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the balde



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# 06



## the balde

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## MY GOD! BUT AREN'T THE MINISTERS



### NO DOUBTS ABOUT THE SHELL

The Gold Shell at this year's 50th Festival has gone to those who sunbathe on Mondays. This year, unlike others, there have been no polemic awards. The film is a just winner. Berlin awarded the film that evoked Ireland's "Bloody Sunday", Cannes did the same with "Le Pianiste", a film that refuses to let us forget the nazi holocaust, and Donostia has given the prize to a film about people on the dole. My god! but aren't the ministers from each country and multinational media that support these film festivals becoming super-duper lefties!!

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

### EZBAIRIK GABEKO MASKORRA

Donostiako 50. Zinemaldiak, urrezko maskorra, astelehenetan eguzkia hartzen dutenei eman dio. Aurreko urteetan ez bezala aurtengoa ez da sari polemikoa izan. Filmak gainera merezi du. Berline Irlandako "Bloody Sunday" hura oroitzen duen filma saritu zuten, Cannes-en nazien holokaustoaren oroigarri den "Le Pianiste" eta Donostian langabetuen istorio bat. Zein progreak bihurtzen ari diren herrialde ezberdinetako ministerioak eta komunikazio multinazionalak sostengatzen dituzten Zinemaldiak!!!

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



### BETH GIBBONS ETA PORTISHEAD, ITZULIAK

Portishead talde ingelesak prest dauka bost urteko isiluneari amaiera emango dion lan berria. Diskoaren izenburua "Alien" izango da eta antza denez iraungo duen ordu beteaz gain multimedia lan emaitzak bilduko dira ere bertan. Hori baino lehenago taldeko abeslaria den Beth Gibbons-ek bere bakarkako diskoa plazaratzeko asmoa dauka, "Out of season", urriaren 28an.

### BI HARRIBITXI

Donostiako Zinemaldiko Zabaltegi sailean ikusitakoan artean bi harribitxi. Dokumental sailkapen pean jartzen dituztenak dira azken urteotan arrisku gehien hartzen duten pelikulak "24 hour party people": 70ko hamarkadako amaieratik 90ko hamarkadako Manchester protagonista. "Joy Division", "New order", "Happy Mondays": Musika eta Estasi bidaia. Umore beltza eta ironia. Kamiseta beltzak eta pikodelia. Hiri eta garai bati ezer ezkutatu gabe eginiko errepasso maitagarria.

"Bowling for Columbine": 1999. Columbine High School. Eskolara armaz josita sartzen den ikaslea. Pelikula hasi da. Ahalik eta jende gehien akabatu beharra dago. Bonus. Irakasleari tiro buruan. Baina partida orori iristen zaio game over-a. Bowling for Columbine AEBtako biztanleek armekin duten harreman bitxia islatzen duen pelikula. Umore garratz eta probokatzailea. Tiro bat munduko demokrazia handienaren bihotzean.



### THE RETURN OF BETH GIBBONS AND PORTISHEAD

Portishead have just finished work on the album that will an end to five years of silence. The record will be called "Alien" and they say that it lasts up to an hour and that there be multimedia bits and pieces thrown in as well. Before that happens, however, the singer of the band, Beth Gibbons, intends to release a solo album called "Out of Season" on October the 28th.

### TWO GEMS

We came across two gems amongst the films we saw in the Zabaltegi Section at the Donostia Film Festival. The films that are classified as documentaries are the films that seem to be the ones most willing to take risks lately.

"24 hour party people": from the end of the 70's to the start of the 90's Manchester was the focus of everybody's attention. "Joy Division", "New Order", "Happy Mondays"; music and ecstasy. Black humour and irony. Black shirts and psychedelia. A lovable re-visit to a time and city, warts and all.

"Bowling for Columbine": 1999. Columbine High School. A student goes to school armed to the teeth. The film has started. The student has to kill as many others as possible. Bonus. A teacher gets shot in the head. But all games have their game over. Bowling for Columbine is a film about the strange relationship that exists between Americans and guns. Provocative and slashing humour. A shot straight to the heart of "the world's biggest democracy".

## TIRO BAT «MUNDUKO DEMOKRAZIA HANDIENAREN BIHOTZEAN»



#### THE BALDEREN AURKEZPEN FESTA KAFE ANTZOKIAN

The Balderen 6. zenbakia aurkezteko Bilboko Kafe Antzokian antolatu dugun festara gonbidatzen zaitugu. Urriaren 24an izango da festa eta bertan Selektah Kolektiboa eta Desmond Williams (Thievery Corporation-eko ohiko kolaboratzailea) arituko dira. Aurkezpen festa 22etan hasiko da. Jaian zehar Red Musicalek eskainita Thievery Corporation taldeko azken diskoaren ale batzuk zozketatuko dira. Ongi pasa!  
[www.thebalde.net](http://www.thebalde.net).

## THE BALDEREN 6. ZENBAKIA AURKEZTEKO BILBOKO KAFE ANTZOKIAN ANTOLATU DUGUN FESTARA

#### THE BALDE PRESENTATION FEST

You are all invited to a party on the 24th of October to celebrate the launch of The Balde Issue No. 6. Selektah Kolektiboa and Desmond Williams are on the bill. The whole shenanigans will kick off at 22:00. Several copies of Thievery Corporation's latest album, provides by Red Musical, will be raffled at the do.

#### 300.000

AEBtako zientzilarien ustez ordenagailu kantitate hau behar omen da genomak deskodetzeko eta gaixotasunen funtsezko proteinak ikertzeko. Genome@home programa hau ordea ez da zure, gure ordenagailuaren memoriaren zatitxo bat erabiltzen lehena (Seti@homek, adibidez, bizitza estralurtarra topatzeko saiakeran dabil oraindik). 300.000 ordenagailuen afera da eragile bat instalatu ondoren zure ordenagailuak datu batzuk jasotzen dituela konektatzen zarenean, eta hauek prozesatu ondoren, berriro bidaltzen dituela bueltan. Hala ere, guzti hau koordinatzeko erabiltzen dituzten ordenagailu itzel hauen portzentaia txiki bat bakarrik erabiltzen dute genomaren ikerkuntzarako, gainontzekoa ikerkuntza nuklearretarako erabiltzen ei dute.

<http://setiathome.astroseti.org>  
<http://gah.stanford.edu/>



#### 300.000

According to a group of scientists in the USA, that's the number of computers needed to be able to decode genomes and research the vital proteins for illnesses. The Genome@home programme is not the first to use a bit of your/our computers' memory (Seti@home, for example, is still trying to find extraterrestrial life). The story behind the 300,000 computers is that once you've installed a driver, your computer receives data every time you connect. After the data has been processed, it is returned from whence it came. All the same, they only use a fraction of the capacity of the huge computers they use to coordinate all of this; the rest of the capacity is used for nuclear research!

<http://setiathome.astroseti.org>  
<http://gah.stanford.edu>

## 3.000 LAGUN BAINO GEHIAGOK EMAN ZUTEN IZENA, IZENA ALDATZEKO

#### MY NAME IS TUROK

Publizitate eta marketingaren arloan dena ikusita genuela uste bagenuen ere, hona Simeon Cantrell, Merkatutekniako britaniar Institutukoak, Acclaim UK bideojokuak garatzen dituen enpresarako prestatu duen kanpaina. Estrategia benetan berritzailea: Zure izena izen komertzial baten ordean aldatzea diru sari baten truk. Acclaim UK enpresak 770 euro eskaintzen ditu erregistrora joan eta jaiotzetik izan duzun izena urte batez aparkatu eta Turok izenarekin zure burua berriro batailatzen baduzu. Diruaz gain, X-Box bideo-kontsola bat eta Turok sailaren jostailu guztiak ere eskuratuko dituzu. Kanpaina martxan jarri eta ordu gutxitara 3.000 lagun baino gehiagok eman zuten izena, izena aldatzeko hain zuten.  
[www.mynameisturok.co.uk](http://www.mynameisturok.co.uk)

#### MY NAME IS TUROK

Just when you thought that we'd seen everything there was to see in the world of publicity and marketing, along comes Simeon Cantrell from the British Technical Institute of Marketing with his campaign for the video-game producer Acclaim UK. His strategy is really innovative: you get paid for changing your real name to a commercial name. Acclaim UK offer you 770 euro if you go along to the registry and the change the name you have had since birth and re-name yourself Turok. As well as the money, you also get an X-box games console and all the games based around the character Turok. Within a few hours of starting the campaign, more than 3000 people gave their names.  
[www.mynameisturok.co.uk](http://www.mynameisturok.co.uk)





- 05.10 **MISSTRESS BARBARA** (RELENTLESS/CAN)  
**CRISTIAN VARELA** (SERIAL KILLER/ESP)  
**+ PABLO GUADALUPE** (PERCUSIÓN)
- 11.10 **STACEY PULLEN** (BLACK FLAG/USA)  
**CLAKE BAXTER** (BLACK FLAG/USA)  
**GAYLE SAN** (EQUATOR/SIN)
- 12.10 **SLAM** (SOMA/ESCOCIA)  
**PASCAL FEOS** (COCOON/GER)  
**JOHN ACQUAVIVA** (DEFINITIVE/CAN) >>
- 19.10 **CRISTIAN SMITH** (TRONIC MUSIC/USA)
- 26.10 **OSCAR MULERO** (WARM UP/ESP)
- 31.10 **DERRICK MAY** (TRANSMAT/USA)



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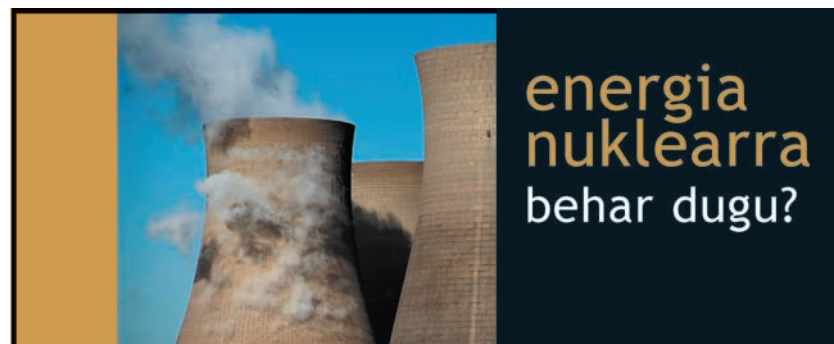
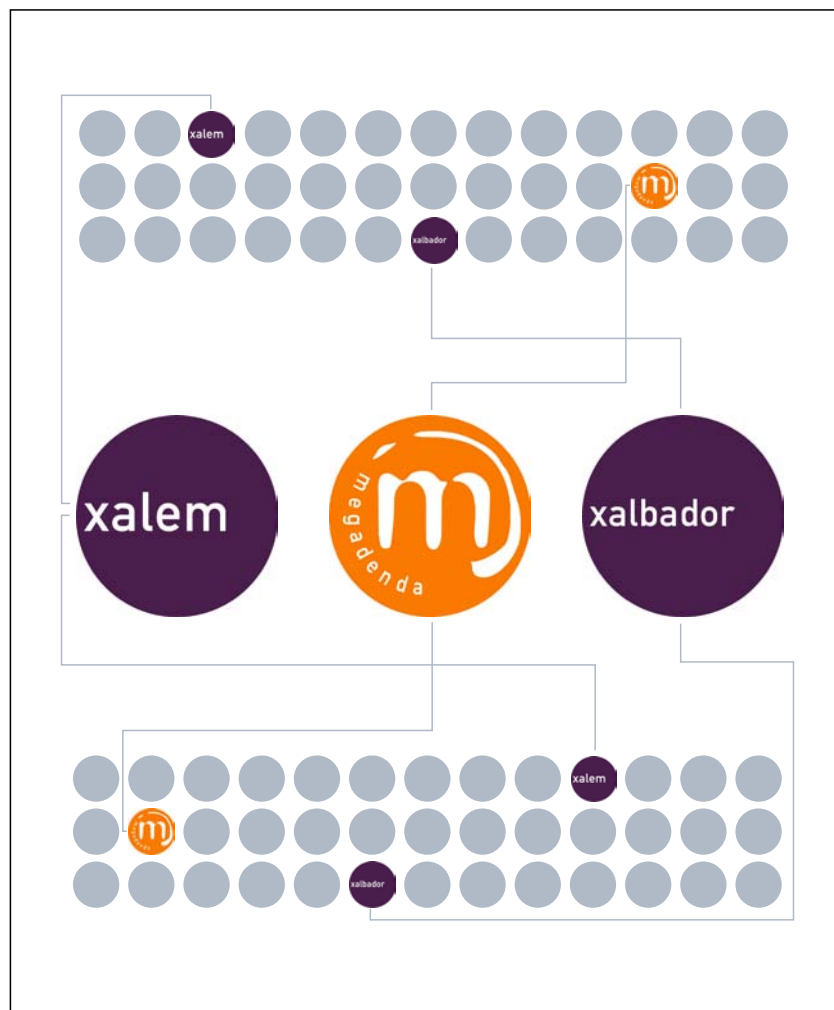
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# JAPONIAR ESPERIENTZIAK 1

testua / by: ibon salaberria

Vicente Díez Faixat:

Madrileko Arkitektura Eskolako eraketako urteak Kenzo Tangeren eta orduan modan zeuden japoniar Metabolisten lanen aurkikuntza pertsonalak nagusituta igaro ziren. Honek, ezinbestez, lan hauek posible egiten zituzten jatorri kultural-arekiko interesa ekarri zuen. Kyoton, Norihiko Dan arkitektoaren estudioan izandako lehenengo lan esperientziaren ondorioz sortu ziren hurrengo lanbide harremanak, hitzaldiak, batzarrak, erakusketak, lankidetzak, trukeak Kyotoko Unibertsitateko irakasle gonbidatu gisa, etab.

## JAPANESE EXPERIENCES 1

Vicente Díaz Faixat:

His years of formation at the Madrid School of Architecture were marked by his discovery of the work of Kenzo Tange and the Japanese Metabolists in vogue at the time. This led to his interest in the cultural origins that made them possible. As a consequence of his first work experience in the architect Norihiko Dan's studio in Tokyo, there were further professional contacts, conferences, exhibitions, collaborations and exchanges as a professor invited over to Japan by the University of Kyoto.

The Balde: Japoniar hiri bat, Tokio bezalako japoniar hiri bat, kanpotik, kaosaren paradigma bezala ematen zaigu ezagutzera. Nolakoa da, benetan, japoniar hirira heltzearen esperientzia?

Vicente Díez Faixat: Bai, kaosaren sentsazioak hartzen zaitu lehenengo momentutik, erabateko hiri-egitasmo gabezia ikusten da, kale guztiak linea elektrikoetako aireko sareez axolagabeki zeharkatuak ikusten dituzu, ezerk ez zaitu harritzen nahasketa heterogeneo hartan, non egurrezko tenplutxo baten alboan altueran nabarmenak diren altzairuzko eta beirazko eraikuntzak dauden... Hala ere, hiria bestearekiko pribatutasunean oinarritutako errespetu kultural ikaragarriarekin, estuki, lotuta dago, ez da ikusten begiratzen ez dena. Gizalegez, aldi berean diren banakotasun kaotikoen multzo bat da. Eguneroko eredu bat hiriko helbide bat zehaztasunez aurkitzeko ezintasuna da. Hau japoniarrek jolas bat izango balitz bezala bizi dute. Kaleek ez dute izenik, atariak ez dute zenbakirik eta erreferentzietan eta hiriko gunen garrantzitsuetan oinarrituta funtzionatzen da: honen ondoan, haren atzean...

The Balde: A Japanese city like Tokyo is often defined to us, people outside Japan, as the paradigm of chaos. What is it really like when you get there for the first time?

Vicente Díez Faixat: Yes, the city really does swallow you up when arrive. There doesn't seem to have been any type of urban development planning. You see all the streets negligently criss-crossed by electric cable everywhere. Nothing about that heterogeneous mix surprises you. I mean, you can find a wooden temple flanked by huge glass and steel skyscrapers. All the same, the city is closely tied to an enormous cultural respect for one and another's privacy. You don't see what you don't look at. It's a huge chaotic gathering of mutually respecting individuals. One everyday example is the near impossibility of finding an exact address. It's a game to the Japanese. The streets don't have a name. The doors don't have consecutive numbers. Everything works around references and urban landmarks; next to, behind...



Gure hirien eta japoniar hirien artean dagoen desberdintasunik nabarmenetarikoa "berriaz" eta "antzinakoaz" elkarrizketan aritzeko modua dela uste al duzu? Badirudi japoniar hirietan aldi bereko izateak ez duela inolako dilemarik sortzen monumentu edo aurrri eta sorkuntza garaikidearen artean.

Japoniar gizartea nagusiekiko errespetuaren arabera eta haurtzaroarekiko kultuaren arabera egituratua dago, badirudi ia tarteko belaunaldientzako lekurik ez dagoela...eta ez dago inolako arazorik antzinakoena berrienarekin aldi bereko edo aldi berean izateko. Arkitektura, bere aldetik, mendebaldeko kulturaren nabarmena den, iraunkortasunaren borondaterik ez du inoiz izan, han "monumentu" historiko deitzen dugun kontzeptua ere ez da: denbora ziklo moduan bizi dute, keinu erritualak errepikatzearen bidez etengabe egiten ari den zerbitu bezala. Japongo "monumentu" paregabe antzinakoena, Ise-ko santutegi shintoista, VII. mende bukaerakoa, 20 urtean behin osoki berreraikitzen da, tradiziozko eraikuntza metodoen arabera.

Duela urte batzuk Gijoneko egunkari batentzat hau idazten zenuen: «Wabisabirako bidea motela, zaila, zorrotza, bizia da». Japoniarra bezalako gizarte "bizkor" batek nola aurre egiten dio interpretazio tradizionalaren eta XXI. mendeko funtzionamendu azeleratuaren arteko kontraesan nabarmenari?

Mendebaldeko eta ekialdeko pentsamenduaren arteko desberdintasunik handienetarikoa hemen "aurkakoen kontraesana" deritzon horretan datza. Guretzat gauzak dira ala ez dira eta tarteko terminorik ez da: txuria edo beltza da. Japoniarrentzat, ordea, dena da eta, aldi berean, ez da, modu zalantzarik, grisen gama mugagabe baten arabera. Horrexegatik, guk kontraesana moduan ulertzen duguna ez dago: garaikidea eta tradiziozkoa, eritmo patxadatsua eta azkartasun estresagarriena, aldi berean, aldi bereko izan daitezke, inolako arazorik gabe; eta agenda korapilatsua duen exekutiboak bere etxera gauaz iritsi, harlaxean zapatak erantzi, eta bere hiritar bizimoduaren eritmo dardaratsua utzi ondoren, goroldioa duen harriari edo urmalean dagoen karpari so eginez gozamenean murgiltzen da.

Do you think that one of the main differences between our cities and Japanese ones is the relationship between "the new" and "the old" ? There seems to be no dilemma in Japanese cities when it comes to the co-existence of a monument with a ruin or a contemporary building...

Japanese society is built around its respect for the elderly and its cult of infancy. There hardly seems to be any space left over for the generations in between...and there's no problem whatsoever in accepting the existence of the oldest with the newest. As far as architecture is concerned, well, there was never this idea of permanency that dominates in the West. They don't have our concept of a "historical" monument either. Time is lived out in cycles. It's something that is permanently carried out through ritual repetition of gestures. The singular most ancient "monument" in Japan, the Shinto Sanctuary in Ise that dates from the VII Century, is totally rebuilt every twenty years using traditional construction methods.

You wrote in a newspaper in Gijon a few years ago that: «The way of wabi-sabi is slow, difficult, demanding and intense». How does such a hectic society like the Japanese one deal with the notable contradictions between traditional interpretation and the accelerated pace of life in the 21st Century?

I think one of the biggest differences between the western way of thinking and the oriental way lies in what we denominate "the contradiction of opposites". We view things as "they are or they aren't" and there is no middle ground. It's black or it's white. For the Japanese everything "is and isn't" at the same time. A bit ambiguous if you like, but they've got this "unlimited range of greys". Therefore, contradictions as we understand them don't exist in Japan: you have the contemporary and the traditional, the most stressful rhythm of life exists hand in hand with its opposite laid-back form, no problem at all. The business executive with the most hectic of diaries gets home at night, takes their shoes off on the doorstep, leaves them there along with the hair-raising pace of the day behind them and gets lost in the pleasures of contemplating a moss-covered stone or a carp in a fish-tank.



Japoniar tradizioak "engawa", "ma" edo "wabi-sabi" bezalako kontzeptu abstraktueta oinarritzen dira eta gurea bezalako "hitze" kulturetan zailak dira interpretatzen, baina japoniar arkitekturaz ezagutzen dugun "estetika"ri balioa ematen diotenak dira...

Egia da mendebalderantz eta "american way of life"-rantz begira dauden japoniar belaunaldi berrientzat kontzeptu nahikoa ezezagunak direla... baina oinarri kultural baten zati dira, agian haiengan inkontzientea. Oinarri hau Norihiko Dan, Shigeru Ban, Kazuyo Sejima bezalako arkitektoak edo beste batzuk berreskuratzen ahalagintzen dira eta Mendebaldean ikasi duten guztia elkarriketan jartzen ere bai. "Japoniar" gisa izendatzen dugun irudi idealizatua ere ez dator bat egun duten eguneroko errealitatearekin. Errealitate kargatuegia, neoeie argiztatua eta ispiluz josia, pachinko-ko lokalak Kitsch-a... Mendebaldeko minimalismoak badirudi zen-era eta uko egitera bidali nahi gaituela, Erdi Aroko monasterioetako arte erromanikoarekin ere zerikusia duen diseinu soila. Pentsamendu japoniarra sentsazioen estetika batean biziki sakontzera iritsi dela da desberdintasuna.

Zuen estudiotik Takayuki Miyoshi (egun Toyo Ito-ren lankidea) edo Norihiko Dan bezalako japoniar arkitekto batzuekin lankidetzara izan duzue. Nolakoak izan dira ideiak trukatzearren esperientziak, japoniarra bezalako kultura batekin?

Adiskidetasun sakon batean eta ongi etortze batean oinarritutako etengabeko elkarriketa prozesu baten partaidetza da. Askotan galdetzen digute nola bereizi daitekeen esku japoniarra edo esku europarra gure lankidetzara lanetan... eta, egia esan, elkar gurutzatzen direla uste dut. Nire ustez, geu gara arintasuna eta japoniaritasuna sorrarazi nahi dugun horiek eta haiek, berriz, badirudi erreferentzia sendoak, batzuetan barrokoak, bilatu nahi dituzela. Aberastasuna elkarren arteko delako uste dut... nahiz eta, baieztatzen ausartuko naiz, geu izan irabazten ateratzen garenak eta aipatu dizun lankidetzara hori pribilegio bat bezala bizi dugun horiek. Norihiko Danek beste inongo arkitektoengana ezagutzen ez dudana dotoreziaren ekarpena egiten du; Takayuki Miyoshik argia eta transparentziak lantzen ditu, mendebaldar batekin lortu ezin duen sentikortasunez.

Japanese traditions are based on abstract concepts like "engawa", "ma" or "wabi-sabi" that are difficult to understand in a "word" based culture like ours. But, they are responsible for the type of aesthetics we recognise as Japanese architecture...

The truth is they are concepts that are fairly unknown to the last few generations of Japanese who prefer to look towards the West and the American way of life. However, they still form part of a cultural substratum that these generations are perhaps unaware of and that architects like Norihiko Dan, Shigeru Ban, Kazuyo Sejima and so many others are trying to rescue and integrate with what they have learned from the West. The idealised notion we have of the current Japan is not quite the real thing either, that image of everything totally over the top, illuminated by neon lights and plagued with mirrors, the kitsch of the pachinko centres... Western minimalism seems to want to send us back to Zen and renunciation, an austere form of design that has plenty to do with the Romanic design of mediaeval monasteries. The difference is that the Japanese have delved deeply into the aesthetics that revolve around sensations.

Your studio has collaborated with several Japanese architects like Takayuki Miyoshi (currently collaborating with Toyo Ito) or Norihiko Dan. What are these exchanges of ideas with a culture like the Japanese one like?

It all forms part of a process of permanent dialogue based on a profound friendship and how well we tune into each other. Sometimes people ask how you can notice the Japanese or European touch in the work we do together... and I honestly think there's a hybrid there, and it's us who try to introduce fickleness and Japanese-ness and it's them who try to introduce solid and sometimes Baroque references into the work we do. I think the enrichment is mutual... although I'd go as far as to say that we get more out of it than they do. We consider the different collaborations as a privilege to be referred to. Norihiko Dan comes up with an elegance that I have never seen in any other architect; Takayuki Miyoshi lives light and transparencies with a sensitiveness that no Westerner can come close to.

# 3SESENTA



GONY ZUBIZARRETA

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«ZINEMALDIAN, VERTIGO-KO KREDITU  
TITULUAK TXALOTU NITUEN NIK.  
JENDEAK JAKIN ZEZAN HORI ERE  
TXALOTU BEHAR ZELA»

## iván zulueta, irudi banpiroa image vampire



Hipermerkaturan, "guztiak 2 eurotan" jartzen zuen kartel baten azpiko kaxa metaliko haundi batean topatu nuen, Jackie Chan-en pelikula zaharren artean. "Un dos tres al escondite inglés". 1969an Iván Zuluetak filmatu zuen dibertimendu psico-pop-delicoa. Eta Zinemaldian "Arrebato" ikusi nueneko gau hura etorri zitzaidan burura. Zinetik atera eta pelikula gustatu zitzaidan ala ez erabakitzea kostatu zitzaidan. Gutxitan izaten dut sentsazio hori. Egun, nire kuttunetakoa den David Lynch-en "Blue Velvet" (Terciopelo Azul) ikusi nuenean gauza bera sentitu nuen.

Iván Zulueta, zinearekin (eta beste hainbat gauzekin) jolastu zitekeen garaietako azken kamikazea da. Egun gertatzen ez den bezala, zinea, jolaserako eta arriskurako tresna gisa erabili izana eskertu behar zaio. Zulueta irudi manipulatzaileria da. Irudiak jaso eta bere egiten ditu. Banpirizatu. Batzuetan zeluloide banpirizazio horren emaitza trebea eta interesgarria da. Beste batzuetan ez hainbeste. Jolas guztietan dago gozatzeko edo aspertzeko aukera. Iván Zulueta, kultuzko egilea bihurtu da. Bere biografiak markatu du bere obra. Eta bedeinkapen /maldizio horri ezingo dio ihesik egin Nosferatu moderno honek.

I found it lying amongst old Jackie Chan films in a big metal box marked "2 Euro" in a supermarket. "Un dos tres al escondite inglés". Psyche-pop-delic entertainment filmed by Iván Zulueta. It reminded me of that night I saw "Arrebato" at Zinemaldia. I remember leaving the cinema and it taking me quite a while to decide if I had liked the film or not. I very rarely get that sensation. I remember feeling the same after seeing "Blue Velvet" by one of the directors I'm most fond of nowadays; David Lynch.

Iván Zulueta is the last-surviving kamikaze from a time when people could play around with cinema (as well as a few other things). He should be thanked for having used cinema to play and be risky with, something that doesn't happen nowadays. Zulueta manipulates images. He captures them and makes them his own, just like a vampire does. Sometimes his bloodsucking treatment of images is quite skilful and interesting. Other times it's not. All his games can both entertain and bore you. Iván Zulueta has become a bit of a cult figure these days. His life has conditioned his work. This modern-day Nosferatu will never be able to get away from that blessing/curse.



Iván Zulueta-ren lan grafikoari eskaini zaion erakusketak merezi du. Eta erakusketaren katalogo-liburu ikusgarrian elkarrizketa sekuentziatu baten testigu izateaz gain bere etxeko hauts edredoiatik berreskuratutako zirriborroak, argazkiak, komikiak, pelikuletako afitxak eta pintzelada inprobisatuak topatuko ditugu. Aurrerantzean gainera, Zulueta-ren filmografia bideoan ikusteko aukera ere izango da KM kulturunean. (Koldo Mitxelena Kulturunean 02/09/17tik 02/10/31rarte).

A visit to the exhibition of Iván Zulueta's graphic work is certainly worth the effort. Apart from the spectacularly sequenced interview in the catalogue, you get the chance to see some rough sketches, photos, comics, film posters and improvised drawings reclaimed from the dusty vaults of his house. All his films can also be seen on video at the Koldo Mitxelena Kulturunea. (From the 17/9/02 to the 31/10/02 at KM Kulturunea)

enigmaimagen

# marie-leontine tsibinda afrikako poeta bat

Marie-Leontine Tsibinda Kongo-Brazzavillen jaio zen 1955an. Bost poema liburu idatzi ditu. Tsibindaren herrialde berekoa zen Sony Labou Tansi, belaualdi bat lehenago Afrika frankofonoko literatura goitik behera aldatu zuen idazlea. 1979an argitara eman zuen “La vie et demie” nobela modernitatearen hasiera da askorekiko. Marie-Léontine Tsibinda, Werewere Liking, Ananda Levi, Véronique Tadjo eta Tanella Boni izan dira emakumearen ikuspegia lantzen aitzindariak. Banakoa eta gizartearen arteko gatazkak ageri dira haien poemetan: erbestea, gorputzari loturiko arazoak, errito zaharrak, derrigorrezko ezkontza eta amatasuna... Lurretik jaso duten ahozko tradizioa esker ga eta mendebaldeko kulturaren eragina bateratu nahia.

## AMA

Badakizu ama  
oraindik ere amets egiten dut zurekin  
oraindik ere zurekin amets  
nola opor handietan  
oinez egin dugun elkarrekin  
elkarrekin errepidean  
errepide harritsu eta bihurgune makurretan zehar  
bihurgune makurretan zehar, elkarrekin  
ez geunden bakarrik  
badakizu ama isiltasunak  
bidelagun zuhurrak  
errezel misteriotu batekin estaltzen gintuen  
zure urratsek, emakume txiki batenak,  
izar uxoa baten pentsarazten zidaten  
izar uxoa, aurora  
Girardeko zeru izarratuan  
oinez egiten zenuen eta ni zure itzal fidela  
itzal fidela, zure atzetik  
zure atzetik eta zurekin egotearren pozik...

## NEGAR BATEAN EMAKUMEA

Gelan nago bakarrik  
eguzkia txorien kantua.

Badatoz azterketak, ez dakit zer egin, zer esan.

Hala ere, ondo baino hobeto dakit lan egin behar dudala.  
Tamelez, ahaleginaren haizeak ez ditu nire belak hanpatzen!

Poza eta tristura  
hain daude nigan batuak ze ezin ditut banandu.  
Orduan leihorearen barrote artetik, kalea datorkit  
gizonak, umeak, bizikletak  
pasantean, korrika, ziztuán.

Badatoz azterketak, ez dakit zer egin, zer esan.

Aguakateondoaren hosto berdeek ditzira egiten dute maiatzeko eguzkia.  
Bat-batean oihu batek urratu du haizea, emakume bat.  
Haren adats, bular eta besoak haizeari erreguka ari dira  
bi gizon grisek daramate, isilik.

Negar egiten du: “bandeko, bebe a boyi n’gai o  
natikali n’gai moko o o, nasala nini oo”

Emakumearen ahotsa itzali egin da aparte  
harentzat maiatzeko eguzkia dutxa hotza da.

Atx! Arantza bat sartu zait bihotzean!  
emakume harekin bat egin du nire arimak.

Tristura pozari gailendu zaio.  
Badatoz azterketak, ez dakit zer egin, zer esan.  
Negar batean emakumea.

## MAMUEN EGUNSENTIA

Egunguentia sorginkerietatik  
libratu orduko  
jo du  
hil-ez kilak.

oinotsak, garrasiak, bozak  
entzuten dira  
egunguentia  
euriak zauritua  
triste zabaldu da

Lapurra! Lapurra!  
geldi hor geldi hor  
amuek ez al dute  
dagoeneko balio?

balak txistuka  
makilak joka  
arnasestuka  
gizona odolustutzen  
gupidagabe  
egurra

-Komisario jauna  
gizon bat hilzorian dago (eguzkia  
ateratzen ari den bitartean...  
Ordu berean hil behar al dugu denok?)

-Zer nahi duzu nik egitea?

-No...!a?

-Auzo-lapurra ez da pertsona.  
Zoaz lasai lotara. Lapur bat gutxiago, zer du txarrik horrek?  
Autoak ez dabilta. Ez dago fuelik...

-Erizainok, begira...

-Ospitalean botika faltan gabilta. Ni ez noa inora.  
Beranduegi da...

Euliek hasi dute gaubeila.

# marie-leontine tsibinda an african poet

Marie-Leontine Tsibinda was born in Congo-Brazzaville in 1955. She has written five books of poetry. Sony Labou Tansi, the writer who had set literature written in French in Africa on its head a generation before, was from the same part of the world as Tsibinda. The novel *La vie et demie*, published in 1979, is regarded by many as the beginning of modernity. Marie-Leontine Tsibinda, Werewere Liking, Ananda Levi, Veronique Tadjou and Tanella Boni are those writers who have written from women's point of view the longest. The conflicts between the individual and society are strongly present in their poems. Banishment, troubles with our physical being, ancient rites, forced marriages and motherhood... They have inherited an oral tradition and have tried to combine it with the influences brought by western culture.

## MOTHER

You know mother  
that I still dream of you  
still dream of you and  
how we walked together  
on great feast days  
how we walked together  
on those rocky and twisting roads  
together along the nasty twisting road  
we were not alone  
you know mother that silence  
is a wise companion that  
covered us in a mysterious blanket of mistrust  
your steps, those of a small woman,  
conjured me up the image of a starry dove  
a starry dove, aurora  
in the star-filled sky over Girarde  
you walked and I your trustworthy shadow  
your trustworthy shadow, I followed you  
I followed and was happy in your presence.

## A WOMAN IN TEARS

I am alone in the room  
the song of the sunbirds.

The exams are on their way, I don't know what to do, what to say.

Nonetheless, I know too well that I must work.  
Unfortunately, the winds of effort do not swell my ears!

Happiness and sadness  
are so joined in me that I cannot separate them.  
It is then that through the bars of my window, the street comes to me,  
men, children, bicycles  
passing, running, in a flash.

The exams are on their way, I don't know what to do, what to say.

The leaves of the avocado pear tree shine in the May sun.  
Suddenly, a shriek wails across the wind, a woman.  
Her scalp, breasts and arms beg the wind  
as two men, in silence, drag her away.

She cries: "bandeko; bebe a boyi n'gai o  
natikali n'gai moko o o, nasala nini oo"

The woman's voice dies away  
the May sun is but a cold shower to her.

Agh! A thorn has pierced my heart!  
my soul has become one with the woman.

Sadness overcomes happiness.  
The exams are on their way, I don't know what to do, what to say.  
A woman in tears.

## THE DAWNING OF PHANTOMS

Just as the dawning frees  
itself from witchcraft  
the death bells  
ring out.

footsteps, screams, voices  
are to be heard  
dawn  
wounded by rain  
comes on us sadly

Thief! Thief!  
stop! don't move!  
are hooks not worth  
what they used to be?

whistling bullets  
beating sticks  
caught for breath  
a man bleeding  
mercilessly  
thumping

- Officer, sir  
a man is dying (as the sun rises...  
must we all die at the same time?)

- What do you want me to do?

- Wh...at?

- A local thief is not a person.  
Go and sleep at ease. One thief less. What's so bad about that?  
The cars not working. There's no petrol...

- Look, nurse

- We're short of medicine here at the hospital. I'm not going anywhere.  
It's too late....

The flies intone the wake.

## nola demontre irakurtzen dira mangak?

Aspalditik hasi dira gurera komiki japoniarrak heltzen. Telebistan dragoi bola irentsi genuen belaunaldia jada ez gara horren ume, eta mangak gero eta ezagunagoak dira jendartearen. Japonen erlazio zuzena dago marrazki bizidun eta komikien artean, asko eta asko lehenengo komiki eta geroxeago marrazki bizidunak izanak baitira. Haatik, komikiek marrazki bizidunek ez duten oztopo bat aurkezten dute bere inportazio prozesuan, japoniarrek eskuinetik ezkerre irakurtzen baitituzte komikiak; eta gu ez.

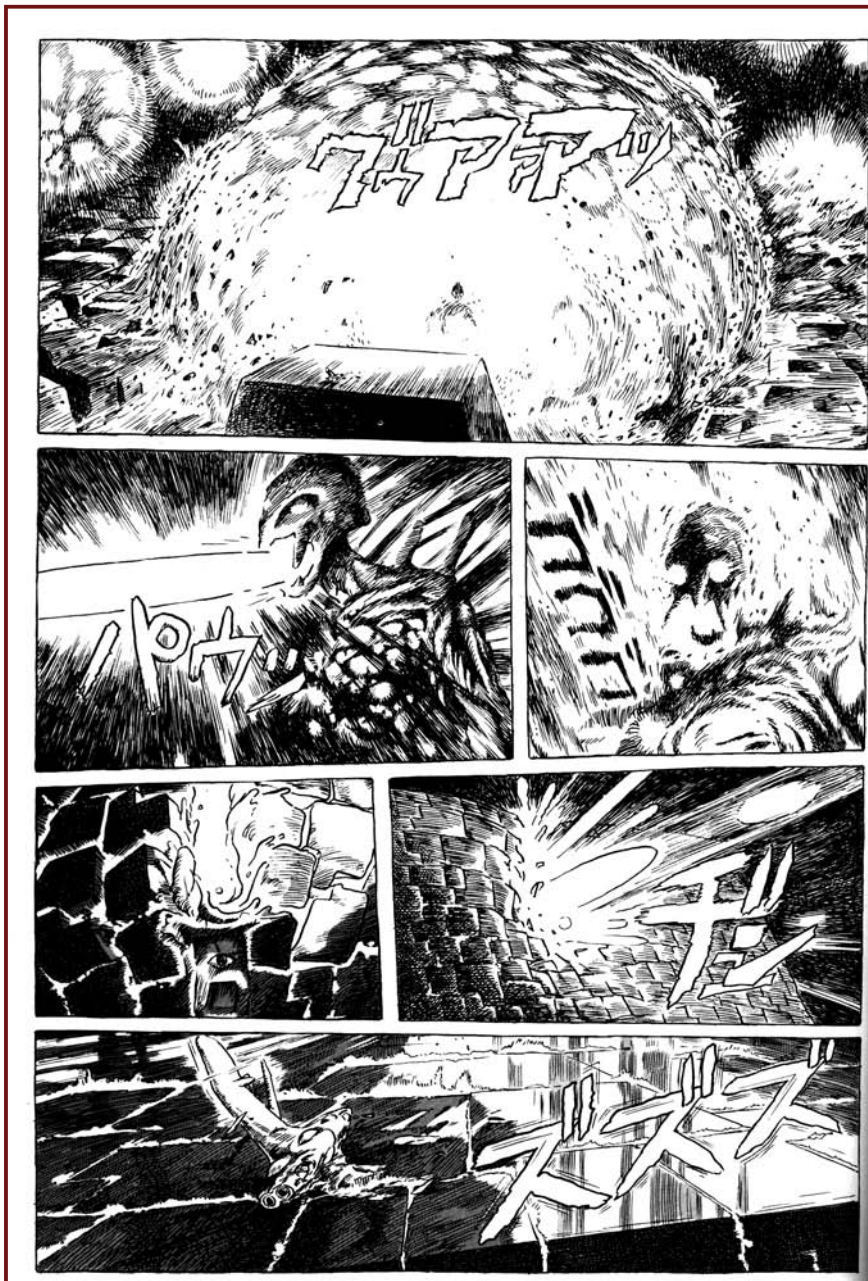
Hasiera batean arazo honek ez zuen irakurleengan oztoporik suposatzen, komiki japoniarrak gurera ezkerretik eskuinera irakurtzeko prest heltzen ziren, eta ez zen inongo arazorik aurreikusten. Geroxeago berriz komikiak bere jatorrizko eran hasi ziren argitaratzen eta orduan galdera sortu zen... baino orain arte ezkerretik eskuinera irakurtzen bagenituen, eta berez eskuinetik ezkerre sortuak badira, nola demontre ematen zaio buelta honi?

Erantzuna erraza da, komikiak islatuak ematen ziren argitara. Orrialdeari aurrez aurre ispilu bat jarriko baliote bezala ispiluan irakurri ahal izateko. Horrela hartzen zuen mendebaldean ohikoa den norabidea. Modu honek, alta, ez ditu marrazkilariak oso pozik uzten. Askok barre egin dugu txikitari marrazkia egina genuen paperari buelta eman eta argiaren kontra begiratzerakoan marrazkia deformatua ematen zuenean. Ordurarte, proportzionatua eta nahiko simetrikoa ematen zuen aurpegi baten marrazkiak, adibidez, izugarrizko desitxuraketa pairatzen zuten. Hau dela eta marrazkilari japoniar askok beraien marrazkiak jatorrizko norabidean argitara eman daitezen eskatzen dute, marrazkiak deformatuak daudela eman ez dezan.

Orain mendebaldeko irakurleok komikiak eskuinetik ezkerre irakurtzen hasi gara. Eta egia esan, orrialde batzuk irakurri ondoren honek ez du inongo arazorik suposatzen, nahiko azkar harrapatzen baita erronka txiki hau. Beraz, irakurketaren norabidearen erlatibotasuna agerian uzten da, beste norabide askorena bezala.

japonen  
in japan

1	
3	2
5	4
6	



testua / by: txo!?



**blood: azkeneko banpiroa**

Beste hau, tomo bakarrekoa, berekoa duten japoniarren norabidean dugu ere. Hainbat pelikula eta merkatu aferetan islatutako Blood pertsonaiaren errebisio definitibo bezala etortzen zaigu. Ez zenuela ezagutzen? Ezta ni ere, baino ezagutu beharrik ez da komiki honetaz gozatzeko. Banpiroen mitoari beste ikuspuntu bat gehitzen dio, genetika berriekin nahastuz, eta gaur egungo kulturaren kokatuz, sexu dosi txikiarekin eta saihestu ezin daitekeen bortizkeriaz lagundua. Azkenean, haatik, komiki japoniar askoetan bezala pertsonaiaren identitateak eta nondik norakoek hartzen dute garrantzia.

**blood: the last vampire**

This one, one tome only, has also been published in the original Japanese style. It comes across as being the definitive revision of the character Blood who has been portrayed in many a film and suchlike editions. You've never heard of him? Me neither, but that won't stop you enjoying this comic. It's another angle on the whole vampire myth that mixes modern genetics, an updated focus on vampires, a dash of sex and the inevitable violence that surrounds the whole legend. Nonetheless, and as is usual in the case of Japanese comics, the comings and goings and personal identity of the character are the most important elements of the story.

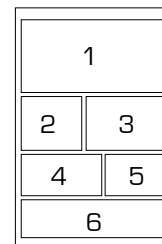
## how on earth do you read manga comics?

Japanese comics have been here amongst us for years now. Those of us who gobbled down Dragon Ball as kids aren't kids anymore and Manga Comics are becoming more and more known over here. There's a direct relationship between comics and cartoons in Japan. Many start off as comics and later end up as cartoons. Nevertheless, comics have one disadvantage that cartoons don't have when it comes to being exported over to our neck of the woods; the Japanese read comics from right to left and we don't.

In the beginning it wasn't really an obstacle to the reader because Japanese comics were adopted so that people over here could read them from left to right. No problem so! The thing is that later on they started publishing the comics in their original format and the great question sprang up...but, if until now we have been reading the comics from left to right, and the comics themselves are supposed to be from right to left, how on earth do you change it round?

The answer is easy. The comics were published in "reflected" form. It's as if they put a mirror up against the page so you could read the reflection. That way it becomes readable to people here in the West. The artists, however, are not very happy with this. Lots of us had a great laugh as children when we drew something on a piece of paper, turned it over, held it up to the light and saw the deformed version of the drawing through the other side. The drawing, which until then had appeared all right as far as proportion and symmetry were concerned, suffered a terrible disfiguration. That's why many Japanese artists demand that their work be published as it is originally drawn. That way their drawings don't suffer any form of distortion.

Readers here in the West have therefore started to read comics from right to left. Truth be told, after reading a couple of pages you find that there's really nothing to it. You pick it up fairly easily. That way, as happens in many other cases, the relativity of how you read is clear for all to see.



mendebaldean  
in the west



### nausicaa del valle del viento

Gaur egun eskuinetik ezkerre irakurri ahal izateko argitaratuak ditugun komikien artean hauxe da gure arreta gehien merezi duen komikietariko bat, nahiko luzea bera, sei tomoetan banatuak dauden 1.200 orrialde baititu. Europan nahiko entzuna izaten hasia den Hayao Miyazaki marrazkilaria eta animatzaileak idatzi eta marraztuta dago (Chihiroren Bidaia "Spirited away" egile honetako azkeneko pelikulak Berlineko Hartza jaso du berriki eta Donostiako Zinemaldian izan zen ikusgai). Hemen, erabat osatua dagoen unibertsoa aurkezten zaigu non fikziozko herrialde, kultura, arraza, natura eta fauna anitza islatzen dira, izaera ekologiko nabarmen batek lagundua. Batzuetan, Miyazaki marrazkilaria honek "Heidi" marrazki bizidunetako egiletariko bat izan zela gogora ekarriko dizula lan honek. Baietz, hala ere, egunotan telebistatik aldendu eta seigarren tomoa bukatutakoan zazpigarrena egin ez izana penatuko zaituela!

### nausicaa from the valley of the wind

We have chosen this example of comics published to be read from right to left as we feel it to be one of the best available at present. It's rather long; 1,200 pages divided into six comic books. The person responsible for the script and drawings in the comic is the artist and animator Hayao Miyazaki, his name is cropping up more and more in European circles. He made "Chihiro's Journey: Spirited Away" and his last film was awarded the Berlin Bear. It was also screened at Zinemaldia. In this comic he has come up with a whole new universe with its own make-believe countries, cultures, races, nature and numerous fauna. The whole thing is laced with a strong ecological overtone. The comic also reminds us that Miyazaki was one of the artists involved in the "Heidi" cartoons. All the same, I bet you my last buck that it'll keep you away from the TV and that by the time you finish you'll be sorry there's no seventh part.

izenburua / title : GNU.....Oα

hizkuntza: Euskara

testua:

Lehendabizi, ez ditugu nahastu behar doan banatzen diren programak, eta kode irekiko programak. Izan ere, informatika programa batzuk ordaindu gabe jaso daitezke (adibidez, internetetik hartutako freewarea) baina programa itxiak dira; hor dira, esate baterako, Microsoft etxearen nabigatzaileak (Internet Explorer). Aldiz, beste programa batzuk, euskaraz ere GNU bezala ezagutzen direnak, normalki doan banatzeaz gain, kode irekikoak dira: programa ibilarazten duten kodeak, barruko tripak, agerian jartzen ditu egileak, nahita. Horrela, hartaz dakien orok kode horietan oinarri harturik, programa bere gisara aldatu edo erabil dezake. Horren adibide ezagunena, beharbada, Linux sistema eragilea da. Gaur, interneten bitartez kode irekiko programak, era guztietakoak, asko ari dira garatzen, sareak lana ikaragarri errazten du. Hau guztia Gotzon Egiak kontatu digu, Euskara zerbitzuko burua Gipuzkoako Aldundian.

Gaur esan daiteke era guztietako aplikazioak direla kode irekian eginak. Urrutira gabe, Windows-eko plataformatik atera gabe, ofimatan erabiltzen diren tresna arruntak (testu trataera, kalkulu orria, datu baseak, eta abar) kode irekiko eta doaneko software batean oinarritzen dira, OpenOffice izeneko internetetik har daiteke, eta ordenagailuan ezarri, zentimorik ordaindu gabe. Eta euskara? Zertan da euskara esparru honetan? Emaizta ikusgarririk ez omen dago, baina bide itxaropentsua zabaltzen zaigula ematen du. Arlo honetan lanean ari diren Code & Syntax enpresakoekin harremanetan jarri eta euskararen presentzia oraindik ere «marjinala» dela esaten digute. Enpresa honetan, besteak beste, interneterako softwarea eta aplikazioak egiten dituzte. Berezituta daude edukia kudeatzeko sistemetan (ingelesez content management systems edo CMS), webguneetan eta software aplikazioetan eleaniztasuna bermatzeko injenierutzan. Eleaniztasunaren gaiari arreta ematen zaio, baina ez proiektu eta produktu guztietan, eta askotan zaila ei da software zehatz bat hizkuntza jakin baten parametroetara moldatzea.

Edozein modutan, hizkuntza txiki zein handietarako aplikazioak garatzeko aukerak handiagoak dira software librearekin, software jabearen eskema itxietan baino. Euskararen egoera ere, beraz, hortxe. Badaude linux-ero batzuk hortik zehar, eta ahailegin subentzionatu batzuk bideratu dira, proiektu handiak euskaratzeko (Mandrake Linux edo OpenOffice). Code & Sintaxen hurbilpen sinpleagoa dute «baina gure ustez eraginkorragoa dena, hau da, egitura konplexuak euskaratu beharrean, guk darabilgun azpiegituran (Zope) euskara integartzeko moduluak garatuz, unean unean produktu oso indartsuak sortzeko gauza garela erakutsi dugu: weblog sistema euskaratuak, bilaketak euskaraz guneetan, euskara/gaztelania elebitasuna primeran maneiatzen duten guneak...»

Hemen, The Balderen etxean bertan, arlo honetan ere lanean dagoen Eragin enpresaren ustetan, softwarearen negozioren ildoan errotik aldatu behar omen da, software libreko negozioa oinarritzen baitu bai programazioan bai zerbitzuan. Programazioaren aldetik, software libreko lehen mailako logika erabiltzen du. Programa bat egiteko, ez da zerotik abiatu beharrik, baizik eta gainontzekoen lanetik abiatzen zarela. Honi esker, helburu handiak epe motz eta baliabide urriekin lortzen ahal dira. Hortaz, programazio aldetik, diru iturriak hortik datoz, gauza berriak garatzen eta dagoena kasu konkretuetara egokitzen. Software jabearen negozioa bestelakoa omen da Eraginekoren ustetan. «Aplikazioa behin garatu eta ahalik eta jende gehienari saltzen saiatzen dira. Baina hor erabiltzaileak erabat esku lotuta gelditzen dira. Haiek ezin dute programa hobetu edo eraldatu, eta nolabait programari egokitu behar dioten euren burua. Bestalde, Software librean etengabeko zerbitzua dago, izan ere bai programak bai erabiltzaileak aldatzen dira, beraz hor ezinbestekoa da etengabe softwarea egokitzen».

Gotzon Egiak azpimarratzen du, bukatzeko, orain arte abiarazi diren egitasmoak bi bidetatik joan dira: edo gauza guztiz pribatuak izan dira, jende multzo baten indar soilez egindakoak (adibidez, Visual IRC 97, Igor Aiestaranek euskaratua), edo bide ofizialetik egin dira (esate baterako, Gnome-ko zati gehienak Eusko Jaurlaritzaren diruaz ari dira itzultzen, UZEI eta Elhuyar). «Iruditzen zait badirela mugak eta ezintasunak bi bideotan: alde batetik, jendeak bakarka ezin du gauza handirik egin; bestetik, laguntza ofizialak ezin dira era horretan bideratu. Kontua zer da, adibidez Gnome euskaraz izatea? Eta gero zer? Zer egingo du Jaurlaritzak horrekin? Eskoletan ikasleek erabiliko dituzten ordenagailuetan Linux jarriko dute, Windows izan ordez? Iruditzen zait hor nahasmen handi samarra dagoela. Kode irekiko softwarea behar dugu, baina erabiltzeko! Gainera, zer egiten du Eusko Jaurlaritzak, esku batekin Linux euskaratzen lagundu, eta bestearekin etengabe software lizentziadunak kontratatzen baditu bere administrazioa kudeatzeko?»



Search



language: **English**

text:

First off, we shouldn't confuse free programmes with open-source ones. What is meant by that is that you can get some computer programmes without having to pay for them (for instance, freeware downloads from internet) but their source is closed; an example of this would be Microsoft's navigation programmes (Internet Explorer). On the other hand, you can come across others that are not only normally available free of charge, but are also open-sourced. The programmer deliberately leaves the source that drive the programme, the guts of the thing, open. These types of programmes are known as GNU. This means that anybody with the know-how can use these source to adopt the programmes to suit their needs. The most famous of these programmes is probably Linux. Nowadays, there are many programmes of this type being developed through internet. The net really makes this type of thing much easier to do. Gotzon Egia, headman at the Gipuzkoa County Council Basque Language Dept., shall endeavour to explain all of this to us.

We can safely say that all kinds of applications are available in open-source format these days. You don't have to look any further than the Windows platform, that is to say your normal everyday tools used in ofimatics (fonts, calculating pages, data bases, etc.). All of these tools are available in open-source freeware form. You can find them all in OpenOffice, download them and install them in your computer and not pay a penny for it.

What about stuff in Basque? Can you get this kind of stuff in Basque? You won't find anything spectacular out there but it does seem that things are getting better. We got in touch with Code & Sintax, leaders in the field, and they say that there's still very little doing as far as Basque is concerned. This company produce, amongst things, software and applications for internet. They're divided up between systems that manage content (CMS - Content Management Systems in English), web pages and engineering applications designed to ensure the use of more than one language. They feel that multi-linguism is certainly taken into consideration, but not in all projects and products. They add that it's often difficult to adapt certain software programmes to the parameters of certain languages.

All the same, there are far greater opportunities to develop applications for minor and major languages using open-sourced software than there is with close-sourced programmes. That, basically, is where we're at as regards stuff in Basque. There are a couple of Linux heads out there that, with the help of the odd subsidy, are trying to do big things in Basque (Mandrake Linux or OpenOffice). Code & Sintax have more humble objectives; «but ones we reckon are more effective. Instead of setting up complex structures in Basque, we prefer to develop the infrastructure we use (Zope) to set up systems in the language. We've proven that we can come up with the most up-to-date products in Basque: weblog, web browsers in Basque, sites that have no problems whatsoever using either Basque or Spanish...»

Here, at the home of The Balde, the company Eragin, also deep in the same field of work, say that the whole software business needs to be radically changed at the roots. They base their business and services on free software. As far as programming goes, free software uses top-notch logic. You don't need to start from scratch to design a programme. You just build on what others have done. That way, you can come up with some top class stuff in a short period of time by using the many different options available. That's where the money comes from in programming; developing new systems and adapting them to concrete needs. Eragin state that closed-software owners' business is another ballgame altogether. «They design programmes and then try to sell them to as many people as possible. The buyer has their hands tied from the start. They can't improve or adjust the programmes. They have to adapt themselves to the programmes. In open software, on the other hand, the service is constant. Both programmes and the users change. That means the software just has to be adjusted».

To finish off, Gotzon Egia underlines the fact that the different processes in motion have gone down two roads: either they've been totally private developments, a bunch a people working off their own backs (for instance, Visual IRC 97, the Basque version courtesy of Igor Aiestaran) or they've been done officially (such as most of Gnome that has been translated to Basque by UZEI and Elhuyar using Basque Autonomous Government funds). «I think there are limits and impossibilities on both sides: on the one hand, people can't do wonders on their own, and on the other, official subsidies can pull this kind of thing off. The thing is, so what if we have Gnome in Basque? Then what? What will the BAG achieve with that? Will they install Linux in state schools computers instead of Windows? I honestly feel that there's a whole lot of hazy ground there. We need open-source software, but only if we're going to use it! I mean, just what is the government playing at when, with one hand, it assists in the development of programmes like Linux in Basque, and with the other, it contracts licensed software to manage its administrative needs?»

**helbide interesgarriak / interesting web sites**

- [www.gnu.org](http://www.gnu.org)
- [www.sindominio.net](http://www.sindominio.net)
- [www.barrapunto.org](http://www.barrapunto.org)
- [www.codesintax.com](http://www.codesintax.com)
- [www.foto-digita.net](http://www.foto-digita.net)
- [www.eue.org/softkat/nagusia.html](http://www.eue.org/softkat/nagusia.html)
- [www.euskal-gnu.org/gnome](http://www.euskal-gnu.org/gnome)
- [www.zope.org](http://www.zope.org)
- [www.sustatu.com](http://www.sustatu.com)
- [www.uztarria.com](http://www.uztarria.com)
- [www.openoffice.org](http://www.openoffice.org)
- [www.aurki.com](http://www.aurki.com)
- [www.redhat.com/opensourcenow/bill\\_opensource.html](http://www.redhat.com/opensourcenow/bill_opensource.html)

# Metak ATTACK

2002



Sen "Gaizki Esanak..."



Skunk "Kinki"



Xabier Montoia  
"Ni ez naiz Xabier Montoia"



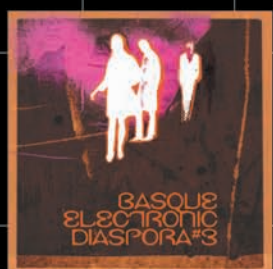
Sorkun "Onna"



Fermin Muguruza  
"In-komunikazioa"



T.L.T. "Minus"



Basque electronic  
diaspora#3



E.H. Sukarra  
"Galtzailearen Egunak"



Betagarri  
"amasa hartu"



Selekta Kollectiboa  
"Esperientzien Etorbidetik"



-gailu Kutxa beltza  
CD+ (Musika eta bideoa)

## PIL-PIL SESSIONS 01



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nocomment

Lisboa, hor nonbait.  
2002ko apirila  
somewhere in Lisbon.  
april 2002  
argazkia / shot:  
mevoy dj

Teknologi berriek aukera berri anitz ematen dutela, honezkerok, jakin badakigu, nahiz eta erabiltzen hainbat bederen oso trebeak ez diren. Tresnak dira oro har: komunikatzeko tresna, dokumentatzeko tresna, ikasi eta ikertzekoa. Baina horretaz gain, artea egitekoa ere izan daiteke, egia esanda beste tresna guztiak bezala, egiteko gai bazara, noski.

Oraingo honetan, kamara digital batek, etxean gero eta jende gehiagok duen horretako batek, zazpigarren artera hurbiltzen gaitu. Orain arte, zineak eskatzen zituen artea egiteko tresnarik garestienetakoak. Dirua, eta asko gainera, behar zen (eta behar da) zinea egin ahal izateko. Baina, euskarri berri honek, kamara digitalak alegia, beharrezkoa zen bide berri bat ireki du horretan ere: esperimentatzeko aukera ematen duena, beraz artean garatzeko aukera emango duena.

Kontua da, honek zinearen industriak ezarri baldintzetatik at ibiltzeko aukera eskaintzen duela. Sortzea da helburu, gero gerokoak. Gauzak horrela, ez dago hainbeste presiorik, ez eta sormen horri trabak jarriko dizkion ekoizpen baldintzarik, zentsura izatera hel daitezkeenak

inoiz. Abiatzeko, kamara digitalaz gain talentua behar da, jakina. Eta talentuz sobratua badabilela agerian utzi du Koldo Almandozek bere hirugarren laburmetrai honetan. Haren talentua batetik, ikus-entzunezko hizkuntzaren kontrola bestetik, eta bertan lan egin duen jendearen ilusioak, istorio hunkigarri bat era borobil batetan eskaini digute.

Baldintzapen ekonomikorik gabe, mugarik gabeko irudimena eta ezagutzaren esanetara dago burutua Belarra. Gozagarria da ikustea zeinen ongi erabilia dagoen hautatu tresna; digitalean ari direla badakite; badakite horrek eskaintzen dizkien aukerak eta, jakina, aski ongi erabiltzen jakin dute. Alukeria litzateke arkatzez pintatzea lientzo gainean oleoaren testura lortu nahian...

Honetan ez dago testurik, pertsonaiek ez dute hitzik esaten, kamarak kontatzen digu istorioa, helarazten digu beharrezkoa den informazio guztia. Medíoa erabat kontrolatzen duten profesionalen aurrean gara, gogotsu lanean aritu direnak, denbora mugarik gabe eta are garrantzitsuagoa dena, ekoizpen baldintzapenik gabe, baldintzapen komertzialetatik at.

Ederki erabilia daude ikus-entzunezko hizkuntzaren errekurtso espresiboak. Plano aukeraketa eta muntaia kasu: izugarri ongi egokitu zaizkio plano klase ezberdinak istorioaren atal, pertsonaia, une desberdinei: emakumea plano sekuentzia luze eta ongi landutako batean aurkezten digu, emeki. Gizona, plano laburragotan, bortitzagotan; haurra, bihurriago; belarra, bizirik. Horien bidez, argi asko deskribatzen dizkigu pertsonaia zein egoerak. Plano bakoitzari eman zaio behar zuen tempoa eta erritmoa, ez gehiago ez gutxiago, istorioak eskatutakoa doi-doi.

Oso interesgarria suertatzen da Belarrak daukan komiki kutsua, plano askok biñetak dirudite, nabarmena da Nappartheideko jendea

lan da lan egon dela proiektuan, ohiko zinemak ez baigaitu horrelako irudiak eskaintzen.

Soinuari dagokionez, bereziki nabarmentzekoa da zeinen ongi erabili duten isiltasuna (ez soinu eza), eta nola soinu ezberdinak gehituz joan diren informazioz kargatuz eszenak. Helburu jakinen arabera landua dago soinua, kalitatez horiek lortuz.

Digitalean aritu izanak, teknikari dagokion beste atal garrantzitsua dakarkigu mahaigainera: Irudien tratamendua. Hamaika frogaren ondorio dira ikus daitezkeen kolore eta filtro ezberdinak. Honetan ere, asmatu dute. Ikutu surrealista, edo hobe esanda, ez errealistaz janzen du filma, oso lagungarria dena gero istorioak bere baitan dakarren mezua ulertarazteko unean. Belarrak du kolore gehien, indar gehien, beste pertsonaien gainetik, naturak berak duen indarraren isla, gizakiaren gainetik dagoela erakutsiz. Eta gainera, ederra da.

Begi bistan da: artearen gakoa talentua bada, ongi egindako lan batena, profesionaltasuna, eta Belarraren gakoa, akaso, bertan aurreko biak bikain uztartu direla.

## BELARRA MINTZO

testua / by: **ibm**





## TALKING GRASS



We all know by now that new technology opens up all kinds of possibilities to us, even if we are not the best at using them. The tools are, above all, for communicating, documenting, learning and investigating. But, they can also be used to create art, that is if you know how to use them, of course.

This time round, it's the digital camera, commonplace these days, that brings us that little bit close to the seventh art form. Until recently you needed the most expensive of equipment to make cinema. You needed money (mountains of the stuff) to be able to make cinema. But this wonderful new tool called the digital camera has thrown open the doors of film-making. It allows for experimentation, thus, it gives you the chance to create art.

The thing is, it provides you with the chance to work out the conditions set down by the cinema industry. The objective is to create. We'll see about the rest later. That way there isn't so much pressure, and there are no conditions imposed by production. No censorship. Of course, you need talent as well as a digital camera.

Koldo Almenoz has proved in his third short film that he has got talent to burn. If we take his talent and add it to his understanding of film language and the wonderful attitude of the people involved in this, you get a great moving story

out of the whole thing.

Belarra has been made without any economic pre-conditions, loads of imagination and by people who know what they are doing. It's a pleasure to see how well they have used the chosen tool. They know they're using digital and they know the possibilities that it offers. They certainly make the most of them. I mean, you'd have to be a right gobshite to try and achieve the same affect and texture as an oil painting while using a pencil.

There is no script in the film. The characters don't say a word. The camera tells us the story. It lets us know everything we need to. We know we have professionals who are totally in control here.

They are really into what they do. There are no time limits, and, what's more important, there are no production limits. There are no commercial restrictions.

The expressive language of film-making is used beautifully here. Look no further than the different takes and editing they have used to distinguish between the different parts, people and moments of the story. We come across a long and slow and well put together sequence for a woman. The man's is quicker and more violent. The child's is more restless. The grass's, alive. In this way we can clearly perceive the different traits of each character. Each sequence is afforded

its own tempo and rhythm. Not too much and not too short. Exactly what each part and section demands. The comic-book element to the film is very interesting. All lot of the different sequences are like comic strips. You can easily tell that people from Napartheid have been really involved in the making of the film. You don't normally get to see this type of cinema.

As far as sound is concerned, we'd have to underline just how well silence (not the lack of sound!) has been used. That and how the scenes are slowly filled with information as the sound steadily increases. The sound here is used for a reason. It certainly gets the results it aimed for. We also have to mention the digital and technical aspect of the film; the way images have been worked on. The final colours and filters on display are the result of a lot of experimentation. They've got this one right as well. There's a surrealist touch to the whole thing. Actually, more than surrealist, it's an no-real touch that's added. This makes it much easier for us to understand the story. The grass has the most colour, the most strength. More than anybody or anything else. Just as nature does over man. It's also beautiful. It's undeniable that talent is the basis of art and professionalism that of a job well done. Belarra has them both down to a T.

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# THIEVERY CORPORATION

eighteenth street lounge music/red musical

testua / by: kristoff sareky



## THIEVERY CORPORATION

Thievery Corporationen lan berria "The Richest man of babilon" taldearen heldutasunaren isla dela aipatzen dute Eric Hiltonek eta Rob Garzak The Balde aldizkariari eskaini dioten elkarrizketan. "The Mirror Conspiracy" diskoaren harreraren ostean \_350.000 kopia saldu zituzten mundu osoan\_ lan berri honetan rock, dub, sikodelia, latin eta musika elektronikoa dira nagusi.

Eric Hilton and Rob Garza say, in a recent interview by The Balde, that Thievery Corporation's latest record, "The richest man of Babylon", is a clear sign of the maturity they've reached in their music. The new LP is a mixture of rock, dub, psychedelia, latin and electronic music and follows on from their previous album "The Mirror Conspiracy" which sold over 350,000 copies worldwide.



ERIC HILTON

AND

**You've used several languages on the record and it also seems that the quality of the lyrics is becoming more and more important. What are your songs about? What is the message?**

The lyrics are getting more important, on songs like "State of the union" & "Richest man" there is more of a social and political consciousness. I think we wanted to be a little more reflective given the current atmosphere.

**How and when did you first get together?**

We first got together in 1995, we were introduced by a mutual friend. We discussed our influences which at that time there wasn't the current musical scene that there is today., and we decided to try and do music. Here we are almost 8 years later.

**What made you fans of warm and upbeat rhythms like latin jazz and bossa nova?**

This music was always subtle, beautiful, and polyrhythmic. I grew up around a lot of this music when I was very young, only to rediscover it in my late teens.

**Arabic culture and music is also present in your music. Is electronic music a meeting point for types of music that, on the surface, have very little in common?**

I think that all music is a representation of different ideas, styles and cultures coming together, whether it's Elvis Presley, Joao Gilberto or Manu Chao.

**Where is electronic music heading today?**

To the same place we're all heading....HELL (just kidding!)

**What's the creative process behind the writing of your songs?**

Each song evolves very differently. That's what I enjoy about the way we do music. Inspiration can come from anywhere, beats, instruments, voices, samples, wherever.

**There seems to be a kind of intentional musical archaeology on the LP "Sounds from the Verve Hi-Fi". Is the intention there to dig up forgotten big names from the past that young people today don't know?**

We find this music to be timeless and if we can just point people in an interesting direction in order to rediscover these beautiful sounds than that's a wonderful thing.

**What places, clubs and festivals have you gigged at around the world?**

All over. There are too many to name, and I don't wanna get nostalgic.

**What kind of expectations has the new record generated in the group, especially when you consider the great reception that "Mirror Conspiracy" received?**

We try not to expect too much, that way it's all icing on the cake.

# ROB GARZA



**Hainbat hizkuntza sartzeaz gain, ematen du gero eta garrantzi gehiago ematen diezula abestien letrei. Funtsean, zer da zuen abestiekin esan nahi duzuen?**

Kantuetako letrak gero eta pisu gehiago ari dira hartzen. "State of the union" eta "Richest man" abestietan bezala kontzientzia politikoa eta soziala nabarmena da. Egungo giroa dela eta, letrei garrantzi gehiago eman nahi genien.

**Noiz eta nola sortu zen taldekoen arteko erlazio musikala?**

Gu lehen aldiz 1995an elkar ezagutu ginen, bion laguna zen pertsona batek aurkeztu ondoren. Gure eragin musikalak izaten genuen hizpide, zeinak garai horietan ez ziren egungo eszenan daudenak. Beraz, gu saiatzea erabaki genuen eta musika egiteari ekin genion. Eta hemen gaude ia 8 urteren buruan.

**Nondik datorkizue bossa nova edo jazz latinoa bezalako erritmo beroen zaletasuna?**

Musika hau beti fina, ederra eta polirritmikoa suertatzen da. Ni musika honekin inguratua hazi nintzen, baino gerora berreskuratu nuen nire nerabetasunaren azkeneko urteetan.

**Zuen musikak ere ekialdeko kultura musikalaren ukituak ditu. Musika elektronikoa izan al daiteke printzipioz nahiko aldenduak dauden musika ezberdinen arteko topalekua?**

Nik uste dut musika guztiak direla ideia, estiloa eta kultura ezberdinen isla. Eta ez hori bakarrik, baizik eta guztien artean eraginak izan dituztela, nahiz eta Elvis izan, Manu Chao edo Joao Gilberto.

**Nora joan dezake beraz musika elektronikoak?**

Gu guztiok joan behar dugun toki berdineran.....INFERNURA (brometan ari naiz).

**Nola egiten duzue zuen abestiak sortzeko eta konposatzeko bidea?**

Abesti guztiak modu ezberdinean garatzen dira, horregatik hain zuzen nik gehiago disfrutatzen dut musika egiteko erabiltzen dugun metodoarekin. Inspirazioa hainbat lekuetatik etortzen ahal da; erritmoetatik zein instrumentuetatik zein ahotsa batetik. Edonondik.

**"Sounds from the Verve Hi-Fi" diskoan bada arkeologia musikala egiteko nahia, hau da, gazte jendeak gogoratzen ez dituen hainbat artista berreskuratzeko helburu bat?**

Norbaiti gogora ekarriko bagenio musika mota hau, nire ustez atenporala dena, hori soilik gauza polita izanen litzateke gure ustez.

**Hainbat lekuetatik egongo zineten musika jartzen...**

Leku guztietatik. Gehiegi dira hemen esan ahal izateko, eta gainera orain ez dut nostalgikoa jarri nahi.

**Zer nolako aukerak ikusten dizkiozue orain aurkezten ari zareten lan berri honi, "Mirror Conspiracy"-k izan zuen harrera ona ikusita?**

Guk beti gehiegi ez itzarotea nahigo izaten dugu, horrela gehiago disfrutatzen da.

argazkiak / photos: uxue montero. iluminazioa / lighting: iñaki huarte. estilismoa / styling: txema. ileapaindegia / hair: angel gracia. makillajea / make up: erika remon. modeloak / models: olga agoriz, santos ayesa, iñaki azurmendi



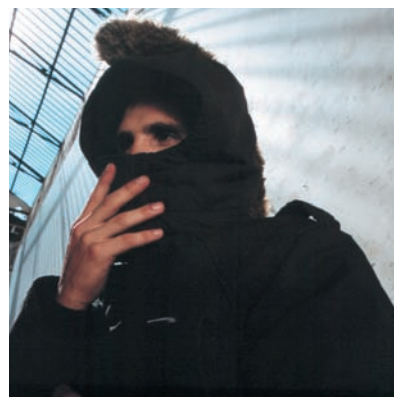
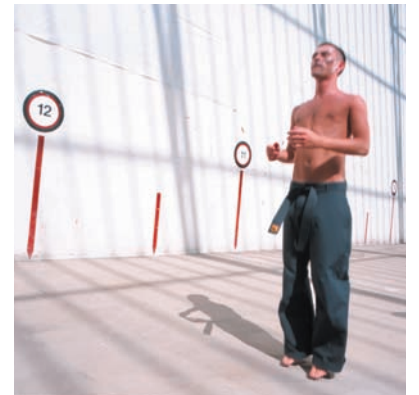
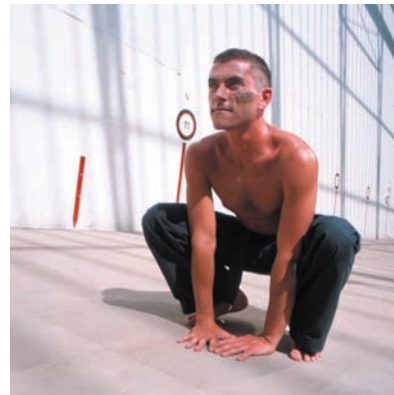


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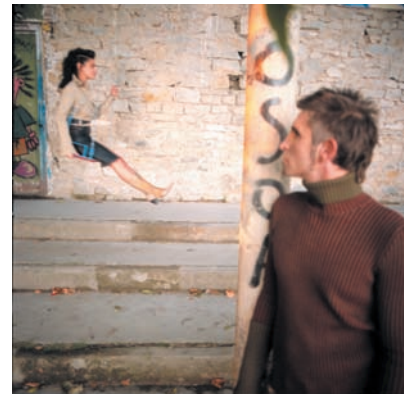
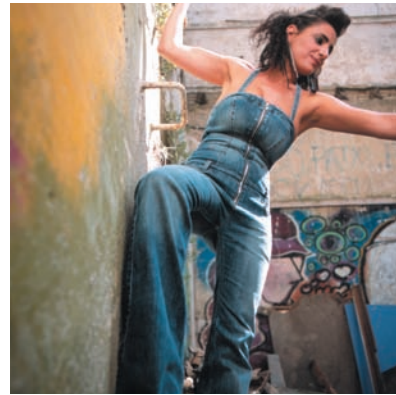
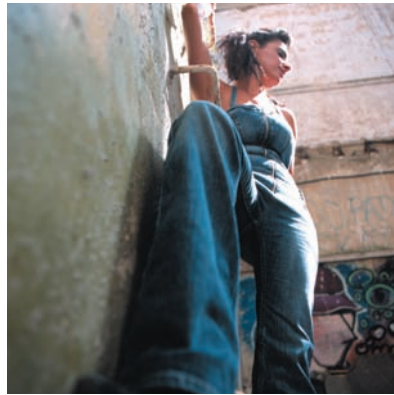
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jantziak / models supplied by: ELEKTRA. jean paul gaultier. WLT. AEM'KEI.







non aurkitu  
the balderen  
kutixiak

were to  
find us



## BILBO

DOM	ILEAPAINDEGIA
OZONO	PIERCING
LOGAN	PIERCING & ILEAPAINDEGIA
BETADUR	ILEAPAINDEGIA
BOTXO	JATETXEA
BILBOROCK	KONTZERTU ARETOA
ITSUK GROW	KALAMU DENDA
BIZITZA	TABERNA
BILBOARTE	KULTURUNEA
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KUKUXUMUSU	ARROPA DENDA
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DON CHUFO	JATETXE-KAFETEGIA
EBARISTO MAIZ	ILEAPAINDEGIA
IKEA	TABERNA
AREA 51	TATTOO & PIERCING

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## BAIONA

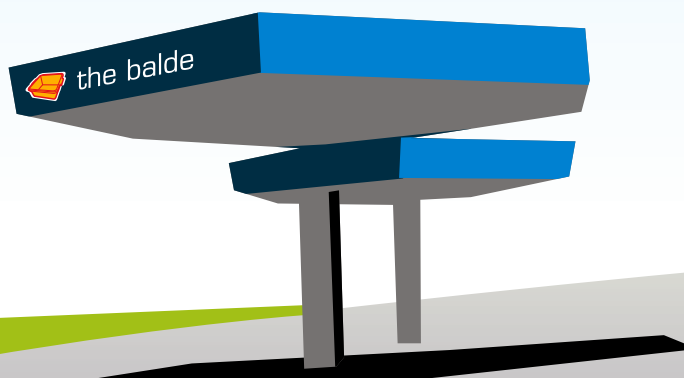
KUKUXUMUSU ARROPA DENDA

## HAN HEMENKA

FLORIDA 135	DISKOTEKA	FRAGA
CENTRE CULTURAL EUSKAL-ETXEA	TABERNA	BCN
NOU EUSKAL ETXEA BERRIA	JATETXEA	BCN
KUKUXUMUSU	ARROPA DENDA	BCN
EUSKARA ELKARTEA	ELKARTEA	LONDON

## GASTEIZ

WON XURF	SURF DENDA
SARTU	ARROPA DENDA
KUKUXUMUSU	ARROPA DENDA
PARRAL	JATETXE & TABERNA
OKENDO	TABERNA
WARHOL	TABERNA
LEÑO	ARROPA DENDA
LA REGADERA	KALAMU DENDA



## HERRIAK

XURRUT	PIZZERIA-KONTZERTU ARETOA	GORLIZ
BOLATOKI	TABERNA	BERMEO
KUKUXUMUSU	ARROPA DENDA	BARAKALDO
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ITZALARGIKO BORDA	JATETXEA	ELIZONDO
DOLETXEA	TABERNA	ARIZKUN
ATERPEA	ATERPEA	ORIO
BERTSO HOP-BILINTX	DISKA ETA LIBURU DENDA	IRUN
OMNIWARE	INFORMATIKA DENDA	IRUN
TATTOO CHAMAN	TATTOO	IRUN
HIGER	SURF SHOP	IRUN
POL POL	TABERNA	BERGARA
ZIRIPOT	TABERNA	BERGARA
EDERRA	TABERNA	ARRASATE
EKLIPSE	TATTOO & ARROPA & ZAPATILAK & PIERCING	ARRASATE
EKAITZ	TABERNA	ARRASATE
ZUTE	ILEAPAINDEGIA	TOLOSA
PORTU	KAFETEGIA	OÑATI
BAOBAB	ARROPA ETA ARTESANIA DENDA	OIARTZUN
ANDREKALE 35	SERIGRAFIA ETA DISEINUA	HERNANI
ATXO FUN FUN	TABERNA	DURANGO
SUGAAR	TABERNA	ORDIZIA
BIUR	DENDA	AZPEITIA

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XALEM	DISKA ETA LIBURU DENDA
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ARTSAIA	KONTZERTU ARETOA
ALDAPA	TABERNA
TXORIMALO	TABERNA
MOTA	KALAMU DENDA
SLIDE	SNOW & SKATE WEAR
LAS PALAS	ILEAPAINDEGIA
SUITE	MUSIKA DENDA
CACHET	ARROPA DENDA
JOLASKIDE	KIROLDEGIA
MARCO	ILEAPAINDEGIA
LEÑO	ARROPA DENDA
MINEO	TABERNA
HIZKUNTZ E. OFIZILA	ESKOLA
ANGEL GRACIA	ILEAPAINDEGIA
ELEKTRA	ARROPA DENDA, TATTOO PIERCING
NEO	MODAGUNE

## DONOSTIA

LA MOTA	KALAMU DENDA
KAYA	KALAMU DENDA
ROXY LIFE	SURF DENDA
ALBOKA	TABERNA
ZIRIPOT	TABERNA
OLD SCHOOL	HIP HOP DENDA
DAM	ARROPA DENDA
KOLDO MITXELENA	KULTURUNEA
POLYESTER	PIERCING & TATTOO & ILEAPAINDEGIA
DIAGONAL	ARROPA DENDA
KUKUXUMUSU	ARROPA DENDA
CRAJ	KULTURUNEA
UREPEL	JATETXEA
A+T	TATTOO
ARTELEKU	KULTURUNEA
ETXEKALTE	DANCE CLUB
SOMA 107	GROW SHOP & TABERNA
CABO ROJO	ARROPA DENDA
MARCIAL MUÑOZ	ILEAPAINDEGIA
POKHARA	DANZ KAFE
ULUWATU	SURF DENDA
BUKOWSKI	TABERNA
DRUM	MUSIKA DENDA
	ETA ERAKUSKETA ARETOA





# R a ú l C o r d e r o

La Habana, Cuba, 1971

testua/by: blanca oría

## **Autorea nor den jakiteko zenbait pista:**

Duela hamar bat urte hasi zen lanean, 1992an hain zuzen ere. Ondo ezagutzen dutenek esaten dutenez, inoiz ez du interesik izan mezuak kontatu edo transmititzean, bere lanak taxutzeko esperientziarekin gozatzean bai, ordea. 1994tik, pixkanaka-pixkanaka, teknologia berrietara eta bideora gerturatu da. Iraultzaren eta MTVaren semetzat aintzatetsi dute. Jaten ematen diona ez da artea, musika baizik. Gaueko klub batean DJ aritzen da. Lan honek, sorkuntza artistikoaren aldean, gehigarri interesgarria du: jendearekiko kontaktua. Bere lanean 60. eta 70. hamarkadetako ikonoak ,Yuri Gagarin, Bruce Lee, Cassius Clay, Boney M esate baterako, ezagutzen ahal dira. Vitto Acconci, Félix González Torres, Bruce Naumann edo Baldessari bezalako artisten lana interesatzen zaio. Cuban bizi da, baina bere trebetasunak lotura gehiago du bere bizimoduarekin, bizilekuarekin baino.

## **Bere lana ezagutzeko zenbait pista:**

“Yuri Gagarinen erretratuak margotzen zuen bitartean bankuaren azpian gertatzen zena. 2001”

Yuri Gagarinen erretratuak tamaina handiko olio-pinturaren espazioa osorik betetzen du. Bertan, sobietar kosmonauta mitikoa, irribarretsu, eskafandratik azaltzen hasten da. Baina, artistak bere estudioan margotzen duen bitartean, zer gertatzen da kalean? Horretarako, bideo-kamera bat beharrezkoa da, irudi bat etengabe grabatzen duena, artistaren etxearen azpian dagoen bankukoa, adibidez. Sortzaileak sortzen duen bitartean, handik jendea pasatzen da, euria edo eguzkia egiten du, trafikiko soinuak entzuten dira...Azkenean, ondoriozko lana koadro bat edo bideo bat da; bien artean lan bat, hautemate bat eta denbora osatzen dira, nola edo hala, erreplikatu egiten da.

## **A bit of background information on the artist:**

He started to work ten years ago, in 1992. Those who know him well say that he's never been interested in getting messages across; he just enjoys the experience of putting his work together. Since 1994 he has gradually become attracted to new technologies and video. He has been defined as being a son of the revolution and MTV. He makes a living from music, not art. He works as a DJ at a nightclub. The job has the added advantage over art insofar as it involves contact with people. Several icons of the 60s and 70s like Yuri Gagarin, Bruce Lee, Cassius Clay and Boney M can be found integrated in his work. He expresses interest in the work of Vitto Acconci, Felix Gonzalez Torres, Bruce Naumann and Baldessari. He lives in Cuba but his art has more to do with how he lives rather than where he resides.

## **A bit of background information on the art:**

“What was happening on the bench while I painted the portrait of Yuri Gagarin. 2001.”

The portrait of smiling face of Yuri Gagarin as he looks out of his helmet takes up all the space in a very large painting. But, what was going on in the street outside the studio as the artist painted the portrait? In order to find out he placed a camera that permanently recorded a bench just under the artist's house. People pass by as the artist creates, rain or shine, you can hear the traffic... The final result is a painting and a video; both of which make up a piece of work and a perception of time that somehow repeats itself.



### Hello-Good bye Sailak. The Rolling Landmark. 2001

Projektu-instalazio-performance-bizi esperientzia hau martxan jartzeko osagaiak hainbat dira. Lehenik, egiaztatze bat: mendebaldeko gizakiak keinu bera erabiltzen du, eskua jaso eta alde batetik bestera mugitu, bai hurbiltzen direnei, bai urruntzen direnei agur egiteko. Bigarrenik, sinbolo batzuk: Las Vegaseko sarrera-irteeretan aurkitzen ditugun panelak, pelikuletan eta argazkietan hainbatetan ikusiak, zeinak "Welcome to fabulous Las Vegas, Nevada" edo "Drive carefully. Come back soon" batekin dibertsioaren eta jokuaren paraisoa bisitatzen duten mundu osoko bidaiariak agurtzen dituzten. Hirugarrenik, geografia espazio berri bat, honen bidez objektu bat edozein lekutan kokatu daitekeela frogatzen da; honela, Las Vegaseko estiloko panel batekin Holanda eta Belgikako zenbait hiritan zehar bidaiatzen du, ibilbide horietan leku bat hartuz eta ongi-etorria eginez Gent, Antwerpen, Lokeren, St-Niklaas bezalako lekuei... "Welcome to fabulous Brasschaat", "Welcome to fabulous Deinze"... Panel mugigarriak helmuga berri guztietan esku hartzen du, proiektu honen argazki erakusketan egiten den tokian tokiko inguru hurbilean kokatzen da eta, honela, egunez egun eta hiriz hiri, proiektu hau leku berrien ekarpenekin hazten da. Momentuz, panelak Europan zehar bidaiatu du, gero itsasontziz ozeanoa zeharkatuko du, amerikar kontinentera iritsi ondoren, Las Vegaseko sarrera zaharrean kokatuko da, panel originaletik hurbil.

### Emakume perfektua. 2002

Salamancako zazpi egunetako egonaldia forma ematen dio Raúl Corderoren azken lanari. Lan prozesua goizero hasten da hoteleko gelan. Artista bideo-kameraren parean jarri eta emakume perfektuaren ezaugarri fisikoak deskribatzen ditu. Asteazkenekoak ile lisoa du, gaztaina kolorekoa, aurpegi biribila, begi handi eta borobilak... igandekoak aurpegi adeitsuak, argia du, ile luze eta lisoa du, begiak distiratsuak eta urdin kolorekoak... Zazpi aurpegiak definitu direnean, erretratu robotak egiten espezialista dena, pintzel grafiko egile bilakatzen da eta artistaren buruan zegoena, ez den pertsona bihurtzen da, baina begitarte definituekin.

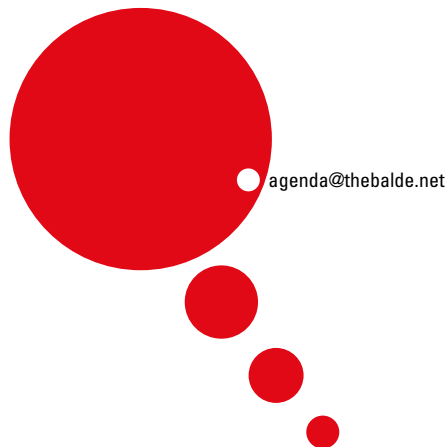


### Hello-Good bye Series. The Rolling landmark. 2001

There are several ingredients that are necessary to get this project-installation-performance-vital experience up and running. First off, a verification: Western men use the same gesture, that of raising a hand and moving it from side to side, to greet people who arrive and to bid farewell to those who leave. Secondly, some symbols: the road-signs as you enter and leave Las Vegas –the very same ones we've seen so many times at the cinema– that offer their welcomes and wish their goodbyes to visitors from all over the world coming to and going from this gambling and entertainment paradise. Thirdly, a new geographical space that demonstrates that an object can be placed anywhere in the world; a road-sign similar to those found in Las Vegas travels to various cities in Belgium and Holland. It welcomes people to places like Gent, Antwerpen, Lokeren, St-Niklaas... "Welcome to fabulous Brasschaat", "Welcome to fabulous Deinze"... The travelling road-sign is set up at each location where you can see the photographic exposition based around the same theme. The exposition grows and grows as it reaches each new destination; each new destination becomes a part of the exposition. The road-sign has been around Europe and will later take a boat across the ocean to reach the Americas. It will finally end up at the old-road entrance to Las Vegas, beside the original sign.

### The perfect woman. 2002

One of Raúl Cordero's latest creations is the result of a seven-day stay in Salamanca. The work process began in the hotel room every morning. The artist sits in front of a video camera and gives a physical description of "The perfect woman". Wednesday's girl has straight hair. She's a brunette. She's got big, round eyes and a round face... Sunday's has a pleasant-looking intelligent face, long straight hair and shiny blue eyes... When the seven faces have been defined, a specialist in identikit sketches makes drawings from the descriptions. The artist has created a person who doesn't exist, yet has defined characteristics.



agenda@thebalde.net



MACEO PARKER

Azaroan Lesakako Zambra aretoan

Zambra Centre, Lesaka, November

Bilbo eta Donostian izan ostean, Lesakan ireki berri duten Zambran izango da oraingoan Maceo Parker. Haizez osaturiko jazz dantzagarri eta indartsuak bere erritmo bizia eskainiko du Lesakan. Dantza egiteko gogo baduzu eta aipatutako kontzertuetan izan ez bazina, aukera aparta udazkeneko gau bat izar artean pasatzeko.

Having traipsed his wares through Bilbo and Donostia, Maceo Parker arrives to the Zambra Centre in Lesaka. Powerful danceable jazz pumped along by a great wind section. If you feel like shakin' yer bones and you missed the previous shows, hop, skip and jump over to Lesaka.

● [www.zambralesaka.com](http://www.zambralesaka.com)

JO



NORA JO

DO

WHAT TO DO



WILLIAN WEGMAN ATZERABEGIRA

2002ko Azaroa - 2003ko Urtarrila Artium-eko Beheko Gela, Gasteiz

Artium Lower Hall, Gasteiz, November 2002 - January 2003



Man Ray ezagutzen? Ba orduan Willian Wegman ezagutzeko gogoia piztuko zaizu haren kolaboratzaile zuzena izan dela esaten dizugunean. Gasteizko Artium Museoak estatu batuarren lanari atzera begiratu antolatuta du bere obra ezagutzeko asmoarekin. Irudian oinarriturik, argazkilaritza, zinema eta marrazkigintza jorratu ditu bere obra mundu guztian zehar aurkeztu duen artista honek. Bere filmak besteak beste Sundanceko zinemaldian aurkeztu izan ditu.

Have you heard of Man Ray? Well, we sure you'll be itching to find out more about Willian Wegman when we tell he was a close collaborator of his. The Artium Museum in Gasteiz have organised a retrospective on this American's work for you to find out just what he does. His work is always image-based and he has dabbled in photography, cinema and art. He has exhibited his work all over the world. He has screened films at the Sundance Film Festival.

● [www.artium.es](http://www.artium.es)



MUSICA EX MACHINA  
Azaroa eta abendua artean Bilbon  
Bilbo, November and December



Musika berria eta esperimental gogokoa baduzu, azaroa eta abendua artean joan zaituzte Bilbora. Bertan hainbat kontzertu, instalazio eta erakusketa antolatuta dituzte joera honen inguruan. Bilbo Arte, Bilborock eta Arrebato aretoetan izango dira ekintzok eta, besteak beste, Alec Empire ciber punkaren erregea izango da kontzertuak eskaintzen. Konekta zaituzte beraz indar handiko makina honetara.

If you get your kicks from new and experimental music, then make sure you're in Bilbo in November and December. They've organised loads of concerts, displays and installations on the subject. Things will be taking place in Bilbo Arte, Bilborock and Arrebato. Amongst those appearing is the king of cyber-punk, Alec Empire. Plug yourself into this powerful machine and enjoy!

www.musicaexmachina.com



DONOSTIAKO BELDURREZKO ZINEMALDIA  
Azaroaren 1etik 9ra Donostian



Donostia, November 1st to the 9th

Aspaldidanik Donostiako Antzoki Zaharreko gauak klasiko batean bihurtu dira beldurrezko zinemaldian. Horretarako ezinbestekoa da gore, beldur eta erotismo tantaz beteriko programazio odoltsu bat. Aurten ohiko laburmetrai eta filmez gain, latin Amerika makurra eta Alemaniako zinema zikloak antolatuta dituzte. Ea odolik gabe eta hegan egiten ateratzen zaren Antzoki Zaharretik.

Those Antzoki Zahar nights in Donostia have become something of a classic in this Film Festival. The essential gore, terror and erotica make up the blood-drenched programme. In addition to the usual doses of short and long films, there's an extra serving of Perversely Latin America and an in-depth look at German cinema. Let's see if you can make it out of the Antzoki Zahar unscathed.

www.donostia.org



GASTEIZKO ANTZERKI JAIALDIA  
Gasteizko udazkenean



Gasteiz, Autumn

Gasteizen udazkenak hotzak direla? Ba urteak dira bertako antzokiak antzerkiz betetzen direla jendearen tenperatura igotzeko asmoarekin. Aurten ere horrela izango da, eta horretarako hainbat lan eskainiko dira Arabako hiriburuan, besteak beste: John Wayneren laguna, DSO, Icars, La Gaviota... lanak izango dira ikusgai.

The autumns in Gasteiz are cold you say? Well, they've been filling theatres there with drama for years in order to fight the off. This year won't be any different. Get along and see the likes of John Wayne's Friend, DSO, Icars, La Gaviota, etc. All of them can be seen in the capital of Araba.

www.vitoria-gasteiz.org



BILLY WILDER ZIKLOA ARTE EDERRETAKO MUSEOAN  
Irailetik azarora Bilboko Arte Ederretako Museoan  
The Museum of Fine Art, Bilbo, Sep-Nov



Irailean hasita eta azaroko erdialde arte, Bilboko Arte Ederretako Museoak joan den urtean zendu zen Billy Wilder estatu batuarra hizpide izanen duen zikloa antolatuta du. Bertan 6 oscar irabazi zituen izar honen filmografiara hurbiltzeko aukera ederra daukagu, hainbat filmetan bere lana ikusteko aukera izanik. "En bandeja de plata", "Con faldas y a lo loco" edo "El apartamento" bezalako filmak pantaila handian ikusteko aukera izango dugu.

The Museum of Fine Art in Bilbo have organised a season of films by the recently deceased American film-maker Billy Wilder. It started in September and carries on until November. This is a great chance to see the work of this 6-times Oscar winner. The likes of "En bandeja de plata", "Con faldas y a lo loco" or "El apartamento" will all be shown on a big screen in the museum.

www.museobilbao.com



ZULUETA KOLDO MITXELENAN  
Urriaren 25 arte Koldo Mitxelena



Koldo Mitxelena, finishes on the 25th of October

Gure artean inoiz izan den zinemagile ausartenetarikoa bat dugu Iván Zulueta. Bere lana ezagutzeko Donostiako Antzoki Zaharrean maratoi bat antolatuta zuten eta agian ez zenuen hurbiltzeko aukera izan, hala ere Koldo Mitxelena haren marrazkiak erakutsi ostean, udazken osoan zehar filmak ikusteko aukera izango da. Kamara atzean ere banpiroak daudela konturatuko zara!

Ivan Zulueta is one of the most daring film-makers we've ever had in our midst. They organised a marathon at the Antzoki Zahar in Donostia for people to get a chance to know him, but maybe you couldn't get along. His drawings have been on display all summer at the Koldo Mitxelena, and his films will be on show over the autumn. Go along and you'll discover that there are vampires behind the cameras as well.



QUEENS OF THE STONE AGE  
Azaroak 22 Bergarako jam aretoan



Bergara Jam concert hall, November 22nd

"Songs for the deaf" izenekoa da talde estatu batuarren disko berriaren titulua. Diskoa grabatzerakoan, besteak beste, Mark Lanegan edo eta Dave Grohl-en laguntza izan dute. Joan den urtean Euskal Herrian antolatutako zuzeneko indartsuenetarikoa bat eskaini zuten eta ez izan dudarik aurten ere horrela izango dela.

"Songs for the deaf" is the title of this American band's latest album. Artists like Mark Lanegan and Dave Grohl were involved in the recording of the record. They offered one of the most potent live shows in the Basque Country last year. No doubt this year won't be any different.

www.qotsa.com

erakusketak - exposiciones

ordutegia / horario

10:30 - 14:00 / 16:00 - 20:30

asteartetik larunbata arte / de martes a sábado

2002.10.17 - 2003.01.11  
erakustaretoa

Absolut Iván  
Todo Zulueta  
Iván Zulueta betea



2002.09.11 - 2002.11.02  
ganbara



Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa

ALIS, FIDUCIS  
ASHKIN, Michael  
BARNEY, Matthew  
BARTH, Utah  
BERNARDELLI, Enrica  
BOLTANSKI, Christian  
BROWN, Don  
CAMNITZER, Luis  
CASABERE, James  
CASTILLO, Monica

Archivo  
Pons  
Arxiboa

CREWDSON, Gregory  
DE LA TORRE, Milagros  
DE SOUZA, Edgar  
DO ESPIRITO SANTO, Iran  
ELIASSON, Olafur  
FERNANDEZ, Jos Gabriel  
FUERTES, Rosana  
GALAN, Julio  
GAL N, Julio  
GIR N, Monica  
GONZALEZ TORRES, Felix  
HERN NDEZ DEEZ. Jose

ERRE ZIZBOR  
RISTERIOTSUTIK  
TERATEEN OREN, ETA  
ERAK BERG HATZ  
XIKIAREKIN ATERATZERA  
ANIMAZEN ZUEN

# BARREAK OGI USAINA ZUEN



Estafeta 76, Iruñea, La Morea, Iruñea, Urbil, Usurbil, Nagusia 15, Donostia, La Salie 24, Baiona, Rodriguez Arias 27, Bilbo, Max Center, Barakaldo, Prado 5, Gasteiz

KUKUXUMUSU  
Neguko Bilduma 2002 / Winter Collection 2002



argazkiak / photos: mikel urmeneta, testua / by: ramón arellano, modeloak / models: dhanel goznu, eris lópez, adriana sogtulakk, constanza espinalakk, joana berendiain

# THE ABOMINABLE BEAST

# IZAKI GOGAIKARRIA

BERE USAINAK BIZIZAGUN KOMUNITATEA BETETZEN ZUEN

BIZOTSUA



Ezin izan nuen ekidin, berriro nire patiora ematen duen leihora atera nintzen. Izaki gogaikarria han zegoen, lurreean eserita, bular biluzian. Bere usainak bizilagun komunitatea betetzen zuen. Inkontzienteki, goiz bat gehiagoz, arropa armairuak bere ebidentzia usaintsua berriz aldarrikatzen zuen. Bilotsuak batzuetan maindre garbien usaina zuen, beste batzuetan tipula tortillarena, bestetan geranioaren zurtoin puskatuarena, aza egosiarena alditan. Egun hartan, pertsonaiarentzat barreak ogi usaina zuen. Aitortu behar dut neu ere hunkitu ninduela. Bere tripako tolesturekin jolasean hasi zen. Arnasa hartzerakoan erutzen ziren txoko, muino eta uhindurek jolas parke bat sortzeko beharrezko baldintzak betetzen zituztela irudikatzen zuen. Bere zilbor misteriotsutik ateratzen ziren, eta berak bere hatz txikiarekin ateratzera animatzen zituen, ehunka pertsonaiatxoan ilusioa asetzea erabakia zuen.

Tradizioari jarraiki, bere izaki etxekotuak launaka bere sabelaren azalean jarri zituen eta beste istorio batekin entretenitu zituen. Egun hartako istorioak kotoi gorriko milioika hari-zuntzen hegaldi migratzaileari buruz hitz egiten zuen. Neguz negu errepikatzen zen eta hari nahastuek jarraitzen zuten ero biluztu batek gidatzen zuen zeharbidea zen. Algazko ilea zuen gizonaren lasterketek, "zig-zag" eran, eta boladakako haizeak harizuntzak nahaspilatzea eta oso marrazki arraroak eratzea eragiten zuten. Sukarrak edo indigestioak jotako arratsalde batetik ateratakoak ziruditen pertsonaiak ziren. Besogirafak, tximino zutabeei entxufatutako bihotzak, ostikoz jotako katuak, otso transformistak, airean ehotzen doazen saguzar zentzugabeak.

Urtez urte, garai berean, gauza bera gertatzen zen. Mundu guztiak zekien zerura begiratzen bazen, ia ezinezkoa zela kopeta argitzea.

HE WAS UNAWARE OF IT


RIA





STARTED TO PLAY AROUND WITH THE RAZZING FOLDS OF HIS CRAZY SKIN





NEGUZ NEGU  
ERREPikatzen zen  
ETAHARRINAKTUEK  
JARRAITZEN ZUTEN  
ERO BIZUTUBATEK  
GIATZEN ZUEN  
ZEHARBIKAZEN

I just couldn't help myself. And on that November morning I once again pulled back the curtains and glanced out the window overlooking the patio. There he was, the abominable beast, sitting there all bare-chested. The smell of him filled up the whole block. Although he was unaware of it, his clothes had once again stunk him up for what he was. The hairy friend sometimes smelled of clean sheets, others times he gave off a whiff of onion omelette. Then there were the times he had an aroma of broken geranium stems. The odd day or two there was an aura of boiled cabbage that hung about him like a dodgy halo. The rogue had a smile that smelled of bread that day. I must admit that even I found it touching. He started to play around with the rippling folds of his belly skin. He imagined that the ripples, mounds and folds that his breathing caused were just the job to build a great big fairground. He had decided to bow down to the whims of the hundreds of bucks that had crawled out through his bellybutton. He himself encouraged the buggers out by wriggling his little finger in the hole.

As tradition demanded, he set the tamed beings out in four-formation on the skin of his tummy and entertained them with another story. The tale that day spoke of the migratory flight of millions of red cotton fibres. The journey happened winter after winter as the confused bits of thread followed a naked lunatic guide. The zigzagging racing trails of the man with algae-hair and the gusting wind caused the threads to entangle and form very strange drawings in the sky. They looked like characters out a delirious fever-gripped afternoon. That or something indigestion might cough up. Kiss-giraffes, hearts plugged into monkey columns, cats kicking out against the needle, shape/changing wolves and nonsensical bats all tangled up in the air.

At the same time, year after year, the very same thing happened. Everybody knew that if they looked skywards, it was almost impossible to keep a grin off their faces.

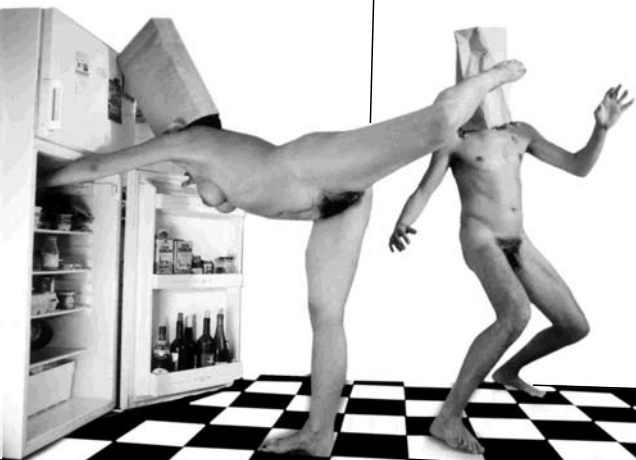


**FERMIN MUGURUZA**  
In-komunikazioa



## In-komunikazioa

garratza, zuria eta beltza bitter, black and white



testua / by: aritz sound system . argazkiak / shots: galder izagirre

Fermin Muguruzak disko berria kaleratu du: In-komunikazioa. Barne gogoeta baten ondorioz datorkigun lan berri honetan, inoiz baino kolaboratzaile gehiago izan ditu Muguruzak. Inkomunikazioari buruzko hausnarketa egiten du oinarrian, bikotea funtsezko elementu modura eta hortik kalera, gizartera. Disko-azalaren argazkia Galder Izagirrerena da. Baina azken irudi horretara heltzeko, hona hemen egin behar izan zuen bidea.

Fermin Muguruza has just released a new record: In-Komunikazioa. He's come up with the record after some inner thought. There are more people than ever guesting on the album. It's basically a reflection on lack of communication. A couple is the fundamental element here and what happens to the couple is later broadened to reflect what goes on in society. Galder Izagirre did the sleeve. These are the steps he followed to reach the final result.



In your latest project you've worked with a wide spectrum of musicians. It can't be easy to bring musicians from totally different styles of music together, can it?

No, it isn't. There's also the fact they that don't know each other personally. I've always liked to bring people of varied musical sensitiveness together. I've always liked creating new things with people from different cultural backgrounds. Gorka Benitez is an example of that. He's from Bilbo but he went to New York to study and has been deeply involved in the Jazz scene over there since then. I asked him if he wanted to collaborate on the record and he said yes straight away. He really wanted to get out of the jazz scene for a while and mix jazz with other types of music.

You've called the record "In-Komunikazioa". What is it you want to communicate? What does the word "In" stand for here? Inner communication? Communication with the people you share a home with, perhaps?

There are a lot of things there. If you join the words, you get "inkomunikazioa" (no communication), but the words are separated by a dash, so you get "in communication". Mikel Laboa used it on his Lekeitio 5. Tapia played a solo at the end of the song, and he does the same here. The record is full of little nods to this and that, just like the one I've just mentioned. Nods of recognition to local and foreign music. There are samplers and scratch. You can hear Xabier Amuriza and Mike Dread, and so on. There's a certain charm to it. The whole basically revolves around lack of communication. About the breakdown in communication between those who communicate and those who receive. The idea of a couple is a basic ingredient and that obviously reflects on society as a whole. Here or anywhere else in the world for that matter. You can read into it in many more ways than one.

Your last record was subject to a lot of reviews; some of them favourable and others not. One thing that is clear is that what Fermin Muguruza does demands attention. The sleeve on the new record will undoubtedly cause controversy. We've already heard some people say you are an opportunist because the sleeve seems to centred around battered wives and this happens to be all over the news at the moment. They say this is why you've chosen the sleeve you have.

It's the type of interpretations that some people can come up with. I mean, those of us involved in the design of the sleeve never even thought about that aspect of it. What is clear to be seen is that as you become known people will either be for or against you. I've been involved in music for twenty years now, and I know where I'm going. I've always been independent. I've always decided for myself and that means there will always be somebody out there waiting to jump down my throat. If they want me to play a gig and I can't go or decide not to, I'm a selfish bastard. If I do go, it's because I love to hog the lime-light. Whatever is decide will be criticised by detractors and their ilk. I just say to myself; "If their barking and snarling, we must be doing something right". The sleeve on the new record isn't going to increase sales. There not even gonna put the thing on display in some places! All this is, is an artistic proposal, that's all. Take it whichever way you want. The nakedness of the people on the sleeve is the same nakedness I like to try and find in a song. I sing things as they are. You need to be really tough to bear up under constant pressure. You can't just throw in the towel. Fortunately for me, there's a big bunch of people behind me and what I do.

What about the aesthetics you've chosen? Your other records were much more colourful. This time round it's mainly black and white.

You're not wrong there. If you compare the design on this records to the others, it's easy to see the change. There was more colour before and the music was much livelier, too. The songs are more bitter on this one and that's why we've used black and white.



**Abian jarri duzun proiektu berrian hainbat musikarien kolaborazioa izan duzu. Ez da erreza izango musika estilo ezberdinetatik datorren jendea elkartzea?**

Ez, eta gainera kontutan izan behar da beraien artean ez dutela elkar ezagutzen. Sentsibilitate desberdineko jendea elkartzea gustatu izan beti eta kultura desberdinetatik etorritako jendearen artean gauzak sortu. Gorka Benitez adibidez bilbotarra da baina New York-era joan zen ikastera eta orain artean jazz munduan murgildua egon da. Kolaborazioa proposatu genionean berehala eman zuen baiezkua. Jazz mundutik irten eta jazza beste musikekin nahasteko gogo haundiak zituen.

**"In-komunikazioa" jarri diozu izenburua diskari. Zer da komunikatu nahi duzuna. Zer ikusirik dauka "In" hitza, barruko komunikazioarekin, etxe barrukoarekin agian?**

Gauza asko daude hor. Dena elkarrekin jartzen baduzu inkomunikazioa da baina gidoiarekin komunikazioa in-komunikazioan bihurtzen da. Mikel Laboak Lekeitio 5. ean erabiltzen zuen. Kantuaren bukaeran Tapiak trikiarekin soloa egiten zuen eta orain ere bai. Horrelako keinuak ere baditu diskoak. Bertako musikari edota kanpokoari. Sanplerrak direla, scratch-ak direla Xabier Amuriza edota Mike Dread-enak e.a. Horrek ere badu bere xarma. Inkomunikazioari buruzko hausnarketa egiten dut oinarrian, emisore eta hartzailearen arteko lehenik eta behin. Bikotea funtsezko elementu modura eta hortik kalera, gizartera, Euskal herrira edota mundura zabaltzen da. Interpretazio asko egin daitezke.

**Aurreko diskoak kritika asko jaso zituen, onak batzuk eta ez hain onak besteak baina argi dagoena Fermin Muguruzak egiten duena harretaz aztertzen dela. Disko berriko azalak zer esana emango du eta guk dagoeneko oportunistak bat zarela dioen jendea entzun dugu, azala tratu txarren ingurukoa dela eta gaur egun gaia komunikabideetan dagoenez horregaitik sartu duzula.**

Harrigarria da jendearen interpretazioak nolakoak izan daitezken, azala landu dugonoi ez baizaigu ezta burutik ere pasa horrelako irakurketarik. Argi dagoena da ezaguna zaren heinean alde eta kontrako jendea izango duzula. Hogeit urte daramatzat musika munduan eta oso argi daukat zein den jarraitu behar dudana bidea, nire jokabidea beti independientea izan baita, nik neuk markatutakoa, orduan edozein gauza egiten dudala beti egongo da kritikak nauena, kontzertu baterako deitzen banaute eta erabakitzen badut ez joatea edo ezin badut joan, kabroi bat naiz eta joaten ba naiz protagonismoa bilatzen ari naizelako da. Detraktore edo gibeljaleentzat edozein aukera hartuta gaizki egina izango da, beraz neuri buruari zera esaten diot: zaunka ari dira, beraz, zamalkatzen gara. Disko berriko portadak ez ditu diskoaren salmentak igoko eta leku askotan ez dute eskaparetean jarriko. Azken finean hau proposamen artistikoa da. Bakoitzak har dezala eta interpreta dezala nahi duen modura. Irudiko lagunak bezala kantuak biluztea gustatzen zait eta gauzak bere gordintasunean kantatzen ditut. Oso nortasun handia behar duzu etengabeko presioa jasan ahal izateko. Ezin duzu toaila bota. Bultzatzen nauen jendea piloa dago zorionez.

**Eta estetikari dagokionez? Aurreko diskoetan kolore biziak eta orain zuria eta beltza nagusi.**

FM: Hori da. Aurreko diskoekin alderatuta kontzeptua edo ideia aldatu da. Aurrekoetan kolore asko eta musika bizia zen. Orain berriz doinuak garratzagoak dira eta kolorea ere zuria eta beltza erabili dugu.





## graffiti: pintura paretan

### paint on the wall

Atarrabia, larunbata, goizeko 11ak, graffiti idazle hainbat hasi dira biltzen Frutalen pasealekuan. Lurrean motxila eta pintura bote anitz; zuria zegoen paretan hasi dira lehenengo trazuak ikusten. Zertan datzan ezin ikusi, ezin asmatu, oraindik asko falta baitzaie forma hartzeko eta izanzen duten itxuratik urrun daude. Momentuz.

It's eleven o' clock on a saturday morning in Atarrabia. A host of graffiti writers are gathering at the Frutal walkway. There are loads of backpacks and cans of soray paint littered on the ground. They've started to put the first touches to a what was a white wall. You still can't guess or see what the finished article will be like. There's still a long way to go. The end is still a long way off. For a while anyway.





The young DVC group have organised their graffiti and hip-

hop day for the second year running. Early on in the day there is a graffiti display. In the evening there'll be an exhibition of break-dancing as well a hip-hop concert featuring El Meswy and El Chojin. Although there is no rule that says they have to go hand in hand, hip-hop music and graffiti almost always appear intertwined. According to what we've been told, graffiti has a history of its own and those who spray don't necessarily have to be rappers.

Grffiti writers, strangely enough, are not too pushed about exhibition days. They show each other photos of some of the stuff they've been decorating local streets with lately and that seems to stir them onto painting. Exhibitions are apparently not their natural habitat. They are much more likely to found in dark back streets in the small hours spray can in hand.

Unusual as it may seem, they feel much more comfortable in those kinds of surroundings. There seems to be too many people here.

In graffiti displays, writers bunch into group they'd normally paint with. Each group works on a piece of the wall to be painted. They join their sprayed work to that of the others. Once finished, you can easily see, chromatically and style-wise, who has painted what and where. Two groups really stand out today; one who uses white and red and a whole load of styles, and another, who uses green and black in a more compact classic and wildstyle. Both of them are shit hot. They'll spend the day decorating the wall with all the creative ability they can muster. Tomorrow, you'll find them on walls any and everywhere or in the pages of any magazine.



testua eta argazkiak /  
by / shots: 'xof'?

DINOFADESJEROSOLDI





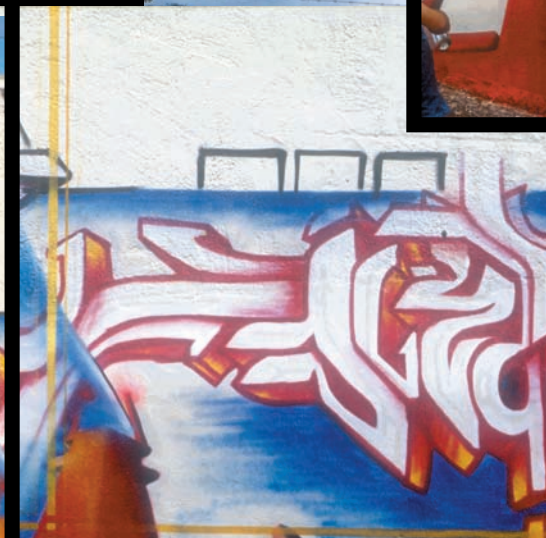
DVC graffiti idazle talde gazteak graffiti eta hip hop-aren inguruko eguna

antolatu dute bigarren urtez. Orain graffiti erakustaldia, eta geroxeago, gauean, breakdance dantzaldia eta hip hop talde pare baten kontzertua: El Meswy eta El Chojin. Askotan, gehienetan akaso, graffiti eta hip hopa eskutik aurkitzen ditugu, historia komuna izan dute baina ez dute zertan elkarrekin egon behar. Kontatzen digutenaren arabera, graffitiak bere historia eta bilakaera izan du eta pintatzen dabilen jendea ez du zertan raperoa izan behar.

Erakustaldia, hala ere, ez da graffiti idazleek gehien maite dituzten egun horietako bat. Kaleetan barna egindako azkeneko "piezen" argazkiak erakusten dizkiete batzuk besteei eta orduan lasaia egoi dabilta pintatzen. Erakustaldiak ez omen dira haiek berezkoa duten giroa; gau eta kale arruntetako paretak dira ohiko eta erosogarrienak haientzako, gezurra badirudi ere. Hementxe jende gehiegi omen dago begira.

Erakustaldietan, normalean elkarrekin pintatzen dabilen jendea, taldeak, biltzen dira, talde ezberdinek beraien paretak zatitxo hartzen dute eta batzuk besteentzako graffitiak lotzen dituzte. Azkenik argi geratzen da zein graffiti biltzen den zeinekin eta nondik nora margotu duen talde batek edo besteak, kromatikoki zein estiloagatik ere ezberdindu. Gaurko honetan talde guztien artean bi agertzen dira: batzuk txuri eta gorriekin dabilta oraingoan, estilo anitzak erabiliz, eta beste taldeak berde eta beltzetan, konpaktuago wildstyle zein estilo klasikoan arituz. Biek fin.

Gaur, hementxe, botako dute beraien sorkunde guztia paretaren baitan. Bihar edozein kaletako paretan aurkitu ahal izango ditugu, edozein aldizkariko orrialdetan.



# board

## kanpo eragileak

Praktikatu nahi den jarduera mota erabakitzeko garaian, jarduera horretan eragin dezaketen kanpoko eragileak zein diren jakin behar da. Surfa praktikatu nahi bada, itsasoaren egoera, haizearen indarra eta norabidea edo hondartzako geografia nolakoak diren kontuan hartzea komenigarria da. Snowboarding egin nahi bada, ordea, azaldu beharrekoak hauek dira: pista gaineko elur-kota, eguzkia edo haizetea egiten duen eta eski estazioa, bera. Baina gaurko gaia hau da: patinatzerako joateko kanpoko eragileak.

«PATINATZAILEA, BATZUETAN SPOTAREN PERFEKZIOAZ ITSUTUTA, AUSKALO NONGO TERRENO





ARROTZAK INBADITZEKO GAI DA»

Aurreko kasuetan naturaren gutziak prezipitazio edo akzidente geografikotzat har genitzake. Baina ezaugarri honek ez du horrenbesteko eraginik patinatze jardueran, izan ere, hiritar izaera du eta mota askoko kanpoko eragileek eragiten dute. Hau da, kalean gerta daitezkeen gertaera kasu guztiek. Skatepark batera patinatzerara joan nahi bada, nahikoa izango da eguraldiari erreparatzea (euririk ez egitea). Baina kalean patinatu nahi bada, denerako prest egon behar da, kalean jaio eta hazi baitzen skateboarding-a. Asfaltoaren oihanean patinatzailea oinezkoen, autobusen, autoen, bizikleten eta motorrenak diren milioika ibilbidetan zehar mugitzen da. Skater batek inoiz ez du jakingo zein izango den bere hurrengo arriskua. Izan daiteke bidea gurutzatzen ari den andrea, ezkutaturik dagoen putzu bat, hartxintzar bat bidean edo auto baten atea bat-batean irekitzea. Eta hau guztia patinatu nahi dugun lekura (spot-era) iristeko gerta daiteke.

Spotera onik iritsiz gero, dauden aukerak hainbat dira. Ohiko arazoa da spotek jabetza pribatua izatea. Kasu honetan, jarduera hau jabeak konturatu gabe egin behar da. Ez ezagutzearen aurrean, jabeek, jarrera fidagaitza eta liskartia hartzen dute. Gainera, egia esan, gehienetan hiriko higigarriak ez dira, inola ere, hondatzen. Paradoxikoki, askotan kaltetuak ateratzen direnak, skaterren gorputzak dira. Gune publikoetan dauden spotetan ere arazoak izaten dira. Plazetan, eskoletako edo bizilekuetako sarrera eta irteera orduak betoa jarria dute, izan ere haur edo atso eta agure talde batek jardunaldi ederrena ere izorra baitezake. Gau eta egun lan egiten duten polizia dira ez dutenak ordutegirik. Ez zara inoiz erronda egiten ari diren polizia bikote baten segadatik salbu.

testua eta argazkiak / text & shots by: **armando santos**

Haiek euren betebeharra patinatzaileak tokian tokitik desagerraraztea dela hartuko dute kontuan, bakearen eta ordenaren izenean, gainera. Maiz suertatzen den kanpoko eragile bat Prosegur-reko agentea da. Poliziarena egiten du, baina bertsio pribatuan. Hauek oso ohikoak dira eraikuntza distiratsua dituzten enpresa sarreretan, metroan, merkatal guneetan, etab...

Kalean izaten diren kanpoko eragileak mugagabeak izan daitezke. Ezagutzen dira, nahiz eta hain ohikoak ez izan, lapurreta, larderia, mehatxu eta eraso kasuak. Behar ez den momentuan toki okerrean ez izatean dago gakoa. Patinatzailea, batzuetan spotaren perfekzioaz itsututa, auskalo nongo terreno arrotzak inbaditzeko gai da. Eta hori larritik ordain dezake. Barruti batzuetan, kolektibo batzuek gune batzuk eurenak balira bezala hartzen dituzte eta oso komenigarria da gune horietan, kolektibo horiekin istilurik ez izatea. Egoera hauek guztiak patinatzailea, pasaeran sor daitezkeen arazoekiko, gizabanako harrapari eta senezkoa bilakatzen dute. Eta etorkizun hurbilean ez dirudi erraztasun gehiago izango denik. Obrak direla eta, hirietako kale eta eraikuntzak aldatzen ari dira eta skaterrei ez zaie radar hori inoiz ere itzaliko. Seriean datorkie eta ibilbidearen metro karratu bakoitzeko arrastoari segitzen diote, patinatzeko lekuak eta irristan egiteko guneak bilatuz eta balentriak lortuz. Desio horrek mugitzen du pertsona, gustatzen zaiona egiteko eta horrek ematen dio aurrera egiteko indarra. Baina dena ez da desabantaila. Izan ere, patin baten gainean bizitzea, bizkorrago bizitzea eta, beti, lurzurutik hamar zentimetro gorago egotea da.

(\* spot: patinatzeko leku ona)

When you are debating on what activity you wish to carry out, it's important that you know what external agents may influence the same. If you want to surf, questions like the what state the sea is in, the strength and direction of the wind or the lie of the beach must be considered. If, on the other hand, you'd prefer to go snowboarding, what you have to find out is how much snow there is, if it's sunny or windy and what the ski station is like. But, let us get to the point of this article: the external agents when skateboarding.

«THIS SPECIES IS ABUNDANT AT ENTRANCES TO FLASHY BUILDINGS, THE TUBE, LARGE SHOPPING CENTRES, ETC...»

# spot

## external agents



As in the cases already mentioned, we'd have to consider the whims of nature, such as rain or geographical accidents. This, however, is the less anecdotic side of the whole affair. Skateboarding is an urban beast and, therefore, victim of an innumerable amount of external agents. As many as the different things that can happen in the streets of a city. If you want to go to a skate park, all you have to do is have a quick glance outside to see if it's raining. That's if the skate park is outdoor (the norm). But, if you want to go skateboarding in the street, where skateboarding was born and grew up, you had better be ready for just about anything. In the concrete jungle, a skater moves and crosses paths with millions of pedestrians, buses, cars, bicycles and motorbikes. A skater never knows what new danger awaits him. It could be an old biddy who steps out in front of him, a hidden puddle, a small pebble or the sudden opening of a car door. And all of this has to be faced before you reach the spot where you want to skate.

If you manage to get there safe and sound, there are still several possible problems to be surmounted. One very usual problem is that the place you want to skate in is private property. This means that you have to carry out the activity without the owner finding you out. This is because owners, due to their ignorance, tend to mistrust skaters and can be conflictive. The truth is that there is very rarely any damage caused by skaters. What are usually damaged, although it may seem like a paradox, are the bodies of the skaters. You just can't win. There are also problems to be encountered at spots located in public places. Squares are strictly out of bounds at times when schools or residencies open and close for the day's business. This is because a hoard of children or old folks are all capable of destroying the best of skating sessions. Those who don't stick to any set timetable are the police. They are on the go night and day. You are never totally safe from an ambush by a couple of cops on the beat. They rapidly come to the conclusion that it's their duty to clean the area of skaters. Peace and order must be maintained. Another very frequent external agent is the private security guard. They're like a private version of the police. This species is abundant at entrances to flashy buildings, the tube, large shopping centres, etc...

There is no limit to the amount of external agents that might spring up in any given street. There have been reports (less habitual) of robbery, intimidation, threats and actual attacks. All you have to do to avoid this is not be in the wrong place at the wrong time. Sometimes, the skater, enraptured by the perfection of a spot, will stray into enemy turf, far away from any form of protection. Sometimes a very high price indeed is paid. It is advisable not to get involved in tussles with groups who regard the area you're skating as their own. Not on their turf at least. All of these circumstances make the skater a quick and instinctive creature when faced with a problem. It doesn't look like it's going to get any easier in the near future either. Construction work is constantly modifying streets and buildings and the skater's radar will never cease to function. It's something innate that searches high and low for somewhere to skate, surfaces to slide down and amaze. The desire that makes people do what they want to do is the strength that will people carry on doing just that, come hell or high water.

Not everything about skateboarding is a disadvantage, however. At the end of the day, living on a skateboard means you live that little bit faster and your always 10cm off the ground.

*errautsera  
arteko  
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Gure artean  
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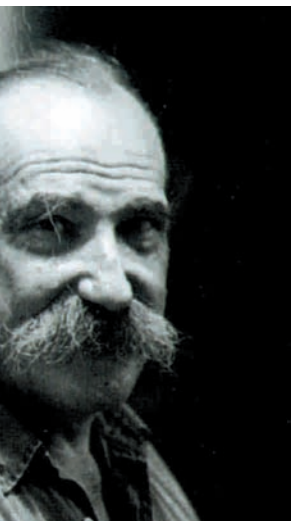


Bizkaiko Foru  
Aldundia

Kultura Saila

Diputación Foral  
de Bizkaia

Departamento de Cultura



testua / by: jon benito

## ozeanoaren beste aldetik datozenak

Duela hamar urte, Juan Forn-ek (Planeta argitaletxeko arduradunak) narratiba argentinarrak garaitzeko buruzko antologia bat kaleratu zuen Bartzelonako argitaletxe batean. "Buenos Aires" izena zuen liburu hark. Orduan ezagutu genituen, gerora, ozeanoaren beste aldean garrantzia berezia izango zuten idazleak. Ordukoan irakurri genituen kontinente zaharrean, Ricardo Piglia, Alberto Laiseca, César Aira, Sylvia Iparragirre, Rodrigo Fresán, Rodolfo Walsh, Roberto Fontanarrosa, Pablo de Santis lehen aldiz.

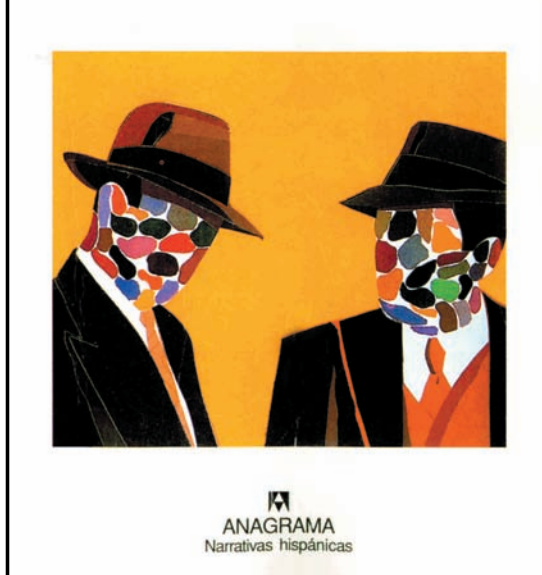
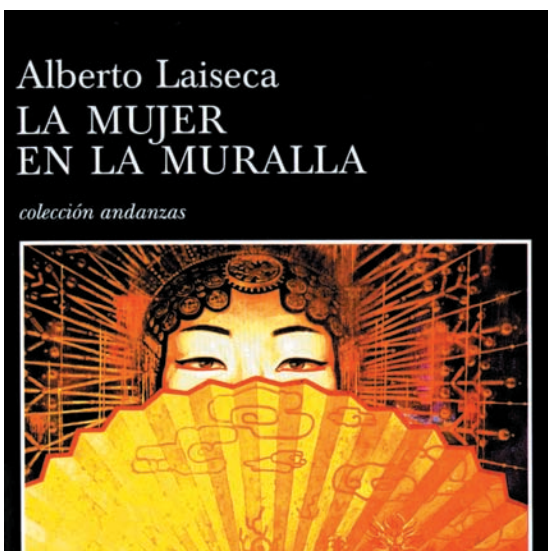
Egungo egoera ekonomiko makurra, imaginario eta ingenio berria garatzera behartu ditu. Horrek bereizten ditu. Ironia eta errealismo garratzak. Ikuspuntu eta begirada bihurriak, kontraera bereziak. Horiek dituzte baliabide. "Buenos Aires" hartatik hona, orduan ezegun zitaizkigun egileen hainbat lan kaleratu dira Atlantikoaren alde honetan.

Ricardo Pigiaren kasua izango da aipagarriena ziurrenik. "Crítica y Ficción" elkarrizketa liburu mamitsutik hasi eta liburuan oinarritu eta gerora pantailaratutako "Respiración artificial" eta "Plata quemada" narrazioekin azpimarratu beharreko bidea osatu duelako. Arrakasta berezia izan dute egile honen lanek, Espainian, Portugalen eta Frantzia bereziki. Bere lanetan, bizitasuna eta errealitate zorrotza ondo konbinatzen asmatu du egileak.

César Airaren, "Una novela china" zaigu obra argentinarrak aipagarriena bigarren kasu honetan. Hau, esperimentazioaren eta originaltasunaren bidetik abiatu baita. Ez du ez, abiapuntu ez ideiarik errepikatzen egileak. Eta irakurlea harrizteko eta entretenitzeko gaitasuna dakar berarekin, beti erakargarri, beti berri. Duela lau urte kaleraturiko "Como me hice monja" dugularik horren adibide.

### Euskaraz, argentinarrak irakurri ahal da baina...

Cortazarren itzala luzea da euskal letratan. Bi liburu eta bidean datorren hirugarren bat da, aldizkarietan pilatutako hainbat testurekin batera, euskaraz irakurri ahal zaion uzta guztia. "Oktaedroa" 1992an kaleratu zen, Ibaizabal argitaletxearen literatura unibertsala bilduman. Gerardo Markuletak itzuli zuen obra hura, eta baita bi urte beranduago kaleratu zen "Hegoaldeko autopista" ere, azken hau Milabidai bildumaren barne. J.L. Borges "Ipuin hautatuak" bildu eta itzuli zituen Juan Garziak azkenik. Hauek dira ozeanoaren beste aldetik datozenak, etorri zirenak, etorriko direnak. Azken tangoaren biktimak.



## those from the other side of the ocean

Ten years ago, Juan Forn (the head honcho at Planeta Editorial) published a collection of contemporary Argentinean writing through a Barcelona based publishing company. The book was titled "Buenos Aires". That was when we first got to know several writers who, in time, would be of special importance on the other side of the Atlantic. It was our first introduction, on this side of the waters, to the work of Ricardo Piglia, Alberto Laiseca, César Aira, Sylvia Iparragirre, Rodrigo Fresán, Rodolfo Walsh, Roberto Fontanarrosa and Pablo de Santis.

The desperate current economic situation has caused them to develop a new and imaginative style of writing. That's what makes them stand out from the rest. Bitter irony and realism. They have a special restless way of interpreting what they see. That's the weapon they have chosen to use.

Since the days of "Buenas Aires", these then unknown writers have published quite a lot of work in Europe.

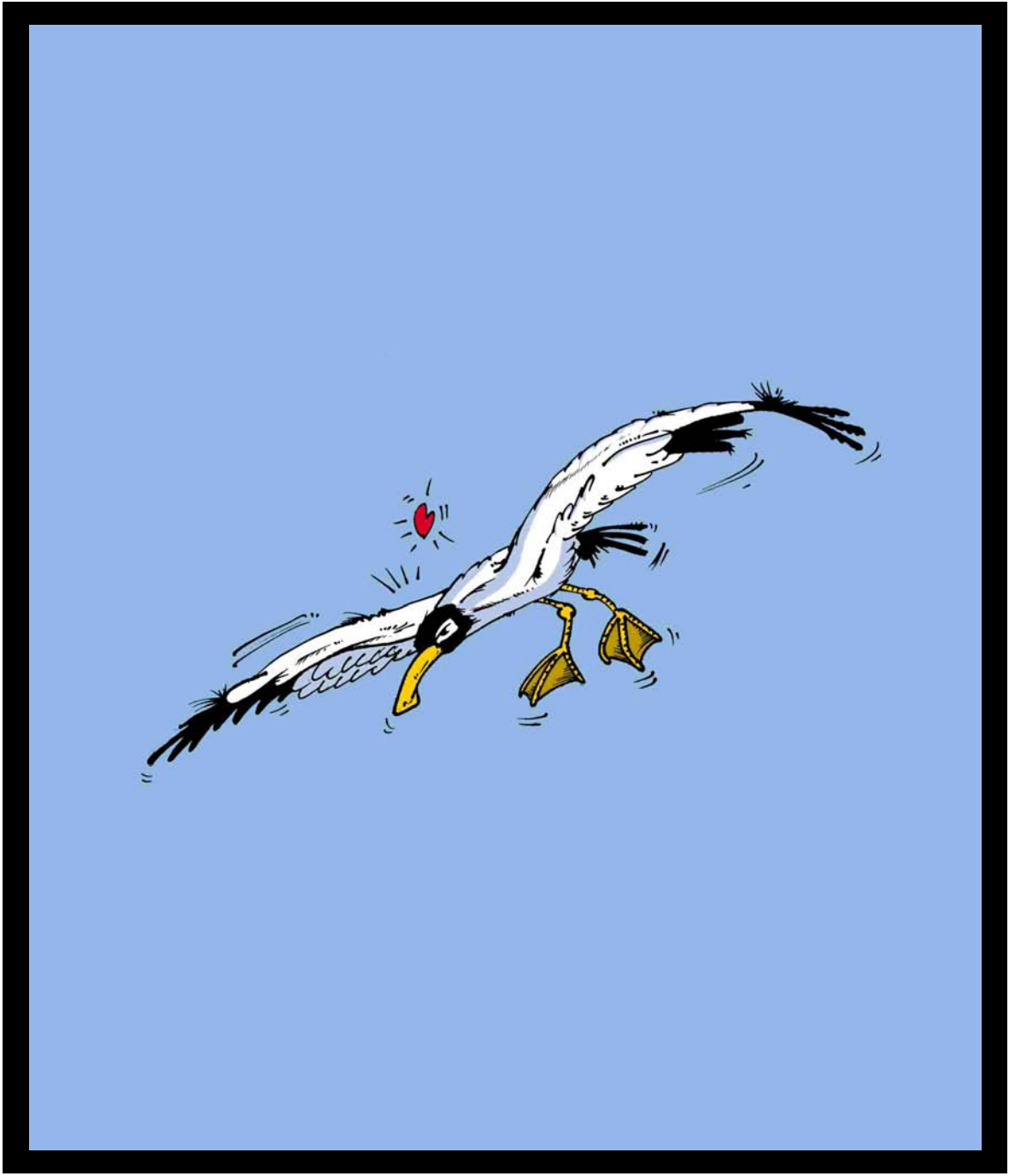
Ricardo Piglia is almost certainly the one that most stands to attention. The reason for this lies in his beginnings with his thought-provoking "Crítica y Ficción", his next step with "Respiración Artificial", later adopted for the big screen, and runs through to his book of short stories titled "Plata Quemada". A writing career not to be sneezed at. This author has been especially successful in Spain, Portugal and France. He has been able to convincingly combine the essence of life and sharp reality in his work.

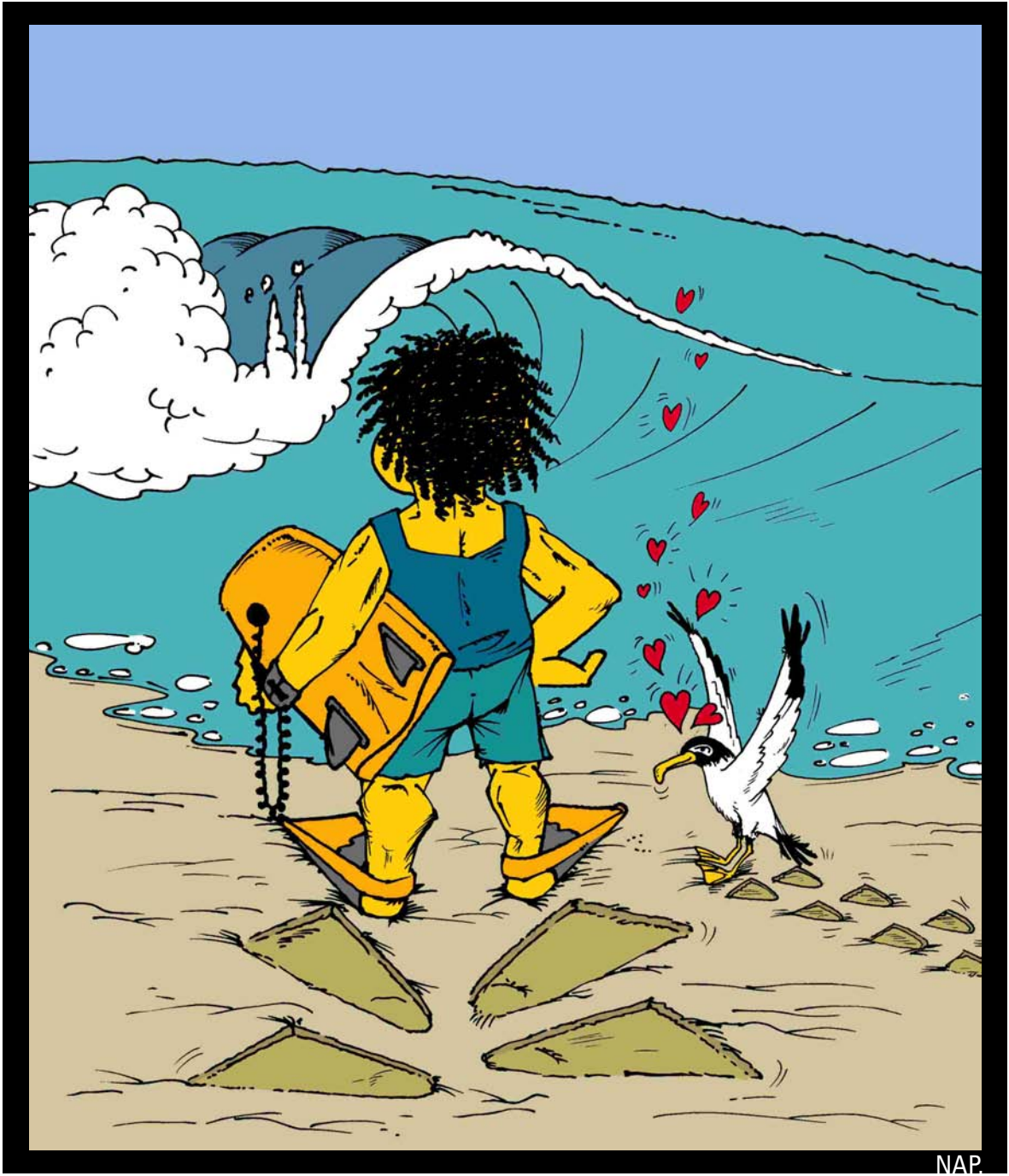
That said, the Argentinean book that most stands out is César Aira's "Una Novela China". He has chosen to go the way of experimentation and originality. This guy never repeats himself. He's also capable of keeping the reader riveted as he unravels his story. His work is always attractive, always refreshingly new. Look no further than "Como me hice una monja", published four years ago, for an example of this.

### Argentinian literature that can be read in Basque...

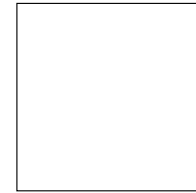
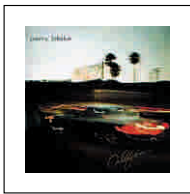
Cortazar projects a long shadow over Basque literature. Two books, another one on the way and a collection of articles he published in magazines are just about everything you can read by him in Basque. "Oktaedroa" was published in 1992 as part of the Universal Collection by book-publishers Ibaizabal. Gerardo Markuleta translated the book. He also did the same for "Hegoaldeko autopista", which was published two years later. This was published as part of the Milabidai (a thousand journeys) Collection. Juan Garzia was responsible for selecting and translating short stories by J.L. Borges. The book was called "Ipuin Hautatuak" (A Selection of Short Stories). This is what has reached us from across the other side of the Atlantic. What reaches, reached and will reach us. Victims of the last tango. Unfortunately, we're unable to find any of the new stuff that is coming out of Argentina in Basque. But judging on the quality of the work, it will only be a matter of time. This, so, is what has reached us from across the other side of the Atlantic. What reaches, reached and will reach us. Victims of the last tango.







NAP



# AUDIO



## PERRY BLAKE California

American Music Club taldean edota bakarka, Mark Eitzel "California" entzun eta Irlandar honek trip-hop doinuko crooner bat izateari utzi diola pentsatzea bat dira. Izan ere argitsuago eta organikoago ageri zaigu Perry Blake estudioko bere hirugarren lan honetan. "Perry Blake" disko zoragarriarekin hasitako bidea aldatu ezean bere somenaren kartzela izan zitekeen, hala baita inongo aldaketarik gabe lanak errepikatuz joaten diren gehientsuenentzat, eta egoera horri pultsua hartu nahi izango balio bezala, honakoan bere pop kantua, aipatu trip hop doinuez biluztu eta soulaz jantzi ditu. Motown eta Burt Bacharach izan dituela buruan esan dezakegu, Marvin Gaye eta "What's going on?" eta une batzuetan David Bowie. Orkestrazio zoragarriak, ahotsetan faltseta eta bere ahots sakonaren arteko jokoak, melodia malenkoniatsu bezain itxaropentsuak... Disko ederra osatu du Blake jaunak, une egokienean, edo horrela ulertzen dut nik, behar zuen aldaketarekin, aurrekoei bere balioa berresten diena gainera.

When you listen to "California" you might be forgiven for thinking that this Irishman has left behind his trip-hop crooner roots. He's much lighter and more organic on this, his third studio recording. He probably felt that if he didn't change the style he started with the amazing "Perry Blake", he would end up trapped by his own creativity. That's what normally happens to most artists who never-endingly repeat themselves. This certainly seems to have inspired him to strip his pop songs of trip-hop and dress them up in soul instead. You could say that he had Motown and Burt Bacharach in mind when he recorded this one. There's a nod to Marvin Gaye and his "What's going on?" and a few brief glimpses of David Bowie, too. There's some sensational orchestration and some wonderful play-around with falsetto and his naturally deep voice. There's some great melancholic yet hopeful melodies here, too. Mister Blake has come up with a dinger of a record at the right time. The results of the record more than justify his reasons for changing. The change even reinforces the quality of the previous records.

jon arga

## CHUCK PROPHET No other love (New West Records)

2002. urte honetako diskorik onenatariko baten aurrean gaudela esan genezake. Green On Red ohiak bere bakarkako 7. lan honekin gaina jo duela dirudi, halakoak esatea zilegi bada. Chuck Prophetek alternative country-ren soinua birdefinitzen ari dela dirudi batzuetan, etorkizuna nondik etor daiteke. Baina ez da etorkizuna, zorionez oraina da eta egun goza daiteke. 21. mendeko tradizionalista bezala definitua izan da, ez arrazoirik gabe, izan ere americana deituriko eta berak hain ongi ezagutzen duen estilo horretan mugitzen da modu propio eta berriaz, norbait Hank Williams, Bob Dylan, Tom waits eta Beck artean. Baina Chuck Prophet, ez imitatzaile bat.

I think we got one of the best records of the year here. I really do. The ex-Green On Red man seems to have finally come up trumps with his seventh solo release. At times it sounds like this man is redefining the sound of alternative country. This could be where the future is at. Fortunately for us, it's not the future yet and we can listen and enjoy this now. He has been defined as a 21st century traditionalist, and not without reason. He is up to his neck in his way of doing new americana, a style of music he knows like no-one else. He's somewhere between Hank Williams, Bob Dylan, Tom Waits and Beck. But he's Chuck Prophet, he's no imitator.

jon arga

## PEACE ORQUESTA "Reset" G-Stone/Satellite K

G-Stone germaniar etxearen beste argitalpen bat. Oraingoan, duela pare bat urte "Tosca" izenburuarekin Peter Kruderrek argitaratu zuen lanaren berrikuspen bat da, bai tirita zuen haren berrikuspena. Kontuan hartzeko lana dugu. Egun aurki daitekeen globaltasun maila handiko eta jatorrizkoak baino kaskarragoa ez den remix disko gutxietariko bat da. Horrelakoxea da, autorearen ikuskapenarekin eta Truby Trio, Meitz, Gotan Project edo Zero Db bezalako jendearekin "Double Drums", "The man" (bitan domiation bezala) bezalako gaiak modu bikainean ikuskatzen dituzte. Breakez, fiabardura latinoz, dub pixka batez eta baxu indartsuez betetako gaiak dira, aipatu remix egileen filtro partikularren bidez berrirudikatua, noski. Remix bildumek euren barnean izkutatzen dituzten bluff kopurua kontuan hartuz, album oso duina da. Baten bat azpimarratzekotan, pistarako Raw Deal eta sofarako Kosmaren "The man" liriateke.

Another release from the German factory known as G-Stone. This time round they offer us a re-mix of a record released a couple of years back by Peter Kruder under the name of "Tosca". Yep, yer man with the plaster. It's certainly worth a listen. There are very few re-mixes knocking around these days with this global level and that do justice to the originals. Well, this is one. The whole thing has been supervised by the author and the likes of Truby Trio, Meitz, Gotan Project or Zero Db do a more than acceptable job of numbers like "Double Drums" or "The Man" (on two occasions just like domination). This album full of breaks, touches of Latin, a bit of dub and potent bass, all given a different sheen thanks to the particular filter used by the re-mixers in question, results in a very dignified album for all those cantidadde bluffs that hide themselves away in remixed compilations. If we had to single out any of the tracks, we'd have to mention Raw Deal, ideal for the dance floor, and "The Man" by Kosma, ideal for all you couch potatoes.

txabi fun-tsak

## TERRANOVA "Hitchhiking Non-stop with no particular Destination" K-7

Dagoeneko badugu Terranovaren, germaniar mutil horien, album berria. Hip-hop elektronikoena egiten duten arren, definizio hori nahikoa motza da disko honetan. Terranovak sotoetako, iluntasunetako eta ahots apokaliptikoetako lana aurkezten digu. Hip-hoparen harian album berri honetan atzera begirako lana, rock lohienaren eta punkaren kutsuarekin, nahiz aurrera begirako, soinu muga berriak aztertuz, egin dute. Itxura zikin, kezagarri eta zaila duen diskoa da. Underground hutsa. Cath Coffey (Stereo Mc,s) edo New Yorkeko Mike Ladd poeta bezalako lankidetzak onak ditu ahotsetan. Mike Laddek "Sublime" izeneko gai izugarria repeatzen du. Terranova itzuli da!! Prest egon heldu da eta!!!

So, here we have German boys Terranova's latest album. This lot are responsible for some of the most electronic hip-hop. That definition is actually a bit misleading this time round. Terranova have gone down into the cellar for this one - darkness and apocalyptic voices abound. Hip-hop is still the main thread to their music but on this new record they look back in time and reminisce with sordid rock and punk and look forward to the future as they explore new sound frontiers. This record sounds dirty, unnerving and is certainly not easy to listen to. Pure underground. There are some great guest appearances on vocals from Cath Coffey (Stereo MCs) and the New York poet Mike Ladd. He raps of a stunning track titled "Sublime". Terranova are back! I hope all the pretty boys are ready!

txabi fun-tsak

# THE XIII DONOSTIA FANTASY AND TERROR FILM FESTIVAL

## 13. BELDURREZKO ASTEAK

13. Siniskerietan sinisten dugu. Donostiako "cinema paradisoa" den Antzoki Zaharreko pantaila zurian, haurtzaroen bi erronboek debekatzen zizkiguten pelikulak gozatzeko aukera. Luzemetrai eta laburmetraien urteroko lehia. Film sorpresak. Agerraldi bereziak. Argitalpen zaindu eta interesgarriak. Alboko butakan esertzen diren gizaki paranormalak. Ah! eta bi sail nagusi:

**Fantasia eta beldurrezko zinema alemaniarra (1913-1927)**  
Zinema historian leku propioa duen alemaniar espresionismoa protagonista aurten. Beste batzuen artean Murnau, Fritz Lang, Lubitsch eta Wiene-ren 15 filme pantaila handian ikusteko aukera paregabea. Gehienak kopia zaharberriak. Eta opariren bat edo beste ere izango da sail honetan.

### Latinoamerika makurra

Iaz Europa makurra sailak izan zuen arrakastari jarraituaz, aurten Latinoamerikako film maltzurrei tokatu zaie. Sail honetan 60ko hamarkadan hasi eta gure egunetaraino egin diren film porno-trakets-beldurgarri-ekzutuak ikusiko ditugu. Alejandro Jodorowsky zuzendariari ere omenaldia eskainiko zaio.

Eta ohitura onei jarraituaz, Beldurrezko asteak, zeluloidezko monstroak zinema aretoetatik kalera aterako ditu. Plaza, lorategi eta tabernetara. Zure alabatxo, senargai edo aitaren moduko beste monstroekin nahas daitezten.

We believe in the superstition behind the number 13, unlucky for some. It's a great chance to enjoy the kinds of films two rhombi wouldn't let us watch on the white screen at the Antzoki Zaharra "cinema paradise" when we were kids. Once again the yearly film and short film competition is in our midst. Surprise films. Special appearances. Interesting and carefully prepared releases. Abnormal beings in the seats beside us. Ah! There are also the two main sections:

### German terror and fantasy films (1913-1927)

German expressionism, worthy of its own place in the history of cinema, is one of the stars at this year's festival. You'll have the chance to see 15 films by Murnau, Fritz Lang, Lubitsch and Wiene amongst others, on the big screen. Most of them are re-mastered versions of the old films. There'll be the odd give-away in this section, too.

### Perversely Latin America

Following on from the success of last year's Perverse Europe, this year sees a section dedicated to sly and sleazy Latin-American films. In this section we get to see all the gross-frightening-locked away-porno movies made from the 60s down to our days. Homage will also be paid to director Alejandro Jodorowsky.

The Fantasy and Terror Film Festival, in keeping with its great traditions, will also drag celluloid monsters from the screens out into the streets. Out into squares, gardens and bars. That way your little daughter, boyfriend or father can mix with fellow monsters of their own ilk!

testua/by: koldo almandoz





oihu, barre eta garrasi guzti horien atzean

gizon bat zegoen... **REBOR**....

the man behind the fear



The Cultural Centre in Donostia. All you have to do is glance at all the little reminder notes littered all over José Luis Rebordinos's desk to see that the man works his butt off. Papers and video cassettes all over the place...

I won't ask you too many questions...Do you mind if I record the interview? Not at all! Turn the yolk on and do whatever you want...

13

Yep, You organise a celebratory 13th edition and you start to look back at what's been done and the number provokes a certain sense of vertigo. The 13th edition of the film festival also seems to be telling us that we've been in the organisation end of things too long. It's about time some fresh blood got involved...

Anybody who comes in to take over will certainly have their work cut out for them... That's actually one of the biggest problems. All the same, something new is necessary...just like in everything else. The XIII Donostia Fantasy and Terror Cinema Film Festival, Nosferatu...everything has got a sell-by date. This is no different.

Yeah, but it's a real pleasure to be able to enjoy something like this... That's just what I mean. I'm half-afraid that one day it won't be a pleasure anymore. I know it's difficult to get something new off the ground...The Fantasy & Terror Cinema is an important festival. It's special...

That's why we like it so much...

During The Festival Week anything goes. Maybe because the freedom to do whatever we want that is denied to us everywhere else exists in the festival is the reason why it's so popular. The Antzoki Zahara (The Old Theatre) is home to freedom during the festival. Nothing is forbidden. Well, you can't smoke in the screening room, but that's because it wrecks the screen. Otherwise, everybody can do what he or she wants. We also have total freedom to show whatever films we want to. Don't get me wrong, it sometimes scares us. We can't control what goes on in there. There's a certain responsibility for that. Having said that, the municipal owners have always been on our side as far as that is concerned. I think that freedom is what makes this festival different from the others.

You have a really loyal bunch of spectators that comes year after year Because it's heterodox. We look for plurality. We don't just show what we like. The spectator who comes along knows they can see the likes of the Mexican porn movie "El monje loco" or Murmau's Faust. The Fantasy & Terror Festival is a festival that's programmed for the spectator.

A fantasy?

You mightn't believe me, but I'd like The Film Festival and Nosferatu to disappear and something else to take their place. I'd like somebody else to do something different...

Go on! ...We'll have time to talk about that. Just when we'd decided that The Festival and Nosferatu were still a real pleasure...

(Fit of laughter)...Yeah, well then, I'd love to bring over John Carpenter...or bring back Peter Jackson and his wife who were here a few years ago. I'd love to see a lot of people who have been here over the years again. You know, have a big slap up meal with them all.

Is that fantasy not just a little over the top?

Not at all. Working in a film festival lets you lay your heroes to rest. When you meet a director or actor you admire, you often find out that they are really unpleasant people. You also discover that the bloke who made that film you thought was rubbish is a really nice guy.

What are you afraid of?

Well, I have two nightmares. The first one is that the small group of us in the Donostia Cultural Centre who are involved in the festival fail to look after the people we bring over the way they should be looked after. The other is, and it hasn't happened so far, well, what never happened during those wild first years...I mean, and I can see the funny side of it now, but last year...

Hang on a sec! I'll just turn off the recorder.

I turned off the recorder and we carried on talking. Short Films, the political situation, French porno stars...Rebor's a nice person to have a chat with. What happened last year? Well, a giant squid, alcohol and an ambulance were all involved...

Donostia Kulturako bulegoa. José Luis Rebordinosék mahai gainean dituen post-it-ak ikustea besterik ez dago bulego honetan lan egiten dela konturatzeko. Paperak eta bideo zintak nonnahi....

Ez dizkizut galdera gehiegi egingo...Inporta zaizu grabatzea?

Lasai. Jarri katxarroa martxan eta gero egin nahi duzuna...

13.

Bai, ospakizun edizio bat eta atzera begira jarrita bertigoa ematen duen zenbakia. 13. Zinemaldi honek, antolaketa lanetan denbora gehiegi daramagula ere erakusten digu. Errelebo batetan pentsatzen hasteko garaia dela...

Ba erreleboa hartzen duenak ez du lan xamurra izango...

Hori izaten da arazorik haundienetakoa. Hala ere, eta gauza guztietan bezalaxe, odol berria beharrezkoa da. Beldurrezko asteak, baita Nosferatuk ere... gauza guztiak dute iraungite data. Baita ekimen hauek ere.

Ia, baina gozada bat da horrelako ekimenak izatea...

Justu horrexegatik. Nik beldurra diot egunen batean ez ote dioten gozada bat izateari utziko...Hala ere, badakiz ez dela erraza erreleboaren kontua... Beldurrezko astea zinemaldi indartsu bat da eta izaera berezi bat du...

Eta izaera horrexegatik gustatzen zaigu hainbeste...

Beldurrezko astea eremu libre bat da. Eta igoal, alde guztietatik hainbeste ukatzen zaigun askatasun hori da gure arrakastarik handiena. Beldurrezko astean Antzoki Zaharra lurralde askea da. Bertan ez dago debekurik. Beno bai, ezin da aretoan erre, baina hori pantaila izorratzen delako da. Bestela bakoitzak nahi duena egin dezake. Eta guk ere askatasun osoz programatzen ditugu pelikulak. Ez pentsa, batzuetan beldurra pasatzen dugu. Ezin dugu hor barruan gertatzen dena kontrolatu. Eta hori erantzunkizun bat ere bada. Baina talde municipalak beti gurekin egon da zentzu horretan. Nire ustez askatasun horrek bereizten du beldurrezko astea beste zinemaldietatik.

Ikuslego fidel fidela etortzen da urtero...

Proposamen heterodoxoa delako. Aniztasuna bilatzen dugu. Ez dugu guri bakarrik gustatzen zaiguna jartzen. Eta gurera hurbiltzen denak badaki "El monje loco" porno mexikarra edo Murnauren "Faust" ikusi ahal izango dituela. Beldurrezko astea, ikusleentzat eginiko zinemaldi bat da.

Fantasia bat?

Igoal ez didazu sinistuko baina beldurrezko astea eta Nosferatu desagertzea, baina atzetik beste zerbait etortzea. Beste jende batek egin...

Benga...horretaz hitzegun dugu. Eta oraindik gozada bat direla erabaki dugu...

Kar kar kar...Orduan John Carpenter ekartzea... edota duela urte batzuk hemen izan ziren Peter Jackson eta bere emaztea berriro etortzea. Beldurrezko astera etorri den hainbat jende berriro ikusi eta eurekin afaltzea.

Ez da fantasia eroegia...

Ez. Zinemaldi batetan lan egiteak zure mitoak akatzeko balio izaten du. Miresten dituzun zuzendari edo aktoreak ezagutzen dituzenean, askotan pertsona gorrotagarriak direla konturatzeko zara. Eta bestetik batere gustatzen ez zaizun pelikula horren egilea oso tipo atsegina dela jabetzeko ere balio du.

Eta zeri diozu beldurra?

Ba bi ametsgaizto izaten ditut. Lehena, Donostia Kulturaren dugun talde txikiarekin Beldurrezko astera ekartzen dugun jende guztiaz ongi ez arduratzea. Bestea, oraingoz inoiz gertatu ez dena, ba garai basati hauetan gertatu behar ez den zerbait gertatzea... adibidez eta orain grazia egiten du baina iaz...

Itxoin, grabagailua itzaliko dut.

Grabagailua eten eta hizketan jarraitu dugu. Laburmetriak, egoera politikoa, porno izar frantsesak... solaskide atsegina da Rebor. Iazko kontua? Ba beno, kalamar erraldoi bat, alkohola eta anbulantzia bat izan ziren protagonista...



hamabi<sup>12</sup> areto  
2.800 eser<sup>ergonomiko</sup> leku  
1,20 metroko<sup>lerro artean</sup> tartea  
soinua 3 bider anplifikatua  
Dolby Digital Surround-Ex | Lucas Films-en THX  
azalera handiko pantaila erraldoiak  
denak kurbatuak goitik behera eta paretatik bestera  
hiru mila sei ehun autoendako aparkalekua<sup>doan</sup>

**golem**

“La Morea” komertzialgunea, Galaria parke komertzialean, E. Leclerc hipermerkatuaren ondoan

inaugurazioa urriaren 15ean (Nafarroako zinema-aretorik handiena)