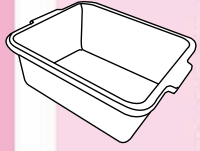


the balde



april | may  
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51

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(ez)berdinak

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# 51



## the balde

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ghosts in armour

10 artistek Gales eta Euskal Herrian gainbeheran izandako industria-eremuen inguruan egindako hausnarketa egongo da ikusgai erakusketan. Europako hainbat artista elkarlanean aritu dira industriaren dekadentzia transizio garai hori ikuskatzen. Era askotako jarduerak biltzen ditu erakusketak: argazkilaritza, instalazio interaktiboak, ilustrazioa, eskultura, moda eta bideoa izanen dira ikusgai. Bilbao Arte Fundazioan, ekainaren 11tik uztailaren 3a bitartean.

[www.ghostsinarmour.com](http://www.ghostsinarmour.com)  
[www.bilbaoarte.com](http://www.bilbaoarte.com)

ghosts in armour

10 artists from Wales and the Basque Country are going to be at this exhibition which reflects on the decline of the industrial model. Many artists have worked together to examine the transition from industrial decline. There will be many forms of expression at the exhibition: photography, interactive installations, illustrations, sculptures, fashion and videos. Bilbao Arte Fundazioa, from the 11th June to 3rd July.

[www.ghostsinarmour.com](http://www.ghostsinarmour.com)  
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SORKUNTZA  
PRINTZAK



land art

Artea eta natura batzen dituen kontzeptu honi orrialde ugari eskaini dizkiogu The Baldean. Ikusgarritasunaz gain, arte mota honek naturarekin eta naturaren ideiarekin egiten duen lotura interesgarria eta modemoa iruditzen zaigulako. Koldo Mitxelenak arte jarduera hau jorratzen duten artisten lanak erakutsiko dizkigu erakusketa berezi batean. Eta ez, poliziak sasi artean duzun marihuana baratze hori harapatzen duenean land art dela esateak ez du zure ipurdia salbatuko.

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

land art

The Balde has given many of its pages to the concept of combining art and nature. As well as being spectacular, the link that this type of art creates with nature and the idea of nature seems interesting and modern to us. We'll be able to see the work of artists who move in this area at an exhibition at Koldo Mitxelena. But no, it won't wash if you tell the police that your marijuana plantation is land art.

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

er2

Roa izeneko artistak Londoneko kaleetan egindako lan honek liluratu gaitu. Eta lilura konpartitzea denez gure zaletasunetako bat, hementxe duzue.

hare

The work the artist known as Roa has done in the streets of London has amazed us. And as sharing amazement is one of our hobbies, here it is.



GANBARA ARETOA

2010eko martxoaren 2tik apirilaren 30era

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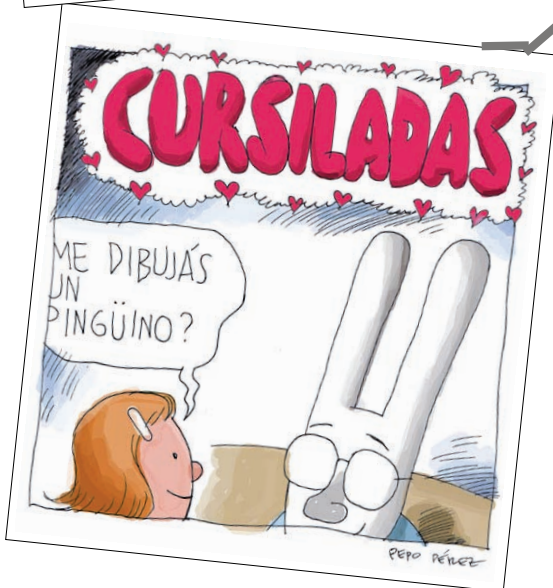
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# PROPOSAMEN (IN)DEZENTEA

## EL ESTAFADOR



### el estafador

Komiki mundua teknologia berrietara zein modu egokian eta naturalean egokitu daitekeen frogatzen duen webgunea da El Estafador. Zenbaki bakoitzean gai bati heltzen diote, eta egileek gai horren inguruan marrazten dituzte euren komikiak eta tirak. Harpide garenetik (musutruk da) hurrengo "estafaren" zain egoten gara.

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

### el estafador

El Estafador's website proves that the world of comics can be adapted to new technology in an appropriate, natural way. Each number is about a particular subject and the authors draw their comics and strips about it. As we're subscribers (it's free), we're looking forward to the next number of El Estafador.

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

### makala tour

Gure DJ-rik handienak ondorengo hilabeteetan nondik nora ibiliko den iragarri dugu. Eta ez da erraza, ez, mutilaren pausoei jarraitzea, makina bat kilometro egin behar dituelako uda iritsi aurretik. Hobe horrela, eguraldiak hobera egiten duenean eta gure hondartzetako urak berotzen direnean platerak surf taularengatik aldatzen dituelako alprojak! Makalaren bira ez da batere makala!

[www.myspace.com/djmakala](http://www.myspace.com/djmakala)

### makala tour

Our most important DJ has announced that he's going to be on tour over the next few months. And it's not going to be easy to follow his steps as he's going to be travelling hundreds of kilometres before the summer. It's just as well. Once the weather gets better and the sea water warms up, he'll be swapping his turntables for a surfboard. Makala's tour's going to be a good one.

[www.myspace.com/djmakala](http://www.myspace.com/djmakala)



### breakonstage

Apirilak 24 egiten dituenean, Bilboko La Casillan egoteko ahalegin guztiak egingo ditugu. Europako breakdance lehiaketa eta erakusketa garrantzitsuenetakoa ospatuko da bertan, eta, urtero lez, kale artearekin zerikusia duten hainbat jardueraz gozatzeko aukera izango dugu bertara hurbiltzen garenok.

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

### breakonstage

On April 24th we're going to do all we can to be at La Casilla in Bilbao. One of Europe's most important breakdance competitions and exhibitions is going to be held there and, like every year, those of us who turn up will be able to enjoy lots of activities connected with street art.

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



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



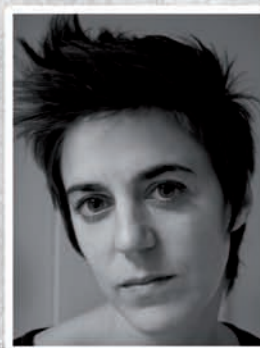
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## **KATU JENDEA**



Eider Rodriguez

Sexualitatearen ernezetik  
garra itzali arte, desiraren  
alde eta aldi desberdinak,  
edertasunaren boterea,  
diruaren makurkeriak ...  
Ipuin-bilduma bikaina.

**elkar**

[www.elkarargitaletxea.com/zutazmintzo](http://www.elkarargitaletxea.com/zutazmintzo)

# SPRING SOUNDS

## primavera sound

Maiatzak 27-29 Parc del forum Barcelona. Aurreko urteetan bezalaxe, orrialde osoa beteko luke jaialdi honetako kartela aipatzeak. Eta aurten ere, modemitoen jaialdi honetan, batetik, oso talde interesgarriak daude eta, bestetik, baratzuria baino gehiago errepikatzen diren beste batzuk ere bai.

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

## primavera sound

27th-29th May, Parc del Forum, Barcelona. As in previous years, we could fill this whole page if we mentioned everything on the programme. And this year, too, there will be interesting groups, and others that leave something to be desired, at this modern festival.

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



## bill kirchen

How many guitarists can say they've played with Gene Vincent, Link Wray, Elvis Costello, Emmylou Harris, Tom Russell and, above all, Nick Lowe? Only one, the "King of the Telecaster", Bill Kirchen. Hammer of the Honky-Tonk Gods is his most recent record. April 30th, Andoain Bastero culture centre.

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

## bill kirchen

Zenbat gitarra jolek esan dezake Gene Vincent, Link Wray, Elvis Costello, Emmylou Harris, Tom Russell eta, batez ere, Nick Lowe bezalakoekin jo duela? Ba, pertsona bakar batek, "telecasterraren erregea" ezizena duen Bill Kirchen-ek alegia. Hammer of the Honky-Tonk Gods azken diskoa aurkeztuko du. Apirilaren 30ean, Andoaingo Bastero kulturgunean.

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



## postal botanikoak

Land art kontzeptua aipatu eta gutxira hau jaso dugu. A studiok sortutako postal botaniko ederra. Apur bat ureztatu eta pare bat egunera mini lorategi bat duzu mahai gainean. Marabillosa!

## botanic postcards

We mentioned land art and received this shortly after. A beautiful botanical postcard made by A studio. Water it a little and, a couple of days later, you'll have a mini-garden on your table. Marvelous!

ikertzaileak gara:  
enpresa eta  
Teknologia Zentroekin  
harremanetan  
gaude...

...eta ikasleok  
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profesionaletan parte  
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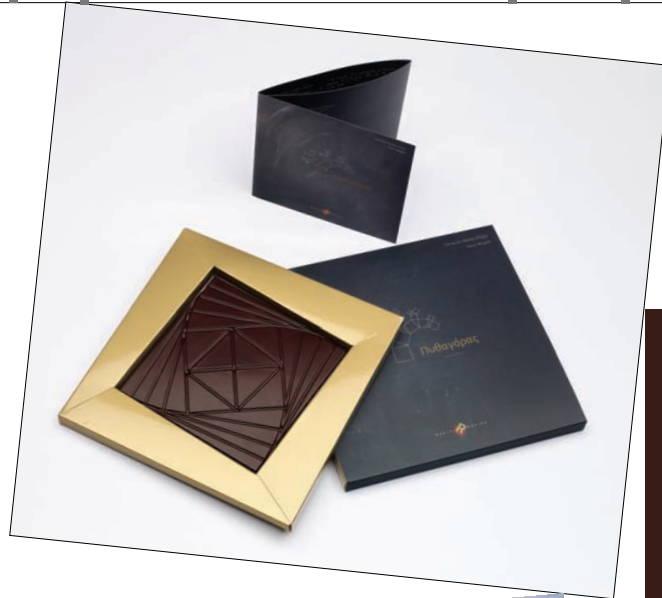
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07 THE USKI'S Katuek bezala 02'26	16 MEMO La alegría de molestar 03'53
08 THE SPARTEENS Egunsentia 05'34	17 PAM Lurrunetan 04'07
09 BIZARDUNAK Shane MacGowan's Basque Paddys 03'05	18 R Uneak 04'55

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# TXOTXOLOKATE



## pythagoras' chocolate

The chocolate maker Enric Rovira, helped by the mathematician Enrique Zuazua, has created Pythagoras' chocolate in Santos Bregaña's Laia studio. What's special about this chocolate? A block made of pieces of the same weight but different shapes.

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

## pitagorasen txokolatea

Enric Rovira txokolategilearen eskutik, eta Enrique Zuazua matematikariaren laguntzaz, Santos Bregañak eta berak zuzentzen duen Laia estudioak Pitagorasen Txokolatea sortu du. Txokolate honen berezitasuna? Forma ezberdina baina pisu bera duten txokolate zatiez eginiko tableta.

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



## orain

Debolex ekoiztetxeak iraupen laburreko erreportaje-dokumental sorta ederra egin du azken hilabeteotan. Gure inguruko hainbat pertsona eta egitasmo bildu dituzte Orain: izeneko pieza labur hauetan. Beren erreportajeetako eritmoari eta narraitibari esker, pantailara pega-pega eginda geratzen gara.

<http://vimeo.com/orain>

## orain

Debolex productions has brought out a fine series of short documentaries during the last few months. They're brought together many people and projects from our surroundings in these short pieces: Orain. Thanks to the rhythm of the reporting and narration, you're glued to the screen.

<http://vimeo.com/orain>

## neumatic-art

Ji Yong Ho artista koreanak auto eta moto gurpil erabilien neumatikoak erabiltzen ditu bere eskultura ikusgarriak egiteko. Haren esanetan, "material honek animalien izpiritua harrapatzen laguntzen dit, muskulua eta azala bezalaxe oso elastikoa delako". Guztiz ados zurekin, Ho jauna!

[www.artnet.com/artist/424399692/yong-ho-ji.html](http://www.artnet.com/artist/424399692/yong-ho-ji.html)

## pneumatic-art

The Korean artist Ji Yong Ho uses car and motorbike wheels to make spectacular sculptures. According to the artist, "This material helps me to capture the animals' spirit, because their muscles and skin are highly elastic". We quite agree, Mr. Ho!

[www.artnet.com/artist/424399692/yong-ho-ji.html](http://www.artnet.com/artist/424399692/yong-ho-ji.html)





tindersticks



testua / by: aritz branton  
argazkia / shots: steve gullick

“Gauzen erdigunea, nondik dena ateratzen den, ez da nire lekua” abestu zuen Stuart Staplesek, Tindersticks taldearen abeslariak, 1993ko “City Sickness” (Hiriko gaixotasuna) abestian. Gaur arte ildo berean jarraitzen du taldeak, ia beste musikari guztien ildoetatik kanpo jarraitzen du Ingalaterrako talde honek. Taldea 1991n sortu zen, Nottinghamen, eta geroztik zortzi album plazaratu dituzte: azkena, aurten kaleratu dute, “Falling Down a Mountain” (mendi batetik erortzen). “Tindersticks” “abarrak” dira ingelesez, hots, egur bezala erabiltzen diren zuhaitz edo zuhaixka adarrak. Sute handiak adar txikiekin hasten dira. Taldearen izenaren esanahiak adieraz dezake melodia sinpleen bitartez abesti ederrak konposatzen direla. Estilo berezia du taldeak. Konposizioek liraintasuna, sentimenduak eta, noizean behin, ironia eta umorea dituzte ezaugarri. Tindersticksen doinu berezia azal daiteke instrumentazio, Staplesen ahots sakon eta eder, eta taldekideen gustu sofistikatuarekin. David Boulterekin, teklatu-jolea eta taldearen konpositore batekin, hitz egin dugu.

“The centre of things from where everything stems is not where I belong” sang Stuart Staples, Tindersticks' singer, in 1993's “City Sickness”. And this English group has kept on the same route ever since, keeping off the tracks laid by almost all other groups. The group came together in 1991 in Nottingham and has since brought out eight albums, the latest being this year's “Falling Down a Mountain”. “Tindersticks” are small, thin pieces of wood taken from trees and bushes. Great fires are started using these little branches. The group's name may come from the idea that simple melodies can be used to compose beautiful songs. The group has its own, particular style. Their songs are elegant, full of feeling and, sometimes, ironic and humorous too. Tindersticks' special sound is defined by their instrumentation, Stuart Staples' deep, fine voice and the group's sophisticated taste. We spoke with David Boulter, the group's keyboard player and one of the composers.

Aritz Branton: Atera berri duzue zortzigarren albuma, ehunka kontzertu egin dituzue, eta orain hiru taldekide berri dituzue. Baina oraindik ere bere betiko estilo berezia dauka taldeak.

David Boulter: Neurri handi batean Stuarthen ahotsa eta parte hartzen dugun guztion jarreragatik da. Kontua ez da agertokian gaudenean jendea guri so egotea, ezta ospea lortzea ere, barsean dagoen eta atera behar dugun gauza bat baizik. Ez da erraza asmo hau bera daukan talde bat aurkitzea. Nerabezaroan, Stuart, Neil eta hiruk musikak elkartu gintuen eta oraindik elkarrekin gabiltza musikari esker.

AB: Nabaritzen da taldekide guztiek parte hartu dutela album berrian, "The Hungry Saw"n.

DB: Irekitasun gehiago eta sormen askeagoa ditugu orain lehen baino. "The Hungry Saw" biran abesti asko idatzi genituen, aldageletan eta ideiekin saiakuntzak egin genituen. Betiko Tindersticksen musika da, eta, aldi berean, espazioa badago etorkizunean mugitzeko.

AB: "Falling Down a Mountain" egitea erraza izan zen?

DB: Hasieran, bai. Abesti guztiak gure gustukoak ziren, baina, gero, guztiak elkartzea zaila izan zen, istorio baten bila gabiltzalako beti. 16-17 abesti genituen eta batzuk galdu behar genituen album on bat, hau da, osotasuna lortzeko. Zerbait ezberdina gertatzen ari da gure musikarekin une honetan, gure hurrengo urratsa zirrargarria eta interesgarria izango da. Gure lehenengo diskoa bezalakoa da, nahi duen bezala dabil, doinu ezberdin asko dauzka.

AB: Abestien aniztasuna nahita bilatzen duzue disko bakoitzean?

DB: Uste dut senezkoa dela. Hasieran, gure diskoak soinu-bandak bezalakoa zirela esaten zen. Ez zen ahalegin kontzientzia bat, baina album bakoitzak istorio bat kontatzen zuen. Horregatik, ahotsik gabeko piezak dituzte baita duok ere, ahots ezberdinak entzuteko. Guretzat, album bakoitza istorio bat da.

AB: "Waiting for the Moon" albumean, "My Oblivion"i, doinu malenkoniatsu bat duen abesti bati, "Just a Dog"ek jarraitzen dio. Bigarren abesti horrek, nahiz eta oso letra alairik ez izan, oso doinu alaia dauka.

DB: Stuartek pentsatzen zuen "My Oblivion" oso abesti berezia eta ederra zela eta, abesti horren ondoren, sentimenduak berehala aldatzeko beste abesti bat beharrezkoa zela. Horrela, abesti horiek irla txikiak dira diskoan. Azken diskoan, "The Other Side of the World" abestia bi ahotsik gabeko piezen artean dago, eta horrela amasa hartzeko espaziorik dauka.

AB: Nola prestatzen dituzue abestiak, edo abestien ideiak, grabatu baino lehen?

DB: Ideiarik onenetako batzuk zehaztugabeak dira, eta, gero, lagunok erantzuna ematen diegu eta espero ez genuen zerbait ateratzen da, esaterako album berriaren lehenengo kanta, "Falling Down a Mountain". Stuartek letrak, erritmo bat, doinu bat eta baxuaren melodia egiteko ideia batzuk zeuzkan, baina dena bi ordutan osatu zen. Zuzendu egin genuen pixka bat, ahots batzuk gehitu genituen, tronpeta ere bai, baina oinarizko grabaketa oso azkar egin genuen.

AB: Abesti alai bat egitea, hutsala edo topikoa izan gabe, oso zaila da, baina Tindersticksek oso ondo lortzen du abesti batzuetan, esaterako, "Harmony around my Table"en.

DB: Oso abesti zalantzata da, ia modu ezeke batean idatzi zen, baina oso jarrera baikorra dauka doinuaren: gauzak ondo atera daitezela nahi duzu nahiz eta orain horrela izan daitekeela ez jakin. Dantzarazten gaituzten soul musikaren abesti asko oso tristeak dira, harremanen porroten buruzkoak dira, baina, aldi berean, erritmo berezi bat daukate eta oso sentimendu eder bat, non ondo sentiarazten gaituzten. Horregatik, besteak beste, soul musikak betidanik liluratzen gaitu. Hunkitzen gaitu, baina, aldi berean, badakigu mendeetan zeharko beltzek jasandako sufrimenduan oinarritzen da.

AB: "Txakura naiz, besterik ez, gizon bat izateko ikasten dut. Txakura naiz, besterik ez, ulertzen ez ditudan gauzak ikasten ditut." Oraindik ikasten duzue musikarekin?

DB: Zalantzarik gabe. Urteetan zehar, musikari askorekin jo dugu, haien artean heziketa klasikoa jaso duten batzuk badaude, baina, kasu batzuetan, pertsona horiek ez dute sentimendu handirik sartzen musikan. Nota bakoitza jo dezakete, hori oso erraza zaie. Baina guri jarraitzeko animatzen gaitun gauza bat musikaren zailtasuna da, borrokatu egin behar dugu lortu nahi duguna lortzeko, pianoaren zati bat dela, abesti eder bat idaztea dela. Ez da erraza, eta horregatik jarraitzen dugu.

Aritz Branton: You've just brought out your eighth studio album, you've played hundreds of concerts, and now there are three new members in the band. But Tindersticks has still got its own, particular style.

David Boulter: A lot of it has to do with Stuart's voice, along with that the overall approach of everyone involved. It's not about wanting people to look at you on stage or success, it's something inside that you feel has to come out. It's not easy to find a group of people who have that same kind of drive. Music brought Stuart, Neil and me together in our teens and it keeps us together.

AB: The new album feels more like a group album than "The Hungry Saw" did.

DB: There's more openness and letting things happen. A lot of the songs were written while we were on tour for "The Hungry Saw", so it was in dressing-rooms or whatever, we messed around with different ideas. It's still very much Tindersticks, and there's space to move in the future as well.

AB: Was it easy to make "Falling Down a Mountain"?

DB: It was to begin with. Each song felt very good to us, but then making it all fit together was difficult because we always try to look for a story. We had 16, 17 songs and we had to lose a few to make it all work. It feels like there's something happening with our music that's a bit different, the next step's somewhere exciting and somewhere to go. It's similar to our first record, it goes where it wants to go, there are a lot of sounds on it.

AB: Is there a conscious decision to have variety on each record?

DB: I think it's instinctive. When we began, people used to say our records were like soundtracks. It wasn't a conscious effort, but we felt each album told a story. That's why there are instrumental breaks and duets, different people's voices. For us an album's a whole story.

AB: On "Waiting for the Moon" you have "My Oblivion", a melancholy sounding song, followed by "Just a Dog", something that sounds very happy but doesn't have particularly happy lyrics.

DB: Stuart felt that "My Oblivion" is a very special, beautiful song, and then you need something that makes you change the way you feel straight away. It makes those songs little islands on the record. On the last album we had a song called "The Other Side of the World" between two instrumentals which gave it space to breathe.

AB: How do you work on your songs, or ideas for songs, before recording them?

DB: Ideiarik onenetako batzuk zehaztugabeak dira, eta, gero, lagunok erantzuna ematen diegu DB: Some of the best ideas are vague and then people respond to them and they become something you didn't expect, for example the first track on the new album, "Falling Down a Mountain". Stuart had this idea for some lyrics, a rhythm, a melody, and a bass-line, but it just exploded from that in two hours, and that was the recording finished. It got edited a bit, vocals got added, the trumpet got added, but the basic track was done very quickly.

AB: I reckon making a happy sounding song, without it being banal or trite, is very difficult, but it's something Tindersticks does brilliantly on things like "Harmony around my Table".

DB: It's a very doubtful song, almost written in a negative way, but it's got a very positive outlook in the way it sounds, you want things to work even though you're not sure they can any more. A lot of soul music you dance to is the saddest music, it's about relationships breaking down but it's got this beat and this great vibe about it that makes you feel really good. That's one of the reasons we've always been fascinated by soul music, it's very uplifting, but at the same time it comes from black people being treated very badly for a few hundred years.

AB: "I'm just a dog, training to be a man, I'm just a dog, learning stuff I don't understand". Is playing music still a learning experience for you?

DB: Definitely. Over the years we've played with various musicians, some of them are classically trained, but sometimes those people don't have very much soul about them. They can play every note, it's so easy for them, but one of the things that keeps us going is that we struggle all the time to achieve the things we want to achieve, whether that's a piano part or writing a great song, it's something that doesn't come easily and that's what keeps us going.



**16 abr 2010 / 23:00**  
Global Funk Party: Lubacov & Makala djs  
@ Le Bukowski Donostia-San Sebastian

**17 abr 2010 / 23:00**  
Global Funk Party: Lubacov & Arka djs  
@ Bullitt Groove Club Bilbao

**21 may 2010 / 23:00**  
Global Funk "2º Aniv. Party": Arka & Makala djs  
@ Bullitt Groove Club Bilbao

**22 may 2010 / 23:00**  
Global Funk Party:  
Miguel A. Sutil "Enlace Funk" & Makala djs  
@ Le Bukowski Donostia-San Sebastian

**18 jun 2010 / 23:00**  
Global Funk Party: Dj 6 & Makala djs  
@ Le Bukowski Donostia-San Sebastian

**20 jun 2010 / 24:00**  
Global Funk Party: Dj 6 (Belgium)  
@ Be Bop Donostia-San Sebastian

skunkfunk the balde gszbea demode

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Bizkaiko Foru  
Aldundia  
Diputación  
Foral de Bizkaia

Handia izan da Eric Sumok izan duen eraldaketa. Besteak beste, talde bat sortu du eta horek eragina izan du bere soinuaren. My Rocky Mountain lehen diskoan bakardadean egindako abestiak entzun genituen, eta batzuetan biluzik somatu ere. Taldearekin, zuzenekoetako babesaz gain, abestiak beteago datoz. Eskertzekoa da ohiko melodia kutsakorrekin jarraitzea "Disco in my heart" bezalako kantueta. Hungarian ere bada zer entzun.

Eric Sumo's gone through a huge transformation. Amongst other things, he's formed a band, and that's had an influence on his sound. We listened to the songs on his first solo work, My Rocky Mountain, and some of them sounded bare. With the group, as well as getting support for his live work, the songs have filled out. It's great to hear catchy songs like "Disco in my heart". There's stuff to listen to in Hungary too.

Pop, rock eta dantza doinuak nahasten direnean sortzen dira New Young Pony Club bezalako taldeak. Tahita Bulmer abeslariak nortasun handiarekin gidatzen du banda hau, eta halakoak dira bere abestiak ere: nortasun bereziak beteak. Erritmo biziak doinu geldoekin nahastuz, "Chaos" bezalako abestiek betetzen dituzte bere estudioko bigarren diskoa. Zuzeneko dibertigarria duen talde hau izango da 2010eko pop star nagusia.

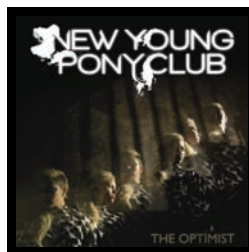
Groups like New Young Pony Club spring up when pop, rock and dance music get together. Larger-than-life singer Tahita Bulmer leads the band and that's what her songs are like too: larger than life. With a combination of lively and quieter rhythms, songs like "Chaos" make up their second studio album. This great live band is going to be big in the 2010 pop world.

New Yorkeko talde interesgarrietakoa da The Drums. 50eko hamarkadako surfa eta Joy Division nahasten dira bere musikan. Erraz entzuten diren abestiak egiten dituzte. Egitura sinplea izanda, zuzenean bameratzen diren horietakoak dira. Summertime lanean "Young Folks" kantuari lekua hartu, eta munduko dantzalekuetako ereserki bilakatu den "Let's Go Surfing" abestia aurkitu genuen. Best Friend singlea argitaratu dute orain.

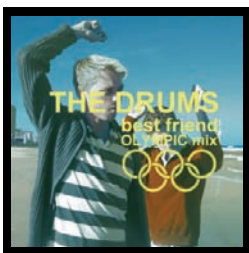
The Drums is one of the most interesting New York groups. They combine 50's surf and Joy Division in their music. Their songs are easy to listen to. With simple structures, it's easy to get right into them. Take "Young Folks" on Summertime and you can hear the dance floor classic "Let's Go Surfing" easily. The single Best Friend has just been released.



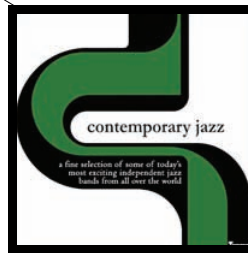
Eric Sumo band  
The Trouble Soup  
Le Pop Musik 2010



New Young Pony Club  
The optimist  
The Numbers 2010



The Drums  
Best Friend, Ep  
Moshi Moshi 2010



Amongst many  
Contemporary Jazz  
Tramp Records 2009



Hot Chip  
One Life Stand  
EMI 2010



The White Stripes  
Under Great White  
Northern Lights  
Third Man Records 2010

Temporary Funk bildumarekin funk doinuak bildu ostean, Jazz estiloari tokatu zaio orain. Duela zazpi urte sortu zuen Tobias Kimayer dj-ak Tramp diskoetxea, eta jazz, funk eta soul doinuak bultzatzen dihardu geroztik. Katalogo bikaina lortu du denbora laburrean, eta Europa osoan erreferente bilakatu da Municheko labela duten taldeak eta kantuak zabalduz. Eli Sundelson, Primo and the Groupe, Sugarman 3 edo The Hi Fly Orchestra dira hemen entzungo dituzun artista batzuk.

After compiling funk on Temporary Funk, it's now jazz'es turn. DJ Tobias Kimayer founded Tramp records seven years ago, and since then it's released jazz, soul and funk. It has got together a fantastic catalogue in a short time and this Munich label's groups and songs have become a point of reference all over Europe. Eli Sundelson, Primo and the Groupe, Sugarman 3 and The Hi Fly Orchestra are some of the artists we've heard here.

Azkeneko hamarkadan indie eszenak bizi izan duen gorakadaren eragile nagusietakoa da Londresko Hot Chip taldea. "Ready for the floor" edo "Over and over" kantuak klasiko bilakatu dira denbora gutxian. Mundu osoko jarraitzaileak biltzea lortu dute, eta pop musika artearekin lotzeko duten joera oso efektiboia izan da orain arte. Hala ere, laukoteak indarra galdu du One Life Stand disko berrian.

London's Hot Chip is one of the leading bands in the indie boom over the last decade. "Ready for the floor" and "Over and over" have very quickly become classic songs. They've got fans all over the world and their combination of pop music and art has been highly effective. Nevertheless, the group has lost some of its strength on the latest record, One Life Stand.

Hau irakurtzen duzunean oraindik ez dut Under Great White Northern Lights dokumentala ikusi izango, baina diskoak argi erakusten du azkeneko hamarkadan rockak eman duen talde handienaren aurrean gaudela. White Stripes-en kantuak ondo beteko lituzke baxu zikin batek, baina Jack-ek eta Meg-ek sortzen duten magia ilun eta lizuna ez litzateke berdina izango. Disko hau bolumen handian entzuten baduzu, zure etxeko egongelan ari direla pentsatuko duzu.

As you read this, I still won't have seen the documentary Under Great White Northern Lights, but the record makes it very clear that we're listening to one of the greatest rock bands of recent decades. White Stripes's songs could easily be played on a dirty bass guitar, but the magic that Jack and Meg create, dark and lustful, would not be the same. If you play this record loud, people will think you've got the group in your living-room.



ghettoko poeta  
berpiztu da

the resuscitation of  
the poet from the ghetto

testua / by: ángel luis lara  
ilustrazioa / illustration: txo!?

“Egunotan kaka ugari esan da niri buruz. Azken 16 urteotan hilik egon naizela, adibidez”. New York-eko Blue Note legendarioan ez da orratzik kabitzen. Gil Scott-Heronen ahots grabea entzuten da eta bere kadentzia zubi eseki baten moduan tenkatzen da. “Kazetari eta kritiko aluak... gaur berpizkundearen mirakuluaren testigu izango zarete”. Lazaro hankutsik ibili zela diote, baina Scott-Heron diskoa besapean duela itzuli da: *I’m New Here* (XL, 2010). Makina sonoroa orainaldiarekin konektatzeko. Izugarria. Gil Scott-Heron ez da santu bat. Bere gorputza eta begirada infernuaren mapa dira. 2010eko martxoa da eta jendea Blue Note aretoaren ateetan bildu da. Hamarkada baten ostean, sekula joan ez zena itzuli egin da.

“Lately there’s been a lot of shit said about me. Someone said I’ve been dead these last sixteen years”. The legendary Blue Note in New York is packed to the rafters. Gil Scott-Heron’s voice is deep with a cadence that carries like a hanging bridge. “Goddamn journalists and critics... Tonight you will witness the miracle of resurrection”. They say that Lazarus walked barefoot, but Scott-Heron has returned with a new record in his hands: *I’m New Here* (XL, 2010). A sound machine that connects him with the present. Simply magnificent. Gil Scott-Heron is certainly no saint; his body and the look in his eye are a true map to hell. It’s March, 2010, and the crowds gather around the entrance of the Blue Note. The one who never left is back after a decade.

“The black Bob Dylan” edo “The godfather of rap”. Horiak izan dira 1970ean bere lehendabiziko diskoa *Small Talk at 125th and Lenox* (Flying Dutchman Records) atera zenean jaso zituen bi epiteto izugarriak. Brian Jackson flauta jole eta kompositorearekin elkarlanean, Scott-Heronek bere arrazakoen borrokari jarri zion soinua banda 70eko hamarkadan, jazz-a azidoz astindu zuen, eta “sounding” eta “signifying” afroamerikar tradizioak funky hegoez jantzi zituen. Black Panthers-ak etxean zeuden, eta Scott-Heronen errimek eskubi eta ezker astintzen zuten. Boterearen eta injustiziaren kontra. Aurreiritzien eta bere komunitateko epelen aurka ere bai. “Beltza naiz eta harro nago. Nire jendea ere antolatzen dut, jantoki popularrak, klinikak eta liburutegiak eraikitzen ditut ghettoan eta leporaino nago amaturik”. “Jende orok lortu du pistola bat, jende orok darama 45 bat” kantatzen zuen Scott-Heronek garai hartan. “The Revolution Will Not Be Televised”, “The bottle” edo “Niggas are scared of Revolution” kantua aurrera begira kantatutako trazuak dira: garai hartako bere mezuen zorrotasuna eta bere hitz musikatuak azkartasuna rap-aren jaiotzaren hazia izan ziren. Public Enemy, Common edo Kanye West bussinesmanak, beste batzuen artean, haren kantua sanpleatu dituzte. Rap-aren aitatasuna hainbestetan egokitu zaio, 90eko hamarkadako haseran bere kritikaz eta ironiaz tiro egin ziola matxismoa, bortizkeria, sexismoa eta diruaren goraiamenaz asetuta zegoen rap eskenari: *Spirits* (TVT Records, 1994) diskoan dagoen “Message to the Messengers” kantua gangsta raperoi hortzetan emandako ostikoa da, euren buruak homitzeko gonbidapen elegantea. “Negua da Amerikan eta inor ez dabil borrokan, inork ez dakielako zer salbatu”. Aretoa mututu egiten da eta “Winter in Amerika” kantua erekin estaltzen da, Scott-Heronen kanturik mitikoenetakoa. Blue Note aretoa betikoa da, baina mundua eta musikaria ez. Bizirik dagoen gauza oro aldatzen da. Paradoxikoa da, ordea, 1974an egindako kantu batek 2010ean indar eta esanahi bera izatea. Gil-en berpizkunde mirakuluaren zaporea mikatza da: bere musika, orduan eta egun, orainaldia da. “Hainbeste denbora pasa da, zaharkituta nago, erdi gor (...) orain musika berria zaharra da eta movement-a ez da existitzen”, dio Rowdy-Dowk, Wu Ming 1-ek freejazz eta panteren inguruan idatzitako *New Thing* ezinbesteko eleberrian (Acuarela, 2008). Horregatik itzuli da Scott-Heron *I’m New Here* lanarekin. Beste azal bat da. Harrikada mingarri bat spoken word eta poesiaz beteta, hip hop, eritmo minimalak eta loop elektronikoekin nahastuta. New York hirian grabatutako diskoa da, baina duela lau urte hasi zen prestatzen Riker’s Island kartzelatan. “Jendea kartzelatik ateratzen denean pozik egoten dela diote, baina ni ez. Ni gorrotoz beteta itzuli naiz” botatzen du Scott-heronek. Negua da, Amerikan gaude eta bera itzuli da. Ghetto poeta berpiztu egin da.

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



“The black Bob Dylan “ or “The godfather of rap”. Just two of the incredible epithets that Gil Scott-Heron has picked up since his first album *Small Talk at 125th and Lenox* (Flying Dutchman Records) appeared in 1970. Associated with flutist and composer Brian Jackson, Scott-Heron composed the sound track to what his people were going through in the 70s as he shook up jazz with acid and revolutionized the Afro-American tradition of sounding or signifying by adding funk to the mix. The Black Panthers were about then and Scott-Heron’s verse lashed out left, right and centre. Against the powers that be and against injustice. He also sang out against prejudice and the half-baked ideas and inadequate answers coming from the ranks of his own. “I’m black and proud. I also organize my people, in my neighbourhood I set up food kitchens, clinics, libraries and I’m armed to the teeth”. “Everybody got a pistol, everybody got a 45”, sang Scott-Heron back then. Songs like “The Revolution Will Not Be Televised”, “The bottle” or “Niggas are scared of Revolution” are outlines of a memory sung towards the future: the sharpness and vision of his message and the speed of his word set to music in those years was a determinant influence on the birth of rap. That’s why people like Public Enemy, Common or the businessman Kanye West have sampled his songs. So extended became the idea that he was essentially the father of rap that at the beginning of the 90s he was severely ironic and critical about a rap scene saturated with violence, sexism and odes to money: the song “Message to the Messengers”, included in his album *Spirits* (TVT Records, 1994), is a ferocious kick in the teeth to the biggest gangsta rappers and an elegant invitation for them to actually use the brains they have in their head.

“It’s Winter in America and nobody’s fighting because nobody knows what to save”. The room falls quiet and is enveloped in the sounds of “Winter in America”, one of Scott-Heron’s most legendary songs. Maybe the Blue Note is still the same but neither the world nor Scott-Heron is. Everything that lives changes. The paradox here is that a song written in 1974 is still fully relevant in 2010. This is the bitter miracle of the resurrection of Gil: his music was present then and it is now. “It’s been such a long time now, I’m old and half-deaf (...) The new music now is old and the movement doesn’t exist anymore”, says Rowdy-Dow in *New Thing* (Acuarela, 2008), the essential novel by Wu Ming 1 about free-jazz and the Panthers. That’s why Scott-Heron has returned with *I’m New Here*. It’s another layer: A heavily charged tirade in spoken word and poetry that melts into hip hop, minimalist rhythms and electronic loops. Recorded in the city of New York, the ideas first came to light in the prison on Riker’s Island four years ago. “They say that people leaving jail are happy, but I’m not. I have returned full of ire.”, spits out Gil Scott-Heron. It’s winter, we’re in America and he’s back. The poet from the Ghetto has resuscitated.

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

1915. urtean, Reuters agentziak iragarri zuen Fisika Nobel saria Thomas Edison eta Nikola Teslarentzat izango zela. Hori jakin bezain pronto, eta miseria gorrian egon arren, Teslak esan zuen ez zuela saria Edisonekin batera onartuko. Nobel sariaren arduradunek ez zioten ez batari ez besteari eman. Nikola Teslaren keinu hura, bi zientzialari hauek euren bizitzan zehar izandako harreman zatarraren beste pasadizo bat besterik ez zen izan.

Nikola Tesla 1856an jaio zen, Similjan herrian, Austrohungariar inperioan (egun Kroazia). Haurra zenetik izan zuen matematikarako eta zientziarako gaitasun berezia. Aita erlijio gizona zen eta bide horretatik bideratu nahi izan zuen, baina Nikola gazteak nahiago zuen bere amarentzat etxeko lanak egiteko tresna mekanikoak asmatzea. Ingeniaritza mekanikoa eta elektrikoak ikasi zituen Austrian eta, ostean, fisika ikasketak egin zituen Txekoslovakian. Konpainia elektriko batean hasi zen lanean, baina 1884an, 28 urte zituela, New York-era abiatu zen, aurretutako txanpon gutxi batzuekin eta bere nagusi batek Thomas Edisontzat idatzitako gomendio eskutitz batekin: "Edison jauna: gure lanbidean bi gizon handi ezagutzen ditut. Lehena zu zara, bestea eskutitz hau erakutsi dizun gazte hau". Garai hartan, Edison-ek ingeniari ugari zituen bere konpainian, nahiz eta bere izenean soilik sinatzen

eta patentatzen zituen asmakizunak. Edisonek, beste batzuen artean New York hiria argitzen zuen argindar konpainiaren jabe zen, eta Tesla korrante jarraia sotuko zuten generadore berriak asmatzen jarri zuen. Teslak Edison-ek bere izenean patentatu zituen asmakizun ugari eta oso produktiboak lortu zituen. Teslak Edisoni lan horren truke agindu zizkion 50.000 dolarrek eskatu zizkionean, honek ezezkoa eman zion, agindutako hura "txantxa amerikar" bat zela esanaz. Are gehiago, astean 25 dolarreko soldata iguera eskatu zionean ere, Edisonek ezezkoa eman zion. Tesla, ordura arte miresten zuen gizonaren jokaerarekin minduta, Edisonen konpainia utzi egin zuen. Orduan, The Westinghouse Corporation agertu zen eta Teslari kontratu bat eta ikerketak egiteko laborategi bat eskaini zion. Teslak berehala egin zuen apustu korrante alternoaren alde. Urte gutxitan korrante alternoa garatu zuen, eta Edisonen korrante jarraia baino askoz hobea zela frogatu zuen. "Korronteen gerra" hasi zen bi konpainien artean. Teslak garatutakoa irabazi zuen, jakina, eta egun hari zor diogu gure etxeko entxufeetara iristen den argindarra.

Nikola Tesla, XX. mendeko asmatzaile eta jenio ezezagun eta ahaztuena dela esan genezake. Horren arrazoi nagusia Teslaren nortasun misteriotsuan arazten da. Aditu argia eta aurreratua zen, baina izaera bitxikoa ere bai. Beti izan zituen arazo ekonomikoak ez ziolako diruari jaramonik egiten. Ez zen

bere buruaren "salmentan" eta promozioan aritzen, garaiko beste asmatzaileek egiten zuten moduan. Berak egindako asmakizun batengatik, beste gizon bat, Marconi hain zuzen ere, Nobel saria jasotzen ikustera ere iritsi zen (1943an, Tesla hil eta urte batzuetara, AEBtako Gorte Garaiak onartu zuen Marconik irrati-frekuentzia aparailuan Teslaren 17 patente erabili zituela). Tesla itzal eta misterio lainoaz estalitako pertsonaia izan zen beti. Haren talentu berezia eta etorkizuna asmatzeko gaitasuna liluragarriak eta aldi berean beldurgarriak ziren. Esperimantu berezi, estraino eta sekretuak gauzatu zituen eta bere garaian inork ulertzen ez zituen kontzeptuak garatu zituen. Urteak pasa ahala, erotzen joan zela diote. Haren kompetentziak berari buruzko zurrumurru ugari ere zabaldu zituen. Haren esperimentuak askok ez zuten teoria zientifikorik oinarrian, eta ezkutuko zientzien jarraitzailea ere bazen Tesla. Eta ez da harrizkoa. Teslaren pentsamenduaren gaitasuna garaiko pentsamenduaren eta zientziaren aurretik zihoan eta beste eremu batzuetan bilatu behar izaten zituen erantzunak. Bilaketa horretan ehundaka asmakizun bideratu zituen, besteak beste, egun, errobotikan, elektrizitatean, X izpietan, arma garapenean, mekanikan, optikan, informatikan, astronomian, energia nuklearrean, meteorologian, medikuntzan... eremu horietan erabiltzen diren hainbat tresnen ardatzean daude Teslaren ikerketak eta asmakizunak.

## nikola tesla



In 1915, the Reuters agency reported that Thomas Edison and Nikola Tesla would win the Nobel Prize for Physics. As soon as he heard the news, and despite living in extreme poverty, Nikola Tesla said he would not accept the prize together with Edison. So the judges for the Nobel Prize decided to give it to neither of them. That refusal by Nikola Tesla, was just another example of the contentious relationship the two scientists had throughout their whole lives.

Nikola Tesla was born in the town of Similjan (Croatia) in the then Austro-Hungarian Empire in 1856. He showed his special abilities in mathematics and science from an early age. His father was a church man and he wanted his son to follow in his footsteps, but the young Nikola much preferred to invent mechanical contraptions that would help his mother with the housework. He studied mechanical and electrical engineering

in Austria and upon finishing, he studied physics in the then Czechoslovakia. He started to work for an electrical company but in 1884, at the age of 28, he set out for New York with a little money he had saved and an introductory letter his boss had given him for Thomas Edison. The letter read as follows: "Mister Edison: in our line of work I know two great men. You are one of them, the other one is the young man who bears this letter."

At that time, Edison employed many engineers in his company even though he signed all the patents for any inventions in his name. He took on the young engineer Tesla who was then working on a continuous current system. Edison, along with others, was an owner of the electricity company that provided the power to light up New York and he set Tesla to work on creating new generators for his continuous current. Tesla was responsible for many productive inventions that Edison patented in his own name. When he asked Edison for the \$50,000 that he had promised him for his work, Edison refused saying it was all an "American" joke. As if to rub salt in the wound, when Tesla asked for a raise to his \$25 dollar a week wage, Edison refused again. Hurt by the meanness of the man that he had hitherto admired, Tesla, left the company. Soon after, The Westinghouse Corporation turned up on the scene and gave Tesla a job and they offered him a laboratory to work in. Tesla was soon devoting himself to alternate current. In a few short years, he developed alternate current and proved it was much better than Edison's direct current. The "War of the Currents" was soon underway between the two companies. The one developed by Tesla won

of course, and that's the type of power that feeds into the plugs in our houses today.

You could say that Nikola Tesla is the least known and most forgotten of the geniuses of the 20th Century. The biggest reason for that is Tesla's mysterious character. He was one of the brightest men of his times but he was also rather strange. He was never bothered by the money problems that plagued him and he never tried to sell himself like so many other inventors at that time. It even got to the point where he witnessed another man, the very Marconi, receive a Nobel Prize for something he invented (in 1943, a few years after his death, the American high court accepted that Marconi's radio apparatus used 17 of Tesla's patents). But Tesla always clouded himself in mystery. His special talents and ability to create and invent things was both amazing and frightening at the same time. He carried out strange special secret experiments and he developed concepts that nobody else understood at the time. Many people believe that he slowly went crazy with the passing of time. Rumors of his competency began to spread as well. Many of his experiments had no scientific base and Tesla was also a follower of the hidden sciences. And that's not surprising. After all, his intellectual capacity was way ahead of his contemporary scientists' time and he needed to look for answers somewhere else. In that search, he came up with hundreds of inventions that are currently applied in robotics, electricity, x-rays, weapons development, mechanics, optics, computing, astronomy, nuclear energy, meteorology, medicine... much of the technology used is based on Tesla's research and discoveries.



**Nikola Tesla holding in his hands balls of flame**



Nikola Tesla New Yorken hil zen bihotzekoak jota, bizi zen hoteleko gelan, 1943ko urtarrilaren 7an. Bakardadean, pobrezian eta ahaztuta. Hoteleko gela hartatik bere gorpu mehe eta zaharkitua atera zutenean, bertan gordetzen zituen paper eta ikerketen dokumentu ugari desagertu egin ziren.

Nikola Tesla died of a heart attack in the hotel room he lived in, in New York on the 7th of January, 1943. He died alone, in poverty and forgotten. When they removed his long emaciated body from that hotel room, many of the papers and work documents that he kept there disappeared.



## detritus

Ezberdina zen Donostia XX. mendeko azken hamarkadaren hasieran. Egun porlanez gainezka dauden auzo berrietan eraikin abandonatuak aurki zitezkeen, xarmaz bustitako etxeak. Lurpeko izakiek berpiztutako txokoak. Han aurkitu genuen guk aterpea egun euritsuetan, eta han ikasi genuen bazegoela konbentzionalismo, kreditu eta alokairuetatik haratago, ametsak egi bihurtzeko bide bat. Unibertso hartan ezagutu nuen nik Detritus, sortzaile ilun, liluragarri eta bakartia.

**Nola hasi zen artearekin duzun harremana?**

Nire oroitzapenek etxeko pasilloko paretan luzean baleak pintatzen nituen unera eramaten naute. Etxean beti zegoen boligrafoz betetako godaleta eta folio sorta bat. Ezinbestekoak bihurtu ziren niretzat. Beranduago, klasekide batek erakutsi zidan tinta beltzeko boligrafoekin marrazkiak gehiago hurbiltzen zirela errealitatean, eta ez dut eguneraino ohitura hori galdu. Gero, komikiak marrazten hasi nintzen errotulagailuekin. Ezagutza faltagatik, garrantzitsuak iruditzen zitzaizkidan pintzelaren eta oleoaren erabilera unibertsitatean, arte ederretan izan zen; bertan konturatu nintzen azalera batean pintura zabalteko beste modu bat besterik ez zela.

**Egun, lan piktorikoak egiten dituzu nagusiki, baina iraganean afixak sortzen zenituen. Jarraitzen al duzu halakorik egiten?**

Gizarte agitazio eta okupa mugimendura murgildu nintzenean hasi nintzen afixak egiten, eta hasera-haseratik izan da nire estiloaren berezitasuna; irudia eta hitza nahastu ditut betidanik. Nire existentziak beste bide batzuk hartu zituenean, nire pinturak mezuak aieratzen jarraitu zuen baina modu intimoagotan, Naturaren aurka. Ez paisaiaren kontra, egun euritsuetan hainbeste maite dudana, baizik eta ni naizen naturaren kontra, animalia izateagatik matiasun gabea, ugaztun triste izateaz lotsatuta. Tarteka lagun batek mobidaren batentzat afixaren bat eskatzen dit eta, gogoz ximelduta ez banago, gustora egiten dut.

**Nola mugitzen duzu zure artea?**

Borondatez bakarti bat naiz baina, aldi berean, besteen deia zain egoten naiz abandonaturik nagoela ez sentitzeko. Horrekin esan nahi dut ez ditudala expoak eta nire obra erakusteko aukerak bilatzen, baizik eta beste norbaitek egiten duela posible. Marjinalitateatik ateratzeko egiten ditudan saiakera urriak ezeko batean amaitzen dute eta EZ entzutea mingarria da.



**Nondik datorkizu ispirazioa? Zein da iturria?**

Inspiratuta egoten naiz uneoro, nire ispirazioa bizirik egoteak sortzen duen ezinegonetik datorrelako. Ispirazioa ez entzuten saiatzen naiz, baina inspirazioa batzuetan hain da indartsua koadro bat eskatzen didala. Ispirazioa ongi pasatzen dudanean, zerbaitek lilurutzen nauenean edo tarte batez euforiak jota nagonean soilik eteten da. Pozik nagonean guztiz paso egiten dut arteaz.

**Zein dira eragin zaituzten sortzaileak?**

Zenbaezinak dira, batzuez jabetzen gara baina beste batzuez ez gara kontziente izaten. Hauek lirateke, ordenean, nagusiak: metafisika kristaua, Marvel-eko superheroiaren komikiak, Freud eta surrealismoa, dandiak, estetak eta XIX. mendeko dekadenteak, expresionismoa, batez ere, E. Munch. E. M. Cioran pentsalari eta idazle errumaniarra. Azken hori handiena da, zeren, ezagutu nuen arte, imitatzen saiatzen nintzen gauza berriek erakartzen ninduten, baina ondoren, nire izaera, nire gogoia maisutasunez deskribatzen zuen tipo baten aurrean nengoen. Punk mugimendua batez ere rollo siniestroa.

**Zergatik sortzen duzu? Beharra, plazerra, bokazioa...**

Adierazteko beharra dudalako pintatzen dut, barneko mina hobeto jasaten da kontaktzeko modua topatzen denean, eta, aldi berean, norbaitekin komunikatu nahi dut. Nire gogoari konpainia egingo dion zerbait ikusteko ere pintatzen dut; gizarte baikor honetan, edo itxura hori eman nahi duen gizartearen, ez da desesperatuen mezua islatzen. Eta nire zorte txarrarekin astuna izan ordez, eta nire lanen gaiak ilunak izan arren, nire artearen edertasunak munduari ematen dionagatik maitatua izateko pintatzen dut.



Donostia was different at the beginning of the last decade of the 20th century. Charming abandoned buildings could be found in the now concrete-filled new parts of town. Places to be resurrected by underground beings. That's where we found shelter on a rainy day, and that's where we learnt that there is a way to make dreams come true in the midst of conventionalism, mortgages and rented flats. It was in that world that I met Detritus, a dark, wonderful and lonely creator.

When did you first get involved in art?

My memories take me back to a time when I painted whales on the long wall in the corridor at home. There was always a beaker full of biros and pieces of paper at home. They became indispensable for me. Later on, a class-mate showed me that drawings done with black ink biros get closer to reality, and so that's a habit I still have. Then I started drawing comics with felt pens. Due to my lack of knowledge, using paint brushes and oil seemed too grand to me when I was at university, they were fine art; but I then realised that they're just another way of spreading paint on a surface, no more than that.

Nowadays you mostly do paintings, but you used to make posters. Do you still do work like that?

When I was involved in youth activism and the squatters' movement I started making posters, that was my special characteristic right from the start; I've always combined images and words. When my life started to go different ways, my painting carried on expressing its messages, but in a more intimate way, against nature. It's not against landscapes, the rainy days I love so much, it's me that's against nature, loveless because I'm an animal, ashamed to be another sad mammal. From time to time a friend asks me to do a poster for something or another and, as long as I'm not completely unmotivated, I'm happy to.

How do you get your art around?

By nature I'm a loner, but, at the same time, I wait for other people to get in touch with me so as not to feel abandoned. What I mean is that I don't have exhibitions and I don't look for chances to show my work, but other people do make this possible. The many attempts I have made to leave the margins have been met with a no, and hearing NO is painful.

Where do you get your inspiration from? What are your sources?

I'm usually inspired by restlessness. I try not to listen to my inspiration, but sometimes it's



so strong that I have to do a painting. When I'm having a good time, something's amazing me; my inspiration only stops when I'm completely euphoric. When I'm happy I don't pay any attention to art.

What are your sources of inspiration?

They're countless, you realise what some of them are, others you're not aware of. These could be the main ones, in this order: Christian metaphysics, Marvel superhero comics, Freud and surrealism, the dandies, the aesthetes and 19th century decadence, expressionism and, above all, E. Munch and the Romanian thinker and writer E. M. Cioran. This last one is the biggest of all. Until I discovered him, I was trying to imitate, new things attracted me, but afterwards I came across this man who described my character and my mind with love.

Why do you create? Need, pleasure, vocation ...

I paint because of a need to express myself. We can bear the pain inside us better if we can talk about it. At the same time, I want to communicate with somebody. I also paint something







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galtza / pants: pepito mi corazon  
jaka / blazer: day birger et mikkelsen

LOVE, LOVE, LOVE  
LOVE, LOVE, LOVE  
ALL YOU NEED IS LOVE  
ALTHOUGH YOU NEED IS LOVE  
ALL YOU NEED IS LOVE, LOVE  
LOVE IS ALL YOU NEED

PEPITO

THAT CAN'T BE DONE  
THAT CAN'T BE SUNG  
BUT YOU CAN LEARN  
HOW TO PLAY THE GAME

soinekoa / dress: filippa k  
jaka / jacket: friss & company  
gerriko vintage / vintage belt  
zapata beltzak / black shoes: bufalo  
txapela / hat



BUEN  
EMPO  
LWYE...

Solmer  
Solmer  
Solmer



marradun jertsea / striped jumper: by sonia rykiel  
larruzko jaka / leather jacket: levi's  
larruzko gona / leather skirt: birger et mikkelsen  
botak / boots: maria de mare  
gurutzadun lepokoa / cross collar: friss & company  
lepoko vintagea / vintage collar



argazkiak / shots: izak amancio ( [www.izakamancio.com](http://www.izakamancio.com) )  
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estilismoa / stylist: gema martin eta javier lozoya  
laguntzailea / auxiliary: cecilia alvarez-hevia eta marta perez maqueda

Gorputza gure izaera gauzatzeko agertokia da, barmakoaren erreflexua eta munduan egoteko gailua. Janzteia, berri, gorputz hori inudikatzea. Hainbat baliabide estetiko dagoen garai honetan, ordea, fotokopiez, pantone klonatuz betetzen dira kaleak. Zergatik? Enpatia, inbidia, ezberdina izateari beldurra... Gorputz kloniko hauek gizarte sistemaren adierazgarri dira. Bizi dugun globalizazio prozesuaren oinarrian dagoen uniformizazioaren froga nabarmena. Gertuen sentitzen ditugunekin homogenizatzeko eta identifikatutik sentitzen ez garen beste guztiekin distantzia bat jartzeko joera dugu.

Bizitzea tokatu zaigun kulturaren mugen bamean, gure gorputza mozorotu egiten dugu, eta mozoro honi gutaz zerbaiz adierazteko erabiltzen dugu. Gure nortasuna eta izaera, ordea, ez daude gure jantziaren, gure gorputzean baizik. Biluzik ere, gure gorputzek gure izaeraren eta nortasunaren berri ematen dutelako. Biluzik garen moduan azaltzen gara, nahiz eta ez izan sistemak inposatzen dizigun neurriak eta moldeak. Horrek ez du esan nahi biluzitasunak soilik erakusten duenik gure izaera, baina argi azaltzen du kontrakoak ere ez duela balio. Estetika soilarekin definitzen saiatzea, umbertso huts bat definitzea besterik ez da.

**FANTONE**  
141 U

6 pts FANTONE Enpatia  
2 pts FANTONE Identifikazioa  
1 pts FANTONE Distantzia hartzea

**FANTONE**  
332 U

0 pts F  
1/2 pts F  
2 pts F

**FANTONE**  
144 U

8 pts FANTONE Enpatia  
3 pts FANTONE Identifikazioa  
5 pt FANTONE Distantzia hartzea

The body is a stage for bringing out our character, a reflection of what's inside us and a device to help us survive in the world. Clothing, on the other hand, illustrates the body. And there are hundreds of aesthetic resources nowadays which fill the streets with photocopies and cloned pantone colours. Why? Empathy, envy, fear of being different ... These cloned bodies are an expression of today's society. We tend to standardize ourselves with people we feel close to and put a distance between ourselves and people we don't identify with. Within the limits of the culture we're brought up in, we disguise our bodies, and we use these disguises to say something about ourselves. But our personality and character are in our bodies, not in our clothes. Because, even when we're naked, our bodies say something about our personality and character. We show ourselves as we are when we're naked, even if we aren't then subject to the measures and manners that the system forces on us. This doesn't mean that we only show our character when we're naked, but it's also very clear that the opposite isn't true either. Trying to define things using only aesthetics is no more than defining an empty universe.

**FANTONE**  
353 U

**FANTONE**  
353 U

5 pts FANTONE Enpatia  
2 pts FANTONE Identifikazioa  
1 pts FANTONE Distantzia hartzea

**bikiñokoak**

testua eta argazkiak / text and shots: nerea urrestarazu

**FANTONE**  
636 U

3 pts FANTONE Enpatia  
10 pts FANTONE Identifikazioa  
20 pts FANTONE Distantzia hartzea

**FANTONE**  
642 U

12 pts FANTONE Enpatia  
13 pts FANTONE Identifikazioa  
8 pts FANTONE Distantzia hartzea

**FANTONE**  
Warm Gray 3 U

5 pts FANTONE Enpatia  
1/2 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea



3 pts FANTONE Enpatia  
5 pts FANTONE Identifikazioa  
8 pts FANTONE Distantzia hartzea



FANTONE  
405 U

10 pts FANTONE Enpatia  
1/2 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea

FANTONE  
535 U

5 pts FANTONE Enpatia  
1/2 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea



FANTONE  
542 U

6 pts FANTONE Enpatia  
10 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea



FANTONE  
534 U

1pts FANTONE Enpatia  
8 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea

FANTONE  
5487 U



FANTONE  
100 U



FANTONE  
226 U

NE  
5 pts FANTONE Enpatia  
1/2 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea



NE  
10 pts FANTONE Enpatia  
11 pts FANTONE Identifikazioa  
8 pts FANTONE Distantzia hartzea



NE  
5 pts FANTONE Enpatia  
3 pts FANTONE Identifikazioa  
4 pts FANTONE Distantzia hartzea



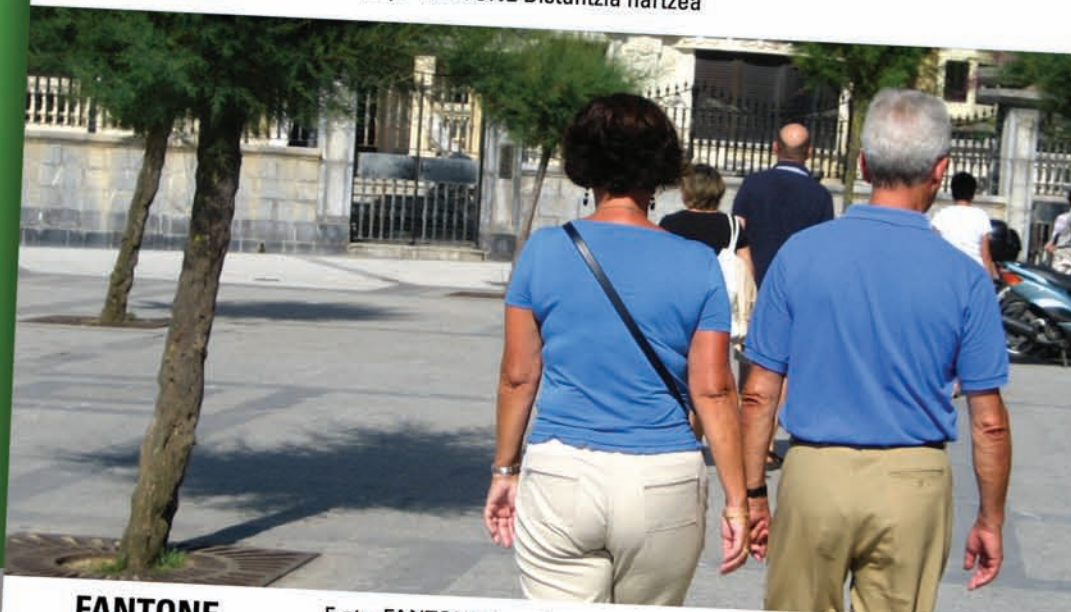
FANTONE  
444 U

6 pts FANTONE Enpatia  
2 pts FANTONE Identifikazioa  
1 pts FANTONE Distantzia hartzea



FANTONE  
2985 U

6 pts FANTONE Enpatia  
0 pts FANTONE Identifikazioa  
1/2 pt FANTONE Distantzia hartzea



FANTONE  
2925 U

5 pts FANTONE Enpatia  
1/2 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea



**FANTONE  
White U**

3 pts FANTONE Enpatia  
10 pts FANTONE Identifikazioa  
20 pts FANTONE Distantzia hartzea



**FANTONE  
7499 U**

6 pts FANTONE Enpatia  
2 pts FANTONE Identifikazioa  
1 pts FANTONE Distantzia hartzea



**FANTONE  
Warm Gray 1 U**

12 pts FANTONE Enpatia  
8 pts FANTONE Identifikazioa  
1 pts FANTONE Distantzia hartzea



**FANTONE  
7500 U**

6 pts FANTONE Enpatia  
0 pts FANTONE Identifikazioa  
1/2 pt FANTONE Distantzia hartzea



**FANTONE**

10 pts FANTONE Enpatia



**FANTONE  
5 U**



**E**  
12 pts FANTONE Enpatia  
5 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea



**E**  
8 pts FANTONE Enpatia  
1 pts FANTONE Identifikazioa  
2 pts FANTONE Distantzia hartzea



**FANTONE**  
**4625 U**  
4pts FANTONE Enpatia  
12 pts FANTONE Identifikazioa  
8 pts FANTONE Distantzia hartzea



**FANTONE**  
**464 U**  
6 pts FANTONE Enpatia  
5 pts FANTONE Identifikazioa  
1 pts FANTONE Distantzia hartzea



esan nahi duzuna...



... nahi duzun hizkuntzan



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## antzerkia antzokitik atera zenekoa

Nuria M. Cres, Ana i Punto (azken FETEN, Haur Antzerkiko Nazioarteko Azokan aktore onenaren saria jaso berria) eta Itziar Diaz de Duranak osatzen dute Mama Crea taldea. Ohiko antzokitian lekurik ez eta, irudimena erabiliz, antzerkigintzari bide berriak irekitzea nahiago dute.

“Mama Crea orain dela hiru urte sortu zen. Hiru aktore emakumezkoek osatzen genuen taldea, gure sorkuntza lanak gauzatzeko eta, batez ere, gure produktu propioak ekoizteko helburuarekin. Beste zerbitzu mota batzuk eskaini nahi genituen, ohiko antzerkigintzako mugetatik ateratzen direnak, ohiko antzokitian ez baitugu tokirik. Egun, gure eremua zabala da: antzerki-eskolak, familia artekoak zein enpresei zuzendua; eskoletako klasez klaseko antzerki eskuhartzeak edo sketxak; gaubeldi tematikoak antolatzen ditugu, gai jakin baten gainean girotutako espazioak sortuz; eta beste hainbat ekimen ekoiztu ditugu, hala nola, Bilboeszenan egiten den Show Gela edota BADen iragarle den Itineris ekimena. Gernika marketinga dugu beste zerbitzu bat, batez ere, enpresei zuzendua. Haien produktuak ezagutarazteko, gure antzerki bitarteko guztiak jartzen ditugu enpresaren mende, kasua kasu, neuriko marketinga eginez, street marketinga bidez edo beste eremu batzuetara zabalduz, eta publikoarekin haren zuzena lortuz, antzerki ekintza baten bidez.

Jendea ez doa antzokira, beraz, Mahomarena egin behar. Bestetik, antzerkirako espazio berriak bilatzea eta asmatzea gauza polita da. Sortzen dugun guztia emoziotik sortzen dugu, hori da gure marka. Ama bat bezala. Edozein ekintza burutzean, bihotzarekin egitea. Oso neskazalea da hori (irriak). MamaEmotion deitzen diogu ekimen hori. Aktore izatetik soilik ezin zara bizi. Gu hirurok urteak eman ditugu denetarik egiten, eta denetarik egin behar duzu ofizio honetatik bizi nahi baduzu. Enpresa sortzerakoan, argi genuen ez zegoela ezer ezin zitekeena egin. Nork esan zuen ezin zitekeela dantza ekintza bat egin denda batean, jendeak erosten duen bitartean? Hamelin Proiektua deritzogun ekimenarekin adibidez, jendea antzokira eta antzerki kulturara hurbiltzea nahi dugu, ekintza labor baten bidez, adibidez. Azken finean, antzerki talde bat gara, espazio berrien bila. Aireportua, supermerkatua, edo antzokiko sarrera- jendea itxopen ari den bitartean, hor egongo gara gure lana aurkezten. Proposamen berriak espazio berrietan, ohiko antzerkigintzaren masifikazioaren kontrako irtenbide eraginkorra da, gure ustez. Antzerki hutsetik aldenitu gabe. Gure hurrengo antzerki proiektua aretorako zein kalerako erabili daiteke; oso eszenografia sinplea izango da, clown hizkuntzatik abiatutakoa. Hori da Mama Crearen beste ezaugarrietako bat: clown sentimendua. Azken finean, sudurra ala sudurik gabe, aktoreak gara”.



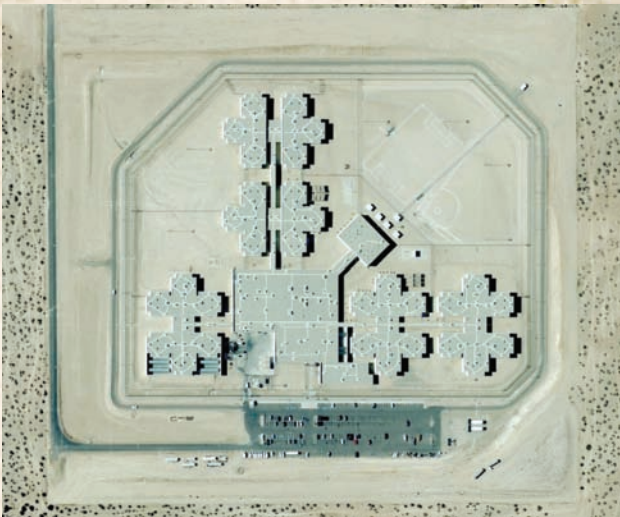
testua / by: myriam gartzia

## when theatre left the theatre

Mama Crea is made up of Nuria M.Cres, Ana i Punto (recently awarded Best Actress at the latest FETEN, the International Fair of Theatre for Children) and Itziar Diaz de Durana. They were unable to access normal theatres and through use of the imagination, they have opened up new formats in theatre.

“We three actresses formed Mama Crea three years ago because we wanted to work on our creativity, and especially with the objective to produce our own products. We wanted to offer a different kind of service, something that broke boundaries with normal theatre because there is no room for us in normal theatres. At present we cover a wide range of situations: theatre classes for families or businesses, participative theatre in school classrooms or sketches or we organise theme nights where we create an atmosphere and space around a certain topic. And not only that, we also have other productions such as the Show Gela at Bilboeszena or the Itineris advert at BAD. Another of our services, especially aimed at businesses, is guerrilla marketing. We offer our complete services to a company in marketing their product, each case is carefully considered and we plan a marketing strategy to suit what is being advertised, be it street marketing or different actions in different spheres, the objective being to, through the means of theatre, develop a direct contact and relationship with the public.

If people aren't coming to the theatre, well, time to copy Mohammed's example. It's also fulfilling to find or come up with new spaces for theatre. Everything we create comes from emotion, that's what we are about. Like a mother. Anything we do, we do it from the heart. Very fond of girls, too (laughs...) We call that emotion MamaEmotion. It's impossible to make a living just from the acting, the three of us have done all kinds of stuff over the years, you have to if you want to keep your chin above water in this business. When we founded the company, one thing that was clear for us was that there would be nothing that we wouldn't do. Who was to say we couldn't organise a dance spectacle in a shop while people were shopping? For example, our Hamelin Project is to try and get people to come to the theatre, introduce the culture of theatre to them through a short precise action. After all, we are a theatre group looking out for new creative spaces. We will present our work at airports, supermarkets or the entrance to a theatre while people are queuing up. Innovative proposals in innovative places, without forsaking the essence of theatre, is what we think is an effective solution to a traditional theatre that is simply interested in attracting the masses. Our next theatrical project can be staged in halls or in the street, is scenically very simple and uses the language of clowns. That's another characteristic of Mama Crea, that clown feeling, at the end of the day, whether you wear a nose or not, we are actresses”.



Any city worth its name needs another city nearby to compete with. There are many examples of this: Rio de Janeiro-Sao Paulo, Madrid-Barcelona, Rome-Milan, Tokyo-Kyoto, Medellin-Bogota, Mumbay-New Delhi... In wealthy California, Los Angeles had no neighbours to quarrel with. San Francisco could have filled that role, but that beautiful, hippy city never had a competitive spirit.

California became a land of dreams during the 20th century. Millions of people moved there in search of an opportunity. Nat Mendelson was one of those people. But he didn't have any old dream: he wanted to build a city that was going to make Los Angeles look small. He bought 200 square miles of the Mojave desert and started to build. They started with a 115 square yard artificial lake. Then machines started moving in every direction to turn Mendelson's urbanistic plan into reality. On the maps, at least, there's no denying his dream came true. Nowadays California City is California's third largest city and the country's 34th largest. In line with typical US town planning, there's a downtown and districts all around it, every postman's nightmare with its endless catalogue of streets. But then postmen don't have any particular trouble in California City. There are no buildings in most of the city's streets: no houses, no electricity posts, no pavements and no trees either. Mendelson wasn't aware of the desert's peculiarities when he began building, and he thought that he only had to copy the model of the many successful cities of the 50's and 60's. Sand storms quickly showed him that the Mojave desert was different.

Mendelson started building California City 51 years ago and nowadays it has 14,000 inhabitants. They all live in the western part of the city, near the lake. And the city has found a way of staying alive. They built the California City Correctional Center for 2,500 prisoners, which, along with a military base, keeps the city going. Honda has a test centre there too, but the industry-wide crisis has put its continuity into question. According to the official website, the city is growing and there are many projects in progress, but, after visiting California City on Google maps, this optimistic vision seems questionable. In any case, we prefer it as it is. We'll leave this 20th century reflection of man's ambition like Nazca lines for the paranormal experts of the future.

## california city: hautsa eta hutsunearen hiria hollow city of dust

Preziatzen den hiri orok behar du kompetentzia egingo dion beste hiri bat inguruan. Ugariak dira adibideak: Rio de Janeiro-Sao Paulo, Madrid-Bartzelona, Roma-Milan, Tokio-Kioto, Medellín-Bogotá, Mumbay-New Delhi,... California aberatsean, Los Angelesekin ez zuen tira-biratan sartuko zen bizilagunik. San Frantziskok bete zezakeen paper hori baina hippien hiri kuttunak ez du sekula izan lehiakortasun izpiriturik.

California, XX. mendean, ametsen lurralde bihurtu zen. Milioika gizaseme abiatu zen bertara beren aukeraren bila. Nat Mendelson izan zen pertsona horietako bat. Bere ametsa ordea ez zen nolana hokoa: Los Angeles hiriri itzala egingo zion hiria eraiki nahi zuen. Mojave desertuan 320 kilometro karratu erosi eta hiria eraikitzen hasi zen. 105 metro karratuko laku artifizial batekin hasi ziren eta berehala, makinak norabide guztietara zabaldu ziren Mendelson-en asmo urbanistikoak betetzeko asmoz. Ez dago ukatzerik, maparen gainean behintzat bere ametsa bete ez zuenik. California City, egun, Californiako hirugarren hiririk handiena da eta herrialde osoko 34. AEBtako hirien urbanismoari jarraiki, hiri erdigune bat eta auzo periferikoz osatua, postari ororen ametsgaiztoa den kale izendegi amaigabe horitakoa du. Postari ordea ez dute arazo berezirik California City-n. Hiriko kale gehienetan ez dagoelako eraikuntzarik. Ez etxerik, elektrizitate postarik, espaloirik ez eta arbolik ere. Mendelson-ek, ez zuen desertuaren berezitasuna ezagutzen eraikuntza lanekin hasi zenean eta beste hainbat hirietan arrakastatsua izan zen 50-60. hamarkadako modelua kopiatzearekin nahikoa izango zela pentsatu zuen. Hauts ekaitzek berehala erakutsi zioten Mojave desertu hura ezberdina zela.

51. urte igaro dira Mendelson-ek California City eraikitzen hasi zenetik eta egun 14 mila biztanle ditu gutxi gora behera. Guztiak hiriko hego-mendebaldean bizi dira, lakuaren inguruan hain zuzen ere. Hiriak gainera lortu du bizirauteko modurik. Bertan, 2500 presoentzat eraiki zen California City Correctional Center kartzela eta base militar batek bizirik mantentzen dute hiria. Hondak ere frogetarako zirkuitu bat du, baina auto industriaren krisialdiarekin zalantzan dago honen jarraipena. Hiriko webgune ofizialak dioenez, hiria hazten ari da eta proiektu ugari dago, baina Google Maps-en bitartez bertara egin dugun bisitaren ostean zalantzan jartzen dugu webgumearen ikuspegi baikorra. Guk gainera dagoen moduan nahiago dugu. Gizakiaren ambizioaren isla den XX. mendeko "Nazca" moduko hau utziko diegulako etorkizuneko "paranormalei".



# paperpapers



## ola de frío

karmelo c.iribarren  
renacimiento

Gure poeta kuttunetakoaren liburuetako bat ekarri dugu sail honetara. Renacimiento argitaletxeak garai bateko edizioak egiten ditu: azal klasiko eta sobrioak, behatz mamiak gozaten duten paper lodi eta ximurra, pitokeriarik gabeko edizioak. Hain zuzen ere Karmelo C. Iribarren bezalakoak dira poesia sail honetako liburua. Ez dugu bestelako analisirik egingo. Irakur ezazue Karmeloren poesia. Bizitzari aurre egiteko pilula garratz hauek irribarre bat marraztuko dute zure aurpegian.

This collection has just added a book by one of our most cherished poets. The publishers Renacimiento print editions from a different time: classically sober covers, nice thick wrinkly paper to run your fingers over, no-nonsense editions. These books are just like Karmelo C. Iribarren. We won't say anymore than that. Read Karmelo's poetry. These bitter little life pills will bring a smile to your face.



## ling

vueling edit

Hegazkin konpainiek egiten dituzten aldizkariak hain dira eskasak, eserlekuak izaten duen kanguro moduko zorroan uzten dituztela bidaiariekin, etxera eraman beharrean. Vueling Internet bidaia agentziak kaleratzen duen Ling aldizkaria da salbuespena. Eduki interesgarri eta entretenigarriez gain, diseinu dinamikoa eta ikusgarria eskaintzen digu. Hegazkin batean topatzen dugunean, gorde egiten dugu, bestela:

[www.ink-live.com/emagazines/ling](http://www.ink-live.com/emagazines/ling).

Airlines publish such shoddy magazines that passengers prefer to leave them in the kangaroo-like pouch at the back of the seats on the plane rather than bring them home. The magazine Ling published by internet travel agency Vueling is a different ball-game altogether though. Full of interesting entertaining content, it also offers spectacular dynamic design. When we come across one on a plane, it's straight into the bag with it. Otherwise we can always check it out here:

[www.ink-live.com/emagazines/ling](http://www.ink-live.com/emagazines/ling)



## tattoo darling

angelique houtkamp  
outré gallery press

Angelique Houtkamp azken urteotan tatuajearen munduan izen handia hartu duen artista eta tatuatzaile holandarra da. Tatuaje tradizionalaren berrakurketa pertsonala egin du, eta aspaldiko marinelek azalean tatuatzen zituzten marrazkien eguneratzea zor diogu. New old school deritzan komontearen adibide garbienetako bat da. Liburu eder honen omaldeenetan, haren tatuaje flash eta diseinuez gozatzeko aukera izango du irakurleak.

Angelique Houtkamp is a Dutch artist who has become very well known in the world of tattoos in the last few years. She has found a personal take on traditional tattoos and she is responsible for updating those old tattoos that only sailors used to have. She is one of the clearest examples of what is called the 'new old school'. In the pages of this beautiful book, the reader can feast their eyes on her flash tattoos and designs.



## the curious sofa

edward gorey  
harcourt brace and comp

Edward Gorey-k marrazki eta istorio izugarri ederrak sortu zituen bere bizitza osoan zehar. Tim Burtonek eta beste hainbat emo-egileek aldare edo santutegi bat eraiki beharko liokete hainbestetan kopiatu duten Edward Gorey-ri. Gorey-k 1925ean kaleratu zuen ipuin ilustratu honetan ez duzue irudi edo testu pornografiko zuzenik topatuko. Errazegia litzateke hori. Homosexualitateak, zoofiliak, eta egurrezko hanka protesiek zenbat joko eman dezaketen deskubrituko duzue ezpainetatik irriparra ezabatu ezinda.

Edward Gorey wrote and drew many wonderfully beautiful pictures and drawings throughout his life. Tim Burton and other emo-makers should build a shrine to Edward Gorey, the man they have all copied so many times. You probably won't overtly find that much of what you may consider pornographic in this illustrated story, published by Gorey in 1925. That would be too easy. However, you will discover just how much fun you can have with homosexuality, zoophilia and wooden legs. There'll be no wiping the grin off your face.



argazkia / shot: sagardantza • madril



no comment

# rip!

a remix  
manifesto

Pelikularen lehen eszenan, Brett Gaylor zuzendaria azaltzen da kamara aurrean. Parte hartze irekia duen esperimentu batean aurrean gaudela aipatzen digu, eta filmean ikus daitekeen material guztia [opensourcecinema.org](http://opensourcecinema.org) webgunean zintzilikatu eta jendeari nahasketak eta muntaiak proposatzeko gonbita egin zuela azaltzen digu. Filmaren zati handi bat modu horretan egin da. Emaizta? Kultura askea eta jabego eskubideen inguruan hausnarketa interesgarria eta oso entretenigarria egiten duen filma: RIP! A remix manifesto.

Gregg Gillis (aka Girl Talk) mash-up musikaria da pelikularen protagonista nagusia. Girl Talk-ek hainbat musikariren doinuak hartzen eta nahasten ditu eritmo dantzagarriak eta basatiak sortuz. Girl Talk-ek arazo ugari izan du bere sorkuntza moduagatik; salaketak eta isunak jaso ditu hainbat musikari eta diskoetxetatik. Film honetan, ordea, deskubrituko dugu salaketa horiek jartzen dituztenek ere beste musikari batzuei lapurtu izan dizkietela kantuak. Besteak beste, Led Zeppelin-ek edo Rolling Stones-ek bluesman bat baino gehiagori lapurtutako piezen berri izango dugu. Filmak azaleratzen duen hausnarketa lau puntutan oinarritzen da:

- 1- Kultura beti iraganean oinarritzen da.
- 2- Iragana beti saiatzen da etorkizuna kontrolatzen.
- 3- Etorkizunean gero eta askatasun gutxiago izango dugu.
- 4- Gizarte libreak sortzeko iraganaren kontrola mugatu behar duzu.



Filmak ez du musikaren mundua soilik islatzen. Zinemaren munduari ere mozorroa kentzen dio. Beste batzuen artean, Walt Disney konpainiak darabilen jabego eskubideen kanpaina bortitza erakutsiko digu, geroago, Walt Disneyk berak bere pertsonaiak noiz eta nondik kopiatu zituen erakusteko. Horrelako adibideak ez dira kulturaren alorrean soilik gertatzen. XX. mendeko azken laurdenean jabego eskubideen eta patenteen lege berriek zer nolako emaitza izugarniak ekarri dizkiguten argi azaltzen da. Gregg Gillis (Girl Talk) bera, laborategi batean lan egiten duen zientzialaria da. Berak azaltzen du medikuntzan eta zientzian ere jabego pribatuak, patenteak, zer nolako atzerapausoa eta galera ekarri duten hainbat gaixotasunen sendagaien aurkikuntzan. Bada, ordea, honen aurka borrokatzen duenik ere. Adibiderik garbiena Brasilen dugu: Lularen gobemuak seropositiboentzat sendagai merkeak egiteko farmazia konpainia handien patente guztien gainetik salto egitea erabaki zuen. Film dokumental honetan aho bete hartzeko gaituzten adibide eta kontraesan ugari ikusiko ditugu eta horien aurrean eskaintzen zaizkigun irtenbideak ere ezagutuko ditugu. Beste batzuen artean, The Baldek darabilen Creative Commons lizentzien sortzailea ezagutuko duzu: Lawrence Lessing. Luze joko luke horrelako gai interesgarria azaltzeak. Hobe duzu hitz hauen amaieran azalduko zaizun loturara jotzea eta filma deskargatzea. Entretengarria izateaz gain, hainbestetan aipatzen den esku beltz horien izenak eta nortasunak deskubritzeko baliagarria izango zaizu.

<http://films.nfb.ca/rip-a-remix-manifesto>



Director Brett Gaylor appears before the camera in the first scene of the film. He explains that we're going to take part in an open experiment. All the film's material can be seen on [opensourcecinema.org](http://opensourcecinema.org) and we're invited to suggest ideas for mixing and editing. A large part of the film has been done like that. And the results? A highly entertaining film with interesting reflections about free culture and owners' rights. RIP! A remix manifesto.

Gregg Gillis (aka Girl Talk) the mash-up musician is the film's main character. Girl Talk takes lots of musicians' sounds and mixes them into wild dance rhythms. Girl Talk has had lots of problems because of his way of creating. He's been denounced and fined by many musicians and disco labels. In this film, though, we'll find out that the people denouncing may also have stolen from other musicians. Amongst other musicians, we'll hear that Led Zeppelin and the Rolling Stones stole songs from more than a single bluesmen. The reflections brought out by the film are based on these points:

- 1- Culture is always based on the past.
- 2- The past always tries to control the future.
- 3- We'll be less and less free in the future.
- 4- We have to put limits on the past's control in order to create free societies.

The film isn't only about the world of music. It unmasks the world of cinema too. Amongst others, we'll see the Walt Disney company's fierce campaign in the defence of owners' right and, later, when and where Walt Disney himself copied his characters from. And these things don't only happen in the world of culture. We'll see clearly the incredible results of the new ownership and patent laws of the last quarter of the 20th century. Gregg Gillis (Girl Talk) himself works in a laboratory as a scientist. He explains how in medicine and science private ownership and patents cause terrible delays and losses in the development of cures for illnesses. However, there are some people who fight against this. The best example is in Brazil: Lula's government has decided to leap-frog over all the large pharmaceutical companies' patents to provide a cheap cure for HIV-positive patients. This documentary leaves you open-mouthed with the many examples and contradictions it explains, and we also get to see the solutions that can be found. Amongst others, you'll see the man who created Creative Commons, which The Balde uses: Lawrence Lessing. We could spend a long time talking about this interesting subject. The best thing, when you've finished reading this, is to go to the link below and download the film. As well as being entertaining, you'll be able to discover the dark forces we mention so often. This may be useful.

<http://films.nfb.ca/rip-a-remix-manifesto>



"So good man, seriously amazing!"  
-Girl Talk

"About as edgy and fascinating a glimpse you'll get into one of the more pressing issues of our Internet Age" - Montreal Gazette



"Fantastic - truly brilliant!"  
- Lawrence Lessig



## sare sozialak vs pribatutasuna

Bizimodua gero eta zoroagoa dugun garai hauetan, sare sozialak oso eremu interesgarria dira lagunekin eta senitartekoekin informazioa partekatzeko. Aurrez aurre egon gabe, harremanetan egoteko modu eraginkorra dira. Teknologia berrien garapenari esker, interneterako konektibitatea nonahi aurki dezakegunez eta telefono mugikorrek ordenagailu txikiak bilakatzen ari direnez, sare sozialen bidezko harremana etengabekoa izan daiteke. Datu konexioa duen mugikor batekin edota USB modem batez lagundutako netbook batekin, edozein lekutatik informazioa eman eta eskuratzen ahal dugu gure lagun sarearekin.

Baina eguzki argitan denak dauka itzal propio bat, alde ilun bat. Sare sozialen punturik ilunena pribatutasunaren galera da. Batetik, gure datuak nazioarteko enpresa erraldoien eskuetan jartzen ari garelako; kasu gehienetan, gainera, arreta jarri gabe sare sozialetan onartzen ditugun erabilpen baldintzei bertara igotzen ditugun edukientzat (informazioa, argazkiak, bideoak...). Bestetik, kontrolatzen zaila delako igoko ditugun edukiak gerora noren eskuetara iritsi daitezkeen eta nolako erabilpena izan dezaketen. Izan ere, hasieran bakarrik gure lagunek ikusten ahal dutena, gerora gehiago hedatzen ahal delako haien bidez. Eta lagunen lagunak... lagunak izan daitezke ala ez. Bestalde, eguneroko bizitzan errealitate ezberdinak izaten ditugu eta, horrekin batera, harreman talde ezberdinak: lankideak, koadrila, senideak, bizilagunak, kirol kideak... Eta normalena da horiek zure ezkontzan eta hiletetan baino ez elkartzea. Bueno, ba, orain hor eduki ditzakezu, denak batera, zure Facebook, Myspace edo bestelako sareetan. Akaso, arazorik handiena da jende asko sare sozialekin maiteminduta dagoela, itsututa, eta ezin duela alde ilun hori ikusi, edota ez duela ikusi nahi. Horrek dakar sare sozialen erabilpen axolagabea egitea, inondik inora neurtu gabe konpartitzen den informazio pertsonal guzti horrek eduki ditzakeen ondorioak. Eta hori, nolabait adierazteko, ezezagun batekin kondoirik gabe txortan egitea bezain arduragabea da.



## social networks vs privacy

In our increasingly mad lifestyle, social networks are a very interesting way of sharing information with friends and family. Without being face to face, they're a practical way of keeping in touch. Thanks to the development of new technology, Internet connections and the fact that mobile phones are becoming small computers, relationships can be kept up using social networks. We can use mobiles with data connections, or net books with USB modems, to give and take information from our friends' networks.

But even the sun has a shadow, a dark side to it. The darkest side of social networks is the loss of privacy. Firstly, we place our data in the hands of giant multinational companies. In most cases, what's more, we accept social networks' user conditions about uploading content (information, photos, videos) without paying much attention. Secondly, it's difficult to control who gets hold of these contents and what they'll use them for. In principle, it's only our friends who see them at first, but then they can distribute them to others too. And a friend of a friend ... may be a friend of may not be. What's more, in everyday life we move through different realities and, along with that, we mix with different groups: workmates, friends, relatives, neighbours, team mates ... And you normally only bring all of them together when you get married. Well, now you can get them all together in your Facebook, Myspace or wherever. Maybe the biggest problem is that many people have fallen in love with social networks. They can't see, or don't want to see, their dark side. This leads to people signing up to social networks without a care. Sharing personal information anywhere and with anyone can have consequences. And that can be like having sex without a condom with someone you don't know.



### pleaserobme.com

Azkenaldian, gero eta zabalduago daude interneteko lokalizazio-aplikazioak (Buzz, Foursquare...). Horien bidez, gure kokapen zehatza partekatzen ahal dugu sare sozialetako lagunekin, eta haiek mapa batean ikus dezakete non gauden momentu jakin horretan. Holandar hiruko honek Pleaserobme.com webgunea garatu zuen jende asko Twitterren egiten ari den lokalizazio aplikazio horien erabilpen arduragabea begibistan uzteko. Zure kokalekua ematen duzularik, non ez zauden ere esaten ari zara zeharka. Kasu askotan aditzera ematen ari zara ez zaudela etxean, eta hori primerako informazioa izan liteke lapurrentzat. Gainera, jende askok bere profiletan bere helbidea ematen duenez... zertarako gehiago!

There are more and more Internet localization sites (Buzz, Foursquare...).

We can use them to share our exact location with our social network friends and they can see where we are on a map at any one time. A Dutch trio has created Pleaserobme.com to show how many people have signed up to Twitter's localization program without a care in the world. As you give your location, you also say exactly where you aren't. This is often when you aren't at home, and that can be a great tip for burglars. What's more, many people list their addresses in their profiles ... Who could give away more than that!

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



testua eta argazkiak / text and shots: janire najera

gatazka ber-irudikatzen  
re-imagining the conflict





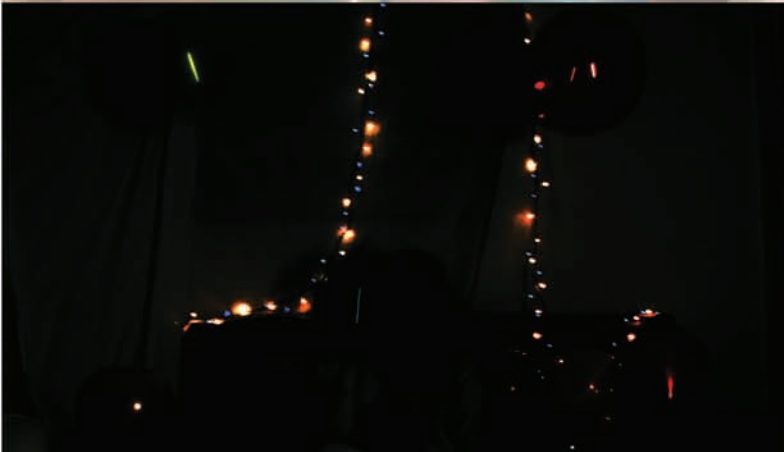
As an outsider, I've been captivated and intrigued by the powerful mural imagery generated by the conflict in Northern Ireland, still on display in the streets of Belfast and Derry. Through the process of double exposure, I have explored the double dimension that has characterised the troubles, merging these symbols from the past with people from the neighbourhoods in which they are still displayed. After these exercise in merging conflict and peacetime, I have concentrated on how these icons still tell stories about former and potential conflicts and how they coexist with the passers-by in their everyday routine.

Kanpotarra izanik, Belfast eta Derryko kaleetan Ipar Irlandako gatazkaren inguruan margoturiko muralen indarraz erakarrita sentitu nintzen berehala. Exposizio bikoitzaren teknika erabiliaz, iraganeko irudikapen horiek eta egun kale horietan bizi den jendearen arteko harremana landu dut. Gatazka eta bakea bat egiten dituen ariketa honekin, ikono hauek oraindik gaur egun kontatzen dituzten istorioak eta beren aurretik pasatzen diren biztanleen eguneroko erutina islatzen saiatu naiz.





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Pepito Arriola



José Rodríguez Carballeira 1896an jaio zen.

José Rodríguez Carballeira was born in 1896.

Josefa Rodríguez Carballeira ezkongabearen semea jatorri euskalduna zuen aitona abizena eman zioten.

The unmarried Josefa Rodríguez Carballeira gave her son her Basque grandfather's surname.

Bi urte eta erdi zituela, Madrilén, izaba musikariaren pianoan eseri, eta hari entzundako piezak jotzen hasi zen, bere senitarteen hamidurarako.

When he was two and a half, in Madrid, he sat down at his musician aunt's piano and amazed his relatives by playing pieces he had heard his uncle play.

Hiru urte bete baino egun batzuk lehenago eman zuen bere lehen kontzertua jendaurrean. Hiru urte bete eta astebetera, Espainiako erregeen aurrean jo zituen berak asmatutako 6 pieza.

A few days before his third birthday he gave his first public performance. A week after that very same birthday he performed six self-composed pieces for the King and Queen.

Alemaniar joan zen ikasten jarraitzera.

He went to live and continue studying in Germany.

Mundu osoko hainbat herrialdetan eman zituen goi mailako kontzertuak. XX. mende hasierako pianojole eta bibolinjole famatuenetarikoak bihurtu zen.

He performed publicly at the highest level in countries all over the world and at the beginning of the 20th Century he was one of the most famous pianists and violinists in the world.

Alemanian bizi izan zen. Baina 1946an, gudaren galerak bultzatuta, Espainiara itzuli zen.

He lived most of his life in Germany but in 1946, impoverished by the lost war, he returned to Spain.

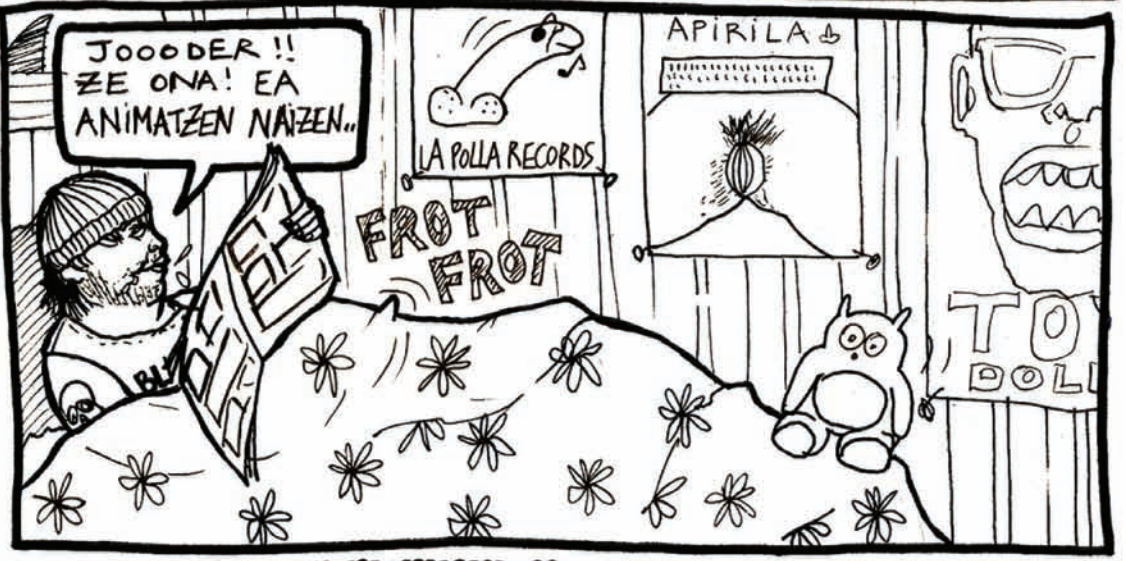
Bartzelonan hil egin zen 1954an, ahaztuta eta miseria gorrian.

He died forgotten and in abject poverty in Barcelona in 1954.

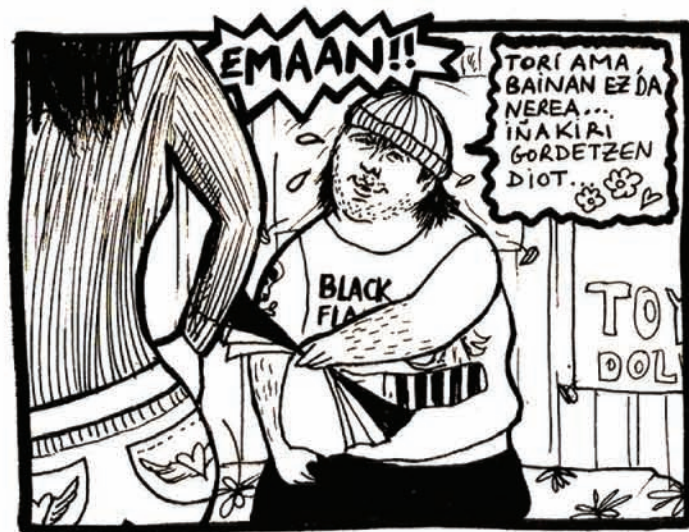
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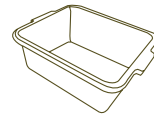


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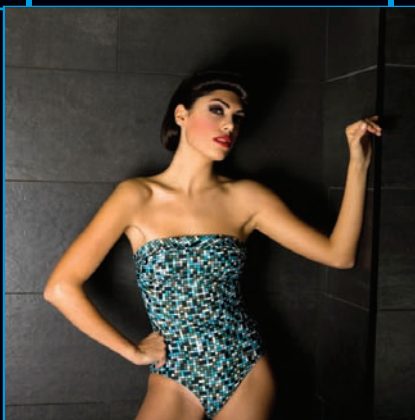
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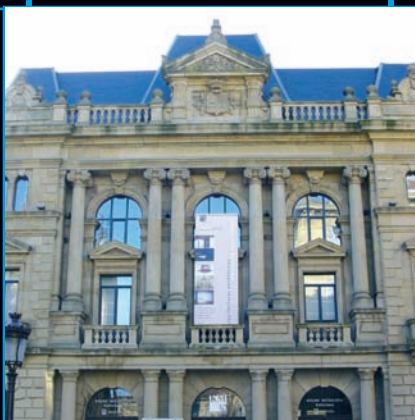
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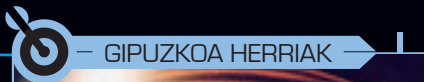
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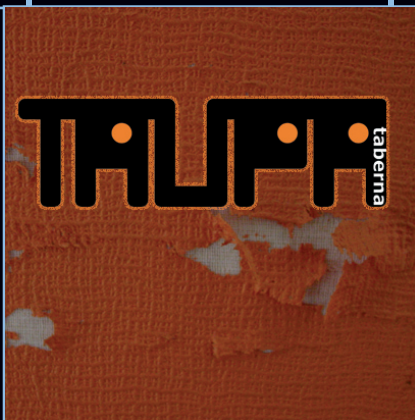
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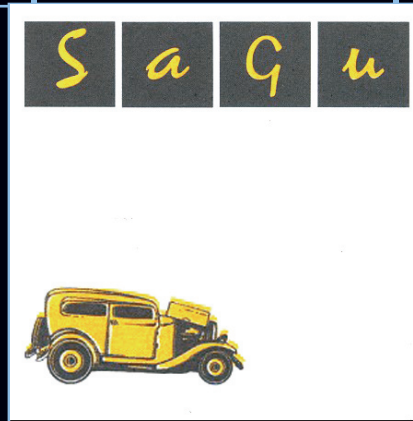
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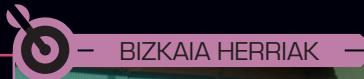
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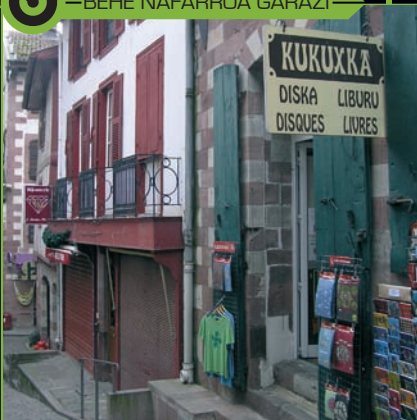
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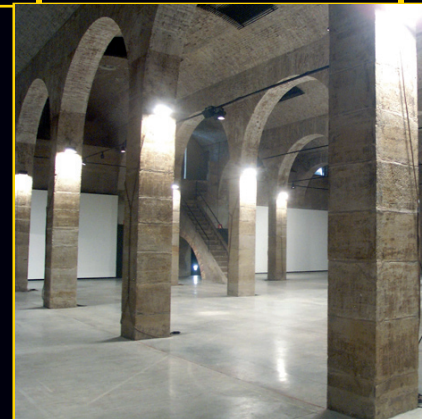
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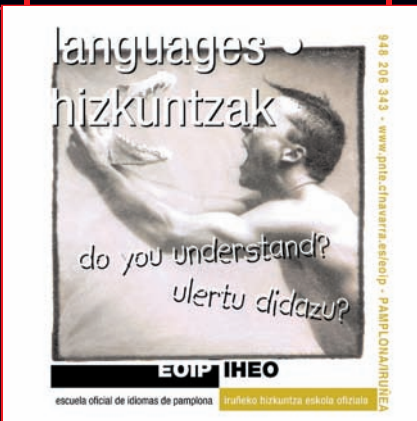
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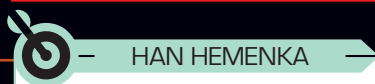
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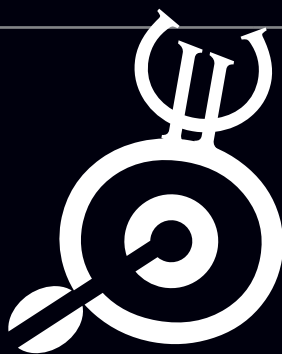
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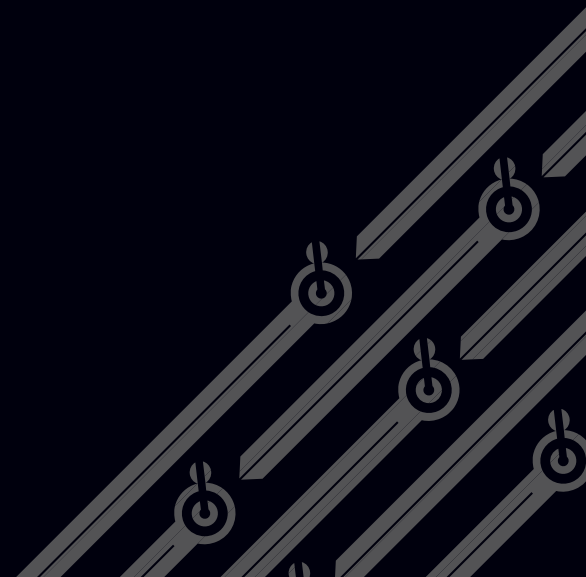
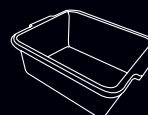
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