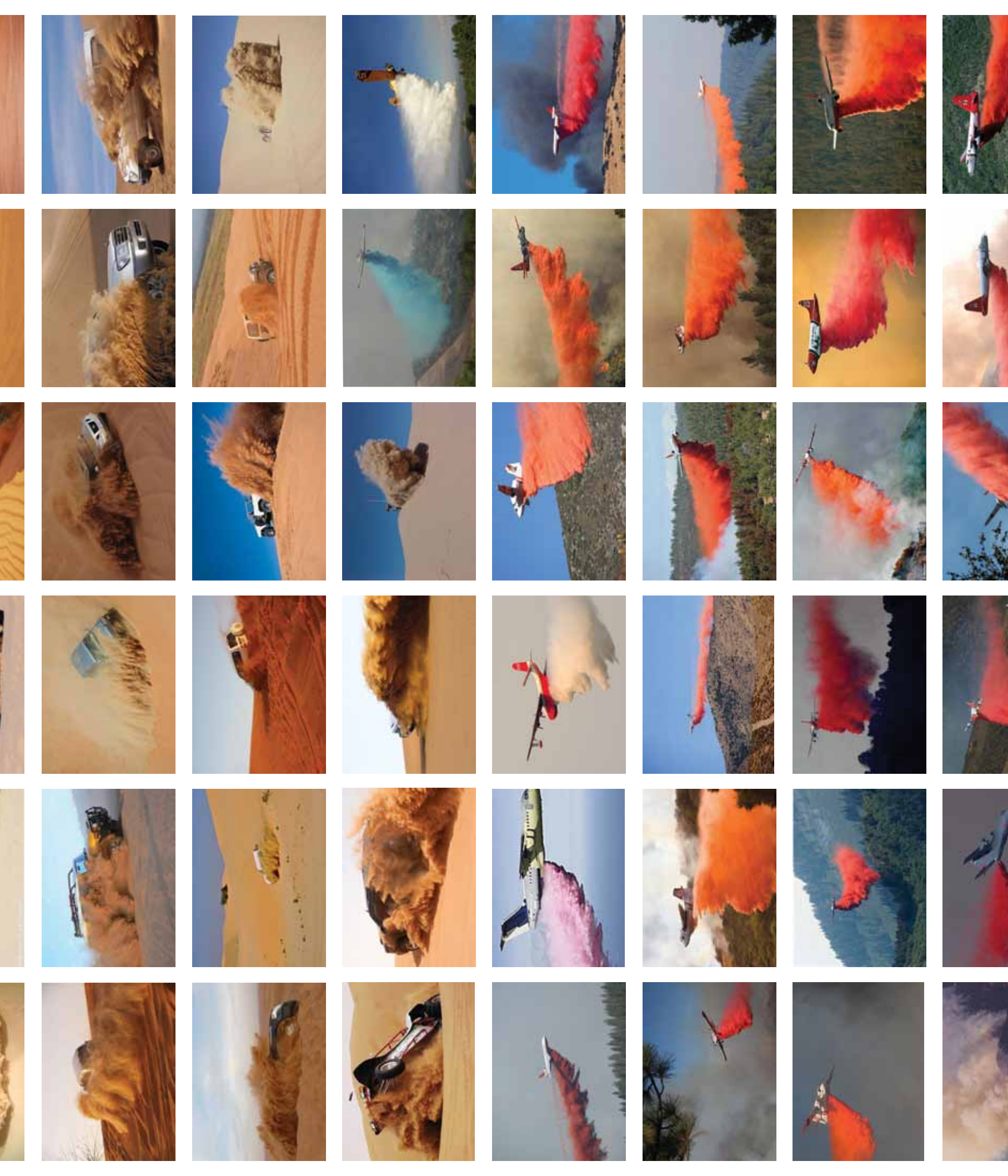


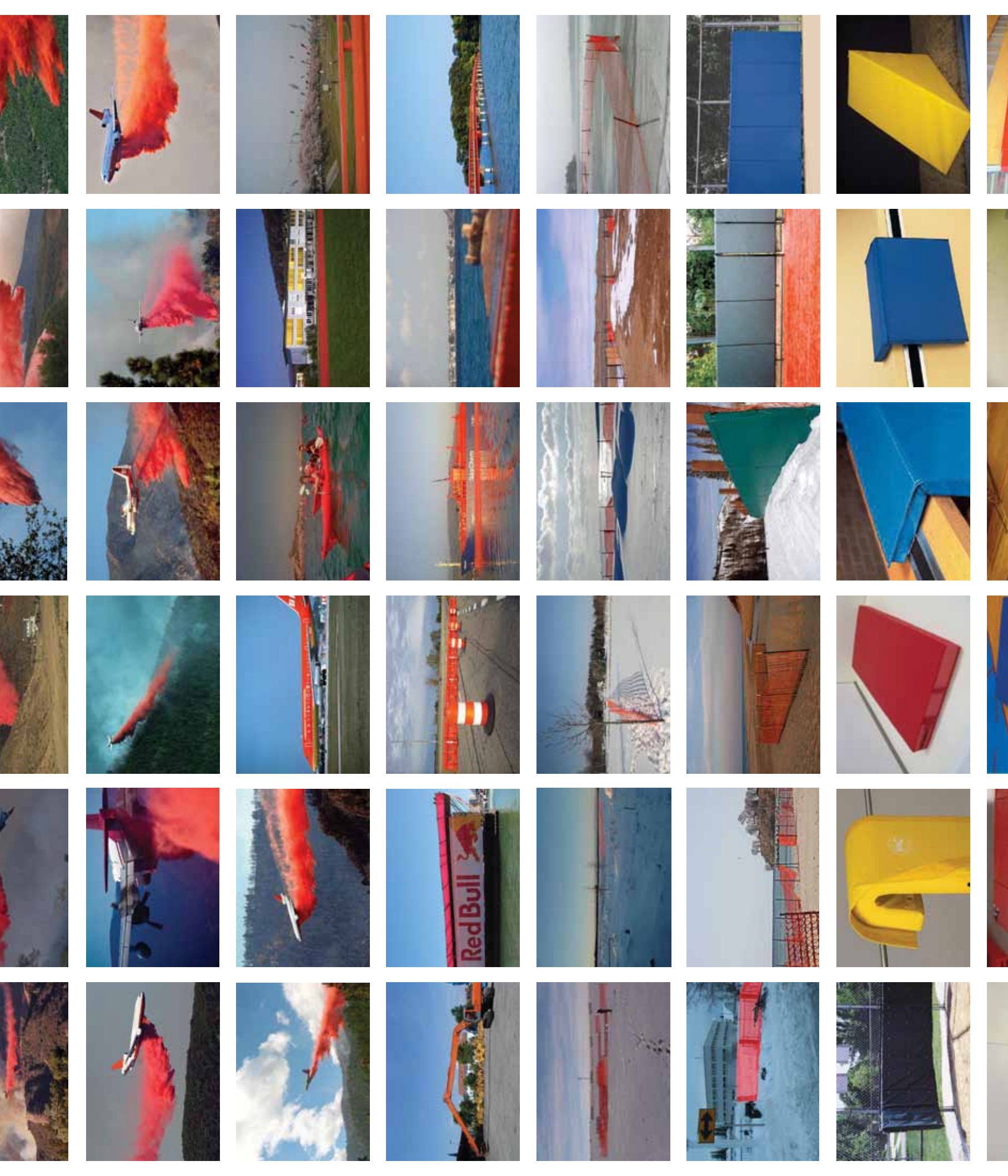
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While looking for a specific image in Google images, artist Dina Kelberman was aware that the images appearing on the screen had similarities and follow certain patterns. Since then, she is involved in her I'm Google project: a never-ending chain of images with similar and evolutive color, shape and compositions. When you check it out many questions and possible answers come to your mind. But we won't write them here. It's up to you to search for them. Use the scroll at:

<http://dinakelberman.com/imgoogle/imgoogle.html>







the baldians
trading cards

39

Jose Mujica



1935ean jaio zen Montevideoko periferian. Bere aitaren familia Tolosatik abiatutako etorkinak ziren; amarenak, Italiako Piamontekoak.

He was born on the outskirts of Montevideo in 1935. His father's family were immigrants from Tolosa, and his mother's from Piedmont, Italy.

Gurasoekin nekazaritzan eta auzoko eskolan pasa zuen haurtzaroa. Gaztaroan, ziklista izan zen, eta Uruguayko mailarik goreneko lasterketetan hartu zuen parte.

His infancy was spent on the farm with his parents and in the local school. As a teenager he was a cyclist and he raced in the biggest races in Uruguay.

60eko hamarkadan, Tupamaroen mugimenduan sartu zen. Nekazaritza utzi, eta sasian murgildu behar izan zuen polizia bere bila joan zenean.

In the 1960s, he got involved in the Tupamaro movement. He was forced to give up farming and go on the run when the police went to arrest him one day.

Poliziarekin borrokan, sei tiro jaso zituen. Lau aldiz izan da kartzelan, horietatik bitan ihes egin zuen. Diktadurak Tupamaro buruentzat espreski agindutako kartzela-baldintza basatia pairatu zuen. Guztira, 15 urte pasa ditu barruan.

In gunfights with the police he was shot six times. He has been in prison on four occasions and escaped twice. He suffered the inhuman prison conditions the dictatorship had specifically designed for the Tupamaro leadership. He spent a total of 15 years in prison.

2005ean, nekazaritza, abeltzantza eta arrantza ministroa izendatu zuten. Kide politikarien gutxiespena jasan zuen bere hitz egiteko modu soil, garbi eta politikoki ez zuzenagatik. Herriak, ordea, presidente izendatu zuen 2009an.

He was named Minister of Livestock, Agriculture and Fisheries in 2005. His simple, politically-incorrect plain-speaking style was frowned upon by other politicians. The people of Uruguay, however, voted him President in 2009.

Tupamaroen garaitik borroka-kide eta bikote duen Lucia Topolansky-rekin bizi da, bere betiko "chakra" (baseri) xumean.

He still lives on his humble "chakra" (farm) with Lucia Topolansky, his partner and comrade-in-arms from his Tupamaro days.

Lore-sail txiki bat dute chacran, eta hortik atera du beti bikoteak bere ogia.

They have earned their living from the small flower garden they keep.

Mugikak martxan jarri zuen eraldaketa soziala eta politika egiteko modu berria ez da soilik bere hitzaldi ederretara mugatu.

Mujica's social change and new way of doing politics are not only confined to the beautiful speeches he gives.



paperetik yes

Leire Salaberria ilustratzaileari bere zirriborro koadernoak erakusteko eskatu diogu. Eta berak opari eder hau egin digu.

We asked illustrator Leire Salaberria to show us her draft book. And she sent us this wonderful gift.

leiresalaberria.blogspot.com

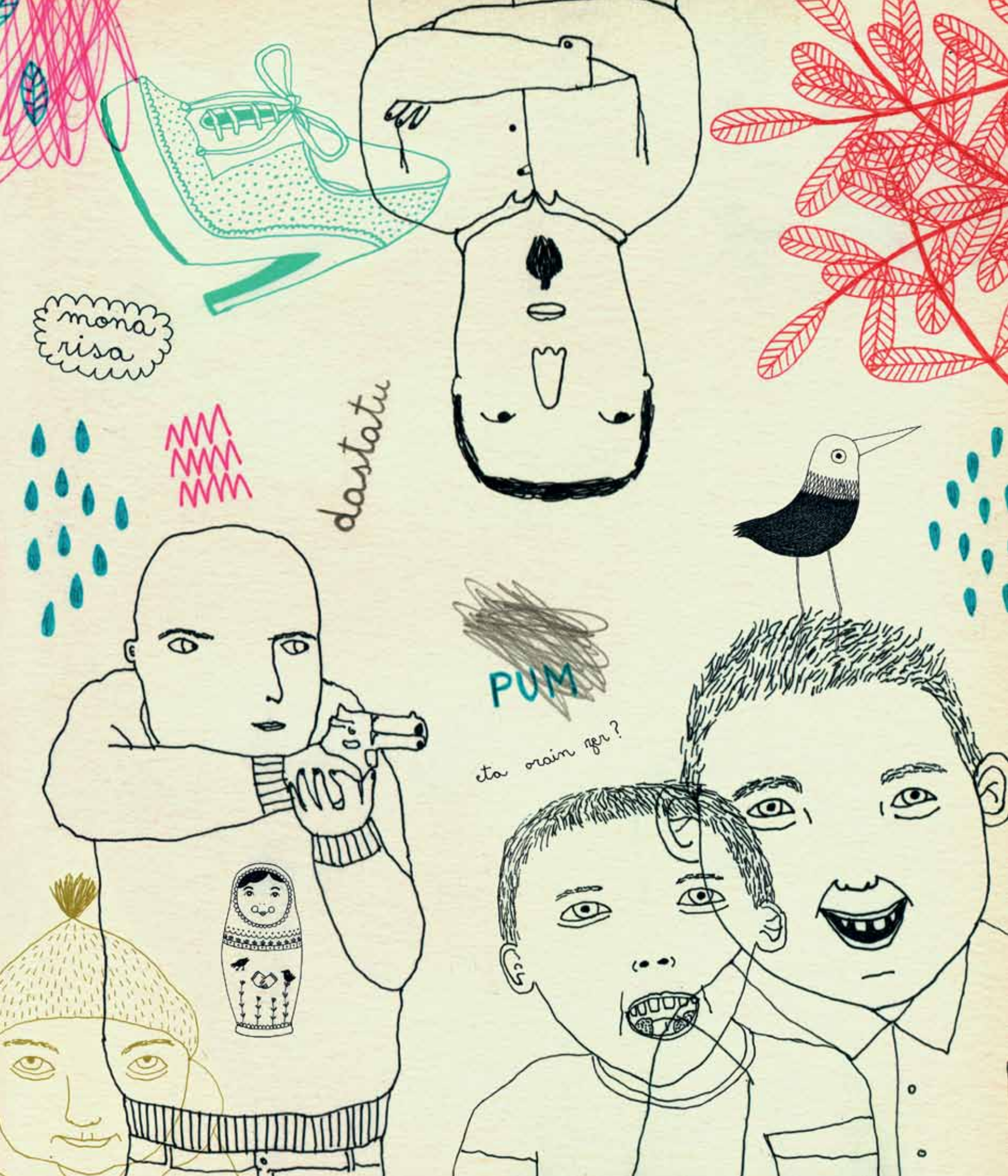


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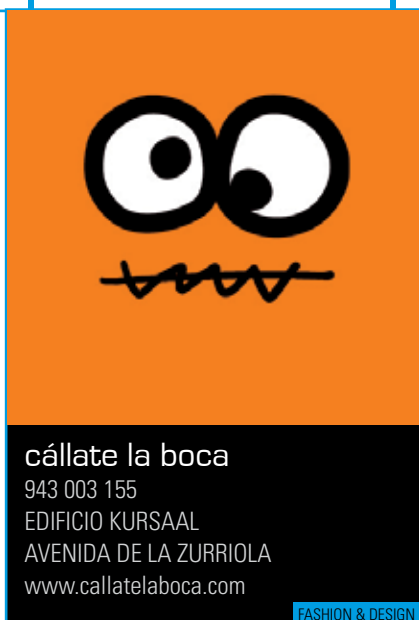
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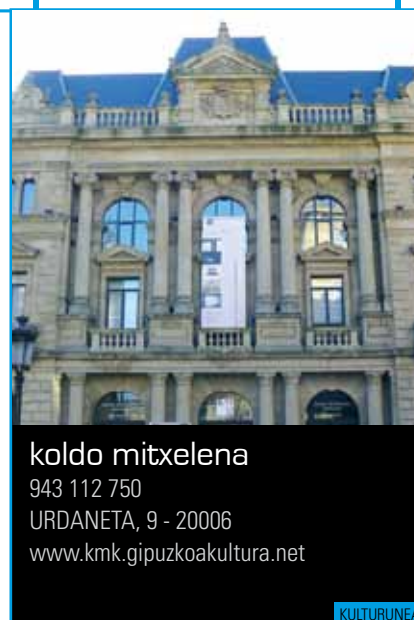
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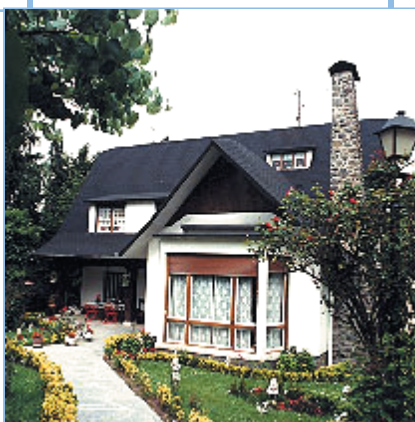
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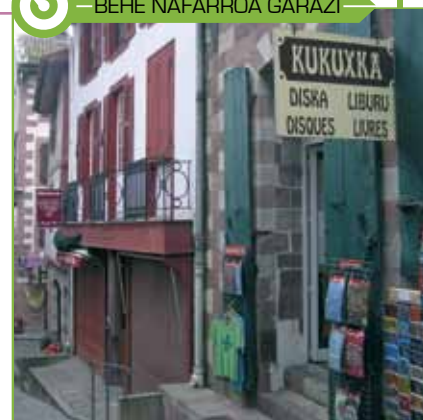
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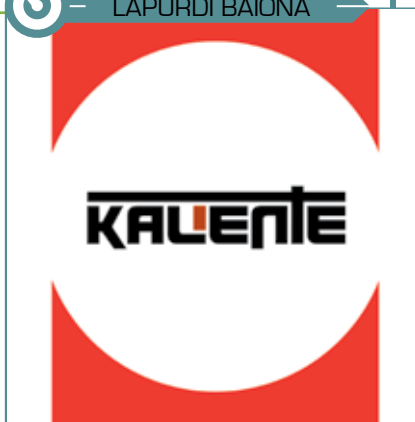
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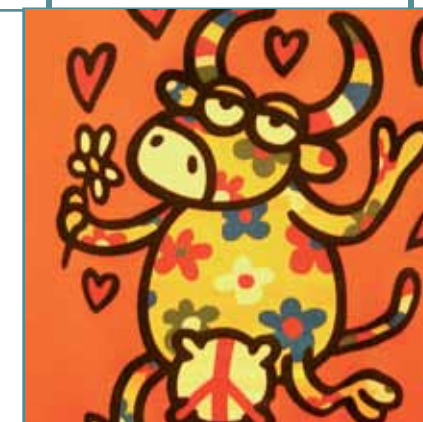
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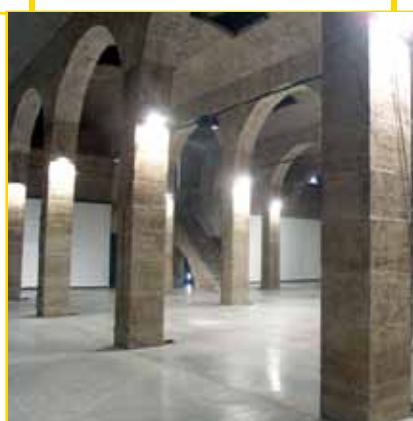
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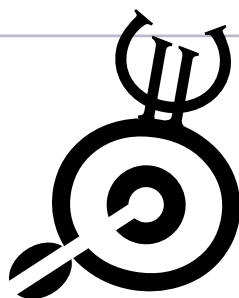


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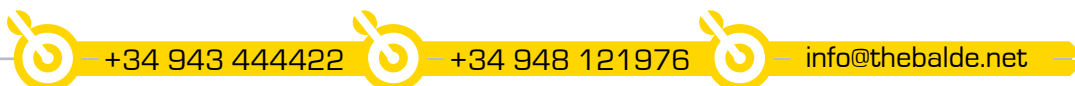
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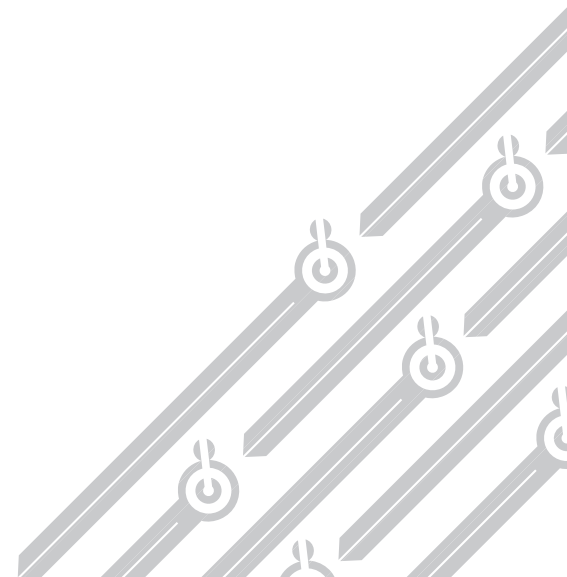
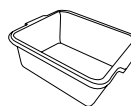
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