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Aske zara: lan hau kopia, banatu eta jendaurrean hedatzeko ondorengo
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beldurrezko zinemaren astea

Donostiako Antzoki Zaharreko butakak betetzen dituzten zinema zombientzako iritsi da urteko zita. Astebetetz, zinemarik eroenak, garuna bigundu eta ergel zoriontsu bihurtzen gaituen Beldurrezko Asteak, programazio itzela eta giro ezin hobea eskainiko digu beste behin. Christopher Lambert-en moduan, betirako bizi dadila...

<http://www.donostiakultura.com/terror/2011/>



horror and fantasy film festival

Once more the yearly meeting for zombies at Donostia's Antzoki Zaharra cinema has arrived. Once more the Week of Horror, which fries our brains and leaves us foolishly smiling and happy, offers its huge, week-long programme for cinema nuts. Like Christopher Lambert, may it live forever...

<http://www.donostiakultura.com/terror/2011/>



sorkuntzaren berrerabilpena

Joxean Izak honako pintura hau jarri zuen Arteko galerian egin zuen erakusketan. Eguberrian telebistan azaltzen den teleñoeko errealak dioen modura, "pozez eta satisfakzioz" betetzen gaitu the balden eginiko zerbait berrerabiltzea eta bizitza luzeagoa eta propioa izatea. Sorkuntzaren eskubide kudeaketa askearen emaitza ederra!

renewing creativity

Joxean Iza has put his painting on display at Arteko Gallery. As the puppets on television say at Christmas, "We're full of happiness and satisfaction" because something made for the balde has been renewed and now got it its own long life. The fine result of freely organizing creative rights!

mem

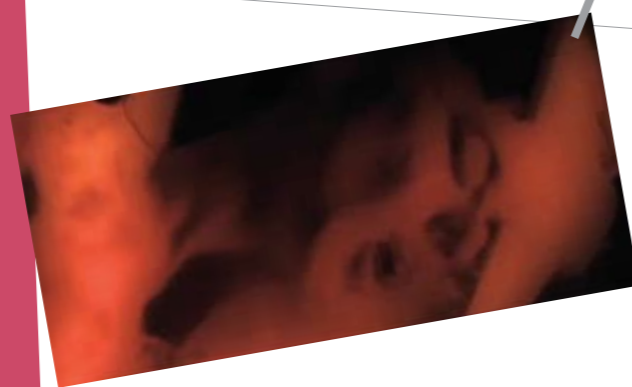
Nazioarteko arte esperimentalen jaialdiak 10 urte betetzen ditu aurtengo edizioarekin. Bilbon sortu zen ekimen honek berehala hautsi zituen mugak eta, egun, edozein tokitan eta edozein unetan programaketa berezi eta originala proposatzeko gaitasuna erakutsi du. Adi egon!

www.musicaexmachina.com

mem

This international experimental art festival is ten years old this year. The initiative, started in Bilbao, quickly crossed frontiers and, nowadays, has shown itself capable of offering special programming anywhere at any time. Watch out!

www.musicaexmachina.com



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SEX, MUNCH & ROCK N' ROLL

l'oeil modern 1900-1944

Izenburu hori jarri dio Paris-ko Pompidou zentroak Edvard Munch-i eskaini dion erakusketan. Artista norbegiarraren begi modernoak harrapatu, eta gero, marrazki eta pinturetan islaturiko lanak jarri dituzte erakusgai urtarrila bitartean. Horietako asko lehendabiziko aldiz erakusten dira jendaurrean. Gainera, Munch-en modernitatearen lekuko, hark egindako argazkiak eta filmatutako pelikula bat daude erakusgai. *Paris vaut bien une expo.*

www.centrepompidou.fr/

l'oeil modern 1900-1944

This is the title Paris'es Pompidou centre has given to its exhibition about Edvard Munch. During January you can find out about the Norwegian artist's modern way of looking at things and the drawings and paintings which reflect this. Many of them are being shown in public for the first time. As a further witness to his modernity, his photos and also a film he made will be on show. *Paris vaut bien une expo.*

www.centrepompidou.fr/



strange wonders party

The balde 60 zenbakia irudia jarri dion Angela Alonsoren lanaren erakusketa-festa ospatuko dugu Bilboko Belaza galerian. Aldizkarian erakutsi dizkizuegun artelan originalak ikusgai edoteaz gain beste hainbat sorpresa izango da. Zuzeneko musika eta DJ-ak ez dira faltako, zuk kale egiten baduzu... erru guztia zurea izango da.

strange wonders party

We're going to hold a party at Bilbao's Belaza Gallery for Angela Alonso's exhibition, as you can see in the picture for this 60th edition of the balde. As well as many of the original works we've shown you in the magazine, there'll be a lot of surprises too. There'll be live music and DJs. If you miss it, you'll be the only one to blame!

bike porn

Bizikletak eta pornografia berez zerikusirik ez duten bi kontzeptu direla pentsa genezake. Oker gabiltza. Bizikleten erabilerak gorakada handia izan du azken urteotan. Cool bihurtu dira. Jende normalak erabiltzeaz gain, politikariek, diseinatzaileek, arkitektoek, artistek eta farandulako jendeak ere bere egin du. Eta horrekin, jakina, bizikletaren kultura, bizikletaren filosofia eta... bizikleta pornografia etorri dira.

bike porn

You may think that there's no connection between bicycles and pornography. You're wrong. Bicycles have been used much more in recent years. They've become cool. As well as normal people using them, politicians, designers, architects, artists and show business people do too. And because of that, bicycle culture, philosophy and ... pornography too have arrived.



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KICK IN THE EYE

Begirada patriarkala oztopatzeko zortzi estrategia feminista
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gure bide galduak

Dejabu konpainiak "Gure bide galduak" obra eskainiko du datozen hilabeteotan Euskal Herriko hainbat aretotan. Bost aktore oholatza gainean, zuzeneko gitarra doinuak, eta Franco hil ondorengo lehen urte itxaropentsuen kronika bat. Ametsak, askotan, desenkontuaren hitzaurrea izaten direla erakusten digun antzezlan.

<http://gurebidegalduak.blogspot.com/>

gure bide galduak

The Dejabu company is putting on "Gure bide galduak" (Our Lost Ways) all over the Basque Country over the coming months. As well as the five actors on the stage, live guitar and the story of the hopes of the first years after Franco died. The play shows us that dreams are often disappointment's prologue.

<http://gurebidegalduak.blogspot.com/>



BALANTZAKA

zorion bikoitza

Hong Kong hirian ospatu den Arkitektura Biurtekoan proiektu eta proposamen ugari aurkeztu da. Guri gehien gustatu zaiguna guztien artean xumeena izan da. Didier Faustino arkitektoak, Double Happiness izenez bataiatu duen proiektuari esker, arkitekto guztiak beste planeta batean bizi direlako sentsazioa uxatu digu. Iragarkietarako estruktura bat kolunpio bihurtu du, erabilerarik ez duen espazio bat hiritarrentzat berreskuratuz. Hiri baten sarreran paratu, eta hiria bera iragartzeko ez zaigu ideia hoberik bururatzen.

<http://www.we-find-wildness.com/2011/02/didier-fiuza-faustino/>

double happiness

This two-yearly architecture festival, with its many projects and proposals, is held in the city of Hong Kong. What we most liked was the humblest of all the things there. Thanks to architect Didier Faustino's Double Happiness project, we were able to forget the impression that all architects live on another planet. An advertising structure became a swing, an unused space being recovered for the city dwellers. Placed at the entrance to a city, we can't think of a better way of advertising the city.

<http://www.we-find-wildness.com/2011/02/didier-fiuza-faustino/>

schrank8

Alemanian egin zuten, 1930eko hamarkadan, Schrank8 izeneko armairua. Egun Amsterdamgo Hansje van Halem estudioan dago, eta, hilabetero, sortzaile baten erakustoki bihurtzen da. Berez ederra den altzari honetan erakusketak paratzea ideia liluragarria iruditu zaigu, eta konpartitu nahi genuen.

<http://crapisgood.com/2011/08/schrank8-hansje-van-halem/>

schrank8

The Schrank8 wardrobe was built in Germany in the 30's. Now it's in Amsterdam's Hansje van Halem's studio and once a month it becomes a creator's exhibition space. We love the idea of using this beautiful piece of furniture for holding exhibitions, and that's why we're sharing it with you.

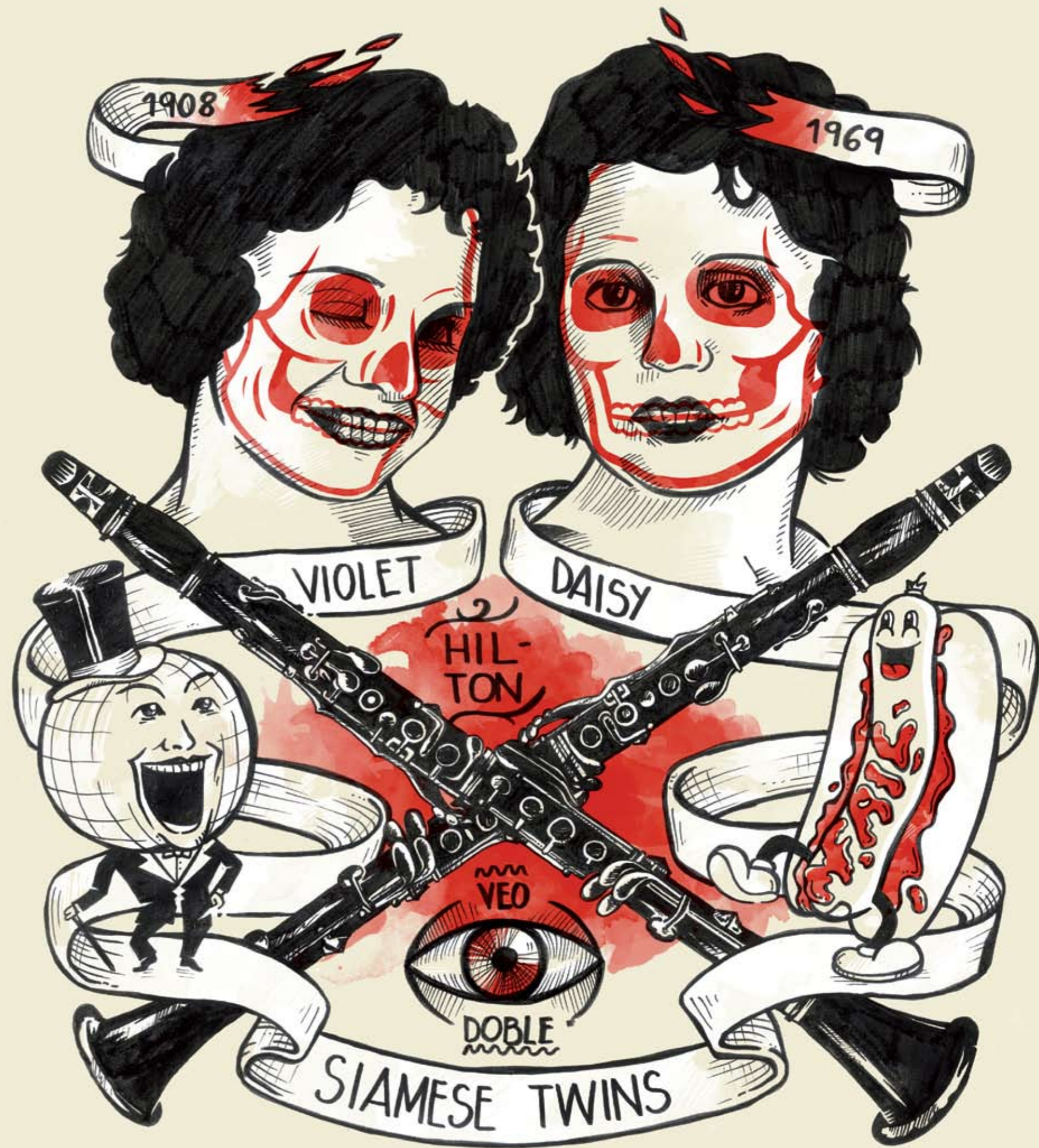
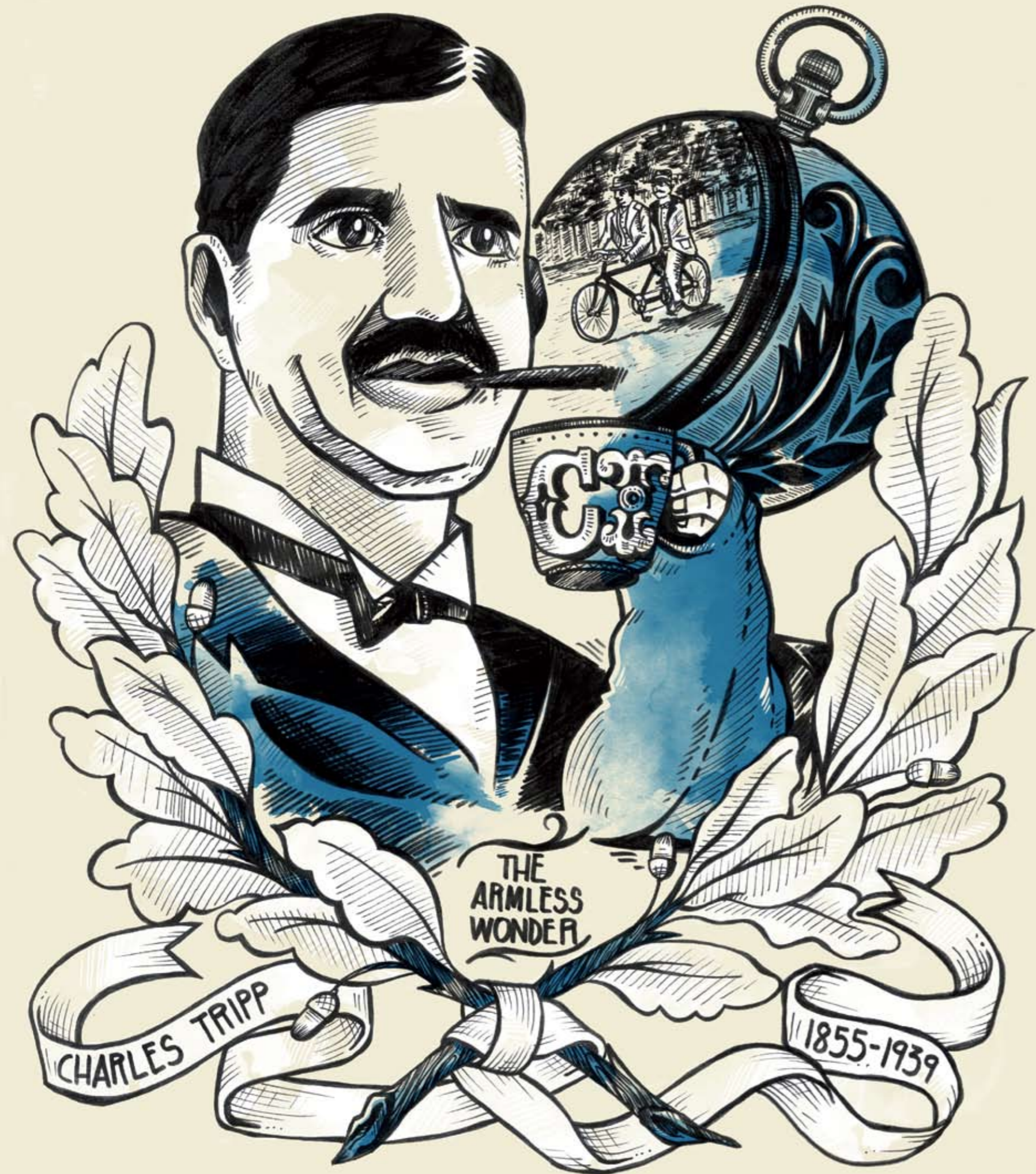
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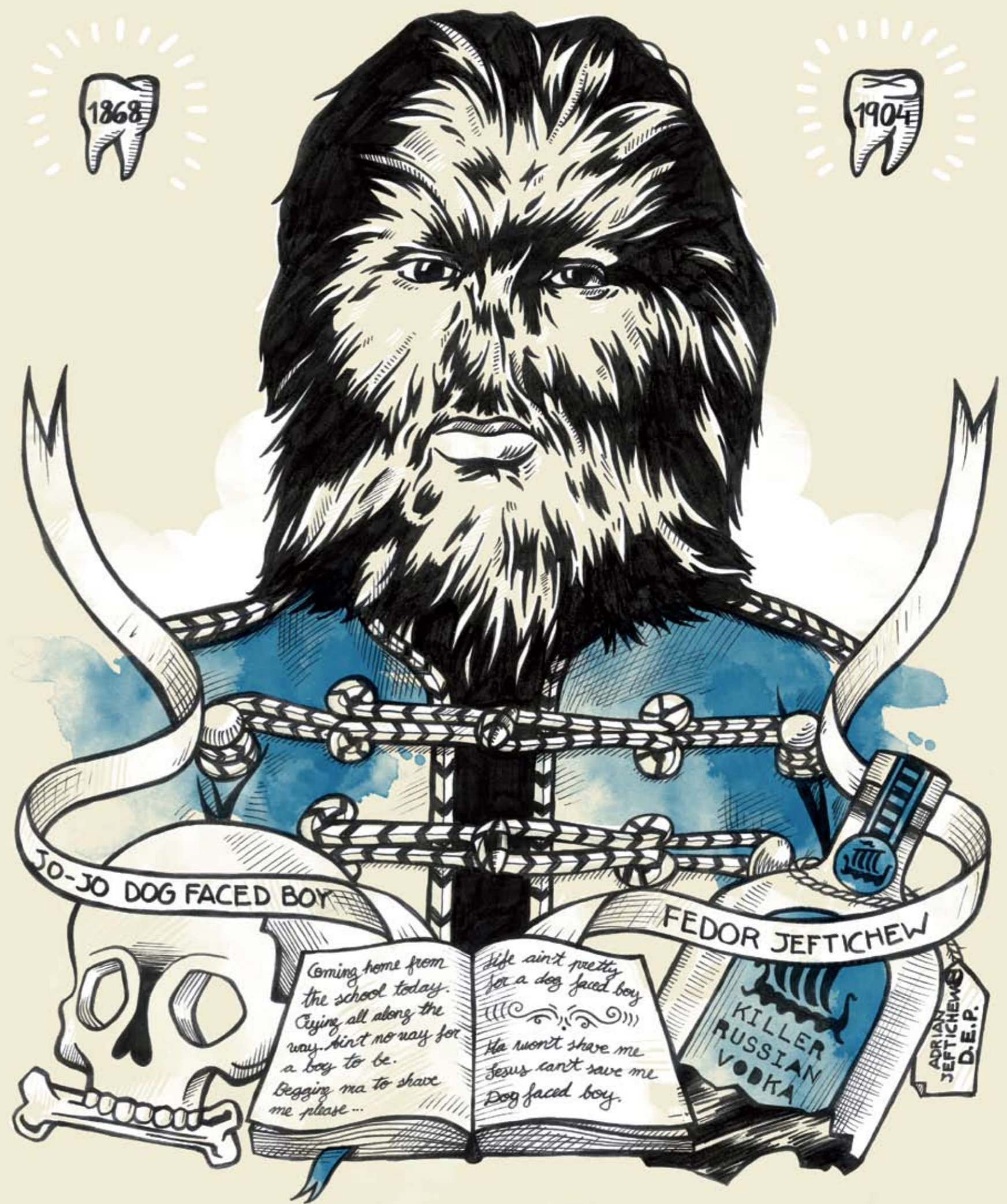


LOOKA LOOKA

by:
Ángela
Alonso









martha cooper
hiriko pareta, dantza
eta doinuen begiak,
the eyes of city walls,
dance and melodies.

Martha Cooper Baltimorean jaio zen (*The Wire* telesail itzelak berriro mapan jarri duen hirian). AEBko emakume gazte eta progre askoren moduan, *Peace Corps*-en izena eman zuen, eta Tailandian

izan zen bolondres gisa lanean. Han, motorra erosi eta Londonera bidaiatu zuen. Oxford-en etnologia diploma eskuratu zuen, eta, segidan, *New York Post* egunkariaren lan eskaintza bati baiezkua emanda, "sagar handira" joan zen bizitzera.

Egunkarirako egiten zuen kazetaritza argazkilaritzaz gain, berehala hasi zen proiektu propio bat garatzen. Brooklyn auzoko kaleetan topatzen zituen haurrei eta gaztetxoei erretratatuak egiten hasi zen. Edwin izeneko haur batekin topo egin zuen arte. Edwinek auzoko bazter guztietan azaltzen hasi ziren graffitienguztiak inguruko istorioak kontatu zizkion. Haur hark obra bakoitzaren ezaugarriak, artista bakoitzaren sinadura ezagutzeko pista, eta kalean sortzen ari zen mugimendu hura hizkuntza berri bat zela erakutsi zion. Antropologia eta etnografia ikasketak zituen argazkilaria inteligente batek ez zuen beste irtenbiderik. Cooper graffitiak eta horien inguruan sortzen ari zen kultura berria erretratatzeko hasi zen. "Graffitienguztiaren erregea" ezagutu zuen, *Dondi* izenez sinatzen zuen gazte erdi-afroamerikar erdi-italiarra, eta hark metroan eta trenetan egiten zituen graffitiak erakutsi eta erretratatzeko utzi zion. 1984an kaleratu zuen, Henry Chalfant-ekin batera, egun mitikoa den *Subway Art* liburua.

Hasera batean haurrei ateratako erretratatuak besterik ez zirena, egun, 70 eta 80ko hamarkadetako New York-eko auzoetako graffiti eta rap eszenaren irudi-memoria bihurtu da. Egund, Cooper-en argazkiak ikusten ditugunean, graffiti artistikoaren jaiotza eta hazkundea, rap-aren eta hip hop-aren hastapena, eta break dance moduko kale-dantzen sorkuntzaren lekuko gara. Nagusiki, New Yorkeko auzo beltz eta latinoetan sortu den, denborarekin eraldaketa ugari jasan duen, eta mundu guztira zabaldu den mugimendu oso baten pizkundea ikusten dugu Martha Cooper-en argazkiei esker. Denborarekin, gauza bitxia gertatu da, gainera, Cooper-en argazkiekin. Kaleko hormak argazkietara eraman zituen moduan, kale artista askok, Cooper-en argazkiak hartu eta hamaika euskarrietan (graffiti, txantilo, sticker,...) itzuli dituzte kalera. Shepard Fairey (Obey), adibidez, kale artearen ikono bihurtu ditu honez gero garai hartako Cooper-en argazki batzuk.



Martha Cooper was born in Baltimore (the city put back on the map by the incredible TV series *The Wire*). Like many other young liberal American women, she joined the Peace Corps and worked in Thailand as a volunteer. There, she bought a motorbike and travelled to London. She graduated in ethnology in Oxford and was straightaway on a plane to the Big Apple after accepting a job offer to work on the *New York Post*.

As well as the photographic work she carried out for the newspaper, she began to develop her own work. She started taking portrait photos of kids and youngsters she met on the streets of Brooklyn. That was until she met a child named Edwin. Edwin would tell her stories based around all the different graffiti that began appearing all over the borough. That child showed her that the characteristics of each graffiti, the clues to identifying the signature of each artist and the street movement that was beginning to take shape were all a part of a new language. An intelligent photographer with studies in anthropology and ethnography really had no other option. Cooper began to graphically document the graffiti and the culture that was springing up around it. She met the "King of Graffiti", *Dondi*, a young half-Afro-American

half-Italian, and he showed her the graffiti he was doing in the underground and trains and she started photographing him. In 1984, along with Henry Chalfant, she published the now mythical book *Subway Art*.

What was originally regarded as a collection of portrait photographs of kids has become the graphic memory of the graffiti and rap scene in the 70s and 80s borough life in New York. Nowadays, when we see Cooper's works we see the birth and growth of graffiti as an art form, the beginnings of rap and hip-hop and also the creation of street-dance like break-dance and the such. Thanks to Martha Cooper's imagery, we have witnessed the growth of what originally grew from the black and Latino boroughs, has undergone and changes through time and has become a movement that has eventually spread all over the world. The passing of time has also caused something quite strange to happen to Cooper's photographs. Just as she brought the city walls and their contents to photographs, street artists have taken her work and have returned it to the streets using many different supports (graffiti, stencils, stickers...). For instance, Shepard Fairey (Obey) has made street art icons of several of Cooper's photographs from that time.

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Arabieraz Talib "ikasle" edo "bilatzaile" esan nahi du. Kweli swahilieraz "egia". Hip hop kantari honek ez du bere izena AEBtako auto matrikuletan jartzen diren mezu ergel horietako batetik atera. Talib Kweli artista bitxia da hip hoparen ohianean.

Talib Kwelik (1975) ez zuen haurtzaro traumatikorik pasa. Bere amak ez zuen gorputza saltzen crack-a erosteko eta bere aitak ez zuen kartzelik ezagutu. Brooklyn-en jaio eta hazi zen. Ama unibertsitatean ingeles irakaslea da eta aita administratzailea da beste unibertsitate batetan. Anai gazteena Columbia unibertsitatean lege irakaslea izateaz gain korte goreneko idazkari laguntzailea ere bada. Talib ere unibersitatara joan zen baina ikasketak utzi eta antzerki espermental talde batean hasi zen. Familiko ardi beltza. Talib "ikasleak" hip hop izarren biografia estereotipoak apurtzen ditu. "Gangsta" batzuen ustez "nortasuna" eta hain aldrebesa den "autentzitate" kentzen dio guzti honek. Gure ustez, hip hop kantari ia guztiak egiten duten moduan "malote" biografia bat ez asmatu izanak ematen dio hain zuzen ere balio berezia Talib Kweliri.

Musika munduan murgiltzen hasi zenean, Afrikako sustraiei begiratzan zeuden Native Tongues kolektiboko taldeen eragina izan zuen, horien artetan Jungle Brothers eta De La Soul bezalakoak. 1995. urtean Cincinnati Mood taldeak grabaturiko diskoan egin zuen estreineko agerraldia. Baina hip hop-aren munduan burubelarri 1997. urtean sartu zen Mos Def-ekin Black Star taldea sortu zenean. Hi Tek-ek ekoiztu zuen taldaren disko bakarra *Mos Def and Talib Kweli Are Black Star* eta asko saldu ez bazen ere kritikaren kuttuna bihurtu zen. Taldea desegin eta bakoitzak bere kaxa lan ezberdinak kaleratu zituen. Kweli-ren benetazko "solo" diskoa 2002. urtean kaleratu zen. *Quality*, aurrekoak baino doinu komertzialagoa zuen. Kanye West-ek kanta batzuk ekoiztu zizkion disko hartan eta Dave Chapelle komedianteak ere pare bat kanta idatzi zizkion. Arrakastatsua izan zen eta hip hoparen mainstream zirkuituan sartu zen. Orduz geroztik makina bat lan (*The beautiful struggle*, *The official sucka free mix*, *Revolutions per minute*, *Gutter rainbows*...), kolaborazio, nahasketa eta artefaktu musikalak egin ditu Talib Kwelik.

Mos Def, The Roots eta artista konprometuekin parekotasuna badu ere jarrera aldetik, musikalki, korronte komertzialetik gertuago dago. Jay Z edo Kanye West artisten antza gehiago du ekoizpen eta doinu aldetik. Eta horrek bihurtzen du hain zuzen ere bitxi eta berezia Talib Kweliren proposamena. Diamanteen bling bling-a, jantzi garestiak eta emakume gazte eta erdi biluzien gainean chanpain botila garestiak hustuztea ohikoa den mundu batetan, mezu eta jarrera konprometituak ere tokia dutela frogatu du "egiaren bilatzaileak".

talib kweli



In Arabic, Talib means "student" or "seeker". Kweli, in Swahili, is "true". This hip-hop singer certainly didn't get his name from the type of moronic slogans on some car number plates in the States. Talib Kweli is certainly strange fauna in the hip-hop jungle.

Talib Kweli (1975) didn't have a traumatic childhood. His mother didn't sell her body to be able to feed it with crack, and his father never spent time behind bars. He was born and raised in Brooklyn. His mother is a professor of English at a university and his father an admin worker at another one. His youngest brother is along with being a professor of law at Columbia University, a clerk at the supreme court. Talib also went to university but he dropped out and became a member of an experimental theatre group. The black sheep of the family. "Student" Talib goes against the grain of so many typical hip-hop stars' clichéd biographical traits. Some "Gangstas" believe that this difference shows he lacks "character" and the somewhat plastic "authenticity". In our opinion, the fact that he didn't make up some "from the wrong side of the tracks" biography like almost every single other hip-hop singer actually singles Talib Kweli out as being somebody special.

When he first became involved in the world of music, he was influenced by groups pertaining to the collective Native Tongues, themselves focused on African roots. These groups

included Jungle Brothers and De La Soul. His first appearance was on a record by Cincinnati band Mood in 1995. But he really committed himself to the world of hip-hop in 1997 when he started the band Black Star with Mos Def. DJ Hi Tek produced the band's only record *Mos Def and Talib Kweli Are Black Star*, and, though it didn't sell many copies, it quickly became a big hit with the critics. The band broke up and each member embarked on a solo career. Kweli's first real solo release was 2002's *Quality*. It was more commercial than the work he had done before. Kanye West produced some songs on the record and comedian Dave Chapelle wrote a couple of songs for him too. It was a success and he was soon a member of the hip hop mainstream circuit. Ever since then he has released and guested on many records, projects and musical get-togethers (*The beautiful struggle*, *The official sucka free mix*, *Revolutions per minute*, *Gutter rainbows*...).

In regards to attitudes, he is fairly much in line with Mos Def, The Roots and other committed artists while on musical terms he is closer to the more commercial Jay Z or Kanye West, especially when it comes to production and melody. That's why Talib Kweli is so unusual and special. This "seeker of truth" has proved that in this world of the bling-bling of diamonds, expensive clothes and singers pouring pricey champagne over the half-naked bodies of young girls, there is a place for artists with a committed stance and political message.

Brasildarren hirugarren diskoak estilo anitzasunera jo du, baina gorputza falta zaie lan berriko abestiei. Sub Pop diskoetxearekin harremanak apurtu ostean, askatasuna da disko berriaren ardatza. Bobby Gillespie (Primal Scream) eta Rataat izan dituzte, bestek beste, bidaia lagun. Tamalez, "Hits me like a rock" kantuz gain ezer gutxi gehiago aprobetxatu daiteke lan honetan.

This Brazilian band have come up with a third record that is full of different styles, but it has to be said that the songs on the new record do lack body. Having split with record company Sub pop, freedom is the key word on this album. Bobby Gillespie (Primal Scream) and Rataat are amongst the collaborators on show. Unfortunately, apart from "Hits me like a rock", there is really nothing else worth mentioning here.

70eko hamarkadan jaiotzen ginenak guztiz markatu gaitu Pearl Jam taldeak, onerako edo txarrerako, diskoaren arabera. Eddie Vedder abeslariak "Into the wild" filmaren soinu banda sortzeko egin zuen bakarkako bidera jauzia. Orain lan berriarekin dator ukeleleak lagunduta, horren gustoko dugun instrumentua. "Tonight you belong to me" abestia, gainera, Cat Power-en ahotsa ere entzun dezakegu. Oh!

For better or for worse, depending on the record, those of us born in the 70s have been utterly marked by the band Pearl Jam. Vocalist Eddie Vedder took his first tentative solo steps on the soundtrack to the film "Into the wild". He's back and armed with a ukulele, a very nice instrument we think indeed, on this, his new record. Moreover, the song "Tonight you belong to me" features the voice of Cat Power. Oh!

Bere ibilbideko abesti onenen bilduma kaleratu du Liverpooleko taldeak aurten. Aurrera egiteko denbora ere izan du eta, ohiko synth-pop doinuen babespean, estudioko bosgarren diskoa argitaratu du: "Gravity the seducer". 12 kantuk osatutako lan honetan "Mirage" da gehien gustatu zaiguna, baina beste hamaika kantuz gosatzeko aukera ere luzatzen du. Denborak emandako sendotasuna erakutsi du taldeak.

This Liverpool band released a "Best of..." earlier this year but they have also found the time to record their fifth studio album, full of their usual synth-pop melodies. "Gravity the seducer" is the name and it is home to 12 songs of which "Mirage" we have liked the most so far. The other 11 tracks are not to be sneezed at either. This band have been around for a while and it shows in their strength as a unit.



CSS
La liberación
Cooperative Music 2011



Eddie Vedder
Ukelele songs
Monkeywrench records



Ladytron
Gravity the seducer
Nettwerk



Tinariwen
Tassili
V2



The Rapture
In the grace of your love
DFA



The Kooks
Junk of the heart
Virgin

Diskoetxe ugari Afrikara begira jarri dira mendebaldeko musikan falta den irudimenaren eta nortasunaren bila. Congotronics eta Ethiopics proiektuen alboan jarri dezakegu Malitik datorren fenomeno hau ere, kitarra elektrokikoak hartuta kantu tradizionalak abesten dituzten tuaregen. Tinariwen Womax bezalako jaialdi ospetsuetan aritu izan den kolektibo ezaguna dugu eta bosgarren lana aurkezten dugu.

Many record companies have turned to Africa in their search for the imagination and character lacking in a lot of Western music. This phenomenon from Mali, who sing traditional songs backed up by electric guitars, can easily be placed alongside projects like Congotronics and Ethiopics. This well-known group has played at famous festivals like Womax's Tinariwen show and this is their fifth record.

70eko eta 90eko hamarkadetakoa doinuak biltzen dira The Rapture taldearen azken diskoan. Dantzalekura begira dauden funk, disco eta rock doinuak inork baino lehen nahastu zituzten. Atzetik etorri ziren askok aurrea hartu zieten, eta atzean gelditu dira azken urteetan The Rapture-koek. Hala ere, ohikoa den bezala, disko erraldoiak sortzen jarraitzen dute. Maitasunez egindako lana.

The Rapture's latest record features sounds from the 70s and 90s. They were the first to mix funk, disco and rock with a view to the dance floor. Some of those who came after them overtook them and the band had kind of fallen by the wayside in the last few years. Nevertheless, they still make huge records and this one is no different. Made with love.

Ray Davies bezalako eragina erakusten duen Erresuma Batuko talde hau lehen diskoaren arrakasta gaituz ezinik ibili da azken urteotan. Bigarren lanak aurreikuspenak bete ez zituenez, ez zaie erraza egin esku artean dugun disko berria gauzatzeko. "Rosie" bezalako kantu finekin hasten badute ere, aurrera egin ahala, kantuek pisua galtzen dute "Time above the earth" kantuekin talka egin arte.

Influenced by Ray Davies and the like, this British band have been unable to get over the success of their debut album released several years ago. Their follow up didn't meet up to expectations and that hasn't made it any easier for them on this their third album. Though the record kicks off very strongly with excellent songs like "Rosie", the songs get weaker the further into the album you get until you finally stumble into "Time above the earth".

Badago, triste ez egonik ere, begirada tristea duen jendea. Batzuetan, betazalen forma izaten da, beste batzuetan, begizuloen sakontasuna, edo erretinaren dirdira. Argazkiei erreparatu, eta Rafa Berrio musikariak betidanik begirada malenkoniatsua izan duela ikusten dugu. Begirada tristea eta pauso motela. Motela baino, lento. Lento izena zuelako bere zakurra, eta haren eritmorra paseatu izan delako urteetan Donostiako kaleetan barna.

Etiketa ugari jarri zaizkio Rafa Berriori eta bere musikari. Ibilbide luze baten ondorioa izaten da hori. Garai eta bolada bakoitzak kantari eta talde berriak ekartzen ditu. Eta garai eta bolada bakoitzak beste hainbaten desagertzea dakar. Rafa Berrio 80ko hamarkadan hasi zen, eta geroztik beti izan da hor. "Hor" zer den ere ez genuke definitzen jakingo, espazio fisiko bat baino, "hor" eremu bat delako, ikusezina askotan. Berriok bere bidea egin du, gehienetan korrontearen kontra. Eta jarrera hori ez da aukera bat izan. Izokinek ibaian gora egitea aukeratzen ez duten moduan.

UHF taldean hasi zen 80ko hamarkadan. Donostia Sound delakoari izena eman zion talde horietako batetan. Donostiako Shanti Records mitikoarekin kaleratu zuten *new wave* kutsuko *UHF* lana 1981ean. Hamarkada oso bat pasa behar izan zuen *Amor a Traición* proiektuarekin grabaketa berri bati ekiteko. Dylan-en itzal luzean babestuta, 1993an grabatu zuten Warner-ekin *Amor a traición* lana. Kritika onak eta salmenta eskasak. Klasiko bat. Warner utzi, eta 1997an Diego Vasalloren ekoizpenaz, *Una canción de mala muerte* grabatu zuen, eta tirada mugatuko diskoa kaleratu zuen. 2000. urtean, eta betiko kolaboratzailea izan den Iñaki de Lucasekin, kantu sorta berria grabatu zuen, eta Deriva izenarekin *Planes de Fuga* diskoa egin zuen. 2005ean, *Harresilanda* lan ederrarekin etorri zitzaigun. Bere azken lanak Joserra Senperenaren ekoizpena izan du. *1971* izenburua du iaz kaleratu zuen lanak. Kritikak goraiatu du. Haren zaleek ere pozez hartu dute bost urteko isiltasun bidaiaren amaiera. Berrioren hitzetan, Lou Reed ikusten dute hainbatek. Beste batzuek Cohen aipatzen dute. Niri Berrio etortzen zait burura. Gros auzoko galeria komertzial batean, arrandegi baten aurrean eserita kantu batzuk eskaini zizkigun hura, edota taberneke ke laino giroa zuten garaietan emandako hantemenkako kontzertu berezi haiek.

Ez dut Rafa Berrio ezagutzen. Haren kontzertuetara joan, eta, pare bat alditan, eta komunean ditugun lagunengatik bitartez, hitz bi gurutzatu ditugu. Ez da zaila. Berrio kalekumea da. Garai batean, *Lento* zakurraekin joaten zen toki guztietara. Eta hark ez zion kantariari begia gainetik kentzen. Orain, tabernaren atean bere purutxoari zurrupadak emanaz, lagunekin mintzatzen, edo besterik gabe, bakarrik, erakuselehoetan irudikatzen duen zeruertari begira ikusten dut. Diskorik saltzen ez den garai honetan jaso du, ziurrenik, bere azken lanarekin kritikaren laudiorik nabarmena. Korrontearen kontra dabilenari soilik gerta dakioko halakorik. Bejondeiola.

There are people who, while not sad, had a sad look to their eyes. Sometimes it's the shape of the eyelashes, sometimes the depth of the eye-sockets or the sparkle in a person's eye. If you take a look back through photographs, you'll see that musician Rafa Berrio has always had a melancholic sheen to his eyes. A sad look and a faint step. More than faint, the word is slow. Because *Lento* (Slow) was his dog's name and because he used to walk around the streets of San Sebastian at his dog's pace..

Rafa Berrio and his music have been subject to many different labels. This is the normal consequence of a long career. Each different musical period brings with it a new set of singers and bands. And these same new periods often herald the disappearance of others. Rafa Berrio started in the 80s and has been around ever since. We wouldn't really be able to define that 'around', because rather than being a physical place, it's a more of a space, often invisible. Berrio has cut out his own path along the way, many times going against the currents of the times. This attitude didn't come about as a matter of choice. The same way salmon do not choose to swim upriver.

He started off in the band UHF in the 80s. One of the bands that created what was then known as the "Donostia Sound". They released their New-Wave-ish *UHF* in 1981 on the mythical record label Shanti Records in San Sebastian. A whole decade passed before he was back with another recording project *Amor a Traición*. There were definite shades of Dylan on his 1993 *Amor a traición* on Warner. Great reviews and poor sales. Classic. He left Warner and recorded the Diego Vasallo produced limited-edition album *Una canción de mala muerte* in 1997. He then recorded new material with his life-long collaborator Iñaki de Lucas and released it as the album *Planes de Fuga* under the moniker of Deriva in 2000. He was back with the beautiful *Harresilanda* in 2005. Joserra Senperena produced his latest record. A piece of work called *1971* that he released in 2010. Once again, it has been lauded by critics. His fans have also hailed and welcomed this end to five years' silence. Some people see Lou Reed in Berrio's lyrics. Others compare him to Cohen. I think he sounds like Berrio. The same Berrio who sat down and played us a few songs in front of a fish stall in a shopping centre in Gros, San Sebastian, or who has over the years given us some delectable concerts in smoke-filled bars here and there.

I don't know Rafa Berrio. I have gone to his concerts and have, on a couple of occasions, through friends in common, exchanged a few words with him. It's not a difficult thing to do. Berrio is a street person. At one stage, back in the day, he would take his dog *Lento* everywhere with him. And the dog would never take its eyes off the singer. Nowadays, I sometimes see him framed in the door of a bar with a cigar in hand, talking to friends or maybe just gazing up at the sky. In this day and age when nobody buys records anymore he has probably received his best ever reviews. It could only happen to one who swims against the current. God bless him.

rafa berrio:
la mirada triste
y el paso lento



testua / text by: uxetia labrit

www.rafaberrio.com

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2011.10.27 - 2012.01.28

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JAVIRROYO, TXUSPO POYO, PUSHWAGNER, PIA RÖNICKE
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Heldu literaturari

BIZIEN GAUBEILAN



J.M. Olaizola "Txiliku"

Hogeita hiru ipuinek osatzen dute narrazio liburu hau, tonuz eta estiloz guztiz ezberdinak, batzuek herriko pasadizoen tankera dute, beste batzuei elezaharren itxura hartzen zaie; guztiak daude, halere, gau beilan idatziak, eta hala komeni da irakurtzea ere.

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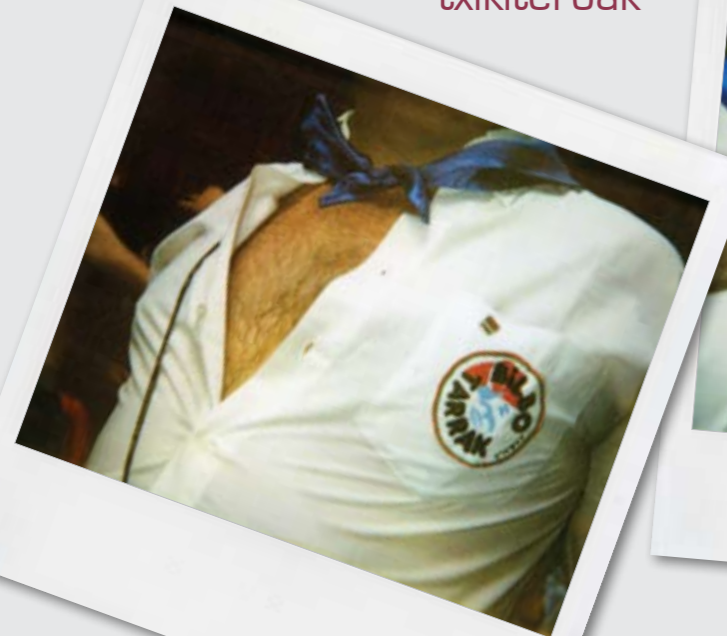


no comment





txikiteroak



Txikiteroek betidanik egin dute egun hain modan dauden sare sozialek egiten duten gauza bera. Komunikaziorako, aisialdirako eta elkartrukaketarako jarduera izan da beti txikiteoan aritzea. Txikiteoak bere ohiturak, arauak eta erritoak izaten ditu, eta gure herri eta hirietako zaharrak dira, nagusiki, ohitura eta "sare sozial" hau bizirik mantentzen dutenak. The Baldek, Lur Lan baserriar elkartearen babesarekin, Getxophotorako eginiko proiektu honetan, desagertu baino, aldatzen ari den txikiteoaren errealitatea jaso dugu, eta modu kaletar, natural eta ironikoan islatu nahi izan dugu.

"Txikiteros" have always done the very thing that's so fashionable in social networks nowadays. What they do's always been for communicating, enjoying free time and getting people together. "Txikiteros" have their customs, norms and rites and they're mostly the eldest people in our towns and cities. They're the people who keep this "social network" alive and running. The Balde, helped by Lur Lan farmers' association, has aimed to reflect the Txikitero world which, rather than disappearing, is changing. You can see this in a street, natural, ironic way in our project at Getxophoto.

diogenesen kluba

the diogenes club

Many of you know Gipuzkoa Council's KM Culture Centre. Let's say that while you went there to study you spent hours looking at the unknown person who was sitting opposite you. Or when "world music" became fashionable you took out lots of CDs and recor ... that's to say, listened to them. What's more, they have and loan many famous people's books there, or so people say. Recently, two new gems have been uncovered at KM. They have an unusual, exceptional taste to them.

The collector is the collection

Before KM existed, books were taken out of the Council's library using hard to understand paper cards. When we were studying, Luis Gasca was the director of Donostia Zinemaldia. As well as being a film fanatic, he was a passionate collector. His collections, like most collections, centred around his obsessions: images, comics, cinema ... Sometime, somehow, images which had become icons are the centre of that collection. Luis Gasca's collection take us to the pop era and also to many cultural organizers who kept and valued things that would never have got into cultural institutions.

We want to highlight two pieces from the collection. Hundreds of files are categorized by subject. People, characters, subjects and films that were fashionable at one time. All the subjects that took Mr Gasca's interest got their own files, full of images and press cuttings. The collector used pop and simple techniques to put together his collection. The things is, copy-paste hadn't been invented then, or hardly ... His criteria were scissors, paper, glue and fans' opinions. From that point of view, it's a bit like a fanzine. Though it's not a fan's magazine, it is a mountain of files put together by a fan. You could say that he took the idea of a "fanzine"

Comics are the second indispensable part of Gasca's collection. There too, the collector's cultural life and interests are clear, always far from cultural institutions. It's also clear that he wanted to collect productions from each era. That's why we think that the most interesting comics in the collections are the originals from more than 50 years ago which the collector managed to bring together.

From Pop to Punk? From mass communication to self-edition

If the previous culture, which reflected ideas in an obvious way, had been despised because of that, the second series of ideas have also been looked down on because they're invisible. If self-edition was despised, it was because the creators were anonymous. Though that's not completely true. Individuals who want to share their curiosity with other people with the same curiosity are one of the axis of society. Napartheid's year by year fanzine collection is also kept by the Council: Fanxinoteka. Going from youth centre to youth centre, it's been kept at Arteleku for many years now. Now, reawakening the collection, Napartheid's more than 5,000 fanzines from all over the world, from before the Internet, are kept at the Council. These two collections invite many reflections about the idea of culture and, we believe, help us to understand to route from Pop to popular.

testua / text by: d.sastre

Zuetako askok Gipuzkoako Aldundiko KM Kulturgunea ezaguna duzue; ikasten ari zinetela esan, eta parean eserita zegoen ezezagunari begira orduak eman dituzue bertan. Edo, "worldmusic"-a modan jarri zenean, CD ugari hartu eta graba... zera... entzun egin duzuelako, esate baterako. Gainera, hainbat jende ospetsuren liburuak han gordetzen eta mailegatzen dira, edo hori diote zurrumurruek. Azken boladan, bi perla berri azaldu dira KMK-n. Ezohikoak eta aparteko kutsua dutenak, hain zuzen ere.

Bildumatzailea da bilduma

KMK aurretik, Aldundiaren jauregiko liburutegian, liburuak paperezko fitxa ulergaitz batzuen bidez eskatzen ziren. Gu ikasle ginen, eta Luis Gasca Donostiako Zinemaldiko zuzendari ohia zen horrez gero. Zinemazale amorratua izateaz gain, bildumazale amorratua. Haren bildumak, bilduma orok bezala, bere obsesioak biltzen ditu: irudia, komikia, zinema... Noizbait, nonbait, ikono bihurtu diren irudiak ditu oinarri bilduma horrek. Bai pop garaira eramaten gaituelako, bai eta kultur kudeatzaile askok inoiz kultura instituzionalean sartuko ez lituzkeen aleak gorde eta balorizatu dituelako, bilduma pop-ularra da Luis Gascarena.

Bilduma honen osagaien artean, bi dira nabarmendu nahi ditugunak. Batetik, gaiaren arabera sailkatuta dauden zientoka karpeta. Puri-purian izandako pertsona, gaiaren arabera sailkatuta dauden zientoka karpeta. Puri-purian izandako pertsona, pertsonaia, afera, filma... Gasca jaunaren arreta eskuratu eta inspiratu duen orok, merezi izan du irudiz eta errekorrekin betetako karpeta bat. Bildumak egiteko teknika pop-ularra bezain herrikoia erabili du bildumatzaileak. Izan ere, ez bazen hor copy-paste teknika asmatu, ia-ia. Guraize, kola, paper eta zale edo "fans"-aren irizpidea izan da berea. Ikuspuntu horretatik, badu bere ukitu fanzinerosoa. "Fans" batek eginiko magazinea ez bada, bai, ordea, fans batek eginiko karpeta piloa. Fanzine-tik "Fanpeta"-ra doan bidea jorratu duela esan genezake.

Gascaren bildumaren bigarren ezibesteko osagaia komikiak dira. Hor ere, bildumagilearen bizitza eta interes kulturalak atzeman daitezke, beti ere kultur instituzionaletik aldentuta. Nabarmena da, halaber, garai bakoitzean ekoizten zenaren balio kulturala gordetzeko asmoa. Horregatik, komikirik interesgarrienak 50 urte baino gehiago dutenak eta bildumagileak lortutako orijinalak iruditzen zaizkigu.

Pop-etik, Punk-era? Masa kontsumotik autoediziora

Aurreneko funtsak islatzen zuen kultura begi-bistakoa izateagatik orain arte gutxiestua izan bada, interesatzen zaigun bigarren funtsa guztiz ikusezina izateagatik izan da arbuaiatua. Autoedizioek ez omen zuten baliorik, egile anominoek ez baitzuten izen handirik. Hori, baina, ez zen guztiz egia. Gizabanako batek bere jakinmin bera duten bestelako pertsonen zuzendu nahi izatea da gizartearen ardatzetako bat. Napartheid-ek urtez urte bildutako fanzine kolekziñua duzu zain Aldundian: Fanxinoteka. Gaztetxez gaztetxe ibili ondoren, urte luzez egon da Artelekun gordeta. Orain, berpizteko bidean da, Napartheid-ek internet aurreko mundu osoko 5.000 bat fanzine (erran nahi baita: mundu osokoak) utzi baititu gordailuan, Aldundian bertan. Bi bilduma hauek kultura kontzeptuari buruzko hausnarketa ugari sortzen dute, eta pop-ular kulturatik kultura herrikoira doan bidea ulertzen laguntzen dutelakoan gaude.

fanzineari gorazarre a homage to the fanzine

Fanzinea. *Fanatic* eta *magazine* hitzen batuketatik sortutako kontzeptua. Zale batek, edo batzuek, eginiko aldizkaria. Bi hitzetan: the balde. Guretat, paperean argitaratutako produktuen artean, mailarik gorenean dagoena da fanzinea. Eta gure uste apalean, duela hamar urte, bi hilabetero kaleratzen dugun artefaktu honek fanzine hitzaren definizioa eta filosofia betetzen du. Fanzine bat gara eta harro gaude!

Ordenagailuak NASAko ingeniarien eta poliziaen eskuetan soilik zeuden garaietan, guk fotokopiagailuarekin egiten genituen fanzineak, papera guraizeekin moztu eta almendra garratz usaineko kolarekin itsatsi ostean. Testuak idazmakinez idatzi, akatsak typex-az zuritu, premaketa egin, orriak grapekin bildu... , artisautza lana zen fanzine bat egitea, lehenbiziko ordenadoreak iritsi ziren arte. Haiekin batera, inprentak eta fotolitoak iritsiko ziren, eta, beranduago, iraultza digitala eta egungo teknologia zurrumbilboa. Zaharrunok gara, bai, baina gozatzen jarraitzen dugu gure zaletasunak, neurak, deskubrimenduak eta altxorrik paperean inprimatzen eta banatzen. Askok esango lukete egun blogek bete dutela fanzineen tokia. Eta, hein batean, ordezkatze hori gertatu da. Teknologia berrien zaleak eta sarean garatzen den sorkuntzaren jarraitzaileak gara, baina blogen eta fanzineen artean ezberdintasun nabarmenak daudela argitu nahi genuke. Fanzineak blogak baino pauso bat haratago ematen du. Fanzinea objektua da. Ez dugu esan nahi bloga erreala ez denik, baina fanzineak artisau edo industria prozesua eransten dio bere izaerari. Fanzineak ekoizpen kate bat eskatzen du. Lan intelektualaz gain, eskulana. Eta pauso horrek irtenbideak asmatu beharra eta erronka berriak azalartzen ditu.

Max-o-matic eta Hernan Ordoñez kolaboratzaileek mintegi interesgarria eskaini zuten fanzinearen inguruan, uda hasieran. Tailer horretan, fanzineak egiteko estrategiak erakutsi ziren. Lehengai eta diru eskasiari aurre egiteko estrategiak, birziklatzearen abantailak, sorkuntzaren bideak, formatuekin egin daitezkeen jolasak, ekoizpenaren sekretuak... Fanzineak, gainera, aldizkarietan nekez izaten den esperimentazioaren eremu bihurtu dira. Aldizkari komertzialen eta Interneten atzean, modu zuzenean edo alboka bada ere, interes komertzialen eragina eta bultzada dago. Horregatik, paperean eginiko autoekoizpenek ematen duten askatasunak ez du preziorik. Fanzine fan-ak gara.

<http://www.hernan.tv/index.php?/workshops/fanzinning/>

Fanzine. A concept that has its roots in the combination of the two words Fanatic and magazine. A magazine put together by a fan or a bunch of them. In two words: the balde. As far as we are concerned, the fanzine is one the highest quality paper products around. And in our own humble opinion, this very mag that you are now holding in your hands, published every two months for the last ten years, complies fully with the definition and philosophy of the word fanzine. We are a fanzine and proud of it!

Back in the days when the only computers around were those in the power of NASA engineers and the police, we made our fanzines using photocopiers after first having chopped up bits of paper with scissors which were then stuck on paper using paper glue that smelled of bitter almonds. Texts were typewritten, mistakes were "whited" out with Tipex, layouts were set up, pages stuck together using staplers... the work behind a fanzine was that of a craftsman until the first computers arrived. They were followed by printers and photolithographs and later by the digital revolution and the vortex of technology available today. We're oldies now but we still get a great kick out of printing all our discoveries, loves, pottiness and little treasures on paper and then distributing it. Many would say that nowadays blogs have taken over the space previously occupied by fanzines, and to a certain extent, this relay of roles has taken place. We are fans of new technologies and new creative processes happening on the internet but we would like to highlight what we believe to be some clear differences between blogs and fanzines. The fanzine goes a step further than the blog. The fanzine is an object. By that we don't mean that blogs aren't real, but the fanzine brings with it a craftsmanship and industrial process. The fanzine demands a production chain. In addition to the intellectual work that is involved, there is also, in a word, graft. This step begets the need to come up with new strategies and challenges.

Collaborators Max-o-matic and Hernan Ordoñez offered an interesting talk on fanzines at the beginning of the summer. The workshop focused on strategies for producing fanzines. Strategies on how to overcome scarcity of raw material and funding, the advantages of recycling, different ways to create, how you can play around with different formats, the secrets behind production.... Fanzines have also become the domain of the experimentation that you very rarely find in magazines. Behind commercial magazines and the internet, you will find, directly or indirectly, the influence and push of commercial interests. That is why the freedom offered by these paper self-productions is absolutely priceless. We are fans of fanzines.

inbasio berdea
green invasion





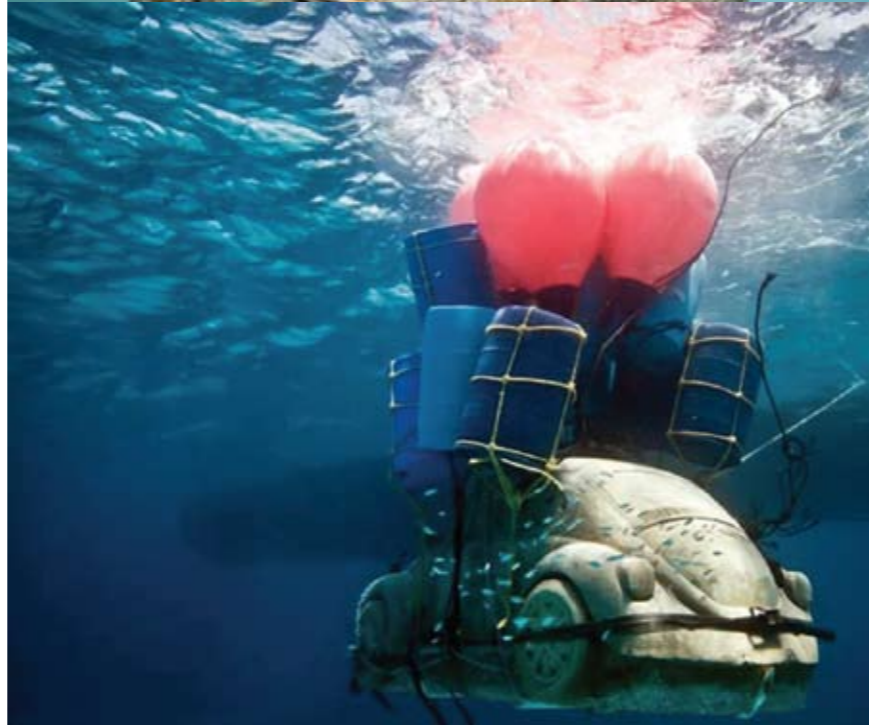




atlantidar berriak new atlantians

Jason de Caires-ek Malaysiako kostaldean pasa zuen haurtzaroa. Bertan hasi zuen itsasoarekin duen harremana. Urte mordo eman du urpekaritzako irakasle gisa. Lanbide horrek, gainera, argazkilaritzan eta koral arrezifeak berreskuratzeke ikerketan sakontzea ahalbidetu dio. Arte zaletasunak bultzatuta, itsas hondoak utzi eta Londonera jo zuen arte ikasketak egitera. Han deskubritu zituen eskultura eta keramika. Canterbury-ko katedralaren berrikuntza lanetan jardun zuen bost urtez. Itsas lamien kantuak berriro entzun zituen, ordea, eta Europa utzi eta Karibera abiatu zen. Eta Karibe itsasoan ekin zion argazkiotan ikus dezakezuen bere bizitzako proiektuari. Ur azpiko arte "arrezife parkeak" eraikitzen. Artea eta koral arrezifeen berreskuratzea eskutik hartuta, Mexiko eta Karibeko hainbat uharteetan, ur azpiko eskultura instalazio ikusgarriak eraikitzen dihardu Jason deCaires.

Jason de Caires spent his childhood on the coast of Malaysia. That's where his relationship with the sea started. He spent many years as an underwater teacher. His job has also enabled him to photograph and study the recuperation of coral reefs in no superficial way. Moved by his love of art, he left the depths of the sea and went to London to study. That's where he discovered sculpture and ceramics. He spent five years working on the restoration of Canterbury Cathedral. But then he heard the sirens again and left Europe for the Caribbean. And in the Caribbean he started his life project, which you can see in these photographs: building an underwater reef park. Combining art and coral reefs, Jason de Caires has built many striking underwater sculpture installations near islands in the Caribbean and off Mexico.



zientzia fikzioa al da euskal zientzia fikzioa? is science fiction basque science fiction?

Iñaki Mendizabalek idatzi zuen *Euskaldun bat Marten* (1982) izango da, ziurrenik, Ikastola izeneko esperimentu hartan "akuri" izan ginenok zientzia fikziozko literaturarekin izan genuen lehen harremana. Literaturarekin diogu, aurretik, *Ipurbeltz* komiki aldizkarian ere tarteka azaltzen zirelako istorio fantastikoak. Belaunaldi hura egungo mandatarari bihurtu gara (kar, kar, kar, kar), baina badugu susmoa zientzia fikzioa generoak ez duela gurean heldutasunik lortu. Gure letren errepublika txiki honetan geure burua serioegi hartzen dugulakoan gaude. Mikel Soto Txalapartako editoreak generoaren klasiko askoren itzulpenak badaudela azaldu digu. Klasiko batzuk aipatzearen, Shelley, H. G. Wells, Lovecraft, Tolkien, Bradbury... eta, guztien gainetik, itzulpen gehien izan duena, ziurrenik, Edgar Allan Poe. Hala ere, badago oraindik zer itzuli: Arthur C. Clark, Asimov, Philip K. Dick... Susako Gorka Arresek, gure literaturan toki gutxi duela onartzeaz gain, ekarpen aberasgarria egin digu. Zientzia fikzioa non asten den eta non bukatzen den definitzea ez dela batere erraza eta, azpigenereen sorkuntza eta ugalketa ere kontutan hartu beharko lirakeela. Susa aldizkariak 1986ko azaroan gai horri eskaini zion monografikoa aipatu digu (<http://andima.armiarma.com/susa/susa17.htm>).

Modu batera edo bestera zientzia fikzioa jorratu duten hainbat egileri galdera hau luzatu diegu: Zer toki du zientzia fikzioak euskal literaturan?

Halakoetan, ikuspegiak markatzen du erantzuna. Zulo guztiak estali nahian hasten bagara, beti esan ahalko dugu liburu hau eta hau daukagula, eta ZF *ere* badaukagula euskaraz. Azken urteetako produkzioari begiratzeko badiogu, ordea, zientzia fikzioa, eta oro har fantasia, hutsaren hurrengoa dira. Oro har, munduan barrena literatura serioak ihes egiten die genero horiei, baina frikien masa handi samar bat dago (sortzaileak nahiz hartzaileak) izugarri zalea. Gurean, berriz, idazleok amateurrak gara baina letrak serio landu nahi ditugunak, prestigiozko gauzak egin, ez xelebrentzako zerak. Eta frikien masa txikiagia da (bai idazleetan bai hartzaileetan) azpimerkatu bat sortzeko. With things like this, your point of view determines the answer. If we start off by saying that with have to fill in all the holes, we'll always be able to say that we don't have this book or that other book either, and *there is* SF in Basque. But if we take into account just production over recent years, then there is very little science fiction and fantasy in general. In general, serious literature runs away from those genres world-wide, but there are a lot of freaks out there, but creators and consumers, who are huge fans. But in our country, we're amateur writers who want to write serious literature, prestigious things, and not weird things. And there aren't enough freaks here (either writers or consumers) for us to be able to create a sub-market.

xabier mendiguren elizegi

Eta zibilizazioa eroriko balitz...? Eta denboran zehar joan bagintezke...? Eta neure burua klonatuko banu...? Irudimena piztu egiten da halako galderekin. Baina idazlearentzat ez da fikzio ariketa hutsa: sinesgarritasun zientifikoa bilatzean, izan daitekeenera hurbildu behar duzu, eta horrek badenera eraman zaitzake. Zenbat aldiz ez du "aurkitu" zientzia fikzioak gero zientzia ofizialak berretsitakoa? Hori eskertzen diot zientzia fikzioari idazle eta irakurle gisa: eguneroko aukerei bestelako begi posible batzuk eskaintzea. Nahiz eta jakin, jakina, literaturaren baztertzat jotzen dela edonon eta edonoiz, gurean eta besterenean. Bost axola zaleoi! What if civilization disappeared...? Or if we travelled through time...? Or if I cloned myself...? That sort of question really gets your imagination going. But for writers that isn't just a simple fictional exercise: by making credibility scientific, we have to approach things that could be, and that can take you over quite a few bumps. How many times has "invented" science fiction later been endorsed by official science? That's what I think science fiction for both as a writer and as a reader: offering other possible points of view about everyday options. Although, obviously, literature's marginalised everywhere and always, here and abroad. The fans don't care!

fernando morillo

Nik esango nuke, zoritxarrez, zientzia fikzioak ia ez duela tokirik euskal literaturan, oso arraroa baita genero honetako lanak aurkitzea euskaraz, bertan sortuak zein itzulpenak izan. Hau niretzat harrigarria da, une honetan genero hau indartzen ari baita beste hizkuntzatan, bereziki azken urteotan agertu diren idazle eta lan interesgarriei esker. Baina euskal literaturan, genero fantastikoan orohar argitaratutako lan apurrak gazte literaturatzat jotzen dira normalean, nahiz eta publiko orokorrak irakurtzeko modukoak izan. Dena den, euskal literaturak badu tokia zientzia fikzioan zein fantastikoan, eta espero dezagun etorkizun laburrean nabaritutako dela. I'd say that, unfortunately, there's hardly any place for science fiction in Basque literature, it's really unusual to find books like this in Basque, either original works or translations. I find that really surprising as this genre is stronger and stronger in other languages, especially in recent years thanks to interesting new writers and works. But in Basque literature, fantasy is generally only published for young readers, even though the general public could quite easily enjoy this type of work. Even so, there is a place for science fiction and fantasy in Basque literature, and let's hope that'll become clear in the near future.

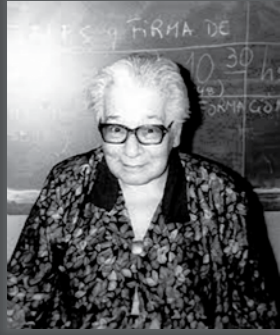
josu walitxo

Zientzia-fikzioa beti iruditu zait erreallitateatik ihes egiteko baina, erreallitatearen ohiko begiradatik ihes egiteko modua. Egin munduaren bilakaerari buruzko hipotesi bat, eta hipotesi horrek mundua nola ikusten duzun esango dizu beste ezer baino gehiago. Erreallitatearen itxuraldaketa baino ez da, sakonean, zientzia-fikzioa. Euskal Herrian, erreallitatea nahiko desitxuratua eduki dugulako edo, halako hipotesietara gutxi jo dugula iruditzen zait. Beste batzuek baino gutxiago, esan nahi dut. Nik euskaraz irakurri dut zientzia-fikziozko nire eleberrri gogokoena, 1984. Euskaraz irakurri nuen *Martianoak Kanpora*, Elkarrek generoari zabaldu zion bilduma baten barruan. Bilduma txikia zen eta berehala desagertu zela uste dut; horrez gain, beste bat baino ez zen iritsi nire eskuetara, best seller katalan baten itzulpena: Manuel de Pedroloren *Bigarren jatorriko makinizkribua*. Jatorrizkoak, ostera, nik oso lan gutxi irakurri ditut generoaren barruan. Antza beste fikzio ez hain zientifikoetara jo dugu euskaldunok. Ez nau atsekabetzen, naiz eta generoa oso gustuko izan. Zera esan nahi du horrek, oraindik badugula beste bidaia bat egiteko, edo beste bidaia batzuk. Irudimenaren kontinente oraindik asmatu gabeetara. It's always seemed to me that science fiction isn't so much running away from reality as running away from the usual way of looking at reality. Make a hypothesis about the evolution of the world and that hypothesis will tell you more about how you see the world than anything else. Deep down, science fiction is just a transformation of reality. Because our reality hasn't been much transformed in the Basque Country, or something like that, we haven't made many such hypotheses. Less than in other places, I'd say. The best science fiction novel I've read in Basque is 1984. I read *Martians Go Home* in Basque, which Elkar published as part of a collection of books from the genre. It was a small collection and I think they closed it very quickly. Apart from that, only one other book has reached my hands, the translation of a *best seller* from Catalan: Manuel de Pedrolo's *Second Origin Typescript*. But I've read very few works in their original languages from this genre. It seems like we Basques are more interested in less scientific literature. I'm not surprised, although I do like the genre a lot. All it means is that we've still got other things to do, other journeys to go on. Currents of imagination which still have to be invented.

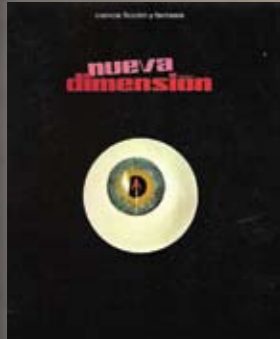
irati jimenez

Iñaki Mendizabal's *Euskaldun bat Marten* (A Basque on Mars - 1982) is probably the first contact we had with science fiction, acting as guinea pigs at school. As far as literature's concerned, before that there was *Ipurbeltz*, the comic magazine which sometimes featured tales of fantasy. Those of us from that generation have become today's leaders (ha, ha, ha!), but we do suspect that science fiction has not reached maturity along with us. We believe that we take ourselves too seriously in this small literary republic of ours. Mikel Soto, the editor at Txalaparta, has told us that there are classics in translation. To mention a few classics, Shelley, H. G. Wells, Lovecraft, Tolkien, Bradbury, etc. and, probably above all others, Edgar Allan Poe. However, there are still some classics to be translated: Arthur C. Clark, Asimov, Philip K. Dick... Gorka Arres, of Susa, has recognised that there is not much space for science fiction in our literature, but has also made a valuable contribution. It isn't at all easy to define where science fiction starts and where it ends because sub-genres' creativity and proliferation also have to be taken into account. We mentioned the monograph about this in November 1986's Susa (<http://andima.armiarma.com/susa/susa17.htm>).

We've asked the following question to people who are involved with science fiction in one way or another: What place has science fiction in Basque literature?



gu ta gutarrak
zientzia fikziozko
ipuin bat
a science fiction
tale



14. zbka.

Nueva Dimensión literatura aldizkariak zientzia fikzioarekin zerikusia zuten eleberrri laburrak, ipuinak, saiakerak eta komikiak argitaratu zituen 1968tik 1983ra bitartean. Generoaren urrezko urte haietan, aldizkari garrantzitsu bihurtu zen, eta, 1972an adibidez, Europako zientzia fikziozko aldizkari onenaren saria jaso zuen. Nazioarteko egile ugari argitaratu zuen aldizkari hartan, baina Argentinako emakume euskaldun bat izan zen aldizkaria egunkarietako lehen orrialdeetara eraman zuena: Magdalena Mouján Otaño.

Badira sei urte Magdalena Mouján Otaño zendu zela. Argentinako euskaldun honek idatzi zuen, ziurrenik, euskal literaturan idatzi den zientzia fikziozko ipuinik ezagunena.

Magdalena Mouján Otaño 1926an jaio zen, Buenos Aires probintziako Pehuajó herrian. Haren aitona Pedro Mari Otaño bertsolari zizurkildarra zen; hiru bider joan zen Argentinara artzain eta irakasle. Jaioterrian hiltzeko desioa izan zuen beti, baina, pobreen desioak zientzia fikzioa izan ohi direnez, Panpako lur lehor eta gogorrean lurperatu zuten. Emakume argia eta azkarra, ikasketetarako dohain berezia erakutsi zuen haurtzarotik Magdalenak. 50eko hamarkadan matematiketan doktoretza atera zuen, eta hainbat unibertsitatetan aritu zen irakasle. 1966an, kolpe militar baten ondorioz (hura zen kirol nagusia garaiko Latinoamerikan), errepresioa jasan zuen eta unibertsitatetik kanporatu zuten. Hala ere, han eta hemen jarraitu zuen irakasle lanetan. Bere jatorria beti present izan zuen emakume honek, eta euskal kulturaren ikerketa eta zabalkunde lanetan aritu zen, La Plata-ko Arturo Campion zentruan, batez ere. Zientziarekin batera, literatura zuen zaletasun nagusia.

Batez ere ipuinak idatzi zituen, zientzia fikziozkoak gehienak, eta, horien artean, "Gu ta Gutarrak". Haren aitonak 1899an idatzi zuen eta Argentinako euskaldunen artean ezagun egin zen bertso batean dago oinarrituta.

Nueva Dimensión aldizkariak kaleratu zuen ipuina 1970ean, 14. zenbakian. Aldizkaria kaleratu bezain pronto, Fraga Iribarne ministroak aginduta, "bahiketa prebentiboa" jasan zuen. 1966an Fragak berak alde zureko zentsura legez ezabatu zuen. "Demokrata" honek inteligentzia handiaz jokatu zuen bere izena zeraman legearekin. Nazioartean aurpegia garbitu eta zentsurarik ez zegoela erakusten zuten. Legeak, ordea, tranpa zuen. Aldez aurretik ez, baina aproposa iruditzen ez zitzaizena, "a posteriori" merkatutik erretiratua izateko ahalmena izaten jarraitzen zuen. Guzti horrek zekarren kostu ekonomikoa zela eta, argitaratzaile eta egile askok, autozentsurarako edo zuzenean "zentsura boluntarioa" zeritzon prozesutik pasatzen ziren. Kontua da *Nueva Dimensión* aldizkariko 14. zenbakia erretiratu zela "Gu ta Gutarrak" ipuinarengatik. Egun, 1970eko maiatza hartan saldu ziren ale eskas haiek bildumagileen esku daude. Hurrengo argitalpenean, Mouján Otañoen ipuina Johnny Hart-en "Formicología" ipuinagatik ordezkatu zuten. Zentsura kasu horrek Espainiako mugak gainditu zituen, eta oihartzun handia izan zuen nazioartean (erlatiboa, jakina; zientzia fikziozko literaturaz ari gara, eta Iker Jimenez hiru urte falta zitzaizkion jaiotzeko). "Gu ta Gutarrak", hala ere, *Nueva Dimensionen* kaleratu zen, hori bai, ehun zenbaki eta bederati urte beranduago.

The literary magazine *Nueva Dimensión* published science fiction short novels, short stories, essays and comics from 1968 to 1983. In those golden years of the genre, the magazine soon became important, and, in 1972 for instance, it received the prize for the best science fiction magazine in Europe. Many international authors published material in the magazine but it was a Basque-Argentine woman who made the magazine front-page news across the world. Her name was Magdalena Mouján Otaño.

It has been six years since Magdalena Mouján Otaño passed away. This Basque-Argentine wrote what must surely be the most famous science fiction story in Basque literature.

Magdalena Mouján Otaño was born in Pehuajó in the province of Buenos Aires in 1926. Her grandfather was the Zizurkil bertsolari (ad-lib poet-singer in Basque) Pedro Mari Otaño, who had trice travelled to Argentina as a shepherd and teacher. He had always wanted to die in the town where he had been born, but, as is the case of most poor people, his poverty soon made his desires seem a thing of science fiction: he was buried in the dry hard soil of the Panpas.

Magdalena was a clever and bright woman who showed a special ability for study from an early age. She doctored in mathematics in the 50s and worked as a professor at several different universities. In 1966, as a consequence of the military coup (the national sport of most South American countries at the time) she was a victim of oppression and was expelled from the university where she was working. Nevertheless, she continued working as a teacher here and there where she could. She was always acutely aware of her origins and she worked in the investigation and dissemination of Basque culture, particularly in the Arturo Campion Centre in La Plata. Along with science, her major love was literature.

As an author, she, above all, wrote stories, most of them science fiction, and amongst those was "Gu ta Gutarrak" ("We and Our Own"). It's based on a verse written by her grandfather in 1899 and well known by Basque Argentines.

The magazine *Nueva Dimensión* published the story in issue number 14 in 1970. As soon as the magazine had been delivered, Spanish Home Secretary Fraga Iribarne had the magazine seized in an act described as "an act of preventive censorship". In 1966 the same Fraga, had revoked the then law concerning censorship. This "democrat" played an intelligent game with the law that bore his name. He pretended to show, internationally, that Spain had done away with censorship. The law, however, was a farce. Whilst the law did not allow anything to be censored before being released, it enabled the powers that be to remove anything they didn't like from the market "a posteriori". As a consequence of the huge financial costs this entailed, many publishers and authors applied self-censorship or "voluntary censorship" to their work. The point here is that issue number 14 of *Nueva Dimension* was seized because of the short story "Gu ta Gutarrak". Today, the handful of copies of the issue that could be sold that May in 1970 are in the hands of collectors. In the reprinted issue Mouján Otaño's story was replaced by Johnny Hart's short story "Formicología". This case of censorship soon became major news internationally (relatively speaking of course – we are talking about science fiction literature and Iker Jimenez – popular presenter of stranger than fiction "true" stories – wouldn't be born for another three years yet.) "Gu ta Gutarrak", albeit 100 issues and 9 years later, was eventually published in *Nueva Dimensión*.

paperpapers



heriotzak

josu waliño.
elkarlanean

Ospitaleko ohean zaude, tutuz eta aparailu elektronikoz inguratuta, eta gauero heriotza etortzen zaizu bisitan. Harekin joateko gogoa izanez gero, eskutik hartu eta ohetik altxatu besterik ez duzu. Baina bisitaria etorri den bidetik bakarrik itzul dadin nahi baduzu, zerbait egin behar duzu. Eta zerbait hori istorioak kontatzea da. Horixe egiten du liburu honetako protagonistak. Sherezade-ren *Mila gau eta bat gehiagoren* moduan, ipuinei esker egun berri bat irabazten dio gauari. Eta heriotzak, kasu honetan, ipuinak entzuten jarraitu nahi du, jakin badakielako, azkenean, berak irabazten duela beti.

You're in a hospital bed, surrounded by tubes and apparatus, and death comes to visit you each night. If you want to go with him, all you have to do is hold his hand and get out of the bed. But if you only want the visitor to go back the way he came, you have to do something. And that something is telling stories. That's what this book's main character does. Like in Scheherazade's *One Thousand and One Nights*, a new day beats the night thanks to the tales. And, in this case, death wants to carry on listening to the stories because he knows that, in any case, he always wins in the end.



logicomix

Irakurriko al zenukete logikaren inguruko hausnarketa filosofiko matematikoak jorratzen dituen komikirik? Beno, ba, guk kontrakoa gomendatzera gatoz. Bertrand Russel matematikari eta pentsalariaren bizitza ardatz hartuta, logikak historian zehar izan dituen gorabeherak, eta egiaren bila aritu diren pentsalarien arteko adostasunak eta desadostasunak erakusten dizkigu komiki honek. Erronka handia izan da Apostolos Doxiadis, Christos Papadimitriou eta Alecos Papadatos egileentzat, baina komiki sakon bezain entretenigarria egitea lortu dute.

Would you read comics written by mathematical philosophers reflecting on logic? Well, we're going to recommend you change your mind. This comic shows us the agreements and disagreements between thinkers and the ups and downs in the history of logic, taking the mathematician and thinker Bertrand Russel as its central subject. It was a great challenge for the creators, Apostolos Doxiadis, Christos Papadimitriou and Alecos Papadatos, but they've managed to create a comic which is as entertaining as it is profound.



zamaontzia

iñigo aranbarri.
susa

Zamaontziak izena ematen dio liburuari. Liburua, baina, atoiontziarena egiten duela uste dugu. Euskal literaturaren atoiontziarena, alegia. Izan ere, Aranbarri oso aurretik eta ezin indartsuago doala iruditzen zaigu. Haren idazkerak bikain uztartzen ditu hizkuntza herritarra eta estilo gorena. Ezin bata bestea gabe ulertu. Erabateko naturaltasunez. Ez da jakintsu, aditu edo txirriporro batek idatzitako liburua. Guztiz kontrakoa. Idazkera gutxi ez, eta bagak arrapaladan iritsi eta busti egiten gaituzte, gizakien arteko harremanak islatzean. Liburua enbata eguna bezalakoa da, non eta bagak bata bestearen atzetik iritsi eta busti egiten gaituzten, hezurretaraino. Bakardadea, koldarkeria, utzikeria... gainditzeko, elkartasuna, erraietatik hasten dena. Atoian eramaten gaituena. Ezinbestekoa.

Zamaontzia is the book's name. It seems to us it's more of a tugboat than a book. Basque literature's tugboat, in fact. More than anything else, it seems Aranbarri is way ahead and going strong. His writing makes full use of both popular and high-brow language. One can't be understood without the other. In a completely natural way. It isn't a book written for wise people, experts or pedants. Quite the opposite. The writing's waves suddenly arrive and soak us, reflecting the relationships between human beings. The book's like a strong wind, the waves arrive one after another and soak us to the skin. Loneliness, cowardliness, laziness...to get over these, shared work which comes from deep inside. It tugs us further forward. Indispensable.



pez fanzine

mon magan

Mon Magan izeneko tipo batek kaleratzen du fanzineen fanzina deritzon argitalpen hau. Zenbaki bakoitza tematikoa izaten da. Gai baten inguruko fanzineen eta era bateko zein besteko artefaktu komunikatiboen bilduma egiten du. Azkenekoa, Errusiar fanzineei eskainia da. Saretik deskargatu eta inprimatu daiteke, kolaborazioetara irekia dago, eta lau hilabetekaria da. Eskura ezazu, edo bilatu sarean... Guk, honez gero, pista dezente eman dizkizugu.

A bloke called Mon Magan brings out what he calls a fanzine's fanzine. Each number is themed. He puts together collections of fanzines and other communication artefacts about a particular subject. The latest one is about Russian fanzines. You can download it and print it, there's open collaboration and it comes out every four months. Get hold of it or find it on the Net... We've already told you enough.

link honetan ipuina | link to short story:

<http://www.bemonline.com/portal/index.php/relatos-fondo-38/1377-gu-ta-gutarrak-nosotros-y-los-nuestros>

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provostkazioa

def: (provostkazioa) Nicolas Provost-en begi, garun, belarri eta eskuetatik pasa ostean edozein irudik jasaten duen eraldaketa.

Zinema hitza esan eta gehingoari oraindik ordu terdiko fikziozko pelikula datorkio burura. Ikus-entzunezkoa esaten badugu irudia eta soinuarekin zerikusia duen artefaktu ugari sartzen dugu zakuan. Ikus-entzunezkoa, kontzeptu zabalagoa, irekiagoa eta askeagoa egiten zaigu. Ukaezina da hala ere, azken urteotan "zinema tradizionalak" mugak zabaldu eta formatu eta molde ezberdinetako proposamenak barneratzen diharduela.

Bideosorkuntzatik datorren Nicolas Provost da egun zinemak bizi duen eraldaketa garai honen adibide garbia. Provost-ek, Donostiako Zabaltegi perletan ikusi ahal izan dugun *L'Envahisseur* pelikula liluragarria filmatu berri du. Imigrazioaren gaia modu berezi eta ez ohiko batean filmatzen ausartu da. Itzela da. Bere lehendabiziko filma da askorentzat. Ez da egia ordea. Provost aurretik makina bat film eginikoa da, formatu eta iraupen ezberdinetakoak, eta mundu osoko aretoetan jendea ahobete hortz utzi duen filmografiaren jabe da. Bi ildo nagusi ditu bere zinemak. Bata estetikoagoa eta forma eta irudi kaleidoskopikoarekin esperimentatuaz eginiko lanez osatua (*Stardust* 2010, *Suspension* 2007, *Gravity* 2007, *Papillon d'amour* 2003...). Film hauekin, irudiaren nortasun aldagarria erakusten du manipulazioaren bitartez. Bigarren ildoak, narrazioa eta irudiarekin jokatzeko du (*Storyteller* 2010, *Long Live the New Flesh* 2009, *Plot Point* 2007...). Film hauetan, aleatoriki edo modu dokumentalean filmatutako irudien muntaia berria eginaz, kodigoak hautsi, narratibak sortu, ikus-entzunezko gramatikak asmatu eta fikzio berriak eraikitzen ditu abilezia izugarriaz.

Bere "lehendabiziko pelikulak" merezi du, baina aurretik filmatutako ikus-entzunezko piezak ikusteko gonbitea egiten dizuegu. Bere webgunean daude, eta ziur gaude ez zaretela damutuko.

www.nicolasprovost.com

provostcation

def: (provostcation) The transformation which any image goes through after contact with Nicolas Provost's eyes, brains, ears or hands.

It is a cinema term, even though that still suggests an hour and a half long film to most people. If we say audio-visuals, numerous artefacts connected with sound and image come to mind. We're talking about a wider, more open and freer idea of audio-visuals. Although it is undeniable that "traditional cinema" has widened its frontiers in recent years and taken in many new ideas about formats and arrangements.

Nicolas Provost, who started off making videos, is a clear example of the transformation of current cinema. Provost's recent and marvellous film *L'Envahisseur* was shown during the San Sebastian Film Festival. He dared to make a film about immigration from a special, atypical point of view. It's huge. For many people, it's his first film. But that isn't right. Provost made loads of films before this, in many different formats and of different lengths, and his films have amazed people all over the world. He makes two main types of cinema. One is aesthetic, experimenting with form and kaleidoscopic images (*Stardust* 2010, *Suspension* 2007, *Gravity* 2007, *Papillon d'amour* 2003...). In those films he showed how the character of images can be changed by manipulating them. The second plays with narrative and images (*Storyteller* 2010, *Long Live the New Flesh* 2009, *Plot Point* 2007...). In those films, using randomly shot documentary filmage in collage, he breaks down codes, creates narratives, invents audio-visual grammar and builds new fiction with incredible skill.

Provost's "first film" is worth seeing, but we particularly recommend his previous audio-visual work. You can see it on his website and we're sure you won't regret it.



almanake eusko-oriental (patafisiko ilustratua)
 basque-oriental almanac (pataphysically illustrated)



Leire Urbeltzek Txinara egindako bidaia islatzen duen proiektu artistiko-editoriala da almanake hau. Txinako ikonografia berea egin eta Yolanda Arrieta, Castillo Suarez eta Harkaitz Cano idazleei joko literario bat proposatzen die almanake patafisiko honek. Leire Urbeltzen ilustrazio eta esperimentu grafikoaren balio artistikoaz gain, asko interesatu zaigu artistak kasu honetan bere lana erakusteko aukeratu duen medioa. Ez da erakusketa batera mugatu, almanake bat ekoiztu eta argitaratu du. Bere lana kalean jarri du jendeak eskuratu eta berea egin dezan.

This artistic-editorial project tells us about Leire Urbeltze's journey to China. She makes use of Chinese iconography and the writers Yolanda Arrieta, Castillo Suarez and Harkaitz Cano have contributed a literary game for this Pataphysical almanac. As well as the artistic interest of Leire Urbeltze's graphical experiment, the means this artist has used here is also of great interest. It isn't in any way a limited exhibition; she's produced and published an almanac. You can get hold of her work and keep it for yourself.

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Thomas Sankara

Thomas Isidore Noël Sankara (1949-1987) Frantziak Afrikan zuen Alto Volta kolonian jaio zen, eta berak sortutako Burkina Fason hil zen.

Uagadugu hirian, "Tout-à-Coup Jazz" taldean gitarrajole gisa hasi zen ezagun izaten.

Herriaren laguntzaz, 33 urte zituela, Sankarak estatu kolpea eman zuen frantsesak herrialdetik botatzeko eta gizartearen aldaketa eragiteko.

Galdetu ziotenean zergatik ez zegoen bere erretratua eraikin publikoetan: "zazpi milioi Thomas Sankara dago" esan zuen.

Mercedes ofizialak Renault 5engatik aldatu zituen, eta hilabeteko 450 dolarretan ezarri zuen bere soldata.

Inperialismoaren, ustelkeriaren, tribu nagusien feudalismoaren eta desertizazioaren aurka egin zuen. Emakumeen eskubideak bermatu, hezkuntza bultzatu, gaixotasunen aurka borrokatu, eta lurrak eman zizkien nekazariari. Oso epe laburrean, herrialdeak garapen sozio-ekonomiko izugarria izan zuen.

Guzti honek etsai boteretsuak ekarri zizkion. Frantziako gobernuak lagunduta, estatu kolpea izan zen 1987an. Sankara hil zuten, eta desagerrarazi zuten haren gorpua.

Hil baino aste bate lehenago, zera esan zuen: "iraultzaileak, pertsona diren heinean, asasinatuak izan daitezke, baina ezinezkoa da euren ideiak erailtzeara".

Thomas Isidore Noël Sankara (1949-1987) was born in the French colony of Upper Volta and died in the Burkina Faso he created.

He first became known as a guitar player in jazz outfit "Tout-à-Coup Jazz" in the city of Uagadugu.

At the age of 33, and with the help of the people, he organized a coup to overthrow the French-backed state and thus spark change in society.

Asked why there weren't portraits of him in public buildings, he replied: "There are seven million Thomas Sankaras."

He changed the official government Mercs for Renault 5s and he set himself a monthly wage of 450 Dollars.

He targeted imperialism, corruption, the feudalism of the major tribes and desertification. He gave land to farmers, guaranteed women's rights and fought against disease. There was huge socio-economic development in a very short space of time.

As you can well imagine, all of this really..... ahem.... powerful enemies. The French Government aided a military coup in 1987; Sankara was assassinated and his body disappeared.

A week before he was killed, he said: "While revolutionaries as individuals can be murdered, you cannot kill ideas."

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murchanteko simonides
 simonides of murchante

by thebaldepedia

Ernesto Murillok Simonides ezizena aukeratu zuenean, ziurrenik, Amorgos-ko Simonides zuen buruan. Amorgos-ko Simonides satiraren sortzaile gisa pasa da historiara. Ez zaigu izenorde aproposagorik bururatzen TMEO aldizkariaren sortzaileetako batentzat. Gu garena gara (probetxuzko pertsona helduak... zalantza dutenentzat), komiki aldizkari artean hazi eta hezi ginelako. Gure belaunaldikoentzat, Napatheid eta TMEO izan dira gure *Quosque Tandem* eta Ernesto Murillo eta enparauak gure Oteiza. Gure liken eta goroldioa. Gure sustratu eta ongari ikusezin eta ezinbestekoa. Haren komikiek gozatu genuen. Beranduago, haren pintura deskubritu genuen. Moda eta arte merkatuari jaramonik egin gabe sortutako obra askeak. Surrealismoaren eta ironiaren arteko zubiak eraikitzen dituzten irudiak. Egunero bizi eta ahazten ditugun detaile txikien kontakizunak. Naif estiloan mozorroturiko hausnarketa sozio-politiko zorrotzak. Simonidesen Magritte ikusten dugula esan genezake, baina ez litzateke zuzena izango. Lehenago ezagutu genuen Simonides, beraz, Magritten Simonides ikusten dugula esango dugu. Ernesto Murillok satiraren sortzailea izan zen Amorgos-ko Simonidesi hartu zion izena, baina bere pinturak ikustean, ordea, historiari eman duen bigarren Simonidesekin, Ceoskoarekin ere parekotasunik baduela deskubritu dugu. Hain zuzen ere mnemotecniaren sortzailea eta "poesia mintzo den pintura da, eta pintura poesia mutua" esanaz, Murilloren obra ezin hobeto definitu zuena duela 2500 urte inguru. Lantzean behin, komiki bat egiteko eskatzera ausartzen gara, eta egiten digu. Simonidesak bi direla esan dugu, baina hiru dira. Aurreko bien moduan, Kristo ondorengo 1952. urtean jaio zen Murchanteko Simonides, poeta, pentsalarri eta artista, klasiko bat delako.

When Ernesto Murillo chose the pseudonym Simonides of Murchante, he must have had Simonides of Amorgos in mind. Simonides of Amorgos went down in history as the founder of satire. We can't think of a more appropriate nickname for the creator of TMEO. We are who we are (grown-up people of great value, just in case you had any doubts) because we grew up reading comics. For our generation, Napatheid and TMEO were our Quosque Tandem and Ernesto Murillo and the like our Oteiza. Our lichen and moss. Our invisible, indispensable roots and stimulators. We enjoyed his comics. We found out about his painting later on. Free work which was created without paying attention to fashion or market forces. Images which build bridges between surrealism and irony. Narrators of the small details we see and forget every day. Sharp political and social observations disguised as naif. We could say that we see Magritte in Simonides, but that wouldn't be exact. We discovered Simonides before we found Magritte, so we see Simonides in Magritte. Ernesto Murillo took his name from Simonides of Amorgos, the founder of satire, but when you look at his painting you see similarity with the second Simonides in history, Simonides of Ceos. In fact, the inventor of mnemonics said that "poetry is speaking painting, and painting is mute poetry", and in that way brilliantly described Murillo's work 2,500 years ago. Once in a while we dare to ask him to do a comic and he does. We've said that there are two Simonides, but there are actually three. Similar to the previous two, Simonides of Murchante was born in 1952 AD: poet, thinker and artist. A classic.





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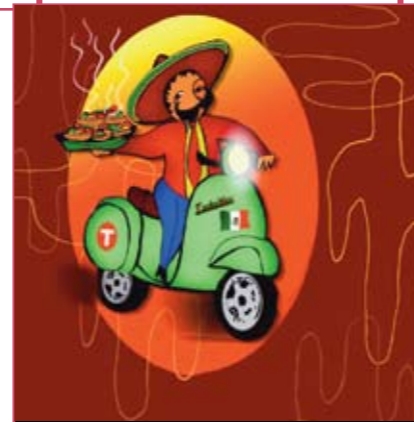
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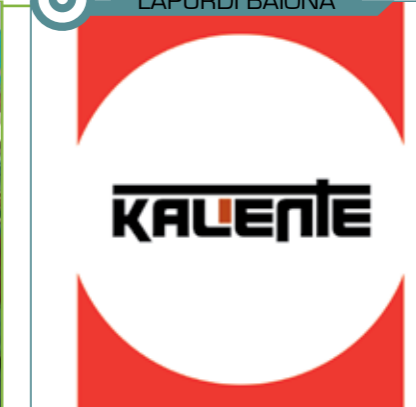
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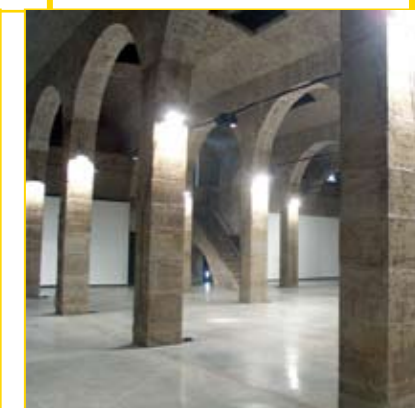
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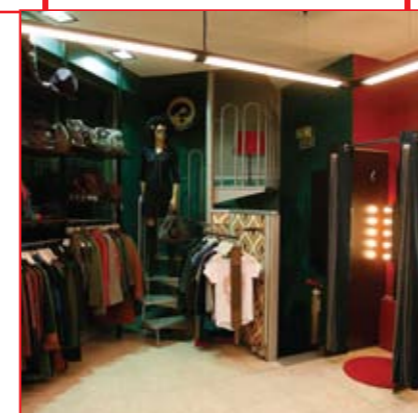
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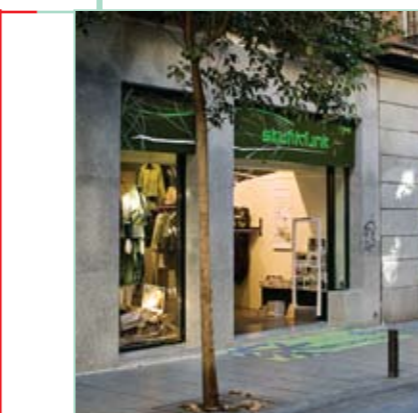
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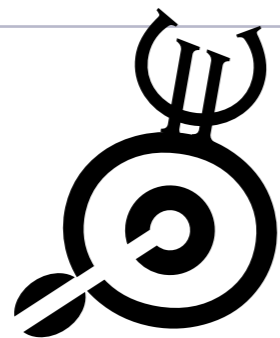
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