

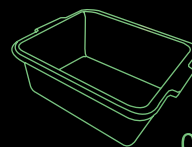


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abuztuz | iraila  
august | september

71

the balde



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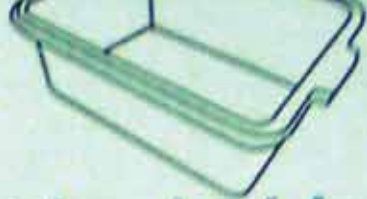
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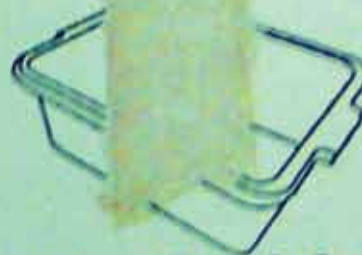


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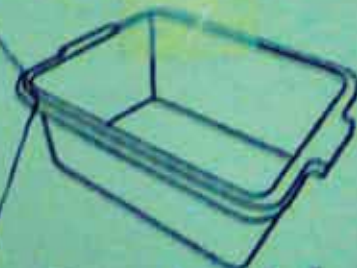


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egiten dituzula? bidali iruzakiguzuzi:  
Imaginative, provocative and interesting  
works? send them to:  
info@thebalde.net

**peel**

Mehmet Ali Uysal artistak galeriako paretak biluztea erabaki du bere azken erakusketan, artelanez jantzi beharrean. Obrak eraman beharrean, galerian bertan obrak egin, nola eta paretari azala kenduz. Gehitu beharrean, kendu. Proposamen ederra iruditu zaigu.

**peel**

Artist Mehmet Ali Uysal has decided to clear walls at his latest exhibition rather than dressing them. Instead of taking pieces of art there, he did them right there in the gallery and then took them off the walls. Taking away instead of adding. It seems like a beautiful idea.

<http://collabcubed.com/2013/05/28/peel-mehmet-ali-uysal/>



**baleapop**

Arte garaikidea eta musika batzen dituen jaialdi berezia. Jaialdi erraldoien artean bere toki eta nortasun propioa lortu duen jaialdia da Baleapop. Usopop, L'Atabal eta Akotzeko gaztetxeko jendearekin elkarlanean, jaialdi hibrido honek benetan merezi du. Abuztuaren 8tik 11ra bitartean, Getari eta Bidart biltzen dituen eremu magikoan.

**baleapop**

A special festival which brings together contemporary art and music. Baleapop festival has earned its own place and character in between so many giant festivals. Usopop, L'Atabal and Akotze youth centres have worked together on this hybrid festival, which is really worthwhile. From August 8th to 11th in the magical area between Getari and Bidart.

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

**BALEAPOPOP 4**

**zinemaldia**

Biziraupen garai hauetan, aurrekontu guztiak behara egin edo desagertzen diren garaiotan, Donostiako Zinemaldiak aldaketa handirik gabe bere horretan jarraitzea luxu bat da. Beste inon ikusiko ez ditugun film eta zikloez gozatuko dugu beste behin. Aurten, ohiko atalez gain, Nagisa Oshima eta Animatopia ziklo bereziak. Pelikula gaindosia zine junkientzat.

**zinemaldia**

In these times of subsistence, when budgets are reduced or quite simply cut, it's a luxury to see that Donostia Zinemaldia is carrying on without any big changes. We'll be able to enjoy films and film cycles that won't be available anywhere else. This year, in addition to the usual sections, there are cycles about Nagisa Oshima and Animatopia. An overdose of film for cinema junkies.

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



PEEL, POP & PHOTOGRAMS

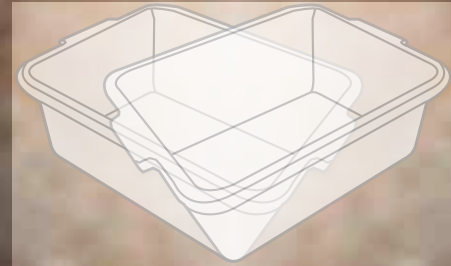


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eta zure txokoa izan dezakezu.

Check all previous the balde numbers.  
New contents everyday.  
Be a part or the balde in the new Arteziak project.



#### getxophoto

Inoiz asmatuko al da ametsen argazkiak ateratzeko kamara? Iristen den bitartean, mundu errealeko kamarekin ametsak irudikatzen saiatzen jarraitu beharko dugu. Saiakera horien emaitzetako batzuk, aurten, ametsetako dekoratu bihurtu dituzten kaleetan izango dira ikusgai. Getxophoto, guretzat behintzat, urteroko zita saihestezin horietako bat bihurtu da.

#### getxophoto

Has a camera ever been invented to take photos of dreams? While that's on its way, we'll have to carry on trying to capture dreams using cameras from the real world. And some of the results of those attempts will be on show in the streets this year. Getxophoto, at least as far as we're concerned, is one of those annual dates which has become indispensable.

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



#### ertza

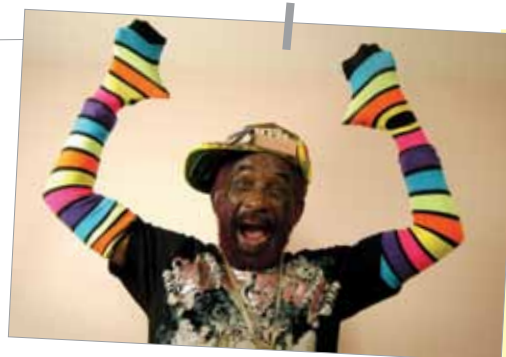
Guztiek erdigunea, zentroa, bilatzen duten garaiotan, eskertzen da ertzean geratzen diren proposamenei tokia egiten dieten egitasmoak. Duela 14 urte martxan jarri zenetik, beste doinu, musika eta proposamen sonoro batzuk biltzen ditu urtero Ertz jaialdiak. Aurtengo gai nagusia *Gerra Soinuak*. Beran eta Donostian irailaren 5tik 13ra bitarte.

#### ertza

Everyone in the centre, everyone trying to be in the middle ... Nowadays it's good to come across a project which wants to stay on the margins. For the past 14 years the Ertz festival has been bringing together music and sonic ideas. This year's edition is dedicated to *War Sounds*. From September 5<sup>th</sup> to 13<sup>th</sup> in Bera and Donostia.

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

## HIRU ZITA SAIHESTEZIN



#### expogrow

lazko arrakasta ikusita, aurten ere Expogrow antolatu beharra zegoela ikusi zuten antolatzaileek. Eta, batzuen harridurarako, Expogrow familia osoarentzat antolatutako egitasmoa dela esan genezake. Azokaz gain, kirol erakustaldiak, musika jaialdia, mintegiak eta aisialdi aukera anitzak eskaintzen dituelako egun osoan zehar. Irungo Ficoban, irailaren 13, 14 eta 15ean.

#### expogrow

After last year's success, the organisers of Expogrow knew that they had to do it again this year. And, although some people will be astonished, we'd say that Expogrow is a project for all the family. As well as what was on offer last year, this year there will be sports exhibitions, live music, debates and leisure activities throughout the day. Irun Ficoba, 13<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup> September.

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

2013ko irailaren  
13,14 eta 15ean  
IRUN, Euskadi



# expo grow 2013

KALAMUAREN AZOKA BAT BAINO ASKOZ GEHIAGO



**KALAMUAREN AZOKA**  
Hemp Fair



**MUSIKA JAIALDIA**  
Music Festival



**GIZARTE FOROA**  
Social Forum



**LEE**  
**'SCRATCH' PERRY**  
WITH **MAD PROFESSOR**



**BERRI**  
**TXARRAK** (Eus)

MIXING THE BAND (Jam)

**SINSEMILIA** (Fr)

**JSK**  
**JUANTXO SKALARI**  
& **LA RUDE BAND** (Eus)

**GUAKA** (Fr)

**MIGUEL CAAMAÑO** (Rne3, Alma de León) (Mad)

## Jarduera



**II Expogrow**  
**Kopa**



**Skate-a**



**Herri**  
**Kirolak**



**Haize**  
**Tunelaeta**

**Informazio gehiago:**

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

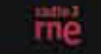
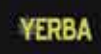
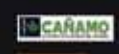
E-POGROW 2013 BAREKLE NAGUSIAK:



BAREKLE:



HEDARKE LAGUNTZAIAK:



SAREAREN SALMENTA:



ORRITZEROKO:



### mareak gora, etxeak behera

Jarraitzen gaituenak badaki land art zaleak garela. Batetik, arte jarduera askea iruditzen zaigulako. Ez dagoelako galeria edo museotara mugatuta, natura delako erakustoki eremu infinitua. Bestetik, proiektu xumeenak ere gauzatzeko aukera ematen duelako. Horren adibide, Chad Wright arkitektoaren lan xume eta indartsu hau. Eraikitzen al dituzte egun haurrek gazteluak hondartzan?

### up with the tide, down with houses

Everyone knows we're land art fans. On the one hand, because it's a free way of making art. It isn't limited to galleries and museums, and nature's an infinite field of action. On the other hand, because even the humblest projects have a chance. Architect Chad Wright's humble, strong work is an example of this. Do children still build sandcastles on the beach?

[studiochadwright.com/website/about](http://studiochadwright.com/website/about)



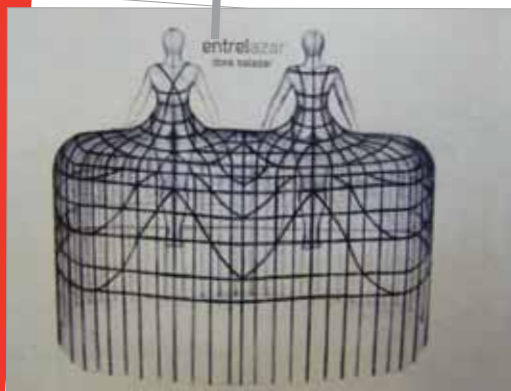
### entrelazar

Giza eskalako eskulturetan, ohikoak dituen materialak eta teknikak erabili ditu Dora Salazarrek figurak sortzeko. Kasu honetan, ordea, materialak nahastu eta figurei azal eta geruza berriak gehitu dizkie. Salazarrek, Frankenstein doktore garaikide baten moduan, emakumezkoa baldintzatzen duten rolen inguruan hausnartzen du erakusketa honetan. Irailaren 14a bitartean, Koldo Mitxelena kultur gunean.

### entrelazar

In her human-scale sculptures, Dora Salazar has used her usual materials and techniques. In this case, however, she has combined materials and given her figures new skins and layers. Salazar, like a contemporary Doctor Frankenstein, reflects in this exhibition on the roles which condition women. Koldo Mitxelena Culture Centre, until 14<sup>th</sup> September.

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



## SUMMER PLANS

### jan svankmajer

Pragan 1934an jaiotako artista honek era askotako jarduera ugari landu ditu. Eskultura, diseinua, zinema, animazioa, poesia... Guztietan surrealismorako joera eta unibertso propio eta sinboliko baten eraikuntza nabarmentzen da. Gurean ezzagun samarra den artista handi honen lana ezagutzeko aukera, abuztuaren amaiera bitartean, Bilbaoarten.

### jan svankmajer

This artist, born in Prague in 1934, has worked in many different areas. Sculpture, design, cinema, animation, poetry ... In all of them his surrealist tendency and own, symbolic universe are apparent. This artist, who we already know fairly well, has an exhibition at Bilbaoarte until the end of August.

[bilbaoarte.org](http://bilbaoarte.org)





gozatu  
euskaraz



beste bat!!

Noranahi goazela. Nonahi gaudela. Gure jendarekin. Gure iritzia adierazi nahi dugunean, geure erara. Euskara gure bizimoduaren osagaia da. Berezkoa dugu. Lagunen artean, gure giroan, gure artean euskaraz.



Bizkaiko Foru Aldundia  
Diputación Foral de Bizkaia



musika  
euskaraz

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zein da hobea?

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#### **rouleaux (tutu not desmond)**

Komuneko papera amaitu eta kartoizko tutuarekin soilik geratzen garenean, energia negatibo ugari sortzen dugu. Energia horri guztiari etekina ateratzeko ideia batekin gatozkizue: bota bistadizoa Anastassia Eliasen Rouleux proiektuari.

#### **rouleaux (tutu not desmond)**

When we run out of toilet paper and all that's left is the cardboard roll in the middle, we give off a lot of negative energy. We've come across an idea for channelling all that energy. Take a look at Anastassia Elias'es Rouleux project.

[anastassia-elias.com/view-album/10](http://anastassia-elias.com/view-album/10)



#### **liburu ilustratu animatuak**

Sareak aukera anitz eskaintzen ditu. Horiek modu aproposan baliatzen dituen jendea topatzen dugun bakoitzean, erakusten eta zabaltzen saiatzen gara. Kasu honetan, Mexikotik zuzenean, Riki Blancoren liburu ilustratu animatuaren lotura uzten dizuegu. Ipuin gordin eta zuzena, modu ederrean irudikatua.

#### **animated illustrated books**

The web offers us many options. And when we come across people who use them well, we try to give them as much publicity as possible. Here is a link from Mexico with Riki Blanco's animated illustrated book. A crude, direct story which is beautifully illustrated.

[conaculta.gob.mx/librointeractivo/touche.swf](http://conaculta.gob.mx/librointeractivo/touche.swf)

**TOUCHÉ!**

#### **koloreka**

Donostiako alde zaharrean, irudiari eskainitako beste txoko txiki bat ireki dute. Irudia, hitzaren esanahi zabalenean ulertuta. Argazkiak, marrazkiak, pinturak, serigrafiak... besterik gabe bertan ikusteko, edo nahi izanez gero, artelanak etxera eramateko aukera izango duzu Kolorekan.

#### **koloreka**

Another little place dedicated to images has been opened in Donostia's old town. Images in the widest possible sense of the word. Photos, drawings, paintings, screen prints ... At Koloreka you can see the works of art or, if you want, take them home with you too.

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





## like polishing firewood

*When she looked at herself in her wedding photographs, Ammu felt the woman that looked back at her was someone else. A foolish jewelled bride. Her silk sunset-coloured sari shot with gold. Rings on every finger. White dots of sandalwood paste over her arched eye-brows. Looking at herself like this, Ammu's soft mouth would twist into a small, bitter smile at the memory - not of the wedding itself so much as the fact that she had permitted herself to be so painstakingly decorated before being led to the gallows. It seemed so absurd. So futile. Like polishing firewood.*

## sutarako egurra leuntzea bezela

*Ezkontza argazkietan bere burua begiratu zuenean, Ammu-ek, bere aurrean zuen emakumea beste norbait zela sentitu zuen. Pitxiz jositako ezkongai ergel bat. Urrez apainduriko ilunabar koloreko zetazko saria jantzita. Behatz bakoitzean eraztunak. Sandalo txuri puntutxoak bekain gainetan itsatsita. Bere burua horrela ikusi eta Ammuren ezpainetan irribarre mingots baten keinua azaldu zen. Ez ezkontzaren oroitzapenengatik zehazki, bere burua hain modu zainduan dekoratzea uzteagatik urkamendira eramana izan aurretik. Hain zen absurdua. Hutsala. Sutarako egurra leuntzea bezala.*

**Arundhati Roy.**  
**The God of Small Things.**

argakiak/photos  
by Mahesh Shantaram



Suraj weds Vimini







## matrimania

Those of you who think that everything is invented in wedding photography, should review the work by this photographer from Bangalore. On the one hand, the wedding space itself becomes the objective. On the other hand, he portrays the wedding protagonists, guests and workers. The result, a portrait of that ethereal area between dream and reality.

Ezkontza argazkietan dena asmatua dagoela pentsatzen duenak Bangaloreko argazkilari honen lanari erreparatu beharko lioke. Batetik, ezkontza gunea bera bihurtzen du bere lanaren jomuga. Bestetik, gune horietan biltzen diren ezkontzako protagonista, gonbidatu eta langileak erretratatzeko dituzte. Emaizta, ametsa eta errealtatearen artean dagoen eremuaren isla.

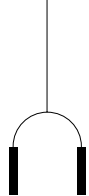
[thecontrarian.in/](http://thecontrarian.in/)

This work will be exposed at GETXOPHOTO from August 29 to September 29.

Bere lana aurtengo GETXOPHOTO ikusi ahal izango da abuztuaren 29tik irailaren 29ra.

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





Lagun arteko jolas bat bezala hasi zenak sustrai sendoak sortu ditu. Horrela, Junipek bere bidea eraiki du elektronika geldoa eta pop garbia nahastuz. Jose Gonzalezen jarraitzaileek taldean egiten duen abeslari lanarekin konformatu beharko dute momentuz. Diskoa ez da aurrekoa bezain sendoa, baina baditu momentu ahaztezinak, batez ere "Your life your call" eta "Line of fire" abestietan biziko dituzunak.

What started out as a kind of a game between friends has now set down strong roots. In this way Junip have ploughed their furrow by mixing slow electronic and crisp clean pop. Fans of Jose Gonzalez will have to conform with his work as singer in the band for the moment. This record isn't as strong as the previous album but there are some unforgettable moments, particularly the songs "Your life your call" and "Line of fire".



**Junip**  
"Junip"  
City Slang



**Quasimoto**  
Yessir Whatever  
Stones Throw

Madlib (Otis Jackson) hip hop abeslariaren Quasimoto proiektuak bere kantuak sortzeko erabiltzen duen sormen prozesua ulertzeko gidaliburua argitaratu du. Aurreko lanetan baztertutako kantuez osatutako diskoa da. Ez da entzuten erraza, hainbatetan esperimantu hutsean gera daitezkeen konposaketak erakusten dituelako. Baina gustuko ditugu horrelako frikikeriak.

Hip hop singer Madlib (Otis Jackson) has just released Quasimoto, what could basically be described as a guidebook on his songwriting process. This new record is made up of songs he hadn't included on previous releases. It's not easy to listen to because some of the material on the record is very close to bare experimental status. But we do have a soft spot for whacky stuff like this.

23 urte besterik ez dituen abeslari honek urteko lan sendoenetakoa argitaratu du. Mumford & Sons bezalakoekin kolaboratu izana itzalean utzi, eta bere ahotsarekin sortutako abesti handiek deitu digute arreta. Ethan Jons ekoizlea eta txelo baten laguntza bakarrik izan ditu bidaia-lagun diskoa osatzen duten hamasei kantuetan. "I was an eagle" eta "Once" dira gu gehien markatu gaituztenak, baina merezi du diskoko gainontzeko kantuetan murgiltzea.

At the tender young age of 23 this singer has come up with one of the records of the year. Forget the fact that she has collaborated with the likes of Mumford & Sons, just listen to her voice of these great songs. Producer Ethan Jones and a cello have been her only companions on the 16 songs on the record. "I was an eagle" and "Once" are our standout moments but the rest aren't far behind.



**Laura Marling**  
One I was an eagle  
Virgin



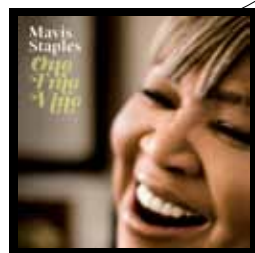
**Sigur Rós**  
Kveikur  
XL Recordings

Maitatu edo gorrotatu egingo dituzun arren, onartu beharra dago azken hogeai urteetako post rock ambientalaren ezinbesteko erreferentzia dela talde islandiarra. Erronka berria du eskuarte hirikote bezala gelditu ostean. Aldaketa honek soinu zuzenagora eraman ditu, apaingarriak eta soinu kapa ezberdinak baztertuz. Gordina eta sendoa da, beti bezain misteriosu eta indartsua, eta, seguruenik, inoiz baino maitale gehiago izango ditu.

Love them or hate them, you have to admit that these Icelanders are an essential reference in ambient post-rock of the last 20 years. They have been recently reduced to three and now embark on this new challenge. The change has taken them towards a more direct live sound and they have shed the layers of sound and decorative elements they are known for. A stronger, rawer sound as mysterious and powerful as always that will undoubtedly win them more fans.

Mavis Staples soul abeslari ezagunak Jeff Tweedyren laguntza izan du beste behin disko berria grabatzeko orduan. Ekoizpen lanaz gain, instrumentu gehienak jo ditu Tweedyk. Funkadelic edo Low bezalako taldeen bertsioren alboan, konposaketa handiak datoz eta eta gospel disko sakon baten aurrean gaudela esan dezakegu. Besteak beste, Staplesen ahotsa inoiz baino barrurago sentitu dugu abesti hauekin.

Mavis Staples has once again been assisted by Jeff Tweedy during the recording of this record. As well as producing the album Tweedy also plays most of the instruments here too. Along with versions of songs like Funkadelic or Low, there are some excellent self-penned compositions on this profound gospel album.



**Mavis Staples**  
One True Vine  
Anti 2013



**Sonny and The Sunsets**  
Antenna to the afterworld  
Polyvinyl

Martitzarrez eta estralurtarrez betetako unibertsoa da Sonny Smithena. Sintetizadoreen soinuak dimentsio berezi bat ematen die kantuei eta Velvet Underground bezalakoekin doinu esperimentalenak gogorarazi dizkigu beste behin. Abesti on asko baina guk hauek gomendatzen dizkizugu: "Dark corners", "Girl on the street" eta "Path of orbit".

Sonny Smith's universe is one of Martians and aliens. His synthesizer sounds add an extra dimension to his music and once again reminds us of Velvet Underground-like experimental melodies. There is a lot to choose from here but we recommend the following: "Dark corners", "Girl on the street" and "Path of orbit".



# MAJOR LAZER

Major Lazerrek, 1984. urtean Jamaikan izan zen zombien aurkako guda sekretu batean beso bat galdu zuen. Besoa zegoen tokian laser pistola erraldoi bat jarri zuen. Orduz geroztik, banpiro, mamu eta zombien aurka borrokatzen du. Hori dio behintzat, "Geiperman" itxurako animaziozko pertsonaia honek.

Major Lazer, Diplo eta Switch DJ ezagunek sortu zuten 2009. urtean. MIAren diskoaren ekoizpenean elkar ezagutu eta beren alderdi basatienari ateratzen uzteko proiektu baten beharra sentitu zuten. Elkartu eta berehala disko bat grabatzeari ekin zioten Jamaikako Tuff Gong estudio mitikoan. Diskoari, *Guns Don't Kill People... Lasers Do* izenburua jarri zioten eta atera zen unean bertan sekulako sarraskia eragin zuen dantza pistetan. Major Lazerrek, elektronika, dancehall, reggae, trap eta soca estiloen berrirakurketa egiten du. Kolaboratzaile ugariaren ahots eta doinuen laguntzaz, estilo ezberdinen nahasketatik estilo propio moduko bat lortu dutela esan liteke. Karibeko musika erritmikoari elektronika berniza pasa eta XXI. mendeko "kluber"-en aldakak apurtzeko musika egiten du Major Lazerrek. 2011. urtean *Original Don* ep-a kaleratu zuten eta ordurako gauza jakina zen: Major Lazer ez dago adi kalean gertatzen denari, kalea dago Major Lazerrek zer kaleratuko duen zain. Major Lazer proiektuaren hiru ardatzetako bat aipatu berri dugun eklektizismo musikalaren eztanda da. Bigarren ardatza irudi arloa litzateke. Major Lazerrek, Gorillaz-ek ireki zuen bideari jarraiki, animazio pertsonaia batean "haragitu" da. Major Lazerrek beste inork baino hobeto asmatu du edozein pop ikonografia bere bihurtzen du. Telesail eta bideojoakoak, punka, jantzi marka ezagunak, gizarte mugimenduak,... Major Lazerrek bere turmix-atik pasa eta ikonografia propioa sortu du. Irudi unibertso honetan berebiziko garrantzia izan dute bideo klipek. Eric Wareheim-ek 2010. urtean zuzenduriko *Pon de Floor* edo *Keep it Going Louder*, garai batean Michel Gondryren piezek sortu zuten iraultza estetiko bera suposatu zuten.

Major Lazer lost an arm in the secret war against zombies in Jamaica in 1984. A massive laser pistol was attached to the stump remaining, and ever since, he has been fighting against vampires, ghosts and zombies. At least that's what this "Geiperman" type animated figure says.

Major Lazer, the band, was started by the well-known DJs Diplo and Switch in 2009. They met each other on the production of an MIA record and they felt the need to create a project that would be an outlet for their most savage side. They got together and straightaway started work on a record in the mythical Jamaican Tuff Gong studios. They chose the title *Guns Don't Kill People... Lasers Do* and the moment it was released it was a total smash hit on dance floors everywhere. Lazer takes a new look at electronica, dancehall, reggae, trap and soca music. With the help on vocals and playing from many collaborators, they basically meshed a load of stuff together to come up with something that was their very own. Major Lazer do Caribbean music with a veneer of electronica whose rhythms are strong enough to break any clubber's hips. In 2011, they released the EP *Original Don* and it became clear that Major Lazer does not pay attention to what is happening out there on the street; the street eagerly awaits whatever Major Lazer comes up with next.

We have mentioned one of the three pillars that sustain the Major Lazer project: the explosion of eclectic music. The second one is that of image. Major Lazer, following in the footsteps of Gorillaz, have been built around an animated character. Major Lazer are top of the class when it comes making any pop iconography their very own. TV shows and video games, punk, famous clothes brands, social movements... Major Lazer just lashes it all into a blender and comes up with something very theirs. In this universe of image, video clips have been nothing less than essential. The Eric Wareheim-directed *Pon de Floor* or *Keep it Going Louder* in 2010 have caused the same revolution in aesthetics that Michel Gondry did back in his day.

Aurten, apirilean kaleratu berri dute bigarren lan luzea: *Free The Universe*. Switch-ek proiektua utzi eta orain Diplo, Jillionaire and Walshy Fire DJ eta ekoizleekin batera dabil. Entzulego orokorrenzat Major Lazer ezezagunak dira. Gurean oraindik existitzen da karibeko musika popularraren kontrako aurreiritzirik. Major Lazerren musika eta hitz basatiek ez du lekurik irratiri formula orokorrean. Honek hirugarren ardatzera eramaten gaitu. Hain zuzen ere proiektu honen arrakastaren hirukia osatzen duena: zuzenekoak. Major Lazerren zuzenekoak beste munduko zerbait dira. Energia-iturri berri baten alde apustua egin beharko bagenu... *Lazer* energia litzateke. Milaka entzule, ikusle eta dantza zaleek badaki hori. Eta hain zuzen ere Major Lazerren sekretu hori da MIA, Beastie Boys, Wyclef Jean, Snoop Dog, Buraka Sound System, Tyga, Bruno Mars, Thom York, No Doubt, La Roux, Beyonce, Bruno Mars, Santigold eta beste hainbat musikaririk bilatzen dutena beren atea jotzera hurbiltzen direnean.

This year, they released their second album *Free The Universe* in April. Switch has left and now Diplo is working with Jillionaire, Walshy Fire DJ and producers. Major Lazer are unknown to general audiences. Amongst music listeners here you will still find prejudices when it comes to Caribbean music. Major Lazer's wild music and lyrics will not be found on formula radio. This brings us to the third main pillar of the project, the final one of the three responsible for their success: their live shows. Major Lazer's live performances are like something from another planet, just out of this world. If we had to support a new form of energy, well, we'd certainly choose *Lazer* energy, then. Thousands of listeners, spectators and dance fans know this already. That's the secret to why the likes of MIA, Beastie Boys, Wyclef Jean, Snoop Dog, Buraka Sound System, Tyga, Bruno Mars, Thom York, No Doubt, La Roux, Beyonce, Bruno Mars, Santigold and many other s are knocking on their door.

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



no comment



**PESSSE**

argazia/shot: arka • santutxu

# elba martinez

## chupones con grupos musicales

Talde ezberdinetako partaideei eskatu nien lepoan txupoiak egiteko, toki publiko batean egun normal batean (2011-13).

I have asked members of these groups to make me a hickey on my neck; on a public space, on a normal day (2011-13).

Elba Martínez helburu mamitsu bati so dago: keinu lausoek eta itxuraz ohikoak diren egoerek, nola ehutzen eta desegiten dituzten misterioak. Begirada lizundu egiten den espazioa eta marka, elkar egon izanaren lekuko bakarra den. Estetika mistiko-sinbolistaren betikara hutsa; hor non poesia-gauzak sabelizunik gabe hitz egiten duen, ez itzultzeko borondateak azaltzen duen bezala. Elba Martínez-ek lantzen duen ausentziaren espazioak helburu bakarra dauka: nia eta zuaren artean dagoen hauskortasuna diluitzea. Deleuze-k askotan esan zuen: "eta" nortasunen aniztasuna, ugaritasuna eta suntsidura da.

Elba Martínez-en lan honen atzean hori dago hain zuzen: bat egitea eta horrek uzten duen marka; gaua bi pertsonen eszenatoki gisa. Bizitzea bizirik jarraitzea eta bizi iraupenean beharrezkoa da. Ez da itxura estetikoak bakarrik, esanahia baizik. Francois Pluchart-ek -1974ko Manifeste de l'Art Corporel"-ren egileak oso garbi esan zuen: "Artearen jatorria ez dago gauzetan, gorputzetan baizik". Gorputzetik jazotzen dira sufrimendua, gaixotasuna, heriotza eta zorientasuna eta abar. Ez dago exhibizionismorik Elba Martínez-en lanean, ezkutaketa baizik; ez dago identitatearik, baizik eta diferentzia.

*Diego Medranok, Elba Martínez-en lanaren inguruan idatzitako "El homicidio Ritual en pleno no-tetorno" lanetik eginiko entresaka.*

Elba Martínez aims at a juicy target: that of how delicate gestures and apparently trivial situations weave and unravel the mystery. The spaces in which vision darts obscenely the print is the authentic witness of the fleeting encounter; real wink of the mystic-symbolic aesthetics; where the poem-thing speaks without any ventriloquism, as the own non-return will expresses. All the space of absence on which Elba Martínez works has a unique mission: As deleuze said, "the "y" is diversity, multiplicity and destruction of identities".

At the end of all Elba's work in this sequence is just that: the meeting and its signal; the night as a stage for two. To live is to survive to humiliate in survival. Not the simple esthetic appearance but its meaning. Francois Pluchart (author of "Manifesto of body art" in 1974)said clearly: "In the origin of art are the bodies not the things" Pleasure, suffering, illness, death, happiness and so on, start in the body. There is no exhibition in Elba Martínez but hiding; no identity but difference.

*Text Excerpts from Diego Medranos "El homicidio Ritual en pleno no-retorno" about the work by Elba Martínez.*





Musika taldeekin bi aupegiko txartelak. 5,5 zm x 8,5 zm.  
Reversible cards with music groups. 5,5 cm x 8,5 cm.

## chinos de heroína sobre PVC, 2006

30 x 50 eta 40 x 60 zm. tamainuko heroína txinoak, pertsona anonimoak erreak eta 2006. urtean bilduak.

Heroin smokes over 30 x 50 and 40 x 60 cm. pvc, smoked by anonymous people and collected in 2006.

Henri Michaux eta Elba Martinezen lanarekin batera datozen "txinoei" buruz hizketan gabiltzala, bizitza droga gogorra da, bizitzaren alkohola bezalakoxea, eta jakituria ere halakoxea da, Bataillek zioen moduan, inork irakurtzen ez duen herrialde honetan, bizitza bezain analfabetoa den herrialde honetan. Eta heriotza soilik da argia, soilik heriotza ez da droga bat eta da egia. Eta Malraux-ek zioen moduan, heriotzak soilik bihurtzen du giza kondizioa destino, eta hori Kristo da eta Antikristoa: heriotzak soilik egiten du paktua bizitzaren deabruarekin, soilik heriotza ez da bekatu: argi gehiago, mehr licht esan zuen Goethek heriotza ezpainetan zuela, argi gehiago, eta hori izango da heriotzak argitzen gaituenean, heriotza, azti bakarra ogi puska bat bitxi bihurtzen duena, eta oilasko hanka bat altxor, eta hori da bizitza, oilasko hanka bat lurrean, txori hanka bat hogeituroren truke, hashis-ari eskaini nion poema batean nioen moduan, edo, Shelley-k zioen moduan, orban dirdiratsu bat eszena lohi batean, eta poema beti dago amaitzeko, poema bizitzaren amaiera da.

Edo Bataillek esan zuen moduan, soilik Petiot doktorearen periskopioan dago gizakiaren izaeraren gailurra.

## Leopoldo María Panero. Las Palmas de Gran Canaria, 2006.

Talking about Henri Michaux and the heroin smokes that come along with the work by Henri Elba Martinez, life's a hard drug, like the alcohol of life, and wisdom is also like that, as Bataille said, in this country where nobody reads, in this country which is as illiterate as life itself. And only death is clear, only death is not a drug and death alone is truth. And as Malraux said, only death converts the human condition into destiny, and that is Christ and the Anti-Christ: only death pacts with the devil of life, only death is not sin: even clearer, Goethe said mehr licht when he was dying, more light and that was how death was going to illuminate us, death, a single magician who turns a piece of bread into a jewel, and a chicken leg into treasure and that's life, a chicken leg on the ground, a bird's leg for ten shillings, as I once said in a poem I wrote about hashish, or, as Shelley said, a shiny stain on a muddy scene and poems are never finished, poems are the end of life.

Or as Bataille said, the peak of the human condition is on the Doctor Petiot's periscope.

## Leopoldo María Panero. Las Palmas de Gran Canaria, 2006.





Artea plagiatzailea edo iraultzailea dela zioen Paul Gauguin margolariak; baina, zer gertatzen da biak uztartzen direnean? Hau da Mark Augustus Landis (Virginia, AEB, 1955) faltsifikatzaileak – nahita edo nahi gabe- erdietsi duena: Ameriketako Estatu Batuak asaldatu ditu artelan ospetsuen bere kopekin. “Gure garaiko arte-faltsifikatzaileak emankorrena” izendatu du ‘New York Times’ egunkariak. FBI bera ere atzetik eduki du. Izan ere, makina bat instituzio estatubatuar engainatu baitu gutxienez azken bi hamarkadotan, bere gurasoen izena emanez, Picasso, Daumier eta Signac bezalako artelan faltsifikatuak donatuz. Gurasoen izenean, tori gezurra! Hala ere, kalean da Landis, aske, ez baitu, antza, deliturik. Baina, nola liteke hori? Honatx istorioa:

Ezbairik gabe, Matthew Leininger erregistratzailearen izenarekin loturik egongo da betirako Mark Landisen izena. Oklahomako Arte-Museoko erregistradorea zen Leininger 2007an. Egun batez, gizon misteriosu batek Louis Valvat margolariaren artelan bat donatu zuen. Landis bera zen. Esku zabalik hartu zuten hasieran; baina berarekin aurrez aurre izan ondoren, “asmo ilunak” ezkututzen zituela sumatu zuen; jarrera bereziko gizona zen. Susmagarria oso. Hala, Leininger bere kabuz *kasua* ikertzeari ekin zion, besteak beste, estatubatuar museoetara hots eginez. Eta emaitza bat-batekoa izan zen: gizon arraro horrek Oklahomako museoari emandako margo berdin-berdina zuen Savannah Arte- eta Diseinu-Unibertsitateak. Tranpa desestaltita: margolari famatuena hamaika margolan berdinean AEBetako hainbat instituzio txikiengan zeuden, denak Landisek utzitakoak azken bi hamarkadotan.

Hori gutxi balitz, faltsifikatzaileak 2009tik 2012ra mozorroturik lau goitizen erabili zituen bere gezurra borobiltzeko: *Steven Gardiner*, *Mark Lanois*, eta *Arthur Scott* zein *James Brantley*; azken biokin apaiz jesuita gisa. Elizaren izenean, tori gezurra! AEBetako bazter guztietara zabaldurik zuen engainua. Harri eta zur, denok gure buruari egiten diegun galdera bera egin zion Leiningerrek: “Zergatik?”. Izan ere, Landisek ez baitzuen sekula bere jardunetik xoxik irabazi. Ondorioz, ez du deliturik. Hori dela kausa, poliziak ezin atxilotu du Landis. Gurasoei izen ona ematearren egiten zuela diote batzuk, askotan ere euren izen faltsuak emanda. Ohorearen izenean, tori gezurra!

### Filantropia ote?

Hortaz, hona bigarren galdera: filantropia ote *gezurtero* honen xedea? Erantzuteko, nor bera baino hobea: “Gauzak ikusteak bost axola dit. Ikusita ditut jada. Hori ona dela esaten duenik ba al da? Bai, hori ona litzateke”. Filantropiaren izenean, tori gezurra! Eskizofrenia-tratamenduan izan zela diote. Bipolarra omen orain.

Hirugarren galdera segidan dator: “Zenbat instituzio engainatu ote ditu?”. 17.000 instituzio izaki AEBetan... Auskalo! Jada askok badakite Landisek engainatu dituela, baina mutu geratu dira, euren hankasartzea ez onartze aldera.

Gauzak horrela, ‘Financial Times’ egunkariak 2011ean gizon honen maula argitara eman zuen, bere aitormenarekin batera. Baina, horrek ez zuen Landisen engainu-grina eten, alderantziz baizik: gaur egun bere faltsifikatzaile-ibilbidearekin jarraitzen du; bosgarren ezizen batekin. Egungo artelan-faltsifikatzaileak handiena bere horretan dirau. Aske. Engainatzeko prest. Nor ote hurrengoa? Kontuz!

## jesuita faltsifikatzailearen pintzel luzea

Iraultza faltsifikazioen bitartez. Azken hiru hamarkadotan dozenaka margolan faltsu eman ditu Mark Landis faltsifikatzaileak AEBetako hamaika museoetan. Trukean dolar bat ere eskuratu gabe. Egungo faltsifikatzaile handienetakoa dugu.



## the jesuit forger's long brush

A revolution through forgery. During the last three decades forger Mark Landis has slipped dozens of forged paintings into museums in the States. Without getting a single dollar for them. He's one of the greatest contemporary forgers.



The painter Gauguin said that art is either plagiarism or revolution; but what happens when you work on both at the same time? That is what forger Mark Augustus Landis (Virginia, USA, 1955) has managed to do, whether he really wanted to or not. He's caused quite a stir in the States with his copies of famous works of art. "The most productive of our contemporary art forgers" is how the New York Times describes him. He's even had the FBI after him. In fact, he's taken in loads of institutions in the States over the last two decades using his parents' names and forgeries of paintings by Picasso, Daumier, Signac and others. Using his parent's names, what a liar! However, Landis isn't in prison: apparently he hasn't committed any crime. But how is that possible? Here's the story:

There's no doubt that registrar Matthew Leininger's name will always be linked with Mark Landis. In 2007 Leininger was the registrar at Oklahoma Arts Museum. One day a mysterious man donated a painting by Louis Valvat. The man was Landis. At first Leininger was delighted. But when he actually met Landis he suspected that there was some hidden purpose: he seemed a pretty strange man. Very suspicious. So Leininger decided to look into the "case", amongst other things by calling museums all over the States. And the results were immediate: the very work that strange man had given Oklahoma Museum was also at the Savannah Art and Design University. The deceit was uncovered: dozens of famous artists' paintings were to be found in many small institutions all over the USA, all of them donated by Landis over the previous two decades.

As if that weren't enough, the forger used four different nicknames between 2009 and 2012 to further embellish his lies: *Steven Gardiner*, *Mark Lanois*, *Arthur Scott* and *James Brantley*, the latter two being Jesuit priests. In the name of the Church, what a liar! He took his deception to every corner of the States. Astonished, Leininger asked himself the same question we all have: Why? In fact, Landis had never earned a penny with all this activity. That's why it wasn't a crime. And that's why the police cannot arrest Landis. Some people say he did it to make his parents famous because he often used their names. In the name of honour, what a liar!

### Is he a philanthropist?

So the second question is, is he a philanthropist? There's nobody better than the man himself to answer that one: "I don't care about seeing things. I've already seen everything. Are the things they say are good all that good? Yes, they may be good". In the name of philanthropy, what a liar! They say he's being treated for schizophrenia. Now, apparently, he's a manic-depressive.

The third question quickly follows: "How many institutions has he taken in?" There are 17,000 institutions in the US, so who knows! Many of them already know that Landis took them in but have kept quiet about it so as not to admit that they put their foot in it.

In 2011 The Financial Times published a story about this con trick along with Landis' confession. But that didn't put a stop to Landis' enthusiasm for taking people in, rather the opposite: he's still at it, now using a fifth nickname. The biggest contemporary art forger is still at it. Free. Ready to deceive. Who will be next? Watch out!



ezezaguna  
stranger

Kalera atera zara zigarreta erretzera. Taberna barruan erretzeko debekuak hasera batean zenbateko amorrua eman zizun pentsatu duzu. Egun ordea, zigarreta erretzera kalera atera beharrak eskaintzen dizun tartea ordainezina dela deritzozu. Nikotina txuteaz ase zarenean, behatz katapultek espaloi hertzera bota dute zigarro-mutxikina. Tabernara sartu zara berriro. Ordu batzuk beranduago gertatuko denaz ez zara jabetuko. Lo egongo zara, edo zorte apur batekin norbaitekin larrua jotzen. Emakume misteriotsu batek, pintza batzuekin zure zigarro-mutxikina jaso eta plastikozko poltsa batean sartu du.

Hilabete batzuk beranduago kaletik oinez zoaz. Arte galeria baten erakusleihoaren aurrean geratzen zara. Bertan, paretetan esekita, giza buruak daude ehiza trofeoak izango balira bezala. Bitxia iruditu zaizu eta barrura sartu zara. Berehala zerbait arraroa sumatu duzu. Ezaguna egin zaizun aurpegi baten aurrean

gelditu zara. Bat batean konturatu zara zure 3D erretratua dela hor zintzilik dagoena.

Nola iritsi da/zara galeria horretako paretara? Nork lapurtu du zure irudia? Buru "ehiztariaren" izena Heather Dewey-Hagborg artista da. Hori jartzen du behintzat erakusketako posterrean. Katalogo bat eskuratu duzu. Atarikoan zera dio:

"inspirazio une hori terapia saio batean nengoela suertatu zitzaidan. Horman zintzilik zegoen markaturiko estampa batean zegoen piltzadura bati so geratu nintzen. Piltzadura horretan bazegoen ile bat. Horretan pentsatuz galdu nintzen eta itxuraz garrantzirik gabeko ile hura norena izan zitekeen irudikatzen hasi ere. Are gehiago, saiatu nintzen ilearen jabeak zer itxura izan zezakeen imajinatzen. Saioa bukatuta, oso argi konturatu nintzen pertsona bakoitzak bere egunerokotasunean atzean uzten duen aztarna genetikoaz. Zer ezaugarri fisiko identifika

zitezketen txikle zati batean edo zigarro-mutxikina batean utzitako ADN-tatik galdetzen nion nire buruari. Hurrengo urratsa aztarna genetiko horietariko batzuk ausaz jasotzea zen. Ikertze zientifikoa burutu eta gero itxura fizikoaren erretratua berreraikitzen dut 3D formatuan ADN-ean aurkitutakoan onarrituz."

Zure erretratuaren aurrean iltzatuta geratu zara. *Blade Runner*, *Gattaca* eta *Minority Report* bezalako filmak etorri zaizkizu burura. Eta hotzikara bat sentitu duzu bizkar hezurretik gora. Dolly izeneko ardi haren izenaz akordatu zara. Eta galeriatik ateratzeko beharra sentitu duzu. Eta aterako bidean zoazela, agian, atera behar duena zu ez zarela pentsatu duzu. Agian, oraintxe atea gurutzatu duena eta mundura atera dena zure iguala den ezezagun bat da. Agian, paretan esekita geratu dena zu zara. Zigarreta bat behar duzu.



You go outside to smoke a cigarette. You think about just how pissed off you were when they brought in the ban on smoking in bars. Nowadays, however, you feel that the short break afforded by having to go outside for a smoke is priceless. Once you've had your shot of nicotine, you flick the cigarette butt into the drain at the side of the road and you head on back inside once more. Later you will not be aware of what is going to happen. You'll be asleep, or if you're lucky, having sex with somebody. A mysterious woman carefully picks up your discarded cigarette butt with a tweezers and puts it into a plastic bag.

A couple of months later you're walking down the street. You stop at the window display of an art gallery. There, hanging on the wall, are human heads, as if they were some kind of hunting trophy. You find this strange and decide to go inside. You notice

something unusual straight away. You stop and look at a face that is somehow familiar to you. You suddenly realize that what is hanging there is a 3D portrait of yourself.

How did it/you get here? Who stole your image? The head "hunter" is the artist Heather Dewey-Hagborg. Or at least that's what it says on the exhibition poster. You pick up a catalogue. The preface reads as following:

"that inspiration moment happened while sitting in a therapy session. While staring at a framed print on the wall I began to fixate on a tiny crack in the glass into which a small hair had become lodged. As my mind wandered I began to imagine who this seemingly insignificant hair belonged to, and more specifically what they might look like. After leaving the session I became keenly aware of the genetic trail left by every person in their daily

life, and began to question what physical characteristics could be identified through the DNA left behind on a piece of gum or cigarette butt. The next step was to collect some of those genetic trails, with no other method than random. At the end, after that scientific research, I remake their physical appearance based in the DNA collected and create their 3D portraits".

You cannot take your eyes off your portrait. Films like *Blade Runner*, *Gattaca* and *Minority Report* run through your head and you feel a shiver run down your spine. The image of Dolly the sheep comes to mind and you feel the need to get out of there. And as you make your way out, you suddenly think that, maybe, the person leaving is not really you. Maybe right now the person walking out into the wide world is a stranger who looks exactly like you. Maybe you are the head hanging on the wall. You need a smoke.

## bergara abizeneko urdina

Koloreak subjektiboak dira. Eta hare gehiago kultura batetik bestera. Nork ziurtatzen digu zuk ikusten duzun gorria nik ikusten dudan bera dela? Kultura batean horia dena, zergatik ez beste batean naranja izan? Hori izan liteke, akaso, kolore zehatzek *abizena* jasotzearen zioa. Edo agian ez? Arrazoiak arrazoi, urrutira joan gabe, Euskal Herriko herri batek badu bere kolorea; kolore batek badu bere herria; edo aberria. Bergara urdina, hain zuzen. Izan ere, bergararrak ehungile apartak izaki, mendeen poderioz, industria indartsua eraiki zuten herrian. Horrenbeste, ezen *mahon* urdina *bergara urdina* izenez ere ezaguna den. Garai batean, famatuak ziren oso bertako ehunak. Espainiako Errege Katalikoen, 1497an, beren oniritzia eman zioten herri honetako

ehugileen ordenantzari; Simancaseko artxiboan gordetzen omen da horren dokumentua. Baina aragoar batek eta bi baionatarrek eman zioten bergarar ehungintzari benetako zabalkundea eta indarra: 1846an, Jose Julian Blanc-ek, Frois-ek eta Silvak *Fabrica de Hilados y Tejidos de Vergara* lantegia eratu zuten. Ospe-eztanda itzela izan zuten hango ehunek harez geroztik, hainbeste, ezen gaur egun, oraindik ere, enpresa ehungile bat baden izen horrekin! Nolanahi ere, urte gutxitan izandako aldaketek *ahantzi* egin dute gizaldi luzeetako produkzioak emandako abizena. Gure gizartea beste bide batzuetatik doa, edo, beste interes edo zaletasun batzuk ditu, antza. Izan ere, gaur egun, *Bergarako bizkotxo erreilenoak* izeneko gozoak ospetsuagoak dira bergara urdina baino.

## a blue called bergara

Colours are subjective. And even more so when you go from one culture to another. Who can guarantee that what I think is red is the same colour for you? Couldn't what is yellow in one culture just as easily be orange in another? Maybe that's why very precise colours are given first names. Or isn't it?

Whatever the reasons may be, you don't have to go very far to find a Basque town with its own colour: a colour which has its own town, its own country. Bergara blue. As the people of Bergara are expert cloth makers they have built up a powerful cloth industry over the centuries. And because of that jeans blue has also come to be known as Bergara blue. The cloth made there used to be very famous. In 1497

the Catholic Monarchs of Spain approved this town's cloth makers' regulations in a document currently housed in the Simancas Archive.

But apparently it was somebody from Aragon and two people from Baiona who really put the Bergara cloth industry on the map: in 1846 Jose Julian Blanc, Frois and Silva built the *Fábrica de Hilados y Tejidos de Vergara*. The cloth made there suddenly became extremely well known, so much so that there is still a company with that name today. However, the name given to so many generations' production has been forgotten in just a few years due to changes in society. It seems our society's going down a different route, it has other interests and enthusiasms. In fact, nowadays the *sponge cake* from Bergara is more famous than Bergara blue.

Utamaro, Kenji Mizoguchi's 1946 film  
Utamaro o meguru gonin no onna (Utamaro eta bere bost emakumeak) filmeko protagonista zen. Baina Utamaro bazen, halaber, XIX. mendearan amaieran jaioako tatuatzaile japoniar famatu baten izena. Emakumeak soilik tatuatzen zituelako zen ezaguna. Emakumeen azala bezalako mihiserik ez zegoela esan ohi zuen.

## utamaroren bost emakumeak



## utamaro's five women

Utamaro was the main character in Kenji Mizoguchi's 1946 film titled Utamaro o meguru gonin no onna (Utamaro and his five women). But 'Utamaro' was also the name of a famous Japanese tattoo artist born at the end of the 19th century. He was well-known because he only tattooed women. He would always say that there was no canvas to equal a woman's skin.



testua /text: odlok  
argazki eta parrainak/plush ladies & shots: beruta

Emperadorearen emazteak Utamaro jauregira ekarrazti du. Emperadorearekin ezkondu zenean, emakume aberats eta boteretsu bihurtu zen, baina, ordainean, zin egin zuen ez zela inoliz jauregitik aterako. Jauregiko dorreari pisu bat gehitzen dio urtero, bertatik ahalik eta gauza gehien ikusleko. Badaki, ordea, badela sekula ikusko ez duen zerbaít. Eta horixe eskatu dio Utamarori tatuatzeko: itsasoa.

The Emperor's wife has Utamaro brought to the palace. When she married the Emperor, she became a rich and powerful woman, but at a price. She had to swear that she would never set foot outside the palace for the rest of her life. Every year, another storey is added to the tower at the palace to enable her to see as far and much as possible. But she knows there is one thing that she will never be able to see. And that is what she asks Utamaro to tattoo on her: the sea.

**masako:**  
emperadorearen  
emaztea  
the emperor's  
wife





midori:  
prostituta eta  
utamaroren  
amorantea  
prostitute and  
utamaro's lover

Midori Utamaroren amorantea da. Utamarok gauero laztantzen du haren azal mihi-sea, baina ezin du bertan tatuajerik egin. Bezeroek ez dituzte tatuajeak dituzten prostitutak nahi. Utamarok, orduan, Midori-en azalaren koloreko tinta prestatzen du, eta amorantereekin beriko lotuko duen tatuaje ikusazin bat egiten dio. Tinta ikusiezinez, bihozt baten barruan giltza bat tatuatzaren dio. Modu horretan, beste inok ez dakiena daki berak: Midori-en bihoztaren giltza berak duela.

Midori is Utamaro's lover. Every night Utamaro caresses the canvas that is her skin but he can't tattoo her. Clients don't want prostitutes with tattoos. Utamaro prepares a special ink the colour of Midori's skin and gives her an invisible tattoo that will bind them together forever. With his invisible ink, he tattoos a key inside a heart. This way he knows something that nobody else will ever know: he has the key to Midori's heart.



kazumi:  
etorkizunetik  
etorritako mamua  
a ghost from  
the future

Ametis batean azaldu zaito Utamarori Kazumi. Ametsean, Kazumik heriotza inguruan dabilkola ohartarazten dio. Utamarok, ordainean, aingura bat tatuatzen dio. Ainguraren pisuek, mamu ez direnen artean ainguratutrik bizitzeko aukera emango dio Kazumiri

Kazumi appears to Utamaro in a dream. In the dream she warns Utamaro that death is coming for him. Utamaro, to repay her for her warning, tattoos an anchor. The weight of the anchor holding her down allows Kazumi to live amongst non-ghost folk.

II. Mundu Gerraren erdialdean gaudu, eta Tomomi, bere burua gizon gisa mozorrotu eta kamikazeen eskudarioan eman du izena. Utamarorengana doa eta enarra baten tatuajea egiteko eskatzen dio. Enaren hegaldia trebea, aldakorra eta azkarra da, eta hori da, hain zuzen ere, bere hegazkinarekin objektiboa jo arte etsaiaren tiroak ekiditeko behar duena. Utamarok, pilotu jakak estaliko duen tatuajea egiten dio bizkarrean. Tatuajea egin bitartean, Utamaro isilik egon da. Enarak beti itzultzen dira etxera, eta Utamarok badaki hori ez dela irudirik egokiena kamikaze batentzat.

It's the middle of WWII and Tomomi dresses up as a man to volunteer as a kamikaze pilot. She goes to Utamaro and asks him to tattoo a swallow because the swallow is a swift, shifting skilful flier that will enable her aircraft to evade enemy fire until it reaches its target. Utamaro draws the tattoo that will be covered by her pilot's jacket. As he draws he remains silent. He knows that the swallow always returns home and that this is not an appropriate image for a kamikaze pilot.

## tomomi: emakume kamikazea kamikaze woman



kokoro kuro:  
heriotza  
death



Atea jio gabe, Kokoro kuro Utamaroren tatuaje estudioa sartu da. Berak aukeratzan duen edozein irudi tatuatzeko eskatu dio. Lanean bere trebetasun guztia jartzeko eskatzen dio, hori izango delako bere azken tatuajea; izan ere, amaitu bezain pronto, heriotzak berarekin eramango du.

Utamarok, sarraila bat tatuatzan dio bihotz baten barruan. Baina tatuajea giltzarientzat tatuatu gabeko espazioa uzten du. Heriotzari esaten dio ezin duela amaitu, giltza beste emakume baten gorputzean tatuatu zuela. Heriotza, giltzarik gabe tatuajea amaitu gabe geratzen dela jabetzean, haserre, zera esaten dio Utamarori: "beste emakume hori topatuko dut, larritu dut eta giltza kenduko diot. Eta hori gertatzen denean, emakumea eta zu eramango zaituztet nirekin."

Utamarok barre egiten du. Azken finean, ez da hain ideia txarra izan bere maitalearen azalean berak bakarrik ikus dezakeen giltza tatuatu izana.

Without knocking on his door, Kokoro kuro walks into Utamaro's studio. She asks him to tattoo anything he chooses himself. She asks him to use all his skill for this tattoo because it will be his last. As soon as he is finished, she will take him with her. Utamaro draws a heart with a lock inside but leaves a space for where the key should be. He tells Death that he cannot finish the tattoo because he has tattooed the key on another woman's body. When Death realizes that without the key the tattoo cannot be finished, she becomes furious and tells Utamaro "I will find that other woman, skin her and make the key mine. And when that happens, I will take you and the woman both with me."

Utamaro laughs. In the end it wasn't such a bad idea to give his lover a tattoo that only he could see.

**ENTZUN!**

**EUSKAL YE-YEAREN HISTORIA AHAZTUA**  
**BENITO LERTXUNDI**  
**BALERDI BALERDI GATIBU**  
**NUEVO CATECISMO CATOLICO**  
**BIZARDUNAK LEIHOTIKAN**  
**WILHELM & THE DANCING ANIMALS**  
**EUSKAL GAZTETXEAK GAUR EGUN**  
**MUTURBELTZ JOSEBA IRAZOKI**  
**MARIVI IBARROLA, 80ETAN TIROKATU**  
**ZUEN ARGAZKILARIA BETAGARRI GOSE**  
**SPACEMEN 3, HEGALDI LISERGIKOA GLAUKOMA**  
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passolini

roma:  
la città,  
la vita,  
la morte

### 3 - via giacinto carini

Ekonomia pertsonala apur batean hobetuta, erdigunerago egin du orain, Bertoluccitarrak hartzen dituen eraikin berera. Orain hasi da besterentzako pelikula gidioak idazten, Erromako bizitza intelektual eta artistikoko leku egiten, lagunak: Bernardo, noski, Fellini, Alberto Moravia betirako. Piazza Navona, Piazza del Popolo, Campo de' Fiori dira bizitza berri horretako geltokiak.

*Having improved his financial situation somewhat, he moved to the centre of town, to the same building where the Bertoluccis lived. He started writing film scripts for other people, taking part in intellectual life in Rome and making friends with artists: Bernardo, of course, Fellini and Alberto Moravia, a life-long friend. Piazza Navona, Piazza del Popolo, Campo de' Fiori are the cardinal points in that new life of his.*

### 6 - ostia

Bi etxe eraikiarazi ditu, biak ere Erromagandik gertu, baina biak ere Erromagandik aski urruti. Bigarrena itsas ertzean; gutxi disfrutatuko du, 1975eko udan joan baita bertara bizitzera. Petroleo eleberri totala, Salò pelikula dira Pasoliniren azkenak. Azaroaren 2ko goizean aurkitu dute haren gorpu sarraskitua, Ostiako hondartzan. Gau hartan gertatu zenaz ezer gutxi dakigu, idazle-zinegile handi bat finatu zutenaz bestera.

*He had two houses built, both quite close to Rome but not too close either. The second, close to the sea, he was not able to enjoy much: he went to live there in the summer of 1975. Petroleo was Pasolini's last complete novel and Salò his last film. On 2nd November they found his body torn apart on the beach at Ostia. We know very little about what happened that night except that a great writer and filmmaker was killed.*

### 5 - via eufrate

Mussolinik eraikitako egoitza-auzo lasai batean erosi du Pasolinik apartamentua, "nire ehorzketaren etxea". Erromak jarraitzen du izaten erdigune, baina urrutze gero eta nabarmenago bat hasi da: ezin ditu jasan kontsumo gizartearen ondorio suntsitzaileak, langileen kulturaren inozentzia galera. *Il Vangelo secondo Matteo* (1964) Italia hegoaldean filmatuko du, *Comizi d'amore* (1965) Italia osoan zehar; baina *Edipo re* (1967) Marokon, *I racconti di Canterbury* (1972) Ingalaterran, Egipto, Iemen, India, Iran, Eritrea, Afganistan, Nepalen *Il fiore delle Mille e una notte* (1974).

*Passolini bought an apartment ("my production house") in the production district which Mussolini had built. Rome was still the centre for him, but it was apparent that he was moving further and further away from it: he cannot stand the destructive consumer society and the loss of the workers' innocent culture. *Il Vangelo secondo Matteo* (1964) he filmed in the south of Italy; *Comizi d'amore* (1965) throughout Italy; *Edipo re* (1967) in Marroco; *The Canterbury Tales* (1972) in England; *Il fiore delle Mille e una notte* (1974) in Egypt, Yemen, India, Iran, Eritrea, Afghanistan and Nepal.*

## 2 - rebibbia

Periferiako auzo pobre bat du bizileku, Ponte Mammolo, Rebibbiako kartzela ondoko etxe bat teilaturik ere gabea. Heriotzara kondenatutako bat bezala bizi da, bere hitzetan. Baina hortxe ezagutuko ditu gerora lehengi izango dituen aldrietako langilegoa, bere hizkera, kultura, bizitasun bortitza. Hortxe eta Tiber ertzeko maitasunetan. *Ragazzi di vita* (1955) eleberrian jaulkiko ditu estreinako aldiz horiek guztiak.

*He lived in a poor suburb, Ponte Mammolo, in a roofless house next to Rebibbia prison. He lived like somebody condemned to death, in his own words. But it was there that he also got to know the things that were going to be his raw materials: workers, their way of speaking, their culture and violent lifestyle. That and love on the banks of the Tiber. Ragazzi di vita (1955) was the first novel in which he used all these things.*

## 1 - tazione termini

1950eko urtarrilaren 28an iritsi da Pasolini Erromara amarekin, aita atzean Friuliko Casarsan utzita lotan. Militante eta poeta gaztea irakaskuntza publikotik egotzi dute, alderdi komunistatik, ustez nerabeekin ukikitzeak edukitzeagatik. Absolbituko dute, baina lur erreka du jada jaioterria. Bizitza berri bat aurrean, geografia berri bat besterik ez bada. Garai bateko Alberdaniak atera zion euskaraz Friuli hartakoak biltzen dituen *Gauza baten ametsa* (1938).

*Pasolini reached Rome on 28th January, 1950, with his mother, having left his father back in Casarsa, Friuli. The young militant poet had been thrown out of public education and from the Communist Party because he was believed to have molested a teenager. He was absolved, but the damage was done. He had a new life in front of him, even if that only meant a new geographical location. Alberdania published the book he wrote in Friuli A Dream about a Thing in Basque in 1938.*

## 4 - ina-casa tuscolano

Baina idazlea zinema egiten hasi da: *Accatone* (1961), *Mamma Roma* (1962), *La ricotta* (1963). Hiru horiek osatzen dute Pasoliniren trilogia erromatarra. *Mamma Roma*-k dauka mezu argigarria: Anna Magnanik jokatzeko duen pertsonaiak uzten du auzo herrikoia, INA-Casa Tuscolano eraiki berri txukunagora joateko. Burgestze prozesu horrek, ordea, ez du filmean familia bere halabeharretik askatzeko boterea.

*And the writer started making films: Accatone (1961), Mamma Roma (1962), La ricotta (1963). Those are the three films in Pasolini's Roman Trilogy. Mamma Roma has an illuminating message: the character played by Anna Magnani leaves her home district and goes to the newer, neater INA-Casa Tuscolano building. In the film, however, this process of gentrification does not save the family from its problems.*

Tabakalerak antolatutako *Zinea pertzepzioa eta muturreko egoerak* izeneko tailerrean izena eman genuen. Bertan, Garbiñe Ortegak bideratuta, zinema esperimental garaikideko bi izen, beno, izena konpartitzen duten bi abizen ezagunek, Rivers eta Russell, beren lanak erakutsi zizkiguten.

Rivers-en lana, organikoagoa, zinematografikoagoa da. 16 mmtan filmatu, eta berak errebelatzen du material guztia. Bere lanetan, kutsu dokumentaleko piezetan, begirada antropologikoa nabarmena da. Russellen lanak ere kutsu antropologikoa du, baina zentzu akademikoago batean. Russellen lanean arrazoiak, zentzuak, pisu berezia du. Zinema formatuaren manipulazio-maila nabarmenagoa dela esango genuke. Rivers-en kasuan, badirudi guztiak instintuak eta zoriak bideratua dela.

Zinema esperimentalaren inguruan pizten den betiko eztabaidaz paso egingo dugu zuzenean. Gaindituta dagoela uste dugu. Bide berriak ibili eta beldurrik gabe begiratzeko aukera hartzen duen film eta egile oro definituenez esperimental gisa. Ikus-entzunezkoak eskaintzen dituen aukerak askatasunez erabiltzea da esperimintatzea. Askotan, ordea, aipatutako askatasun hori, gehiegizko intelektualizazio baten pean erortzen da. Kontzeptualizazioak guztirako arrazoi eta egitura teorikoak bilatu eta azaldu beharrak, hain zuzen ere, zinemak berezkoa duen magiaren kontra ez ote duen egiten galdetzen diogu behin baino gehiagotan geure buruari.

Bi egileen bakarkako lanak ikusteaz gain, interesgarria dena da, berez, status bat duten bi egile hauek elkarrekin filmak egiten hasi izana. Nola gidatu film bat bi Ben direnean gidari? Elkarlan honen eta biak batzen dituen "utopia" kontzeptuaren inguruko hausnarketa interesgarriek, besteak beste, *A Spell To Ward Off The Darkness* filmera garamatzate. Hain zuzen ere biek amaitu eta erakutsi berri duten lan bitxira: hippy komuna batean antolatutako elkarbizitza, basoan barna eginiko walk-movie eta row-moviea, western liserrikoa eta Eskandinabiako black metala batzen dituen lana.

We signed up the workshop organised by Tabakalera about *Cinema, Perception and Extreme Situations*. Garbiñe Ortega led the workshop and two names in contemporary experimental cinema (in fact, they have the same name, so let's say two surnames), Rivers and Russell, showed us their work.

Rivers's work is more organic, most cinema. He films everything in 16mm and reveals everything himself. His films, which seem quite documentary, are clearly guided by anthropology. Russell's work, too, has an anthropological touch, but in an academic sense. Reasoning is especially important in Russell's work. We'd say his manipulation of the format is more apparent. In River's case it seems that instinct and luck are everything.

Let's not talk about the eternal debate about experimental cinema. We think that's a thing of the past. Any film which takes new paths and looks at things without fear, and any author who does this, is experimental. Experimenting is using the options which audio-visuals give us in freedom. All too often, however, that freedom is over intellectualised. We often wonder if conceptualising, collecting and explaining all the reasons and theoretical structures isn't going against cinema's special magic.

As well as both author's individual work being interesting, these two well-considered authors have now started making films together. How can these two Bens direct a film together? This shared project and interesting reflections about the concept of the "utopia" they make up lead us, amongst other things, to their film *A Spell To Ward Off The Darkness*. The singular work they have just shown us brings together the shared lifestyle of a hippy commune, a walk movie and a row movie inside a forest, an acid western and Scandinavian black metal.

## ben & ben utopiaren bila searching for utopia

benrivers.com  
vimeo.com/dimeshow





santiago lorenzo



Francisco Garcia Grapoko kide da. Bere ametsak, sasia bizi den GRAPO kide zintzo batenak dira: justizia soziala, eta poltsikoan tabako pakete bat izatea. Halako batean, Franciscori primitiva tokatzen zaio. Une horretan bertan hasiko da bere drama partikularra. Franciskok ez du NAN-ik. 90 egun ditu loteria kobratzeko baina ezin du. Honela hasten da Santiago Lorenzoren *Los Millonarios* nobela.

Santiago Lorenzo Portugaleten jaio zen 1964an. Izpiritu librerik, kontrolik gabeko sateliterik existitzen bada, izaki hori Santiago Lorenzo da. Aro digital aurreko edozein jardueratan mago bat da Santiago. Eskulangintzarako dohain berezi batekin jaio zen gizona. Eta pazientzia santuarekin ere bai. Horren lekuko, urteetan egin eta pilatu dituen maketak. Tren eta tren geltokiak, barkuak, hegazkinak, eraikinak... denetarik egin du Lorenzok, eskala txikian. Plastilinez eginiko panpinekin animaziozko pelikulatxoak egiten hasi zen. Hezur haragizko "panpinekin" ere animatuko zen beranduago. 90eko hamarkadan eginiko film laburrei esker bere izena ezagun egiten hasi zen. *Bru, Es asunto mío*, *Manualidades*, *Caracol Col Col* film laburren ostean iritsiko zen bere lehendabiziko film luzea: *Mama es Boba* (1999); egun, kultuzko filmen kategorian dagoena zalantzarik gabe. Komedia gazi-gozo honetan, Palentziako nerabe baten istorioa kontatu zigun eta inork baino lehenago eraman zuen pantaila handira gerora *bullying* izenez ezagutu dugun fenomeno. Pelikula aurreratu egin zen. Ez zuen merezitako oihartzunik lortu. Hamarkada bat beranduago arrakasta lortuko zuen post-umore (chanante-muchachada-noguera-venga monjas...) gisa ezagutzen dugun fenomenoaren aitzindaria izan zen ezbaierik gabe.

Filmen eszenografian lan egiten du Lorenzok. Esan dugu esku trebeko artisaia dela. 2007an *Un buen día lo tiene cualquiera* filmatu zuen. Eszenografia egile orok dakien moduan, zineak oso gutxi du egiatik. Eta Santiago Lorenzo bezalako ogi puskek ez dute gehiegi irauten uso-arratoien mundu horretan. Zine munduaz paso egin zuen, eta bere istorioak, gidoi formatuan baino, eleberrri gisa idazteari ekin zion. Lorenzoren idatzietan, ironiak eta esperpentoak bat egiten dute. Bizi dugun gizartearen inguruko kritika zorrotz eta zehatzaren ostean, bat-batean, egoera surrealista eta sinesgaitza dator. Beti ere bere pertsonaiei egiazotasun apurrik galduarazi gabe. Rafael Azconarekin konparatzen duten bakoitzean, Lorenzo lotsatu egiten da. Baina badu haren usainik. Aipatutako *Los Millonarios* liburuaz gain, *Los Huerfanitos* izeneko ere kalean du. Azken horretan, zorrez beteta dagoen antzoki bat heredatzen duten anaia batzuen komeriak kontatzen dizkigu.

Egunero irakurtzen eta ikusten ditugun albiste edo estatistikek ez dute lortzen Santiago Lorenzok lortzen duena: haren lanak irakurtzen ari garen bitartean, aurpegian marrazten zaigun irribarrea supitoki izoztea. Zergatik? Santiago Lorenzok, kultur merkatua eta zirkuaren hariak mugitzen dituztenentzat "galtzaille", "marginal" edo 3. mailako jokalaria litzatekeena, gure kezka, ilusio, desio eta beldurrak guk bizi ditugun moduan berean bizitzen eta kontatzen dizkigulako.

Francisco Garcia is a member of GRAPO. He dreams like a very serious member of GRAPO: he wants to obtain social justice and to have a packet of cigarettes. Suddenly, one day he wins the lottery. And that's when his personal drama begins. Francisco doesn't have an ID card. He has 90 days to cash in his winnings... but he can't! That's how Santiago Lorenzo's novel "Los millones" begins.

Santiago Lorenzo was born in Portugalete in 1964. Santiago Lorenzo is a free spirit, an uncontrolled satellite, if such a thing can exist. Santiago is a magician in anything from before the digital era. He was born with a special gift for crafts and also has the patience of a saint. The models he has made and stored up over the years bear witness to that. Trains and train stations, boats, planes, buildings ... Lorenzo has made everything, and all of it to scale. He started to make animated films using plasticine dolls. And then he went on to make other films with flesh and blood dolls. He started to become well known in the 90's thanks to his short films. After his short films *Bru, Es asunto mío*, *Manualidades* and *Caracol Col Col* he made his first long film: *Mama es Boba* (1999). Nowadays it is a cult film. In this bitter sweet comedy he tells us the story of a teenager from Palencia and he was one of the first directors to deal with bullying on the big screen. It was before its time. It did not get the attention it deserved. It was definitely a predecessor for what we now call post-humour (chanante-muchachada-noguera-venga monjas and so on).

Lorenzo works on film sets: as we have said, he is good with his hands. In 2007 he filmed *Un buen día lo tiene cualquiera*. As all people who work on film sets know, cinema has very little to do with the truth. And honest people like Santiago Lorenzo do not last for long in that cat and mouse world. He decided to forget about the world of cinema and start telling his stories as novels rather than in scripts. Lorenzo combines irony and surrealism in his writing. After criticising the society we live in fiercely, he suddenly creates a surrealist, unbelievable situation. Without ever making his characters less believable. Lorenzo is embarrassed whenever they compare him with Rafael Azcona. But, in fact, he is a bit like him. As well as *Los millones*, Lorenzo has published another book, *Los huerfanitos*. In this book, he tells us the misadventures of some brothers who inherit a debt-ridden theatre.

The news and statistics which we see every day to not achieve what Santiago Lorenzo does. When we read his books, sometimes the smile that comes onto our faces is suddenly frozen. Why? Because Santiago Lorenzo tells us about the "losers" who move the strings in culture markets and the circus, marginal or third rate players, and they all have problems, dreams, desires and fears just like ours.

# paperpapers

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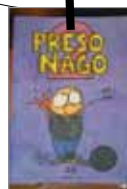


## mapa y territorio

michel houellebecq. anagrama

Ez dugu espazio gehiegirik liburu bakoitza komenatzeko, beraz, karta guztiak oraintxe jarriko ditugu mahai gainean: *La Carte et le Territoire...* la hostia da! Maisulan bat. Artea, turismoa, harremanak, familia... eta Houellebecq bera, narrazioan fikziozko pertsonaia bihurtuta. Hausnarketa argi, zehatz eta gordinez gainezka egiten du liburuak. Hain gorrotatua den idazle frantsesak, emozio eta edertasun arraro eta sakoneko uneak lortzen ditu. "Mapa" honetan barna sartu eta erlojurik ez duen lehergailu batean aurrean zaudela dirudi. Orrialdeak pasa eta ez dakizu noiz egingo duen eztanda. Houellebecq-en lanik onenetakoa ez bairik gabe, eta horrek, beste askok ez bezala, Houellebecq iraganetik bizi ez den idazlea dela frogatzen du.

We don't have much space to talk about each book, so let's put all the cards on the table right away. *La Carte et le Territoire...* is amazing! A masterpiece. Art, tourism, relationships, the family ... and Houellebecq becomes a fictional character himself. The book is full of clear, precise and crude reflections. This much hated French writer manages to combine emotions with strange beauty and deep moments. Get into this "map" and you'll feel you're in front of a bomb with no timer on it. You turn over the pages and you don't know when it's going to explode. This is definitely one of Houellebecq's best books and that shows that Houellebecq, unlike many other writers, does not live in the past.



## preso nago I eta II

mikel orbegozo 2. ateramiñe

J.M. Rouillandek 10 urteko bakardadeari aurre egiteko, espetxearena baino diziplina gogorragoa ezarri behar izan zion bere buruari. Izan ere, espetxeko surrealismoak eta krudeltasunak beste maila batera eramaten dute preso egon arren preso izan nahi ez duena. Horretan dihardu buru belarri Mikel Orbegozok komiki sorta horretan. Espetxearen barruko absurdoa bikain jasotzen du. Eta umorez. Etsipenetik urrun. "Loreak" ala "Animaliak" erakusten duten bezala. Sarrionandia ez zegoen oker, "preso egon denaren gogoa kartzelara itzultzen da beti". Horregatik, zin dagit gezurra diruditen arren egiazkoak direla hemen jasotakoak. Absurdoaren maila "prozesua" edo "temperaturak" istorioetan agertzen dena da. Bildumari hasiera ematen dion "Hondartzaren batetara" edozein komiki antologian agertzeko modukoa da.

J.M. Rouilland must have had tougher self-discipline for the 10 years of solitude he went than just going to prison. In fact, prison surrealism and cruelty take unwilling prisoners to a different level. That is what this collection of comics by Mikel Orbegozo is about. They reflect prison's absurdity very well. And with humour. A long way from resentment. As "Loreak" and "Animaliak" show us. Sarrionandia wasn't wrong: "People who have been prisoners' memories always go back to prison". So even though they don't seem to be true, I swear to you that these things are real. The degree of absurdity can be seen the the stories about processes and temperatures. The first comic in the collection, "Hondartzaren batetara", could fit into any anthology of comics.



## pan de molde fanzina

askoren artean

Fanzine bat azaltzen den bakoitzean, haur batek irri egiten du, triku bat kotxe batek zapaldua izatetik salbatzen da, zahar bati bidea gurutzatzen laguntzen diote eta haur mehatzari batek urrea aurkitzen du. *Pan de Molde* fanzine ilustratua da. Nagusiki ilustratzaile gazteek egina. Eta hori balio erantsia da, eta guri ilusio berezia egiten digu, belaunaldi berrietan ere bere bidea egiteko fanzinea erabiltzen duenik ikusteak barru-barruan ukitzen gaitu. Ilustratzaile ezezagun eta ezagunen lanak kaleratzen dituzte. 5 euroko prezioa jarri diote eta irabazi guztiak Iruñea eta Donostiako bi jantoki solidariotara doaz. Esan dizuegu, *Pan de Molde* azaldu zenetik, mundua toki hobea da.

Whenever a fanzine appears a child laughs, a hedgehog is saved from being run over by a car, somebody helps an old man to cross the road and a child miner strikes gold. *Pan de Molde* is an illustrated fanzine. Most of the illustrators are young. And that's an added value which makes it especially attractive; it's exciting to see a new generation making its own way using a fanzine to do so. They publish well known and unknown illustrators' work. It's for sale for five Euros and all the earnings go to the food halls for people in need in Iruñea and Donostia. As we said, the world's a better place since Pan de Molde appeared.

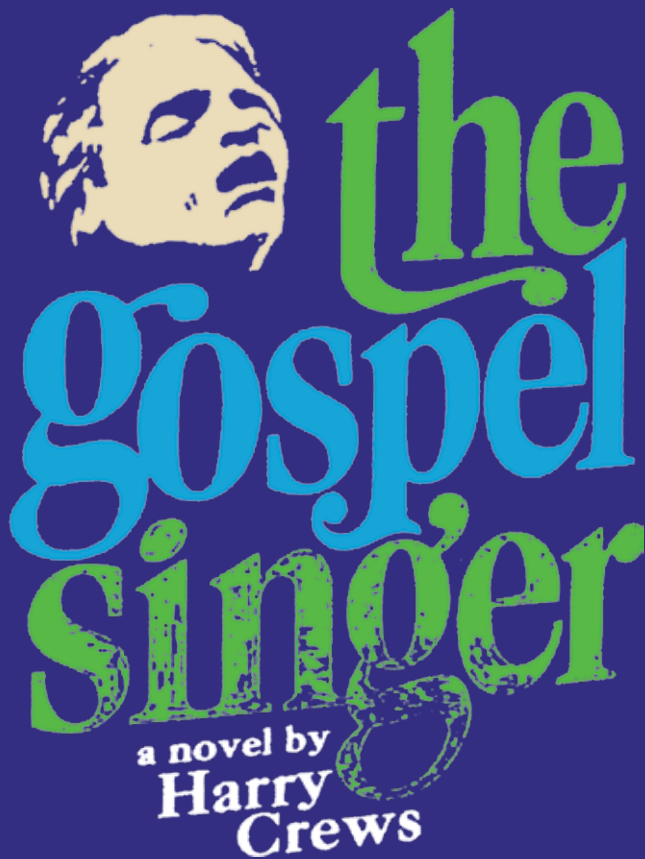


## Ihes egin

peru magdalena arriaga. elkar

Aitak utzitako koaderno bati jarraiki, hark eginiko bidaia berregingo du semeak. Argentinako Andeetan geratzen dela gaineratzen badugu, badirudi Marco eta Amedio tximuaren istorioa ari garela kontatzen. Baina ez; kasu honetan, originaltasuna, batetik, koadernoaren formulan baino erabilitako formatu ezberdinetan dago: kantak lekukotasunak, poemak... Bestetik gaia bera da. Amatasun istorioetara eta narrazioetara ohituago gaude. Aitatasun istorio bat idatzi eta irakurri ahal izatea, salbuespen bat dela iruditzen zaigu oraindik.

Following a notebook left to him by his father, the son decides to retrace the father's footsteps on a journey. If you ignore the fact that it takes place in the Andes in Argentina, it feels like you're reading the story of Marco and his monkey Amedio. But it isn't. In this case there are different types of format used in the notebook which make it original: songs, eye witness reports, poems ... Otherwise, the subject matter could be the same. We're more used to stories and adventures about motherhood. Writing and reading about fatherhood still seems to be an exception.



# The Gospel Singer

a novel by  
Harry Crews

gospel kantaria,  
ihesa eta errua

Harry Crews (Bacon County 1935 - Florida, 2012) idazle *outsider*-ak 1968an argitaratutako *The Gospel Singer* liburuaren lehenabiziko lerroak honela dio: "Enigma, Georgiako estatuan, irteeratik gabeko kale bat zen". Enigma AEBetako hegoaldean dago, kaleetan zehar eta etxeetan barrera txerriak ibiltzen dira gora eta behera; bizilagun traukilak daude nonahi, ingelesez *redneck*-ak; ez dago itxaropen arrastorik; eta patua Jainkoaren esanak ezartzen du. Hala, herrikide guztiak kondenatuta daude, ez dira zulo horretatik sekula aterako, Gospel Kantaria (GK) izan ezik, guztiahaldunak bere ahotsaren dohaina eman baitio, eta gaitasun horri esker herritik alde egitea lortu du. GK, gainera, ederra da, purua, herritar groteskoak ez bezala.

Ikus-entzuleek haren ahotsa entzuterakoan Jainkoaren ukitua sentitzen dute. Abeslariak, baina, jaioterrira itzuli behar du abestera. Biztanle baldarrak emanaldi jainkotiarra entzuteko eta ikusteko irrikan daude, haren ahotsak zorritzara aldentzeko duelakoan. Zorigaiztoko gertaera bat ere gertatu da herrinkan: gizonezko beltz batek, GKren bedeinkazioa jaso zuen neskato liraina hil eta bortxatu omen du. Era berean, pertsonaia deformatuen ikuskizunak eskaintzen dituen zirkua ere iritsi Enigmara. *Freak-show*-a 70 zentimetroko oina duen zuzendariaren kargu dago, eta gospel artistaren atzetik dabil hark biltzen duen jendetza zirkura erakarri nahian. Enigma baina, gezurra da nagusi, gertatzen den guztiak egiaren antza izan arren. *Pulp* generoa kriminalaren idazkera zorrotz, azkar eta zehatzarekin idatzitako herrixka baten kronika gotiko hau, geldiarazitako *Carnivale* telesailaren eta Charles Laughton-ek 1955ean filmaturiko *The Night of the Hunter* maisulanaren parean dago. Gezuraren, deformazioaren, kulparen eta iraganaren inguruan ardatzen den nobela bikaina da, Crews-en bizitzaren zertzelada asko gordetzen dituena: txikitik gaixotasun larriak pairatu zituen; Koreako gerran izan zen; seme txikia ito zitzaion auzokidearen igerilekuan; droga zalea; karateka; ehiza-hegaztiak entrenatzen zituen; irakaslea; eta, azkenik, hogeitau bat liburu idatzi zituen bizitza erdia horretan eman zuen arren, bai eta familia galdu ere. Mickey Spillane eta Graham Green autoreen zale amorratua, E. E. Cummings-en bertso bat zeukan azalean tatuatua: *How do you like your blue eyed boy, Mr. Death?* (Nola gustatzen zaizu zure mutil zuritxo Heriotza Jauna?).

Crews-ek badu euskarara itzulpenik. 1993. urtean, Susak, "Autoa" argitaratu zuen Eduardo Mataukok eta Kristin Addisek itzulia eta Xabier Montoiaren hitzaurrearekin.

Bere liburu guztietan errua eta ihesa funtsezko elementuak dira. Finean, nork ez du sekula sentitu jaioterrian atzapar itogarrietatik oспа egiteko premia?

the gospel singer,  
escape and guilt

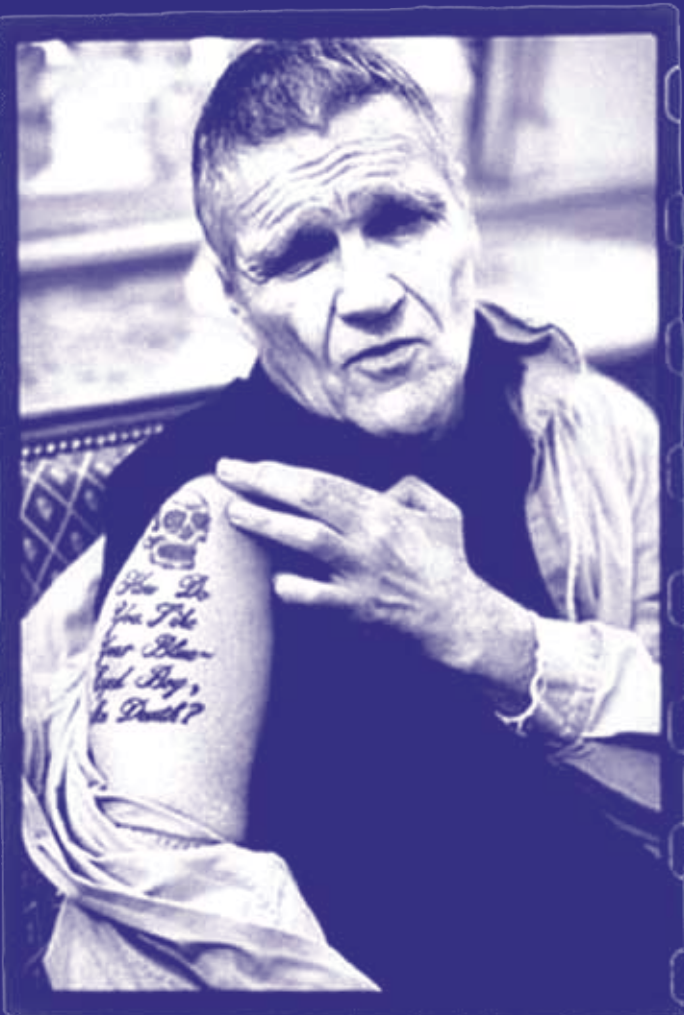
Outsider and writer Harry Crew (Bacon County 1935 - Florida, 2012) began his book *The Gospel Singer*, published in 1968, with the following line: "Enigma, Georgia, was a dead end."

Enigma is in the south of the USA, pigs wander up and down the streets and in and out of the houses and the coarse locals, *rednecks*, are everywhere. There is no sign of hope and destiny is laid down by the word of God. They are all condemned; none of them will ever be able to leave. None of them except the Gospel Singer, that is. The almighty has given him the gift of his voice and this will enable his escape from the hell-hole that is Enigma. The Gospel Singer, moreover, is beautiful and pure, unlike the other grotesque citizens of the town. When listeners hear his voice, they feel the presence of God. The singer having fled Enigma, however, has to return to his hometown to sing. The uncouth locals eagerly await the godly performance because they believe his heavenly voice will banish their bad luck. A terrible thing has happened in the village too: a black man has raped and killed a beautiful young girl blessed by the Gospel Singer. At the same time the singer arrives, a freak show circus pulls into town, and the circus boss, with his 70 cm feet, tries to woo the crowds following the singer to come to see his circus show.

While everything that happens in Enigma seems to ring true, the truth is that lies rule the roost here. This precise, fast and sharply written gothic pulp fiction crime novel that chronicles the town is on a par with the masterpieces *Carnivale* TV series, pulled off air, and Charles Laughton's *The Night of the Hunter*, filmed in 1955. It's a fantastic book that is built around deceit, deformity, guilt and the past, and it contains many references to author Crews' own experiences: when he was a child he was seriously sick; he served in the Korean War, one of his sons drowned in a neighbour's pool when he was small; his fondness for drugs; he did karate; he bred birds of prey; he was a teacher, and finally; he wrote about 20 books and lost his family in that half a lifetime. He was a huge fan of writers Mickey Spillane and Graham Greene and had a verse by E. E. Cummings tattooed on his arm: *How do you like your blue eyed boy, Mr. Death?*

Crews has been translated to Basque. In 1993, book company Susa published "Autoa" (*Car*), translated by Eduardo Matauko and Kristin Addis with a foreword by Xabier Montoia.

Guilt and escape are fundamental elements of all his books. In the end, who hasn't felt the need to flee the strangling fingers of one's own hometown?





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POLAROID © 34

bitza road movie bat da

bide zuzenetik oker

bide okerretik zuzen

photo by: uxeta labrit



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POLAROID © 32

biztza road movie bat da

straight in crooked roads  
crooked in straight roads

photo by: pedro de la cruz



## zerbait berria goizero

Marsellako margolari honen erretratuak ikusten ditugunean Giacomettiren desio hura errealitate bihurtzen dela iruditzen zaigu:  
*"Aurpegi berean, goizero zerbait berria ikustean datza benetako abentura"*





something new every morning

When we see the portraits by this artists from Marseille, we believe the desire Giacometti had all his life is fulfilled:  
*"The real adventure is to see coming something new from the same face every morning"*



Portraits by Francoise Neully



## gaza locals



Gaza herrixka ezberdinez osatutako eremu bat da. Pinturarik ezagutu ez duten pilatutako etxe higatu zaharrak. Eremu horretan ere badira nekazariak lantzen dituzten lurrak, olibondo eta laranjondoak eta Israelgo ejertzitoaren fusiletako bidean izaten diren artzain ausartek zaindutako ahuntz eta artaldeak. Hori da komunikabideetan ikusten dugun Gaza. Gaza ordea itsasoari begira bizi den lurraldea da. Gazako arrantzaleak egunero ateratzen dira utzi dieten itsas zati eskasean ahal dutena arrantatzera. Gazako biztanleak bestetik hondartzan topatzen dute aisialdirako gune bakarrenetarikoa. Eta azken urteotan, bada surf-a deskubritu duenik.

Gaza is a territory made up of small villages where the cramped, run-down houses are strangers to paint. There are also farmers who work their olive and orange groves as well as shepherds who care for their herds of goats and sheep under the watchful eye of Israeli army rifles. That's the Gaza we see in the media. However, Gaza is a territory that looks out over the sea. Every day, Gaza fishermen take to their boats and fish in the meagre fishing grounds they are let work in. The sea and the beaches provide the local population with one of their only leisure time spaces, and in the last few years, more than one local has discovered the sport of surfing.

Gobernuz kanpoko erakunde pare batek eramandako surf oholei esker, hondartza begiraleak eta neska-mutil gazteak surfa deskubritu dute. Gazako surflariek, orain arte behintzat, ez dute ezagutu guk bizi dugun "kutsadura". Ez dituzte markak ezagutzen, ez aldizkari edo surf izarrak (Mahmoud Moodi ez ezik, Gazako hondartzetako Mitch Bucanan eta bertoko surf txapelduna), ez dute Hawai edo Kaliforniako olatuen berri (ziurrenik Hawai eta Kalifornia non diren ere ez zaie gehiegi inporta), eta "surfari" kontzeptu bera, utopikoa da Gazatik ateratzea indarrez inposatua eta debekatua duen norbaitentzat.

A couple of NGOs brought along some surfboards and beach lifeguards and young boys and girls have been introduced to surfing. For the moment at least, Gaza surfers have not been contaminated in the way we have been. They don't know anything about brands, surf magazines or surf stars (with the exception of Mahmoud Moodi, Gaza's answer to Mitch Buchanan, and local surf champion). They haven't heard of Hawaiian or Californian waves (more than likely they don't really care where Hawaii or California is), and the concept of "surfari" is utopia for a person who is forcibly forbidden from leaving Gaza.



gazasurfclub.com

Eta sekulako zortea dute. Ez gaizki ulertu. Surfaz soilik ari gara. Surfa bere izaera basikoenean ezagutzeko aukera izan dutelako. Gazakoak ez dira munduko hondartzarik ederrenak edo garbienak, olatuak (daudenean) ez dira bere kalitateagatik surflari kanpotarrak erakarriko dituztenak, surf oholak eguzkiak horitu eta behin eta berriro konpondutako "katxarroak" dira, ez dago babesturiko lehiaketarik, baina esperientzia, gozamen, jarrera eta bizimolde gisa, Gazako surf "local" izatea bezalakorik ez dagoela esango genuke. Ez du parekorik, masifikaziorik gabe, lagunekin mundu berri bat deskubritzen ari zarenaren sentsazio horrek.

And yet they are really lucky. Don't misunderstand what we are saying here. We are only referring to surfing. They are lucky because they have the chance to experience surfing in its more stripped down and authentic state. They haven't got the cleanest or most beautiful beaches in the world, their waves (when they have them) are certainly not the kind to attract surfers from other parts of the globe to come calling, their boards are yellowed by the sun and patched together rather haphazardly and they have no sponsored championships but as an experience, enjoyment, attitude and manner of living, we would venture to say that there is nothing like being a local Gaza surfer anywhere else in the world. There is simply nothing like it. Nothing like the sensation of getting to know a new world around you without the overcrowding and over-commercialisation we have here.

<http://zakillers.bandcamp.com/track/bizi-ala-hil>





**etxean the balde jaso nahi duzu?**  
**do you want to receive the balde at home?**  
6 ale / issue = 15 euro

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the baldians trading cards



41

Laura Dekker



1995ean jaio zen, barku batean, Zelanda Berriko Whangarei herriko portuan.

She was born on a boat in the port of New Zealand town Whangarei in 1995.

Bere gurasoak, Dick Dekker holandarra eta Babs Müller alemaniarra, zazpi urte zeramatzen nabigatzen.

Her parents, Dutch father Dick Dekker and German mother Babs Müller, were by then seven years into a sailing trip.

Laurak, bizitzako lehendabiziko lau urteak itsasoan eman zituen gurasoak banandu ziren arte. Aitak, orduan, barku propioa erosi zion bere kabuz nabigatzen ikasi zezan.

Laura spent the first four years of her life at sea, until her parents split up. Her father then bought her a boat so she could learn to sail.

2009an, aitarekin bizi zela, munduari itzulia bakarka eman nahi ziola iragarri zuen Laurak. Holandako gobernuak, ordea, traba ugari jarri zizkion, eta ez zioten baimenik eman.

In 2009, while living with her father, she announced her intention to sail single-handedly around the world. The Dutch Government stepped in and prevented her from doing so.

Tira-bira ugariren ostean, 2010eko abuztuaren 21an, Hurley 800 ontzi batean abiatu zen; Guppy izenaz bataiatutako 8,5 metro luzerako eta 2,75eko zabalerako ontzia zen.

Finally, legal struggles having been overcome, on the 21st of December, 2010, she set sail in her Hurley 800 named Guppy. It had a length of 27 ft and a beam of 9 ft.

26 geldialdi egin zituen hainbat portutan, eta Ozeano Indikoko piraten kontura pasa zuen beldur gehien.

She stopped at 26 different ports and the most frightening part of her voyage was caused by pirates in the Indian Ocean.

2012ko urtarrilaren 21an amaitu zuen munduko itzulia, 16 urte zituela. DutchNews egunkaria honako izenburu honekin atera zen kalera: "Egoskorra, berekoia eta deabrua baino marinela apartagoa".

She finally finished her journey on the 21st of January, 2012. She was 16 at the time. The newspaper DutchNews came up with the following headline: "Laura Dekker: stubborn, self absorbed and a devil of a sailor."

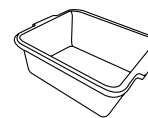
Itsasontzi batean bakarka munduari bira eman dion pertsonarik gazteena da.

She is the youngest person to have ever sailed single-handedly around the world.

where to find us  
the balderen kutixiak



the balde



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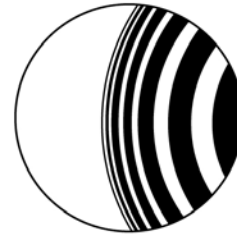
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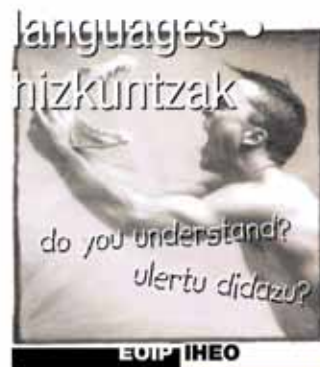
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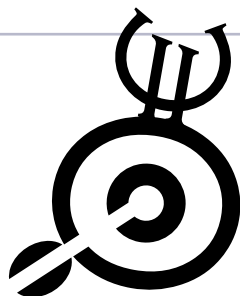
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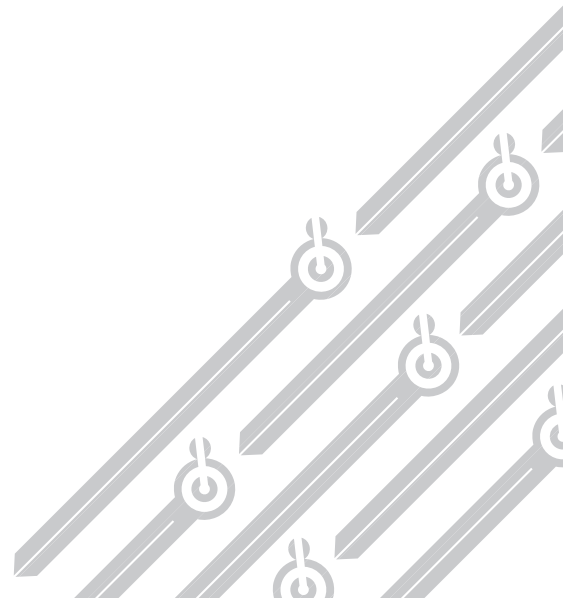
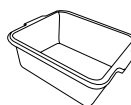
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