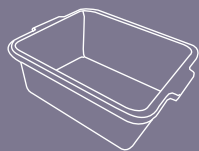


# the balde



october | umia  
november | azaroa

48



nolako arbola, halako ezpala  
tree theater

# 48



## the balde

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**komikia / comic:** ihes ederra

**harpidetza orria / subscription page:** marisa mantxola


**azaleko irudia / cover image:** myoung ho lee

**aurkibidea / summary:** the balde crew

**inprimategia / printed at:** espacegrafic

**lege gordailua / legal:** na-3244/01

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

 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



Eusko Jaurlaritzako  
Kultur sailak diruz  
lagundutako aldizkaria

Lan berrizaille, irudimentsu eta ausartak egiten dituzula?  
bidali, ieazkiguzu.  
Imaginative, provocative and interesting works?  
send them to:  
**info@thebalde.net**





## BELDURRARI AGUR ETA OHORE



### astebete beldurak jota

Donostiako Beldurrezko astearen aurtengo kartelak primeran definitzen du zinemaldi honen izpiritua. Frankenstein-Loquillo horri, gaiztotasun harroko baina aldi berean umoretsu bat nabari zaio eta haren alboan azaltzen den neskatxa, haurra baino, zuriz jantzitako lolita maltzurra da. Honez gero, badakizue gure urteko ekitaldi kuttunetakoa dela.

[www.donostiakultura.com/terror](http://www.donostiakultura.com/terror)

### a week of fear

This year's poster defines the Donostia Horror and Fantasy Film Festival perfectly. The Frankenstein-Loquillo character looks proudly malicious at the same time as humorous, and the girl next to him looks more like an evil Lolita than a girl. And, as you know, it's our favourite yearly festival.

[www.donostiakultura.com/terror](http://www.donostiakultura.com/terror)

### barbie futbolin

Kapela atzerantz jantzi eta galtza zabalak galtzontziloak erakutsiaz eramatea ridikulu dela iruditzen bazaizu, gutariko bat zara: "pureta" bat alegia, Boleratan orduak eman eta kostoa 500 pezetako txinetan erosten zenuen garaikoa alegia. Atentzioa deitu digu Chloe Ruchon artistak gure nerabezaroko futbolin maitatua eta gure arrebaren Barbieak nola uztartu dituen ikustea. Gure futbolinetako jokalariek, garaiko benetako futbolarien izaera zuten: gerririk gabeko tipo gogorak. Artista frantsesak ordea, oso ongi jakin du islatzen egungo benetako futbolarien izaera bere futbolinean. Eta bai, badakigu aipamen honek Torrenteren bandoan jartzen gaituela, baina esan dugu boheratan hazitako belaualdikoak garela...

### barbie foot

If you think that wearing a cap back-to-front and letting your underpants show is ridiculous, you're one of us: "an oldie" in other words, and you probably spend hours in bowling alleys and used hashish for what seemed like a lot of money at the time. Artist Chloe Ruchon has combined the table football adolescents play at with our sisters' Barbies in an interesting way. Our table football players had that era's real football players character: they were waist-less strong guys. But this French artist has today's football players' character on her table football. Ok, yeah, we know this classifies us as old-fashioned slobs, but, as we've said, we grew up when going bowling first became fashionable...





esan nahi duzuna...



... nahi duzun hizkuntzan



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[www.11itzulpen.com](http://www.11itzulpen.com)

# GLOBAL FUNK



## DICIEMBRE / ABENDUA

GLOBAL FUNK party:

TOBIAS KIRMAYER (Tramp Records, Munich) + MAKALA  
LE BUKOWSKI / DONOSTIA

04/12 23h30

GLOBAL FUNK party:

ARKA! + ADRIAN + TOBIAS KIRMAYER (Tramp Rec, Munich)  
BLACK FEVER / BILBAO

05/12 00h00

LAGUNTZAILEAK:



demode

the balde

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

2009/09/18 - 2010/01/03

## After the Final Simplification of Ruins

Flávio De Carvalho, Wilson Díaz, Sung Hwan Kim, Maria Lassnig,  
Erlea Maneros Zabala, Ania Molska, Anu Pennanen, Lotty Rosenfeld,  
Kateřina Šedá, Apichatpong Weerasethakul.

Komisarioa / Curated by Cosmin Costinaş

## Los sonidos de la muerte

Teresa Margolles

montehermoso · fray zacarías martínez 2 · 01001 vitoria-gasteiz · +34 945 161 830 · [montehermoso.net](http://montehermoso.net)



Ayuntamiento  
de Vitoria-Gasteiz

## LOVE GOAT



### the goat or who is silvia

Txalo company has produced this singular work by States writer Edward Albee. No-one doubts that the title by itself rouses our curiosity. The play, in spite of what you might think at the beginning, isn't a mad comedy. It's a rounded piece of work which looks into the boundaries of love and society's needs. 24th October, Gayarre Theatre, Iruña.



### ahuntza edo nor da silvia

Txalo konpainiak ekoiztu du Edward Albee egile estatubatuarren lan berezi hau. Izenburuak jakin mina pizten duela ez du inork zalantzan jartzen. Antzezlanak, hasera batetan dirudienaren kontra, ez da komedia zoroa. Maitasunaren hertzak eta gizakiaren beharrak esploratzen dituen obra berezi eta borobila da. Urriak 24ean Iruñako Gayarre antzokian.

### urban sketchers

Urban Sketchers is a network of artists around the world who draw the cities where they live and travel to. Manifesto: 1. We draw on location. 2. Our drawings tell the story of the places we live and where we travel. 3. Our drawings are a record of time and place. 4. We are truthful to the scenes we witness. 5. We cherish our individual styles. 6. We support each other and draw together. 7. We share our drawings online. 8. We show the world, one drawing at a time.

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

### true love tattoo

Boleretan hazi ginela esan dizuegu eta bertoko gaiztoenen tatuajeei beldurra eta errespetua adierazten ikasi genuen. Egun ordea, infanta batek ere luzitzen duenez tatuajea, beste irtenbide muturrekoagoak bilatu behar dira tintaz maitasuna adierazteko. Eta hori da hain zuzen Valentin Vikunjesky doktoreak eskaintzen dizuna. Ebaketa egin eta bihotza tatuatuko dizu. Irakurri duzun moduan bai. Lasai ordea. Anestesiarekin egingo dizu eta ez duzu orratzaren zitzadarik sumatuko.

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



### true love tattoo

We told you we grew up in bowling alleys and we learnt to fear and show respect to the tattooed hardmen there. Nowadays, though, even delicate princesses can have tattoos, and so a more extreme ink-based solution has to be found to show true love. And that's what doctor Valentin Vikunjesky offers us. He can operate on you and put a tattoo on your heart. Yep, just like you're read it. But don't worry. He'll use anaesthetics and you won't feel the needles.

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



### marrazkilari urbanoak

Urban Sketchers, bizi eta bidaiatutako leku ezberdinak marrazten ditzuten mundu osoko artistek osatzen duten sare bat da. Euren manifesto: 1. Kokagunean marrazten dugu. 2. Bizi eta bisitatzen ditugun lekuen istorioak kontatzen ditugu marrazkiekin. 3. Marrazkiak denbora eta espazioaren isla dira. 4. Errealitatea islatzen dugu. 5. Bakoitza estiloaren nortasuna baliatzen dugu. 6. Elkarlana bultzatzen dugu. 7. Sarean gure marrazkiak trukatzeko ditugu. 8. Marrazkiak banaka erakusten dizkiogu munduari.

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

# CiNeMAD'09

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# ESKOLA ERAMAN- GARRIAK



GOIAN EDO BEHEAN, GAUEZ EDO EGUNEZ,  
ASKATU ZURE ESKOLAK.

**BAI&BY-N MATRIKULATZEAN  
ERAMANGARRI  
HAU OPARI\***

BILBO. 944 70 18 57. GETXO. 944 91 50 60. ZAMUDIO. 944 31 80 47  
DONOSTIA. 943 46 19 27. GASTEIZ. 945 15 71 10. IRUÑEA. 948 29 14 24

\*BALIOZKO 2 MODULO EDO GEHIAGO KONTRATATZEAN ETA IZAKINAK AGORTU ARTE

**bai & by**  
24 ordu



# ARCHITECTURE EVERYDAY



## arkitektura egunero

Egunero arkitekturarekin zerikusia duen proposamen bat eskaintzen digu webgune honetara. Arkitektura zalea omen den Brad Pitt aktoreari irakurri diogu honokoa: "arkitektura da ziurrenik gure egunerokoan gehien inluitzen duen jarduera fisikoa". Munduko edozein tokitan eraikitako eraikin bereziak bildu eta aztertzen dituen gune hau horren froga izan daiteke.

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

## daily architecture

This website gives us suggestions in connection with daily architecture. We can read this by the actor Brad Pitt, who is, apparently, an architecture enthusiast: "architecture is probably the physical activity that most affects our daily life". You can see proof of this on this website, which brings together and studies buildings from all over the world.

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

## dock of the bay3

Hirugarren edizioa bete du zinema dokumentala eta musika uztartzen dituen jaialdi honek. Gainera berrikuntzekin dator. Zuzeneko kontzertuak eskaintzeaz gain, aurten Donostia eta Bilbon eskainiko du bere programazioa. Azaroaren 26tik 29ra "markoinkonparablean" eta abenduak 4tik 6ra munduko hiriburuan.

[www.dockofthebay.es](http://www.dockofthebay.es)

## dock of the bay 3

This is going to be the third edition of this documentary cinema and music festival. And, furthermore, this year it's going to have new sections. As well as giving live concerts, this year's programme will be offered in Donostia and Bilbao. From November 26th to 29th in "the world's finest city" and from December 4th to 6th in the "world capital".

[www.dockofthebay.es](http://www.dockofthebay.es)



**Dock  
Of  
The  
Bay  
3**

## mem 09

Musicaexmachina jaialdiak artista eta arte gune ezberdinen arteko ezagutza eta etorkizuneko proiektuak bultzatu nahi ditu. Artearekin lotuta dauden hitzaldi, jarduerak, erakusketa eta proposamen ezberdinak biltzeko jaio zen ekimen honek aurtengo edizioaren aurkezpena New York-en egin zuen, bere izaera globala azpimarratuz.

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

## mem09

Musicaexmachina festival wants to promote communication between artists and the different art spaces. Seminars, art shows, performances, exhibitions,...All of them have a place in this festival that presented this year's edition in New York, showing it's global identity.

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





# EDIZIOAK ETA INPRESIOAK OROKORREAN EDITING AND PRINTING IN GENERAL

Inprimakiak, katalogoak, liburuak, liburuskak, aldizkariak, aurreinpresioa  
Forms, catalogues, books, brochures, magazines, preprinting



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GANBARA ARETOA 2009ko irailaren 23tik azaroaren 7ra  
Baroja Collet - Txiliku  
**PIZTIARIOA**



## IZAN BILBOTARRAK BAINO HARROAGOA DEBALDE DENA ORDAINDU EZAZU!

LADINAMOK MILA HARPIDE BEHAR DITU  
etorkizuna bermatzeko  
(edo bestela, 1000 aldiz harpidetuko den norbait topatu).



Oraindik aldizkaria ezagutzen ez baduzu bota iezaiozu  
begirada bat sareko bertsioari: [www.ladinamo.org/ldnm](http://www.ladinamo.org/ldnm)

E. L. Doctorow, J.G. Ballard, David Harvey, Sven Lindqvist, Inmortal Technique, Wu Ming, Richard Linklater, Ursula K. Le Guin, Ian MacKaye, Mike Davis, TV On The Radio, Jello Biafra, Mercedes Álvarez, Kim Stanley Robinson, Ignacio Echevarría...eta abar luze batekin elkarriketak edo eta Santiago Alba Rico, Constantino Bértolo, Johnny Rotten, Bruno Galindo, Manuel Delgado, Nacho Vegas...eta beste hainbaten artikuloak.

[www.ladinamo.org/suscripciones](http://www.ladinamo.org/suscripciones)

## Zakarrontzia astintzen

Hondakinak eta birziklatzea egungo artean  
2009/10/29 - 2010/01/23

Basurama  
Donna Conlon  
Mark Dion  
Regina José Galindo  
Chus García - Fraile  
Chris Jordan  
Vik Muniz  
Ester Partegás  
Diet Wiegman



Koldo Mitxelena Kulturunea - Erakustaretoa  
Urdaneta 9 - 20006 Donostia - San Sebastián  
[www.gipuzkoakultura.net](http://www.gipuzkoakultura.net)  
tel. 943 112 750/6  
Astearterik larunbata arto: 11:00 - 14:00 / 16:00 - 20:00



Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa  
Kultura eta Eskola Departamentua  
Departamento de Cultura y Escuelas



## A PART OF ART



### marraz(i)oak

Artelekun antolatutako dituzten ilustratzaile topaketa hauetan, eleberreri grafikoa, bildumak, irudigintza, obra grafikoaren edukia eta forma, marrazkia, kolorearen erabilera eta beste hainbat gai jorrotuko dituzte. Harkaitz Cano idazleak eta Ignasi Blanch Gisbert ilustratzaileak gidatuko dute azaroaren 16tik 30ra ospatuko den mintegi hau.

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

### marraz(i)oak

Graphic novels, collections, illustration, graph art contents and forms, drawings, the use of colour and many other themes are going to be developed at this illustrators' meet-up held at Arteleku. Writer Harkaitz Cano and illustrator Ignasi Blanch Gisbert will lead this graphics seminar from November 16th to 30th.

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

### artfutura

New media, diseinua, robotika, interakzio diseinua eta edozein jarduera digitalarekin zerikusia duen proiektuen bilduma izan da urtero Artfutura jaialdia. Programazio zabala eta interesgarria dakar aurten ere. Erakusketa, mintegi eta hitzaldiak esker, azken urteotan atentzia deitu diguten proiektu horien egileak ezagutu eta lan dinamikak deskubritzeko aukera eskainiko digu Artfuturak. Hementxe aurten programa:

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

### artfutura

Each year's Artfutura festival is a collection of projects with new media, design, robotics, interactive design and all sorts of activities connected with digital production. This year's programme too is wide-reaching and interesting. Artfutura offers us the chance to discover creators and their dynamic work in its exhibitions, workshop and conferences it includes. Here is this year's programme:

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



### montehermoso

Erakusketa kolektibo honetan azken aldian artean asko erabiltzen diren bi kontzeptuen inguruan hausnartu dute. historia eta lokalismoa. Historiaren zein kontzeptzio lantzen da artean? Ingurumen lokaletaz hitz egiten denean zer esanahi du zehazki lokal hitzak? Galdera hauen inguruan hausnartu eta ekoiztutako obrak Gasteizko Montehermoso kulturunean urtarrilak 3ra arte erakusgai egongo dira.

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

### montehermoso

Two concepts that have been extensively examined by art in recent times are going to be looked at in this collective exhibition: history and localism. What's the concept of history promoted by art? When we talk about local surroundings, in what sense do we use the word "local"? Works that reflect on and produce around these subjects can be seen at the Gasteiz Montehermoso culture centre until January 3rd.

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

arbolak trees











## arbolak

Myoung Ho Lee 1975. urtean jaio zen Seul-en, Hego Koreako hiriburuan. Joong-Ang Unibertsitatean ikasi zuen argazkilaritza eta egun, bertan irakasle gisa egiten du lan. "Arbola" izeneko bere lanak, errealitatea, ordezkari, artea eta ingurugiroa eta begirada kontzeptuen inguruan hausnartzen du. Kontzeptu sinplea izaki, kontzeptuaren gauzatzeko prozesua lan handia eskatzen du. Arbolak lehenik bere ingurugiroan ikusi eta gero, banan banan bakandu egiten ditu. Arbolari, atzean mihise erraldoia jarriz deskontextualizatu eta begirada berri bat eskaintzen digu. Argazkia da prozesuaren emaitza, baina bestetik bada ere paisaia natural eta urbano ezberdinetan eginiko iraupen mugatuko interbentzio bat.

artista eta getxophoto-ren kortesiaz..

## trees

Myoung Ho Lee was born in Seoul, the capital of South Korea, in 1975. He studied photography at Joong-Ang University and today he works as a professor there. His series called 'Tree' is a reflection on reality, replacement, art and the concept of observing our natural surroundings. Though a simple concept in itself, the actual process of bringing the concept to fruition demands a huge amount of work. First, the trees are captured as a whole in their surroundings and then they are isolated one by one. A giant canvas is hung behind each tree which removes it from its normal context and offers us a new perspective. The photograph is the end result of the process but there is also the temporary intervention that takes place in both natural and urban surroundings.

courtesy of the artist and getxophoto

fruitu estrainoak

strange fruits



1930. abuztuak 7. Thomas Shipp eta  
Graham Smith-en lintxamendua.  
Argazkia: Lawrence Beitler.

1930. 7th of august. The lynching of  
Thomas Shipp and Graham Smith.  
Photo: Lawrence Beitler.



A writer who loves jazz once mentioned the song Strange Fruit to me and told me a little bit about it as we sat at the bar. When I got home, I sat at my computer, opened youtube and wrote *Billie Holiday Strange Fruit*.

Black and white images. A ray of light in the darkness and into that beam of light steps a black woman who rather than ageing seems to have been punished by life. Hollow black eyes that look nowhere. Junky eyes. She starts to sing.

Southern trees bear strange fruit,  
Blood on the leaves and blood at the root,  
Black bodies swinging in the southern breeze,  
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant south,  
The bulging eyes and the twisted mouth,  
Scent of magnolias, sweet and fresh,  
Then the sudden smell of burning flesh.

Here is fruit for the crows to pluck,  
For the rain to gather, for the wind to suck,  
For the sun to rot, for the trees to drop,  
Here is a strange and bitter crop.

Strange Fruit is without doubt Billie Holiday's most moving and best-known song. However, when she was first offered the song, she didn't pay much attention to it at all. She sang it for the first time in New York's famous Café Society (meeting point for the city's communists, socialists and libertarians). Every time she sang it the audience were stunned to silence. According to biographers Billie didn't understand the lyrics of the song. She was totally unable to comprehend the abstract in those days. It's not hard to believe either, Holiday certainly had enough on her plate to have to worry about what she was singing about. Those around her quickly realized that Billie's incomparable voice matched to that song were potent enough to stop both time and people's heartbeats.

The song was composed by Russian immigrant of Jewish extract Abel Meeropol, a teacher. He saw the photograph of the lynching of Thomas Shipp and Abram Smith in a newspaper and he wrote the poem Bitter Fruit. It was published in the New York Teacher magazine. Music was later added to the poem and that was how the song Strange Fruit came about. Meeropol showed the song to somebody in Holiday's circle, by then Holiday was singing in the Cafe Society, and this helper convinced her to sing this song she couldn't understand. The song soon became the anthem for the civil rights and anti-racism movement. Holiday was not the first to sing the song. Meeropol's wife was one of those to sing it before she did. But Billie Holiday's voice brought listeners to the feet of those trees. In the concerts she gave in small cafes and big halls Strange Fruit was always the last song she performed. All the lights were dimmed and a simple spotlight shone on the stage. Billie would start the song with her eyes closed and as soon as she finished the song she would take a few steps backwards and she would turn those eyes of hers, that gazed down into a bottomless abyss, back to the darkness. The audience would leave the hall with a knot in their throats and the image of Strange Fruit burnt into their eyes.

Nothing would be the same after Billie began performing this song. It would certainly leave a mark on her life. The Government soon began to take steps against her. It wasn't difficult for them to press charges of drug abuse and prostitution against her. She had to flee Mobile, Alabama just for even trying to sing the song. But the song also showed the rest of the country what was happening in the southern states and she was supported by many people. From 1890 to 1939, more than 3,000 blacks were lynched, this is the "bitter crop" referred to at the very end of the song. Billie and the pimps who managed her were more than conscious of the strength of the song and tried to make it hers. Billie wanted no-one else to sing Strange Fruit. Once, when she had heard another singer sing "her" song, she went to the backstage dressing room and put a knife to the other singer's throat. The lost look in Billie's eyes...

Jazz-a maite duen idazle batek, taberna batetako barran Strange Fruit kantua aipatu eta honen inguruan bitxikeria pare bat kontatu zidan. Etxera itzuli nintzenean, ordenadore aurrean eseri eta youtuben *Billie Holiday Strange Fruit* idatzi nuen.

Zuri beltzekozko irudiak. Iluntasunean argi izpi bat eta argi izpi horretan bizitzak zahartua baino bizitzak zigortua dirudien emakume beltz bat. Inora begiratzen ez duten begi beltz eta hutsak. Jonki begiak. Kantatzen hasten da.

Hegoaldeko arbolek fruitu estraino bat dute  
Odola hostoetan eta odola sustraiaetan  
hegoaldeko haize lehunean balantzatzten diren gorputz beltzak  
Makaletatik zintzilik dagoen fruitu estrainoa

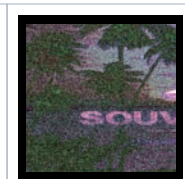
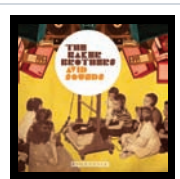
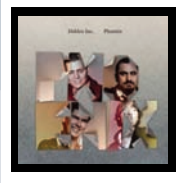
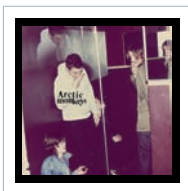
Hegoalde galantaren eskena pastoral  
begiak handituta, ahora okertuta  
magnolia arbolen usain gozo eta freskoa  
eta bapatean haragi errearen usaina.

Hementxe dago beleek errotik aterako duten fruitua  
euria jaso eta haizeak zurrupatu dezan  
eguzkiak hazi eta arbolek bota dezaten  
hementxe dago uzta estraino eta mikatza

Strange Fruit da ziurrenik Billie Holidayren kanturik ezagun eta hunkigarriena. Hala ere, Strange Fruit bere errepertorioan sartzeko eskaini ziotenean, hasera batetan ez zion jaramon handirik egin. New York hiriko Cafe Society famatuan (hiriko komunista, sozialista eta libertarioen elkargunea) kantatu zuen lehendabiziko alditan, entzuleak isilik geratzen ziren, izoztuta. Biografoek diotenez, Billiek ez zuen kantaren letra ulertzen. Ez zuen abstrakzioarako maila minimorik garai hartan. Eta baieztapen hau ez da sinesgaitza. Holiday andereak, beste arazo ugari bazuen kantatzen zituen kantuek ziotenez arduratzeko. Baina kantu hura, Hollidayren ahots paregabearen denbora eten eta bihotzen taupada geldituzko boterea zuela berehala jabetu ziren.

Kantua 1939. urtean idatzi zuen jatorri errusiarreko Abel Meeropol irakasle judutarrak. Thomas Shipp eta Abram Smith -en lintxamenduen argazkia ikusi zuen egunkarian eta Bitter Fruit poema idatzi zuen. New ork Teacher aldizkarian argitaratu zen. gero poemari musika jarri eta Strange fruit kantua egin zuen. Garai hartan Cafe Society-n kantatzen zuen Holliday-ren laguntzaileari erakutsi zion eta honek Holliday konbentzitu zuen ulertzen ez zuen kantu hura kantatzeko. Kantua eskubide zibilen eta arrazakeriaren aurkako ereserki bihurtuko zen. Holliday ez zen lehena izan kantu hori kantatzen. Meeropol beraren emazteak kantatu zuen besteak beste. Baina Billie Holliday-ren ahotsak arbolen oinetara eramaten zuen entzulegoa. Kafe txikietan eta areto handietan ematen zituen kontzertuetan, azken kantua izaten zen beti Strange Fruits. Argi guztiak amatatu eta foko batek soilik argitzen zuen eskenatokia. Billiek begiak itxita hasten zuen beti kantua eta amaitu bezain pronto, pauso batzuk atzera eman eta hondorik gabeko amildegira begiratzen zuten bere begiak iluntasunera itzultzen zituen. Entzulegoak, fruitu estrainuen irudia erretinetatik kendu ezinik eta eztarrietan korapiloa sentituta ateratzen zen aretoetatik.

Aurrerantzean ezer ez zen berdina izango. Kantu hark bere bizitza markatuko zuen. Gobernuak bere kontrako neurriak hartzen hasi zen. Eta ez zitzaion zaila suertatu droga eta prostituzio karguak aurkeztea. Alabamako Mobile herritik ihesean atera behar izan zuen kantu hura kantatzen saiatze hutsagatik. Baina Hegoaldeko estatuetan gertatzen zena nazio osoan erakusteko ere baliagarria izan zen eta askok bere alde egin zuen. 1890. urtetik 1939. urtera, 3000 beltz baino gehiago lintxatu zituzten eta fenomeno horri, kantuaren azken hitzek eman zioten izena "bitter crop" uzta mikatza. Billie eta bere ibilbide profesionala zeramaten txuloputek, kantuaren indarrak jabetuta, berea egiten saiatu ziren. Billiek ez zuen nahi beste inork Strange Fruit kantatzea. Behin, beste kantari bati "bere" kantua kantatzen entzun ostean, kamerinoetara joan eta laban bat lepoan jarri zion. Billie-ren begirada galduak ...



# AUDIO

testua/by: arkaitz villar



## Arctic Monkeys

Humbug

Domino records

Britainiarren disko berria irregularra izanda ere benetako kantuak aurkitu ditugu hemen. Arctic Monkeys-ek asko ikasi du konposaketa aldetik, "My Propeller" edo "Cornerstore"-ek erakusten duten moduan; eta betiko intentsitatea mantentzen jakin dute "Crying lightning" hasierako kantuan. Josh Homme arduratu da kantu askoren ekoizpenaz abesti askori doinu desertiko zein hipnotikoak ekarriaz. While the British band's new record is a tad irregular, there are still some real gems to be found here. Arctic Monkeys have certainly learned a lot about composition. Just take a look at "My Propeller" or "Cornerstore". They've also managed to keep up their intensity as can be heard at the start of "Crying lightning". Josh Homme, at the helm for a lot of the production, has captured a hypnotic, desert sound.



## Badboe

Break the funk

Auditory designs

Funk eta breakbeat dosi handia dator proiektu honen eskutik. Badboe Danimarkatik dator. Funk klasikoa gaur egungo break eta scratch-ekin nahasten du "Break the funk" bezalako lanak sortzeko. Lan dinamikoa da hau, bizia, martxa handikoa. Hip hop eta jazzaren eragina ezkatatu gabe "My Bad" edo "Ease the funk" dira hamabost abestietatik hemen nabarmendu nahi izan ditugunak. Quite a dose of Funk and breakbeat on show here. Badboe come from Denmark. It mixes classic funk with contemporary scratch and break and the end result is "Break the funk". It's very dynamic and really energetically alive. Jazz and Hip Hop influences can be clearly discerned and of the 15 tracks we'd specially point out "My Bad" and "Ease the funk".



## The Baker Brothers

Avid sounds

UKtik datorren proiektu honek funk eta soul doinuak nahasten ditu Vanessa Freeman bezalako abeslariaren laguntzarekin. Doinu beroak dira "Family tree"-k erakusten duen moduan. "Shack up"-en groove asko dutela erakusten dute eta "Couldn't get it right" abestia joera serioena erakusten digute. Korte klasikoa dauka konposaketa eta konponketa aldetik eta 70. hamarkadara bidaiatzeko aukera aparta luzatzen digute.

Another UK act for you. This lot mix soul and funk with guest artists like Vanessa Freeman. Hot funky rhythms on the likes of "Family tree". On "Shack up" they show they've quite a bit of groove as well while "Couldn't get it right" shows their most serious side. The songwriting and arranging is all very classic so if you fancy a little jaunt down Memory Lane back to the 70s, this will be right up your street.



## Delorean

Ayrton Senna

Mushroom Pillow

Zarauzterrek maisulan bat argitaratu dute e.p. honetan. "Deli"-ren arrakastak gure uhinetara iritsi aurretik gauditu zituen mugak; eta orain mundu osoko jaialdi eta komunikabideak atzetik dituzte. "Moonson" ere asko gustatu zaigu eta abesti berriek dakarten berrikuntza nagusia pop-erako joera bada ere, ez da festarako aitzakia eta doinurik falta. Mundua haien oinetara jartzea lortu dute, dantzan hori bai.

The lads from Zarautz have gone and come up with a masterpiece with their latest EP. The successful "Deli" had leapt across borders before it reached our airwaves and now that big festivals and press from all over the world are after them. We really like "Moonson" and though the new songs tend towards the pop end of the spectrum, this is still a serious party record. They have the world at their feet, and dancing at that.



## Dublex Inc.

Phoenix

Infracom

Dublex Inc. Aspaldiko lagunak ditugu hemen. Alemaniako kolektibo honek elektronika eta soularen arteko dialektika interesgarriena gauzatu du azkeneko hamarkadan eta "Phoenix" da horren erakusle garbiena. Northern Soul-aren eragin bizia duen lan hau Helsinki, Madrid, London, Jakarta eta Berlinen grabatu dute. Ahotsaren presentzia gainontzeko instrumentuen gainetik nabarmentzen da eta honi esker beste dimentsio batera iritsi dira alemaniarrek.

Dublex Inc. have been pals of ours for a long time. This German collective has been responsible for the most interesting dialect of electronica and soul in the last decade. "Phoenix" is the clearest example of this. Recorded in Helsinki, Madrid, London, Jakarta and Berlin, this is wonderful lively Northern Soul. The presence of the voice above all the other instruments is very noticeable on this disk and this is why these Germans have been able to reach that extra dimension.



## Mendetz

Souvenir

Sinamon records

"Futuresex" abestiak estatuko dantzaleku eta jaialdiak atean ireki zizkion Bartzelonako laukoteari. Bere emanaldiak bizi eta izerditsua bilakatu ziren, baina sinesgarritasuna falta zitzairen. Lanarekin lortu dute horri buelta ematea eta orain beste eragin freskoak bilatu dituzte: funk-arena adibidez, tempoa markatu eta dantzatzeko funktronik bezalako zerbait asmatuz.

The song "Futuresex" opened up the doors to all the clubs and festivals in Spain to this four-piece from Barcelona. Their live performances became lively sweaty affairs. But they still didn't seem like the real deal. Well, that's been put to rest with their new record. They've come up with a new freshness to their sound, a mixture of funk, marked times and something like funktronik to dance along to.



testua/by: arkaitz villan

# kobazuloko doinuak **mursego**

Maite Arroitauregi has often worked with Anari, Lisabö, Napoka Iria, Kokein, Gora Japon and Ibon R.G. on various projects. After selling all the copies of the first disk, Mursego (which means "bat" in Portuguese) is putting together the second one.

We've seen you working on many shared projects up to now, how do you get on working by yourself?

Mursego is different, they're songs I've written and I don't have to wait for anybody else to create or rehearse them. Until now, I'd always worked with other people's compositions, and now it's with my own ones.

There are also lyrics by Laboa and a PJ Harvey version on your disk.

I look on doing versions as an exercise, an exercise before composing, and a very agreeable one, what's more. I also play Kraftwerk's "The Model" live.

And, with that, you change the vision we had had until now with your cello.

Normally, the way of writing and singing are different, I've broken away from the classical tendency and, using pedals, I make use of various loops and create songs on top of them.

Basque, English, Russian.

languages aren't an aesthetic decision, but they are an aesthetic option. It is an aesthetic offer, we do offer something after creating songs.

Bats come out at night.

And they see the world the other way around. Sometimes you understand the world better if you look at it from another point of view. BAP sang this "I'm fine, you're the opposite".

There's cinema there too.

lots of people have told me there's a cinematographic sound to it, but that's happened unconsciously. I use the lyrics of the film "The Man without a Past" and, recently, an adaptation of the song Marilyn Monroe sings in "River of No Return".

"Bat.1" is the disk's title, is "2.0" going to be the next one?

It's just the name in English and the disk's number. The second one will be Bat.2, and I want to bring it out on vinyl. I've sold all the copies of the first disk and I'm working on the second. I don't use social networks a lot, but myspace has helped me to get to a lot of places.

www.myspace.com/mursego

Maite Arroitauregi hainbat proiektutan kolaboratzen ikusi izan dugu: Anari, Lisabö, Napoka Iria, Kokein, Gora Japon, Ibon R.G... Orain, **Mursego** (saguzarra portugesez) sortu du. Lehen diskoa agortu ostean, bigarrenaren bila doa.

Proiektu askotan kolaboratu duzu orain arte. Nola moldatu zara bakarrik lan egitean?

**Mursego** ezberdina da, nik sortutako kantak dira, eta ez dut beste inoren zain egon beharrik sortzeko edo entseatzeko. Orain arte beste batzuen konponketak egiten ibili naiz, eta, orain, nik sortu dut dena.

Laboaren letra edo PJ Harvey-ren bertsio bat entzun dezakegu zure diskoan. Bertsioak egitea ariketa bezala hartzen dut; konposatu aurreko ariketa, gainera, oso atsegina da. Zuzenean Kraftwerk-en "The Model" ere moldatzen dut.

Eta horrekin, orain arte Cello-arekiko genuen ikuspuntua ere aldatu duzu. Orokorrean, konposatzeko eta kantuak egiteko modua ezberdina da. Joera klasikoarekin hautsi dut, eta, pedalaren laguntzarekin, loop ezberdinak erabiltzen ditut horien gainean kantua sortzen joateko.

Euskara, ingelesa, errusiera...  
Hizkuntzarena ez da erabaki estetiko, baina bai aukera estetiko. Ekintza estetiko bat da, kantuak sortu ondoren eskatzen zidaten zerbaite, alegia.

Saguzarrak gauez irteten dira.  
Eta mundua alderantziz ikusten dute. Askotan mundua beste alde batetik begiratzen baduzu hobeto ulertzen duzu. BAP-ek abesten zuen hori: "ni ondo nago, alderantziz zuek zaudete".

Zinea ere hor dago.  
Askok esan didate soinu zinematografikoa dudala, baina inkontzienteki egindako zerbaite da. Zuzenean "Un hombre sin pasado" filmeko letra bat erabiltzen dut eta, azkenaldian, Marilyn Monroe-k "Rio sin retorno" filmean abesten duen kantuaren moldaketa ere egiten dut.

"Bat.1" da diskoaren titulua. Hurrengoa "2.0"?  
**Bat** saguzarra da ingelesez, eta 1 zenbakia lehen diskoa delako. Bigarrena ere etorriko da: Bat.2, biniloan argitaratu nahi dudana. Lehenengo diskoko ale guztiak saldu ditut eta bigarrena grabatzekotan nabil. Sare sozialen kontua ez dut gehiegi jarraitzen, baina myspace-ak leku askotara iristen lagundu dit.

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## animalia sena

Ez da the balde-n Bong Joon-ho elkarrizketzen dugun lehen aldía. Donostiako Zinemaldiarekin oso lotuta dagoen zuzendaria da, 2000an *Barking Dogs Never Bite* estreinatu zuenetik. 2003an *Memories of Murder* aurkeztu zuenean bildu ginen harekin. Gero, Munstroen filmen genero zaharkituari buelta eta erdi eman zion 2006an, *The Host* filmatu zuenean. Godzilla garaikide horren istorioak zinema jaialdiaren eremutik atera zuen eta ikusle oro korroaren ahotan jarri zuen. Arrakasta itzela izan zuen, eta ametsen fabrikaren industria amerikarrak eutsi nahi izan zion bere tentakuluekin. Iaz, Michel Gondry eta Leos Carax-ekin batera, *Tokyo* izeneko filma egin zuen. Berririo itzuli da Bong Joon-ho *The Host* filmatu aurreko lanen tonura. Horrek ez du esan nahi munstroak alde batera utzi dituenik. Ez jarraitzen dute munstroek bere filmetan agertzen, baina beste modu batetan. Aurten aurkeztu duen azken lanean, *Mother*, ama bat da protagonista.

Arinki atzeratua den semea neska gazte bat hil izana leporatzen diote, eta amak, film osoan zehar, detektibe lana egingo du, eta oztopo guztien aurka gogor borrokatuko du bere semea errugabea dela frogatzeko. Eta, guztiok dakigu, ama bat ama bat da, bai onerako...

### Nobela beltz bateko protagonista dirudi...

Hein batean inbestigazio film bat da. Baina ez da detektibe bat edo bere lanbideak bultzatuta lan egiten duen polizia bat. Seme bat salbatzeko inbestigazioari ekiten dion ama baten istorioa da, eta, zentzu horretan, alde handia dago...

### Zein da alde hori?

Animalia sena. Ama batek edozer gauza egingo luke bere semea salbatzeko. Eta horrek asko aldatzen ditu gauzak. Pentsatzekoa da polizia batek egia bilatzen duela, baina ama batek semea libratu nahi du, horretarako edozer gauza egin behar badu ere. Babes sen hori kontrola ezina da ama batentzat, eta moralaren gainetik pasatzen da.

Bai, azken film honetan, zure aurreko lanetan ez bezala, ez da elkartzasunik antzematen pertsonaien artean...

Baten batek esan dit pertsonaia berekoiak direla, baina, nire ustez, berekoiak baino ahulak dira. Jende txiroa da. Egoera zailetan bizi dira. Lehen esandakoarekin lotuta, animalien modukoak dira. Aurrera egiteko besteen gainetik pasa behar dira. Baina hori euren egoera ahularen ondorioa da. Ez dira gizarteko maila gorenetan bizi diren jendearen modukoak. Hauek ez dute baliabiderik, ez eta bigarren aukerarik ere.

Rochette eta Lob-en *Le Transperceneige* komiki bereziaren zine moldaketan dabil lanean orain. 2011an estreinatzea espero du, eta guri luze samar egingo zaigu. Komikiak zer kontatzen duen? Irakurri, eta jakingo duzu...

## animal instinct

It's not the first time we've published an interview with Bong Joon-ho in the balde. He's been closely associated with Donostia Zinemaldia since he opened *Barking Dogs Never Bite* there in 2000. We got together with him in 2003 when he presented *Memories of Murder*. Later, in 2006, he turned the monster film genre right around when he filmed *The Host*. He took this contemporary of Godzilla's out of the cinema festival world and made everyone talk about it. It was an incredible success and the American dream factory industry wanted to get its tentacles around him. Last year he took part in the film *Tokyo* along with Leos Carax and Michel Gondry. But Bong Joon-ho went back to the atmosphere from before filming *The Host*. This doesn't mean that he's abandoned the monsters. No, there are still monsters in his films, although they're different now. A mom is the main character in his latest work *Mother*, which he has presented this year.

This mother, who has a slightly retarded son, does detective work throughout the film, trying to prove, in spite of the forces she's up against, that her son did not kill a young girl. This woman faces all types of obstacles, and as we all know, mothers are mothers, they're the best ...

### She comes across like the main character of a detective novel ...

It's also a film about investigation. But she isn't a policewoman or a detective motivated to work professionally. It's the story of a woman who starts working to save her son and that's a big difference ...

### What is that difference?

Animal instinct. A mother would do anything to save her son. And that changes things a lot. It means that while a policewoman looks for the truth, a mother wants to save her son, even if that means having to do absolutely anything. The protective instinct is uncontrollable for a mother and is even above morality.

Well, in this last film of yours, unlike in your previous ones, there isn't much similarity between the characters ...

Someone said to me that the characters are egotistical, but I think they're weak, not selfish. They're poor people. They always live in difficult circumstances. And, in connection with this, they're like animals. They have to step over other people in order to move on. But that's a consequence of their weak situation. They're not like the people who live at the top of society. They don't have resources, or second chances either.

He's now working on a film version of Rochette and Lob's exceptional comic "Le Transperceneige". He hopes to open this in 2011, which seems like a long time to wait to us. What's the comic about? Read it and you'll find out ...



Duela 50 urte surf-ak, eta duela 25 skate kulturak, kale eta bizimodu iraultza bat ekarri zuten; horien jarraitzailea da fixed kultura. Uderground zigilua daraman gauza orok arrisku bat du gaur egun, modan jartzea eta masa kontsumo produktua bihurtzea. Guri fixed bizikleten kulturaz gustatzen zaiguna zera da: ez direla hippy ekologikoak, ez eta sostenibilitatearen bandera daramaten zinegotzi progresistak; ez dira bizikleta holandarrak osagarri gisa darabilten neskatxa pijoak. Ez. Mugimendu honek, hori guztia gainditu eta bizikleta garraio bide gisa erabiltzeaz gain, gune urbanoetan mugitzeko anarkia aldarrikatzen dute. Trafiko legeak eta arauak haustea, eta bizikletaz nahi den tokitik eta nahi den eratarara joatea da haien filosofia. Guztia, gainera, modu zirikatzaile eta umoretsuaz egiten dute. Horren lekuko, Hells Angel's-en estetika eta parafernalia kopiatzen dituen Black Label bizikleta banda. Egun, fixed bizikleta mugimendua ez dago mezulariz osatua soilik. Jende ugari eta ezberdina hurbildu zaio. New Yorketik abiatu eta mundura zabaldu da; dagoeneko Ingalaterran eta Holandan indartzen hasia da. Motibazio ekologistak, anarkikoak, estetikoak... berdin dio. Zentzu horretan, mugimendu guztiz askea da. Elkartu eta hiria ulertzeko modu berezia eta berezitua aldarrikatzen du, liderrik gabe, araurik gabe, betebeharririk gabe...

Fixed bike culture is a successor to surfing, from 50 years ago, and skating, from 25 years ago. Nowadays, as soon as something is marked as underground it runs the danger of becoming first fashionable and, then, an object of mass consumption. What we like about fixed bike culture is: they're not ecological hippies; they're not sustainable development obsessed representatives; they're not daddy's girls who ride Dutch bicycles as fashion accessories. No. This movement, as well as not being any of the above and being a means of transport, calls for anarchy in urban areas. Their philosophy is in favour of breaking traffic laws and norms and going wherever they want, however they want, on their bikes. And they do everything in a humorous, provocative way. An example of this is the Black Label bike band, who copy Hell's Angels' look and paraphernalia. Nowadays, the fixed bike movement isn't limited to messengers. Lots of different types of people have joined in. The movement has spread from New York to the world and has started to gain strength in England and the Netherlands. Ecological, anarchistic, aesthetic reasons ... they're all valid. In this sense, the movement's completely free. It proclaims a special, particular way of getting together and understanding the city, with no leaders, norms or obligations.

[www.fixed-mag.com](http://www.fixed-mag.com)

begira, ama, frenorik gabe!  
look, ma, no brakes!



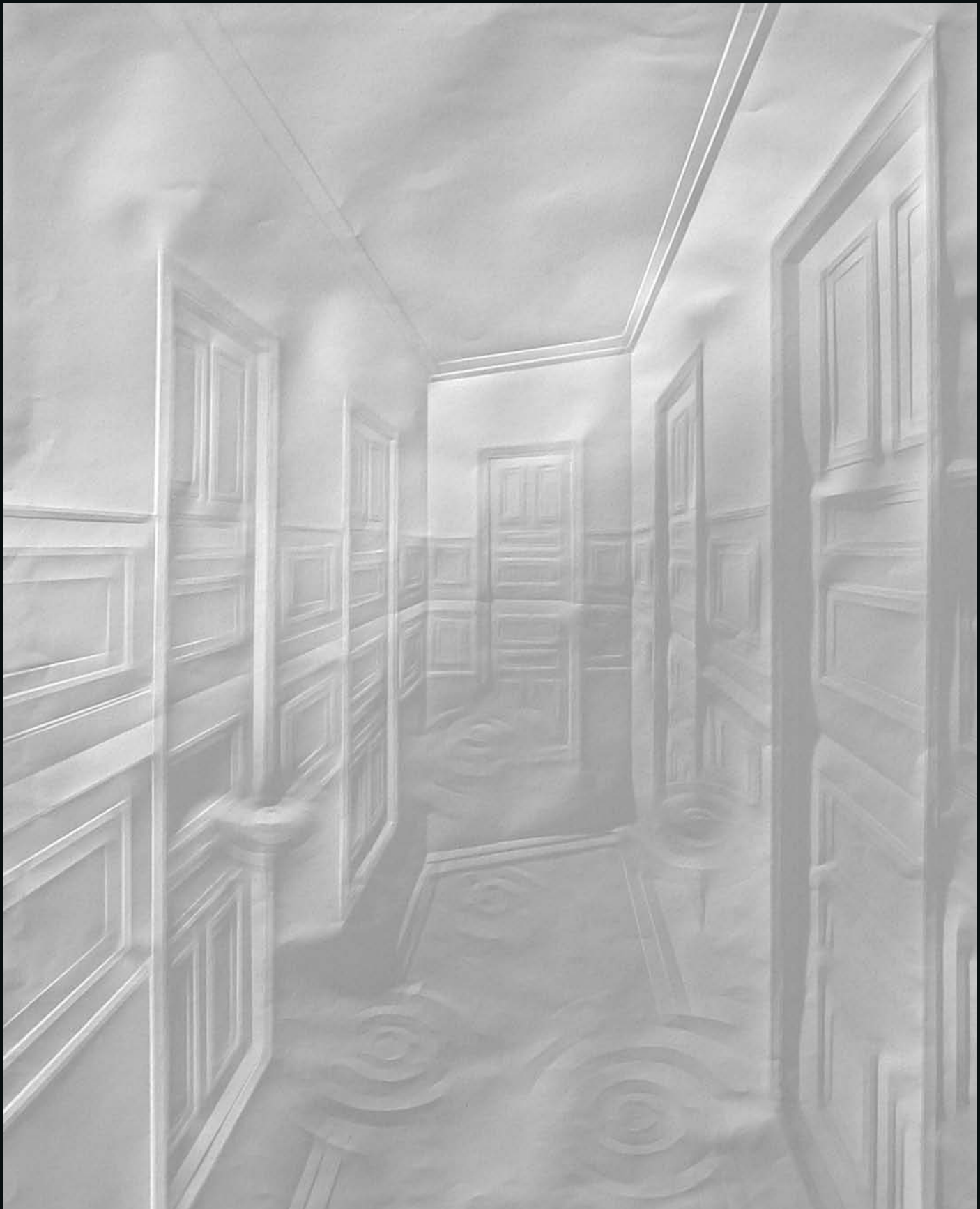
Fixed bike culture was born on the streets of New York. It all started when young bike messengers started adapting and customizing their daily work tool and means of transport. Fixed bikes are based on the bikes used in velodromes. They don't have brakes on the handlebars. You brake by pedaling backwards. And from then on, everyone puts their bike together as they wish. The trick is to achieve the cleanest, simplest bicycle possible. They're very simple looking bikes, but their parts are very special. These bicycles, which combine features from race and street bikes, can be very expensive if the parts are made to specific measurements and with special characteristics. But, to be honest, we really don't care about these "bicycles" that can cost up to 10,000 dollars. At the end of the day, the people who can afford to buy these bicycles aren't normally the young people who ride bikes around our cities. What we're particularly interested in is the call to anarchy and disobedience associated with fixed bikes. You can see this type of culture in the fixed bike world in the same way that everything is connected with something polemical nowadays. To what extent is it a "real" culture? Is it just something that appears in "trendy" magazines?



Fixed bizikleta kultura New Yorkeko kaleetan jaio zen, bizikletan igota mezulari lanak egiten zituzten gazteek beren eguneroko lan tresna eta garraio-bidea zena moldatzen eta "tuneatzen" hasi zirenean. Fixed bizikletek, belodromoetan erabiltzen diren bizikletak hartzen dituzte oinarri. Ez dute frenurik manillarrean. Pedalei atzeruntz eginda frenatzen da. Eta hortik aurrera, bakoitzak nahi duen moduan osatzen du bere bizikleta. Ahalik eta bizikleta garbiena eta sinpleena lortzean datza sekretua. Itxuraz sinplea, baina osagaietan oso bizikleta bereziak dira. Pistako eta kaleko izaera nahasten dituzten bizikleta hauek oso garestiak izan daitezke, pieza bakoitza neurritan eta adierazgarri bereziki egiten bada. Baina guri, egia esan, 10.000 dolarreko balioa izan dezaketen "bizikleta" horiek bost axola zaizkigu. Azken finean, bizikleta horiek erosteko aukera dutenak, ez dira normalki kalean bizikletan ibiltzen diren gazteak. Guri bereziki interesatzen zaiguna fixed kultura bultzatu duen anarkia eta desobedientzia aldarria da. Izan ere, fixed bizikleta kultura honen inguruan ere badago polemikarik, hainbat gauzarekin gertatzen den moduan. Zein puntutara arte da "egjazko" kultura bat? "Tendentzia" aldizkarietako eduki soilak al da?

In spite of what's often thought, this fixed culture is deeply rooted in New York. When Madison Square Garden was built at the end of the 19th century, it included a velodrome. For decades the races held there were hugely popular in the city. During the Depression, in the 30's, the velodrome had to be closed as people weren't placing bets anymore. There were more and more cars in the streets, and bikes found their real use. It was often quicker to go from one place to another on two wheels rather than in a big car. And so bike messenger companies were born. In the 80's, thanks to films and the media, two-wheel messengers began to be classified as an urban tribe.

Uste denaren aurka, fixed kultura oso erroturik dago New Yorken. XIX. mendearan amaieran, Madison Square Garden sortu zenean, belodromo bat eraiki zen bertan, eta, hamarkadetan zehar, belodromoan antolatzen ziren lasterketek arrakasta handia izan zuten hirian. 1930eko depresioarekin belodromoa itxi behar izan zen, jendeak ez zuelako apostu egiten. Geroz eta auto gehiago zegoen kaleetan, bizikletek euren lekua topatu zuten. Askotan azkarragoa zen bi gurpilen gainean ibiltzea auto handi haietan baino. Bizikleta gaineko mezulari konpainiak jaio ziren. 80eko hamarkadan, ordea, zinearen eta komunikabideen eraginez, bi gurpil gaineko mezulariak tribu urbanoen sailkapenean sartu ziren.



simon schubert  
paper lanak  
paper-work



How did you come up with the idea of doing these paper works?

The first folded paper work I did was a portrait of Samuel Beckett. I was trying to find a way of portraying Beckett on different levels. On the one hand the folds directly resemble the wrinkles in the face of Samuel Beckett and on the other hand the aspect of fading into white, especially found in Beckett's later works, is what I wanted to find an equivalent for it in art. I never use pencils or colours in my paper works, translating Beckett's "fading into white" into my work.

Why paper? Do you use special paper? What is the "magic" of this material?

Paper is a great material, as it is very pure and has hundreds of years of art historical background. Interestingly, for me especially, is the fact that it is also a writer's material.

What technique do you use?

The paper works are made completely by folding, a technique I invented, which took me years to improve. The papers are entirely folded and uncoloured.

Even though we have seen a couple of portraits (really amazing ones), you prefer to represent interior landscapes...stairs, doors,... Any reason for that?

I am interested in the situation between space, the dimensionalities and architecture. Space can be understood as folded material and my works are between two and three dimensionality as architecture appears through the complex folding of the paper surface giving the works depth.

The images are pretty hypnotic... when you start watching you think it's just folded paper but suddenly your eyes start reading the image...and we notice there are different planes... profundity... how do you create this 3D impression?

The three dimensionality is a result of the special technique I use. I create lines, angles and circles, which are raised several millimetres. Those reliefs change in the interplay of shadow and light and move between two and three dimensionality.

We are intrigued by your work... looking at the images of your paper work and trying to imagine how you obtain such a suggestive and mellow lighting?... How do you light it, or scan it to obtain the final result... barely present and...enough not to be invisible...

The lighting is very important for the presentation of the paperworks, to create the depth needed. The perfect light is diagonal from the side and above, but direct light from the front makes the image disappear.

The representation of interior landscapes, sometimes mixed with kind of oneiric geometric forms, ... Do they have any meaning?

The geometric forms, as well as the mirror reflections, create complex pictures, where architecture and the two and three dimensionalities interlock and everything seems to be folded again and again.

Nola otu zitzaizun paperarekin lan egitea?

Paper tolestuarekin egin nuen lehendabiziko lana Samuel Beckett-en erretratu bat izan zen. Beckett maila ezberdinetan erretratatzeko moduaren bila nengibilen. Alde batetik paper tolesturek Beckett-en aurpegiaren zimurren metafora bat ziren eta bestetik, "zurira urtzen" den efektu horrek bere azken lanekin badu zerikusirik. Ez dut inoiz arkatz edo kolorerik erabiltzen nire paper lanetan, Beckett-en "zurira urtzen" kontzeptuari jarraiki.

Zergatik papera? Paper berezirik erabiltzen duzu? zein da material honen magia?

Papera material zoragarria da, purua delako eta milaka urteko historia duen materiala delako. Eta interesgarria dena, niretzat behintzat, idazleek erabiltzen duten materiala dela.

Zein teknika erabiltzen duzu?

Tolesdurak egiten ditut soilik, urteetan hobetzen joan naizen nik asmatutako teknika batekin. Papera guztiz tolestu egiten dut eta ez dut inongo kolorerik erabiltzen.

Erretratu (izugarriak benetan) pare bat ikusi baditugu ere, barne paisaiak eta eraikuntzak islatzea duzu gustuko, eskailerak, ateak,... arrazoi berezirik?

Espazioen arteko egoera interesatzen zait, dimentsioak eta arkitektura. Espazioa, tolestutako materiala bezala uler daiteke eta nire lanak bi eta hiru dimentsioen artean kokatzen da, eta arkitektura aproposa da tolestura konplexuen ostean paperaren azalean sakontasuna lortzeko.

Irudiak hipnotiko samarrak dira.. ikusten hasten zarenean paper tolestua besterik ez dela iruditzen zaizu, baina ostean begiek irudia irakurtzen hasten dira eta plano ezberdinetaz jabetu egiten gara, sakontasunaz, nola lortzen duzu 3D efektu hori? Hiru dimentsioena erabiltzen duen teknika bereziaren ondorioa da. Lerroak, angeluak eta zirkunferentziak sortzen ditut. milimetro batzuk altxatzen direnak tolesturaz eta erliebe horiek itzal eta argiei esker bi eta hiru dimentsioen arteko jokoak sortzen dute.

Zure lanarekin guztiz liluratuta gaude...zure paper lanari erreparatuta argizatze hori nola lortzen duzun galdetzen diogu geure buruari... Nola argizatzen edo eskaneatu dituzu zure paper horiek presentzia izan dezaten eta aldi berean erdi ikusiezina suertatzeko.

Argizatzea oso garrantzitsua da paper lanetan beharrezkoa den sakontasuna lortzeko. Argi perfektua albotik modu diagonalean eta goiko aldetik datorrena da, aurrez jarritako argiak irudia desager arazten du.

Barruko aldeko paisaiak, batzuetan geometria onirikoekin nahastuak azaltzen zaizkigu... esanahi berezik al dute?

Forma geometrikoak eta ispiuetao islek irudi konplexuak sortzen dituzte, non arkitekturak eta bi eta hiru dimentsioek bat egiten duten eta guztiak behin eta berriro tolestua egotearen sentsazioa ematen dute.

[www.simonschubert.de](http://www.simonschubert.de)



Artelanak | Artworks:  
o.T. (verzerrter Flur gespiegelt) | o.T. (Villa Z.) | o.T. (Treppe aus dem Wasser) | Installation view of the exhibition room at Upstairs Berlin | NOT



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diseinua, internet  
eta argitarapenak

A modern interior scene with black armchairs, a white coffee table, and a white side table.



zelarungo larrea • argazkia/shot: gorka azkarate

no comment



Danimarkan jaio zen eta New York-en bizi da Peter Funch argazkilaria. Bere lan honetan gauza bat argi dago: hiria da teatroa, eta hiritarrak aktoreak. Antzetzen den obra da zalantza pizten dituen. Funch-en argazkiak errealitate baten isla dira, ala errealitate baten errepresentazioa? Pertsona eta kolore horiek bat-batean topo egin dute Funch-en kameraren aurrean, ala sortzaileak osatu egin du kolorean oinarritutako koreografia eta eszenografia lana? Berdin dio. Igual zaigu, zalantza pizten digulako. Guri, hori interesatzen zaigu: zalantza. Zalantza bide zabala delako, aukerak eskaintzen dituelako, pentsarazten duelako, entretenigarria delako, dogmatikoa ez delako, ulertzen ez dugulako, beldurra ematen digulako...

## urban scenes



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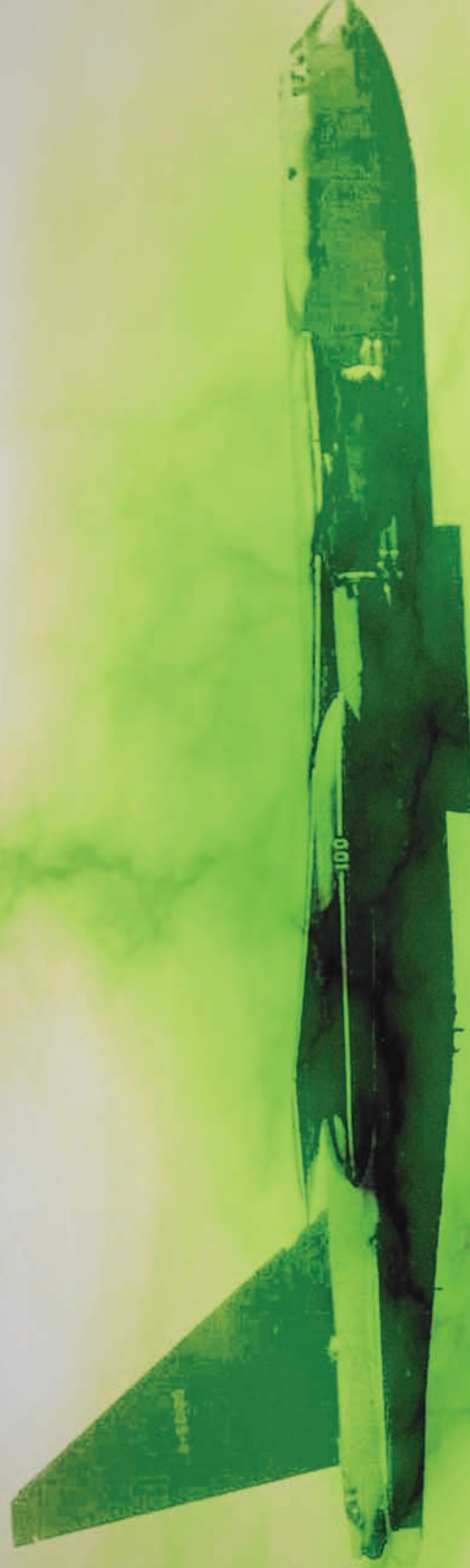


## eszena urbanoak



The photographer Peter Funch was born in Denmark, now living in New York. There's one shining-through-clear thing in his work: the city's a stage and it's inhabitants the actors. What's not so clear is what play it is we're seeing. Are Funch's photographs captured chunks of everyday life or are they images of a staged reality? Do these people and colours come together spontaneously or does the artist set up his own colourfully choreographed stage-show? Who cares. We certainly don't because it causes us to doubt. And that's what we like, doubt. Because doubt enables many things to happen, it creates opportunities, it makes people think, it's entertaining, because it's not dogmatic, because we don't understand it, because it frightens us...





## catch 22 - egoeran harrapatuta

"Ikusi bezain laster, maitemindu zen. Kapilaua ikusi zuen lehenengo aldiz, Yossarian zeharo maiteminduta geratu zen." Horrela hasten da Joseph Heller-en Catch 22 eleberria. Baina Yossarian, Bigarren Mundu Gerran borrokatzen ari den aireko indarreko pilotua, ez da benetan maitemintzen kapilau horretaz; bere arazoak, beldurrak eta, batez ere, bere babesgabetasuna islatuta ikusten ditu apaizaren jokaera herabettian.

Jospeh Heller idazlea bigarren mundu gerran borrokatu zen, eta esperientzia hartatik gauza asko ekarri dizkio liburuari. Catch 22, batez ere, sorkuntza literario eta filosofiko liluragarria da. Ezinezkoa da jarraera epel bat izatea liburua irakurri ondoren. Gustatzen zaigunoi, bizitzari ikuspegi anitzetik begiratzeko erreferentzia eta ideia ugari ematen dizkigu. 1961ean plazaratu zuen Joseph Heller-ek Catch 22 eta ospetsua egin da mundu osoan.

Mike Nichols zuzendariak eleberrian oinarritutako filma egin zuen 1970ean. Bakezaleentzako ikur bat bihurtu da; ingelesez "Catch 22" esaera ere bihurtu da. Konbaterik libratzeko, pilotuek ero daudela esan behar dute. Baina ero daudela esaten badute, ez dira eroak, inork ez duelako borroketan parte hartu nahi eta, eroak ez izateagatik, borrokatu behar dute. Hortik, "Catch 22" esaerak egoera txar eta saihestezin bat adierazten du, administrazio arazoak, esaterako. Eleberrian, administrazio arazoak hilgarriak dira. Koronelek pilotuek egin behar dituzten misioen kopurua igotzen dute etengabe, izan ere euren karrerak bultzatzen dituzte pilotuen heriotzekin. Liburua egoera surrealistez beteta dago: koronelenzat garrantzitsuagoa da hegaldien simetria misioetan etsaiei erasotzea baino; intendentzia ofizialak euren kanpamendua bonbardatzen du hegazkin alemaniarrekin, etekin komertziala lortzeko; Yossarian aspertu egiten da soldaduen gutunak zentsuratu behar dituenean, ospitalean dagoenean; gutun guztiak murratzen ditu, preposizioak izan ezik, eta Washington Irving idazlearen izenarekin sinatzen ditu.

Pertsonaia ugari dago liburuan, baina Yossarian da istorioaren ardatza. Erroman ikusten, entzuten eta sufrizten duena, ia liburuaren amaieran, benetako infernura egimiko ibilaldi bat da. Heller-ek gardenki islatzen ditu munduaren krudeltasuna, sufrimendua eta tristezia. Hala ere, itxaropena ikus dezakegu pertsonaia apal batzuen jokaeran, sentimenduetan eta besteenganako kezkan. Heller-ek harrizten gaitu trama ez kronologikoarekin eta ezusteko estilo batekin. Esaldi eta pasarte askok pentsarazten digute, eta barrea eragin ere bai, espero ez ditugun amaierekin eta paradoxekin; txantxa bakoitzak bere arrazoia eta interpretazioa dauka. Gai anitz ukitzen eta sakontzen dira Catch 22n: gizadiaren miseria, harrokeria, norgehiagoka, diruzalakeria, kapitalismoa eta ustelkeria... Asko eta sakon hausnartzten dugu liburu honekin.

## catch 22 - caught in a situation

"It was love at first sight. The first time Yossarian saw the chaplain he fell madly in love with him." That's how the novel "Catch 22" starts. But Yossarian, an air force pilot fighting in the Second World War, doesn't really fall in love with the chaplain. He sees his problems, fear and, above all, helplessness reflected in the priest's timid behaviour.

The writer Joseph Heller fought in the Second World War and he brings many of his experiences from the war to his novel but, above all else, "Catch 22" is an extraordinary literary and philosophical creation. There are no luke-warm reactions to this book, and those of us who like it take multiple ideas and references from it to look at life again and, what's more, to look at it from many different points of view. Since Joseph Heller published "Catch 22" in 1961, the book has become famous world-wide.

The director Mike Nichols made the film version in 1970. It became a symbol for pacifists and, for English-speakers, "Catch 22" has become a saying. To get out of flying combat missions, the pilots had to say that they were mad. But if they said they were mad, they weren't mad, because nobody wants to fly combat missions and, because they weren't mad, they had to carry on fighting. So the expression "Catch 22" is used to describe a bad and unavoidable situations, for instance, administrative problems. In the novel, administrative problems can be deadly. The colonels never stop raising the number of missions that the pilots have to fly. They work on their careers using pilots' deaths. The book is full of surrealist situations. For the colonels, for example, aeroplane symmetry during missions is more important than damaging the enemy, the mess officer bombs their own camp using German planes in order to make a profit; Yossarian gets bored censoring soldiers' letters when he's in hospital, crosses out whole letters, except for the prepositions, and signs off as Washington Irving.

There are many characters in the book, but Yossarian is the central character. What he sees, hears and suffers in Rome, towards the end of the book, is a real walk through hell. Heller describes the world's cruelty, suffering and sadness with great clarity. Even so, there is hope in some of the more modest characters' behaviour, feelings and interest in others. Heller surprises his readers with non-chronological narrative and his unusual style. At the same time as many sentences and passages and unexpected endings and paradoxes make us laugh. Each joke has its reason to be and possible interpretations. "Catch 22" looks into many themes, for instance society's wretchedness, competitiveness, greed, capitalism and corruption. It's a book that many readers reflect deeply on many subjects.

# Londres kartoizkoa da



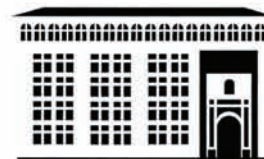
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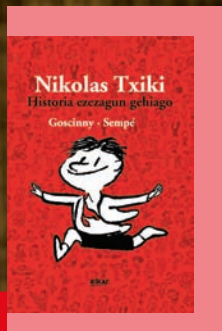
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## el gusto del cloro

bastien lives. ediciones diábolo

Bizkarreko mina arintzeko, fisioterapeutak igeri egitera behartzen du liburuko protagonista. Abiapuntu hori hartuta, igerilekuko istorio bat kontatzen digu komiki honek. Aldageletako begirada deserosoak, uraren kolore eder bezain artifiziala, igerilekuko fauna, igeri egiten erakusten dion igerilari ederrarekiko sentitzen duen erakarpena. Igerilekuan geratzen da istorio guztia. Ez zaigu batere axola kanpoko bizitza. Jarmusch-ek igerileku batean egindako filma dirudi. Arazo bakarra du komiki honek: berehala amaitzen dela.

Due to serious back pain, a physiotherapist advises the main character of this book to swim. That's the starting point and this comic tells us a story set in a swimming pool. Uncomfortable glances in the changing rooms, the beautiful yet artificial colour of the water, the swimming pool fauna, the attraction to the gorgeous swimming instructor teaching him to swim... The whole story takes place at the swimming pool. We have no interest in life on the outside. There's only one thing we'd criticise about this comic that's like a Jarmusch film: it's too short.



## nikolas txiki. historia ezezagun gehiago.

goscinnny eta sempé | koro navarro eta josu zabaleta [itzul].elkar

Ez da liburu berria, baina azkena izan zen. Azkena zerbait esatearren. Nikolas Txikiren abenturek betirako iraungo dutelako. Gu hazi egin gara, baina magiarik gabe edo mundu fantastikoetan bizi ez den haur argi eta bizkor honek betirako mantenduko du bere baitan behin izan ginena. Rene Goscinnny, idazlea, hil zenean, Nikolas Txiki harekin joana zela uste izan zuen askok. Hala ere, Sempé marrazkilaria harridurarako, Goscinnny-k, Nikolas Txikiren abentura gehiago zituen idatzita eta gordeta. Nikolas Txiki ezagunaren berrogeita bost istorio osatzen dute liburu hau. Esan bezala, Nikolas Txikirekin hazi eta hezi ginenontzat opari ederra.

It's not a new book but it was the last, for want of a better word. That's because the adventures of Little Nicholas will live on forever. We grow up but that bright quick little boy who didn't live in a world of magic and fantasy will always keep what we have lost within him. When writer Rene Goscinnny died, many believed that Little Nicholas would disappear with him. Nevertheless, and much to the surprise of artist Sempé, Goscinnny had written and stored away more Little Nicholas adventures. There are another 45 Little Nicholas stories on offer in this book. As we said, a marvelous gift for those of us who grew and were brought up with Little Nicholas.

## kontrauhina: frantziako zinema berriena

donostiako zinemaldia

Donostiako Zinemaldiak zine frantses berriari aurten eskaini dion ziklo ederrean sakontzeko irakurketa ezinbestekoa. Surfaren munduan kontrauhina irudi boteretsua da. Kontrako norabidean doazen bi olatuk talka egitean sortzen duten indarra eta ikusgarritasuna islatzen du; edo, tirinaren ondorioz, kostaldearen aurka jotzen duen urak egiten duen efektua. Parekotasunaz baliatuta, liburu honek 60ko hamarkadako Nouvelle Vague joeraren tirainak eragindako korranteak biltzen eta aztertzen du. Korrante horiek hainbat modutan berritu dute Frantzia egiten den zinema, eta sormen uholde hori indar handia hartzen ari da gaur egun, eta bere eragina hainbat generotara zabaltzen.

This is a vital reading to deepen your understanding on what's new in French cinema and comes from the hands of the International San Sebastian Film Festival, following on from the cycle they offered during the festival. In the world of surf, a counterwave is a powerful image. It captures the power and spectacle of two waves travelling in different directions as they smash into each other or the swirling crash of water running back into itself on breaking against the coast. This book uses this image as it gathers together and studies the different currents that were unleashed by the 1960s Nouvelle Vague movement. These different currents have been updated in contemporary French cinema and this wave of creativity is spreading out to different genres and is getting stronger by the day.



## paperpapers



## la anatomía del diseño

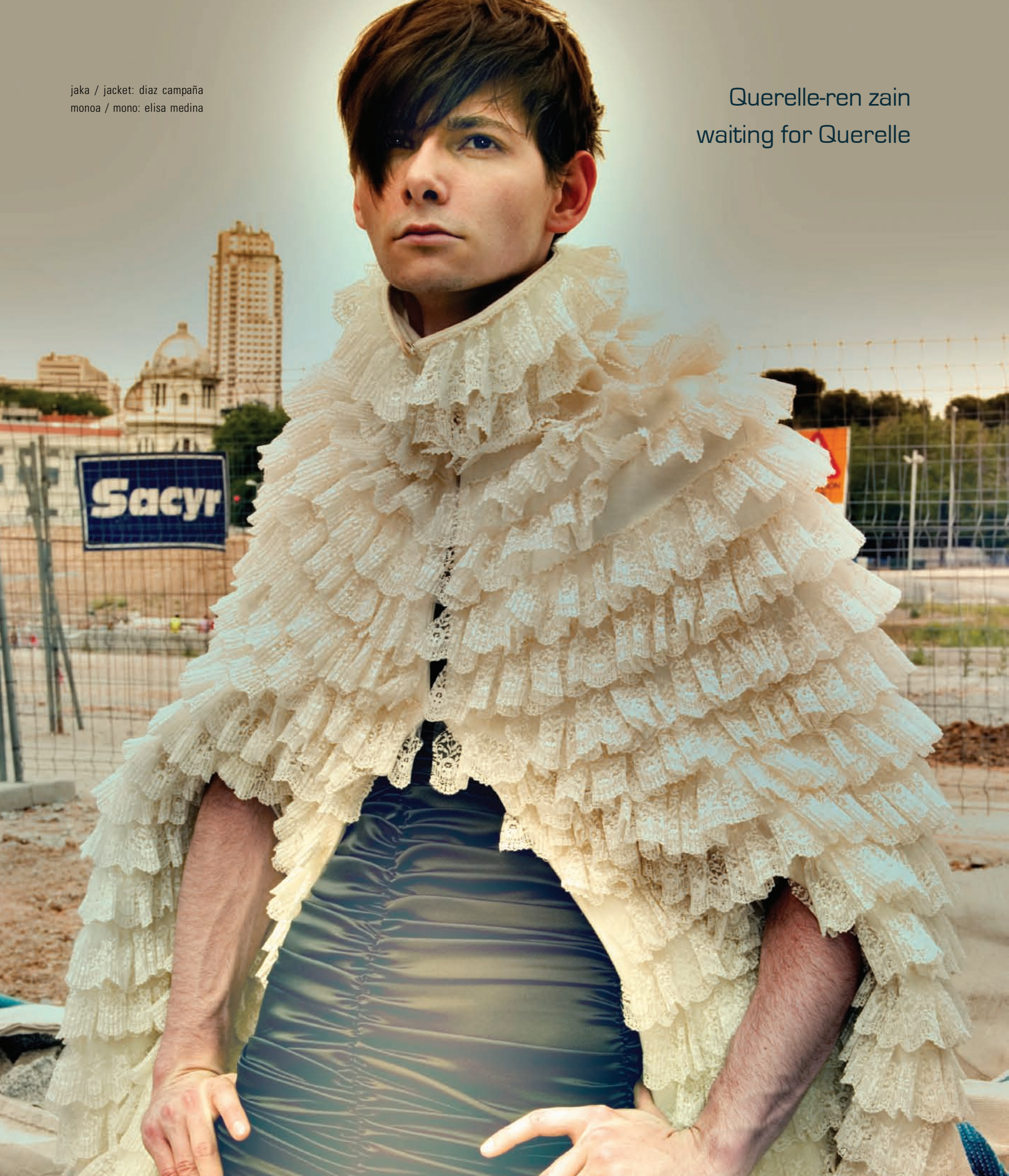
steven heller

Diseinu liburu ugari dago liburu dendetan. Asko argitaratzen da gai horen inguruan eta, batzuetan, diseinuak klonikoak direla iruditzen zaigu. Irudipen horri erantzuten dio aurkezten dizuegun liburuak. Liburu honek gauza garrantzitsu bat erakusten digu: nola bideratzen dituen diseinu batek beste diseinu batzuen sorkuntza prozesuak. Diseinu guztiak beste diseinu batzuen eraginpean daudela frogatzen du, eta "kutsadura" horren aldarria egiten du. Liburu entretenigarria eta berezia.

There are lots of books on design in bookshops. A lot of stuff is published on this topic and, at times, we find it difficult to distinguish between what's on offer, all these books seem to be more and more alike. So, it seems right to present this book which is a direct answer to the aforementioned. Indeed, the most important thing we are offered by this book is the following: it shows us how one design channels the creative process of other designs. It proves that a design is influenced by others. The author speaks out on behalf of this "contamination" in this special entertaining book.

jaka / jacket: diaz campaña  
monoa / mono: elisa medina

Querelle-ren zain  
waiting for Querelle





jaka / jacket: barbour  
gerrikoa / belt: malboro classics  
txalekoa / waistcoat: calvin klein  
galtzak / trousers: elisa medina  
zapatak / shoes: tod's

txalekoa / waistcoat: calvin klein  
galtzak / trousers: elisa medina  
gerrikoa / belt: malboro classics  
txapela / hat: barbour  
alkandora / shirt: alexander mcqueen



jaka / jacket: malboro classics

argazkiak / shots: frann rezende†  
estilismoa / stylism: aitor zubillaga & frann rezende  
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## Mr Potato Head

17



1940. hamarkadaren amaieran sortu zuen George Lerner-ek Mr Potato.

Hasera batetan gosaltzeko zerealekin saldu zen zatika baina ez zuen arrakastarik izan. Asmoa, benetako patata batean itsastean ziren piezak soilik egitea zen.

1953. urtean, eta plastikozko gorputza gehituta, telebista eta irrati bitartez promozionatu zen lehendabiziko jostailuan bihurtu zen. Arrakasta itzela izan zen. Hasbro jostailu etxeak 4 milioi dolarreko irabazia izan zuen urte batean.

Urtebete beranduago Mrs Potato Head sortu zuten.

1974. urtean, bere gorputz eta atal ezberdinen zatiak tamainaz bikoiztu zituzten. Mr Potatoren sudur, beso edo kapela irentsita, haur nahikotxok familiaren argazki albumean azaltzeari utzi ziolako.

Erdi eta Hego Amerikan "Señor de Cara Papa" du izena.

1987. urtean, Minbiziaren Aurkako Amerikako Elkarrekin Hasbro jostailu etxea konbentzitu zuen aurrerantzean Mr Potatoren kaxatik, pipa desagertzeko.

Toy Story filmetan azaldu da, bere burua antzeztan eta Jim Davis marrazkilaria komiki bihurtu zuen.

George Lerner created Mr. Potato at the end of the 1940s.

First sold in separate parts in packets of breakfast cereal, it was far from successful. The original idea was to stick these separate parts into a real potato.

In 1953, with the plastic body by now added, Mr. Potato was the first ever toy to be the star of an extensive radio and TV advertising campaign. It was a huge success. The toymakers Hasbro made profits of four million dollars in a year.

Mrs. Potato Head was born a year later.

In 1974, the company doubled the size of the parts. Many children began to disappear from the family photo albums as they swallowed Mr. Potato's nose, arm and cap.

In Central and South America, he's called "Señor de Cara Papa".

In 1987, the American Cancer Society convinced Hasbro to remove his pipe from the box set from then on.

He has appeared as himself in the film Toy Story and artist Jim Davis has made a comic based around him.

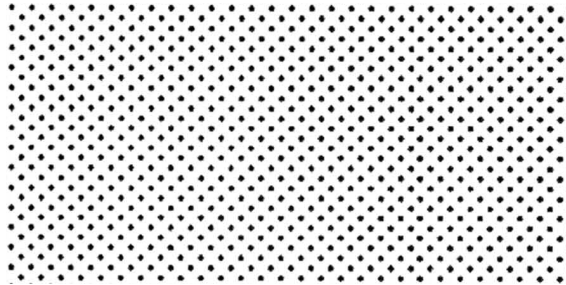
# ihes ederra berrikusia

testua / tex: hedoi etxarte · marrazkiak / drawings: alain m. urrutia

Ihes Ederra (Alberdania 2009) euskarazko lehen irudi-eleberria da. UMPSek ekoiztuta Hedoi Etxartek (Iruña 1986) eta Alain M. Urrutiak (Bilbao 1981) egina. Liburuari Iban Zaldua (Donostia 1966) unibertsitateko irakasleak sarrera idatzi dio ingeleraz.

Istoriok bi ardatz nagusi ditu: bata bikote heterosexual baten egunerokoa kontatzen du, besteak ukronia bat du sorburu. Testuingurua hortaz, 200 urte Frantzia Federalean daramatzen Euskal Errepublika Askea da, historia alternatiboan ere badira gatazkak eta minak. Liburuaren pertsonen, lurren eta memoriaren konkistaz mintzatzen da.

Honakoan Ihes Ederrako binetek jatorrizko testua galdu eta situazionisten fantzineetan gertatu bezala hitz berriak hartu ditu. Euskarazko bertsio berrian Jon Miranderen (Paris 1925-1972) Kapitalismoaren Alde idazkia aldarrikatuko du George Galloway politikari eskoziarrak Baionako karrketan. Ingelesezkotan Angela Y. Davisen (Birmingham, Alabama 1944) Women Culture and Politics liburuko pasartea da Joanes eta Pauline mintzagai izango dutena.

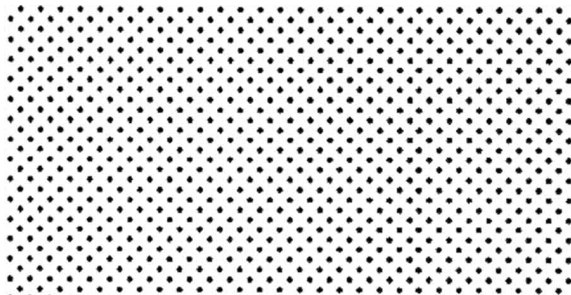


## ihes ederra revisited

Ihes Ederra (Alberdania 2009) is the first graphic novel in Basque. It has been published by UMPS and was created by Hedoi Etxartek (Iruña 1986) and Alain M. Urrutiak (Bilbao 1981). University teacher Iban Zaldua (Donostia 1966) has written an introduction in English.

The story is based on two main themes: in one, a heterosexual couple describes his daily life; the other is an alternate history. In this context, the Free Basque Republic has been part of the French Federation for 200 years. There are also conflicts and critical moments in this alternate history. The book is about the conquest of people, territories and memory.

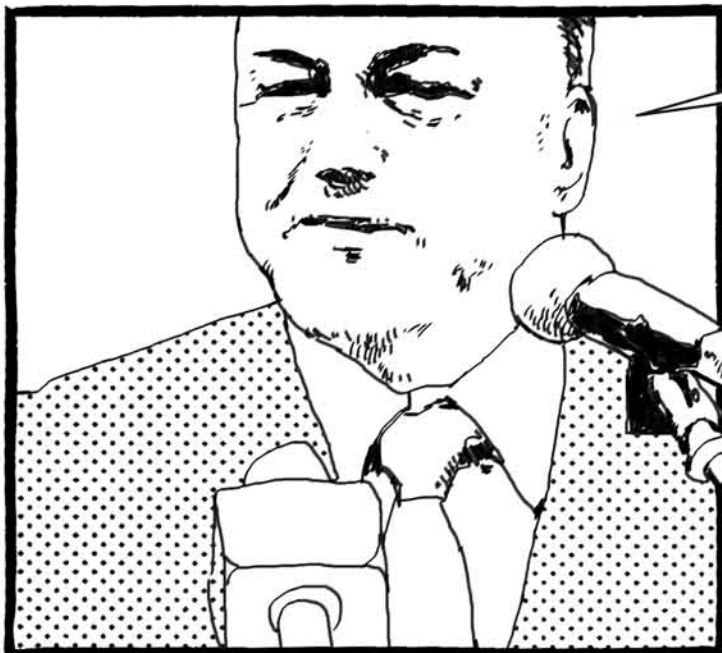
The scenes from Ihes Ederra lose their texts here and, like in situationalist fanzines, take on new words. In the new Basque version, the Scottish politician George Galloway recites "Kapitalismoaren Alde", written by Jon Mirande ( Paris 1925-1972). In the English part, Juanes and Pauline talk about a passage from "Women, Culture and Politics" by Angela Y. Davis (Birmingham, Alabama 1944).



### KAPITALISMOAREN ALDE George Galloway Jon Mirande errezitaten



...ORAIN IRAKURRIKO DIZUEDAN ESKUTITZA  
MOSKUTIK MENDEBALDEKO HERRI GUZTIEI ZUZENDUTAKOA DA,  
1961EKO AZAROAN ONARTUA IZAN ZEN LANGILE ETA ALDERDI  
KOMUNISTA GUZTIEN BATZARREAN.



MUNDUAREN GEROA BEGIETAN HARTURIK ETA EDERKI IKUSIZ ZEIN DEN GURE KARGUA, GU, MUNDUKO BOST LURRALDE TAKO LANGILE ETA ALDERDI KOMUNISTEN ORDEZKARI, ZUEN HERRIETAN PENAREKIN IKUSTEN DUGU KAPITALISMOAREN ALDEKO KONDENA LATZA ZABALTZEN ARI DELA.

GORROTO BERRI HORREN EZAGUTZEAK, GURE KOMITEAN OHI DUGUN OPRIMITUEN ALDEKO AXOLA PIZTU DUGU. GURE XEDETZAT HARTU GURA DUGU KAPITALISMOAREN ALDE LAN EGITEA. HONA NOLA:

**LEHENIK**, HIL DIREN KAPITALISTA GUZTIEN HEZUR, HAITS ETA HONDARRAK NEKROPOLI BATEAN BILDUKO DITUGU. HAREN GAINEAN "KAPITALISTA EZEZAGUNAREN" MONUMENTUA ERAIKIKO.

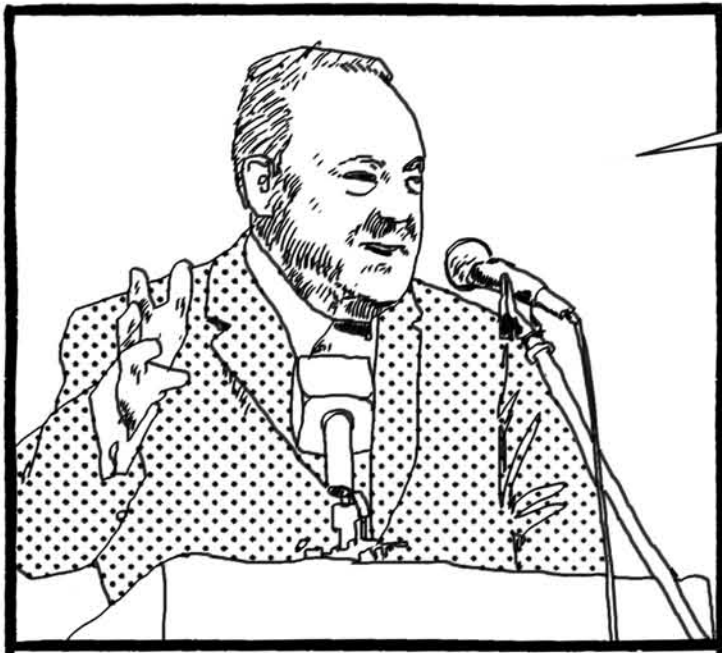


**BIGARRENIK**, OSPITALE ULTRABERRI BAT ERAIKIKO DUGU ZEINEAN GAIXO ETA ERREN, ERI ETA MAINGU DIREN KAPITALISTA GUZTIAK JASOKO DIRA.



**HIRUGARRENIK...**

ORAINDAINO BIZI DIREN AZKEN KAPITALISTAK -ARRAZA GALDU EZ DADIN- HARTZEN MODUAN, ERRESERBA BATZUETAN BILDUKO DIRA.



**LAUGARRENIK**, KAPITALISTEN ONDASUNAK MUSEO BATEAN -FORTUNATEKA BATEAN- JARRIKO DIRA.

**BOSGARRENIK**, KAPITALISTA HAZITIK HODIAK BETEKO DIRA ETA ARMAIRU HOTZETAN, BANKUETAN, EDUKIKO.

MUNDUAK BERE INDIOAK, BASA-IDIAK, KASTOREAK SALBATU DITU. LOTSAGARRI GINATEKE NATURAREN ORNAMENTU HAU GALTZERA UTZ BAGENEZA.

**GURE ALDERDIAK BERE INDAR GUZTIAK EMANGO DITU KAPITALAREN ETA KAPITALISMOAREN ALDE!!**

# WOMEN, CULTURE AND POLITICS

## Angela Davis meets Ihes Ederra



CLARA ZETKIN'S ARGUMENTS IN SUPPORT OF WOMEN WORKERS CONTAIN A LOGIC THAT CAN BE EFFECTIVELY EMPLOYED TODAY IN DEFENSE OF STRONGER AFFIRMATIVE ACTION PROGRAMS NOT ONLY FOR WOMEN.



MMM... BUT FOR THE RACIALLY AND NATIONALLY OPPRESSED AS WELL.

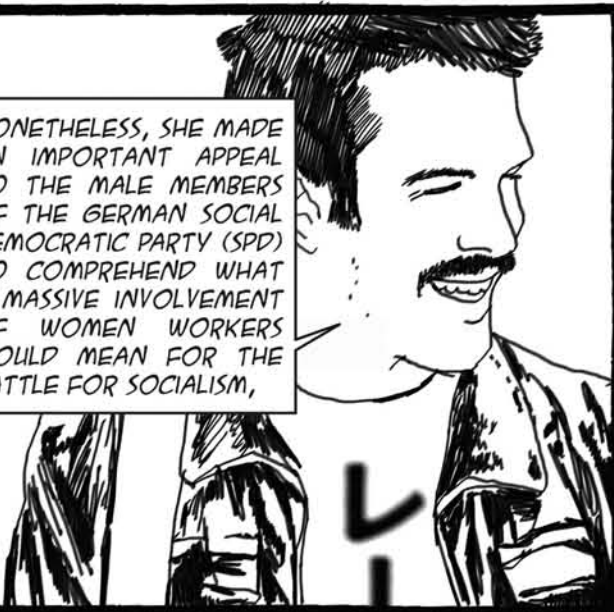


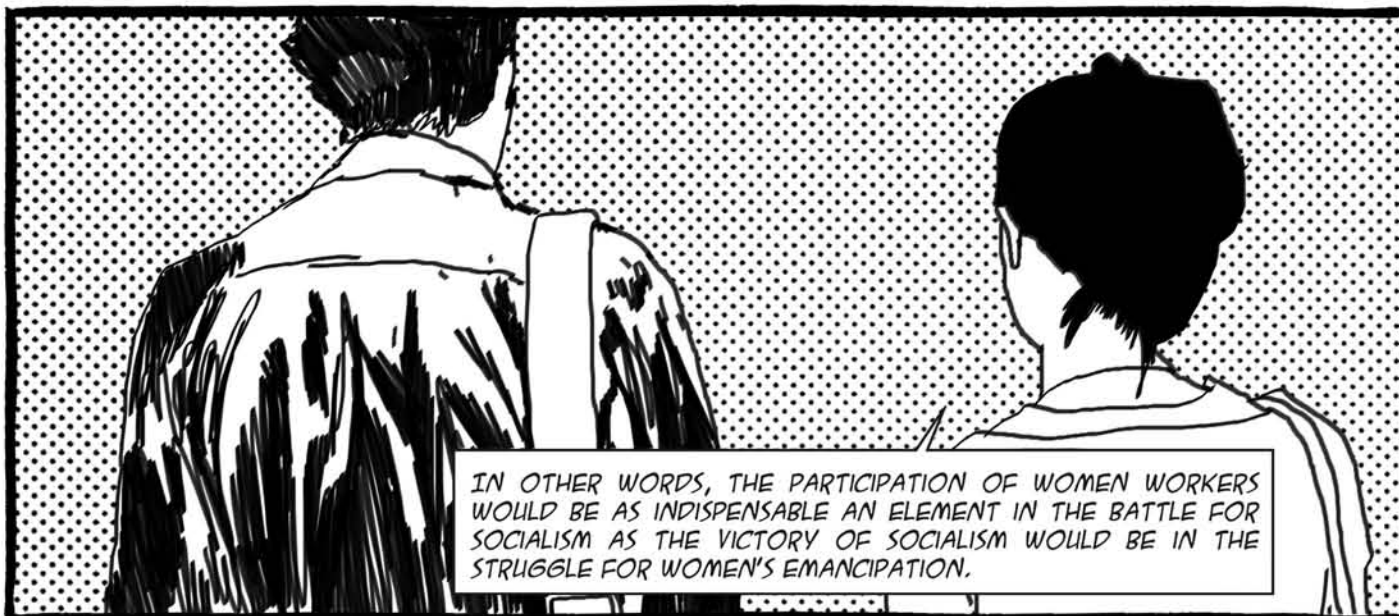
A WEAKNESS IN HER EARLY ANALYSIS (WHICH SHE LATER CORRECTED) WAS HER FAILURE TO ACKNOWLEDGE THE NEED TO FIGHT FOR SPECIAL PROTECTIVE PROVISIONS FOR WOMEN WORKERS IN ORDER TO GUARANTEE THEIR ABILITY TO LABOR AND STRUGGLE ON AN EQUAL BASIS WITH MEN.



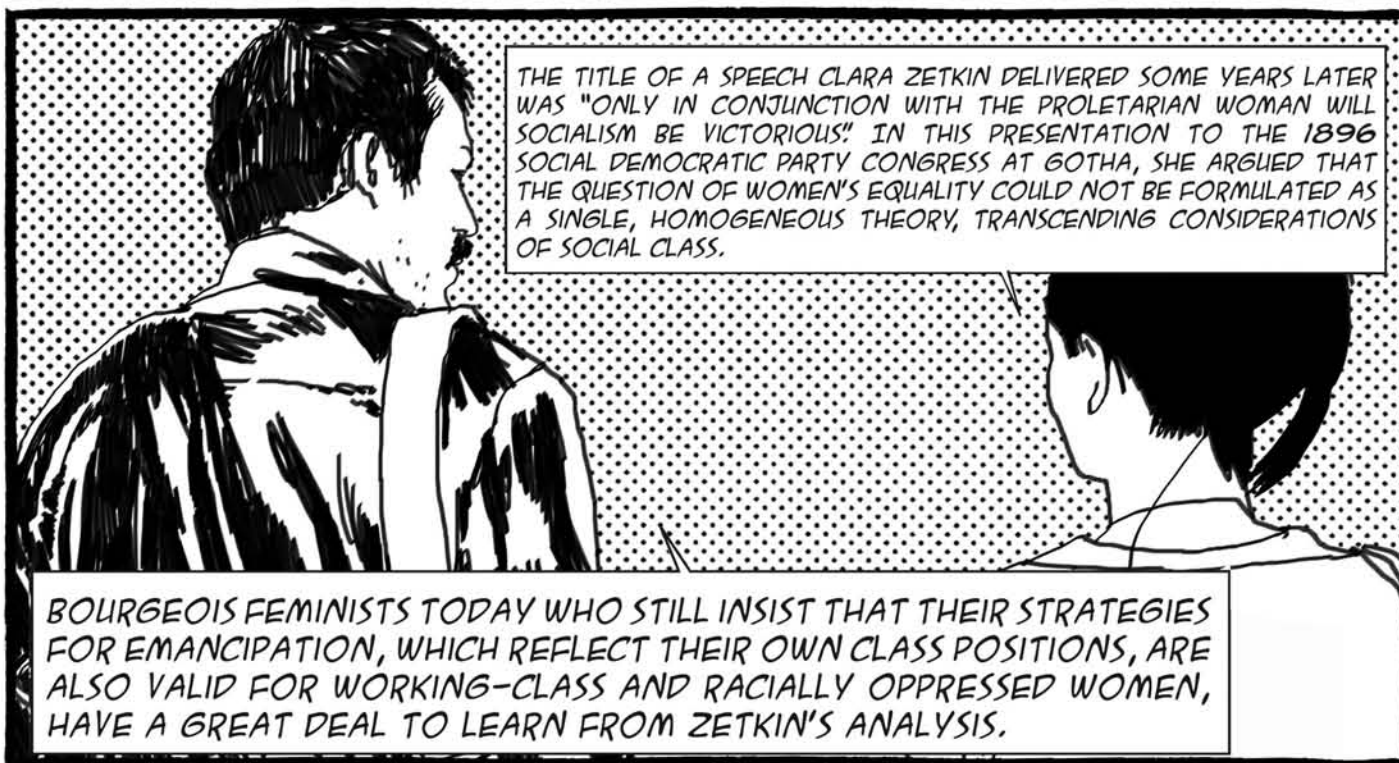
NONETHELESS, SHE MADE AN IMPORTANT APPEAL TO THE MALE MEMBERS OF THE GERMAN SOCIAL DEMOCRATIC PARTY (SPD) TO COMPREHEND WHAT A MASSIVE INVOLVEMENT OF WOMEN WORKERS WOULD MEAN FOR THE BATTLE FOR SOCIALISM,

AND SHE ISSUED A PASSIONATE CALL TO WOMEN WORKERS TO RECOGNIZE THE SPD AS THE AUTHENTIC BEARER OF THE WOMEN'S LIBERATION BANNER.



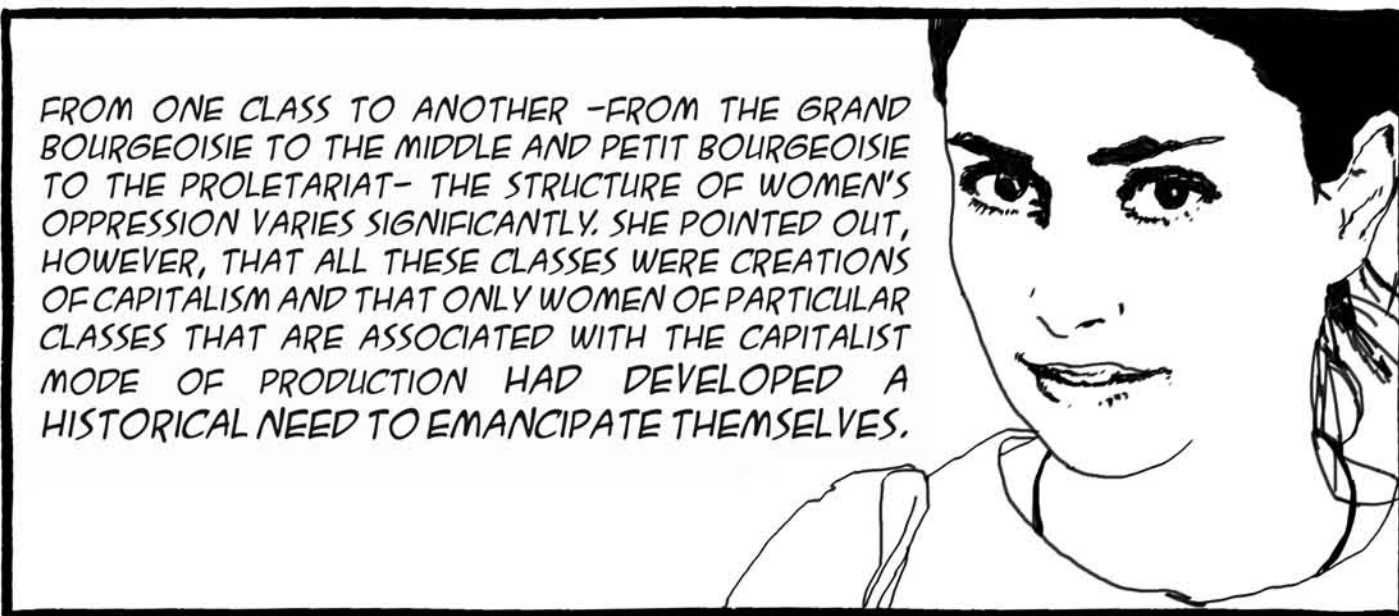


IN OTHER WORDS, THE PARTICIPATION OF WOMEN WORKERS WOULD BE AS INDISPENSABLE AN ELEMENT IN THE BATTLE FOR SOCIALISM AS THE VICTORY OF SOCIALISM WOULD BE IN THE STRUGGLE FOR WOMEN'S EMANCIPATION.



THE TITLE OF A SPEECH CLARA ZETKIN DELIVERED SOME YEARS LATER WAS "ONLY IN CONJUNCTION WITH THE PROLETARIAN WOMAN WILL SOCIALISM BE VICTORIOUS!" IN THIS PRESENTATION TO THE 1896 SOCIAL DEMOCRATIC PARTY CONGRESS AT GOTHA, SHE ARGUED THAT THE QUESTION OF WOMEN'S EQUALITY COULD NOT BE FORMULATED AS A SINGLE, HOMOGENEOUS THEORY, TRANSCENDING CONSIDERATIONS OF SOCIAL CLASS.

BOURGEOIS FEMINISTS TODAY WHO STILL INSIST THAT THEIR STRATEGIES FOR EMANCIPATION, WHICH REFLECT THEIR OWN CLASS POSITIONS, ARE ALSO VALID FOR WORKING-CLASS AND RACIALLY OPPRESSED WOMEN, HAVE A GREAT DEAL TO LEARN FROM ZETKIN'S ANALYSIS.



FROM ONE CLASS TO ANOTHER -FROM THE GRAND BOURGEOISIE TO THE MIDDLE AND PETIT BOURGEOISIE TO THE PROLETARIAT- THE STRUCTURE OF WOMEN'S OPPRESSION VARIES SIGNIFICANTLY. SHE POINTED OUT, HOWEVER, THAT ALL THESE CLASSES WERE CREATIONS OF CAPITALISM AND THAT ONLY WOMEN OF PARTICULAR CLASSES THAT ARE ASSOCIATED WITH THE CAPITALIST MODE OF PRODUCTION HAD DEVELOPED A HISTORICAL NEED TO EMANCIPATE THEMSELVES.

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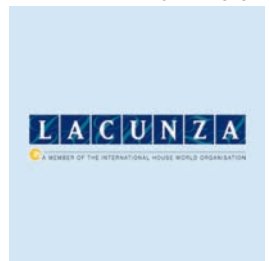
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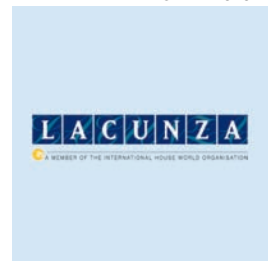
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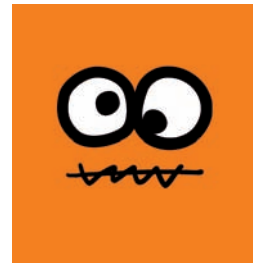
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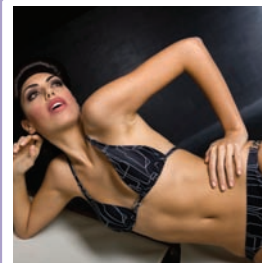
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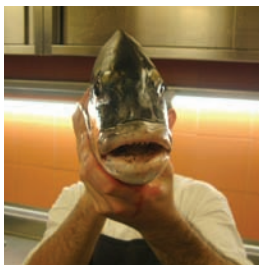
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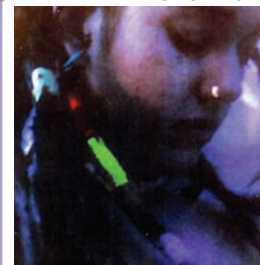
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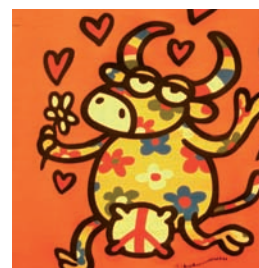
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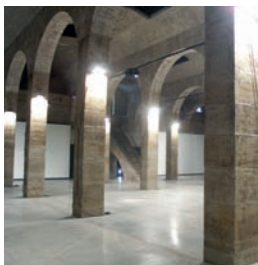
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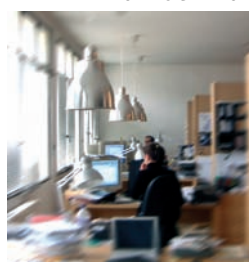
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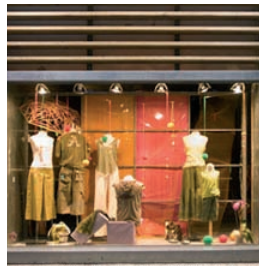
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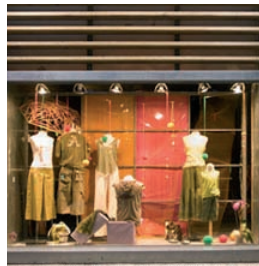
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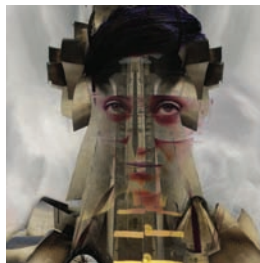
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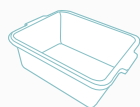
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