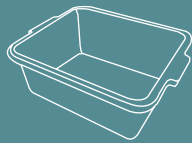




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bide bat basoan

Tetsuo Kondo arkitekto japoniarrak proiektu eder hau gauzatu zuen Estoniako hiriburutik 15 minutura dagoen Kadriorg basoan (Tallinen izan zen iaz Europako kultu hiriburua, baina, hori bazenekiten ezta?). Basoan barneratzen den bideak ikuspuntu guztiz berri bat bizitzeko aukera ematen dio bisitariari, airean eraikitako 95 metroko luzera du, eta arbolen artean ibiltzeko parada liluragarria eskaintzen du.

<http://www.tetsuokondo.jp/project/apathintheforest.html>

a path in the forest

Japanese architect Tetsuo Kondo carried out this beautiful project in Kadriorg forest, 15 minutes from the capital of Estonia (Tallinn was the European Capital of Culture last year, but you knew that already...). The visitor is given a completely different and fascinating opportunity to experience the forest via a 95 metre long path hung in the air between the trees.

<http://www.tetsuokondo.jp/project/apathintheforest.html>



HAUTE CULTURE

wilco

Badira, lan berri bat kaleratzean edo biran ateratzen direnean, behin eta berriro gurera itzultzen diren taldeak. Kasu batzuetan, aspergarria izaten da agendetan haien izena berriro irakurtzea. Ez da hau kasua ordea. Wilco berriro dator bisitan, eta, izan ziren azkenen aldian utzi zuten oroitzapenagatik, martxoaren 2an Kursaal aretoa lepo egongo dela aurreratzen dugu.

wilco

There are bands who always come and visit us when on tour or when they have released a new record. In some cases, seeing the same names appear over and over again can be a bit tiring. This is not the case. Wilco are on their way over again, and based on memories of their previous shows, we predict that the Kursaal will be sold out for their March 2nd show.



biblios

Ez da lehen aldia artelanetarako liburuak lehenagai gisa erabiltzen ikusten duguna. Naina Guy Laramée artistak Biblios proiektuko hainbat lanetan erakusten duen trebezia aipatzeko modukoa iruditu zaigu. Mesedez, ez saiatu gauza bera egiten e-book batekin.

www.guylaramee.com/

biblios

This is not the first time that we have seen books used as raw material for works of art. The skill shown in some of the works in the Biblios project by artista Naina Guy Laramée is worthy of mention. Please do not try to do this with an e-book.

www.guylaramee.com/





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jsbe l'atabalen

Biarritzeko musika-gune finko eta aktiboa da L'Atabal aretoa. Estilo eta mota askotako taldeez eta musikaz gozatzeko aukera eskaintzen duen aretoan, Jon Spencer Blues Explosion-ek hain berea duen erritmo eta eztanda elektrikoa eskainiko du martxoaren 12an.

jsbe at l'atabal

The L'Atabal is a steadfast and active music venue in Biarritz. The venue offers concerts by all kinds of bands and musical styles and on March 12th the play host to the rhythmic and electric explosion that is the Jon Spencer Blues Explosion.



land art

Walter Mason artistak, naturan barneratu, eta topatzen dituen elementuekin akzio txikiak egiteko eta horien irudia ateratzeko ohitura du. Arte mota organiko honen adierazgarri nagusia, denboraren igarotzeak "obretan" izaten duen eragin zuzen eta azkarra da. Eta, hain zuzen ere, horregatik gustatzen zaigu hainbeste.

www.kuriositas.com/2012/01/land-art.html

land art

The artist Walter Mason, explores nature, and with the elements he comes across he has the habit of making small environmental sculptures and taking photos of them. The rapid and direct effect time has on these organic "sculptures" is simple and beautiful. That's why we like it so much.

www.kuriositas.com/2012/01/land-art.html

verdaderamente falso

Artxibo Historiko Probintzialak historia luze-zabalean egin diren faltsifikazioei buruzko erakusketa antolatu du. 200 piezatik gora daude ikusgai, eta faltsifikazioa bere baitan artea ere badela jabetzeko baliogarria izango zaigu bertara eginiko bisita. Apirilaren 15era arte Gasteizen.

truly false

The Provincial Historical Archive has organised an exhibition on forgeries committed throughout history. There are 200 pieces on show and a visit to the exhibition will show you that art exists in the world of forgery and falsification. Till the 15th of April in Gasteiz.



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NATURE

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LEIZEAK Irudiaren labirintoak

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Iñaki Gracenea
Sheena Macrae
Henna Nadeem

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maleta mexikarra

Robert Capa argazkilarit mitikoaren maleta bat azaldu zen Mexikon duela pare bat urte. Barnean, kiribildurik, argazki negatibo ugari. Maleta horretan azaldu diren argazki "berriekin" erakusketa egin dute Bilboko Arte Eder Museoan. Ekainaren 10a arte izango ditugu ikusgai historiako guda-argazkilarit ezagunaren lanak.

<http://www.museobilbao.com/>

the mexican suitcase

A suitcase owned by mythical photographer Robert Capa turned up in Mexico a couple of years ago. Inside, curled up, were many photo film negatives. The Bilbao Fine Arts host an exhibition of these "new" photos. The exhibition of the most famous war photographer runs until June 10th.

<http://www.museobilbao.com/>



oroimenaren topografiak

Azken 30 urteotan argazkiarekin eta bideoarekin zerikusia izan duten artista entzutetsu ugari izango da erakusgai Bilboko Alhondigan. Argazkilarit horien begiradek ondoren etorri direnen begiradan izan duten eragina aztertzen du erakusketa honek. Apirilaren 15a arte.

www.alhondigabilbao.com

the topography of memory

Alhondiga Bilbao will showcase work by some of the biggest names in photography and video in the last 30 years. The exhibition looks at the influence these artists have had on later works by other artists. Till April 15th.

www.alhondigabilbao.com



HELDULEKU INTELEKTUALA

tindersticks

Wilco taldeaz eta haien zuzenekoaz esandako guztia esan genezake Tinderstick-i buruz. Izena, kontzertuaren data eta eskenatokiaren diferentziagatik ez balitz, testuak aldagarriak direla esango genuke. Martxoaren 23an Victoria Eugenia antzokian. 2012ko martxoa Donostian nekez ahaztuko dute musikazaleek.

tindersticks

What we said about the band Wilco and their live shows is equally applicable to Tindersticks. Only for the difference name, date and venue, we would just publish the same text. March 23rd at the Victoria Eugenia. March 2012 will long stick in the memory of music lovers in San Sebastian.

Aholkularitza textil tekniko eta marka sorrera.

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bizi literatura

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Luz utzian perdidatzen

04 ANTON
Hitze eraki heraklez

05 SCREAMIN' TARGETS
Vincent B.S.

06 THE SPARTANS
Bogare

07 LOS STEAKS
Sunday girls

08 ERIZO
Pulido

09 EL COLUMPIO ASESINO
Toto

10 ANAI-ARERRAK
Twitel

PLAN B 11
Deja ya de llorar

LOS FRENOS 12
Le Monaco

DISTURBIO 13
Rescination

PORCO BRAVO 14
Pato amor

MATXURA 15
Planeta terrorista

BERRI TXARRAK 16
Horia

SU TA GAR 17
Nahere berre ametsen jabe

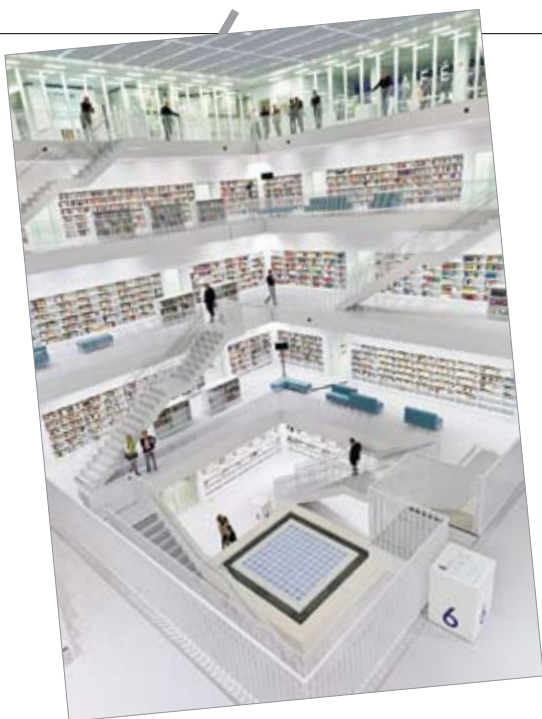
BASAKI 18
Geroa joan atzituaren ihesi

TRUMBO 19
Korronte berria / Korronte hotzak

Korronte berria / Korronte hotzak

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stuttgartko liburutegi berria

Liburuekin eskultura bitxiak egin daitezkeela erakutsi dizuegu. Liburuak gordetzeko ere, edukiontzi liluragarriak eraiki daitezkeela erakutsi digu Eun Young Yi arkitekto korearrak. Munduko liburu guztiak gauza bera komentatzen dute: "Oraintxe, ez bazaude Stuttgart-ko liburutegian... ez zara inor".

www1.stuttgart.de/stadtbibliothek

the new library in stuttgart

We've shown you that you can make some unusual sculptures using books. Korean architect Eun Young Yi has also shown us you can make some pretty nice places to store books too. Every book in the world is saying the same thing: "If you're not in the Stuttgart City Library, you're nobody".

www1.stuttgart.de/stadtbibliothek

SOUL, BOOKS & GUTS

streetanatomy

Giza anatomiarekin maiteminduta zaudetenontzat goxoki bat. Gure azalak ezkututzen dituen haragi, zain, hezur eta gainerakoak edozein tokitan "azaldu" daitezkeela erakusten duen webgune bitxia da Streetanatomy. Anatomiarekin zerikusia duen ia oro topatuko duzue han.

www.streetanatomy.com

streetanatomy

For those of you in love with human anatomy, here's a little treat for you. A gem of a website called streetanatomy that shows how our skin-covered meat, veins, bones and the rest of our bodies can appear basically anywhere. You will find almost everything imaginable about anatomy there.

www.streetanatomy.com

soul train festival

Dantza eta soinu beltzak maite badituzu, galdu ezineko zita bat duzu martxoaren 9an Bilboko Kafe Antzokian. Pepper Pots, Sweet Vandals eta Cherry Boppers-ekin dantza saio ederra egiten ez baduzu, ez dago zalantzarik... zonbi bat zara.

soul train festival

If you like black dance and sound, you have an unmissable appointment at the Kafe Antzokia in Bilbao on March 9th. If you can't make a great dance session out of Pepper Pots, Sweet Vandals and Cherry Boppers, well, you're basically a zombie.



twist: pentsatzen eta esaten ez diren gauzak things you think and don't say

Talking with Harkaitz Cano about his last novel

(*Twist*. Susa Literatura. 2011)

There are many different voices in the book. There are many jumps in time, space and characters. *Twist* is the name of a dance: fold, squeeze, turn, bend, those are its meanings ... In fact, those are appropriate ways to describe what happens to the characters. When did you give the book its title?

When I'd already written quite a lot of it. "The Turn of the Screw" would have been a better title, but Henry James got there long before me ... I wanted a title that didn't give any clues about what's inside, which closes the book for you more than it opens it. There's something about the *Twist*, as though the dancers wanted to run away from themselves, and that goes well with the story ... And it's a happy dance. A lot of things in the book are rough and I wanted a counterweight for that.

Harkaitz Canorekin bere azken nobelaz.

(*Twist*. Susa Literatura. 2011)

Liburuan, ahots ezberdin ugari dago. Denbora, espazio eta pertsonaien salto ugari. *Twist* dantzari izena ematen dion ingelesezko hitzak tolestu, bihurtu, jiratu, okertu esanahia du... Hain zuzen ere nobelako pertsonaiei gertatzen zaizkienak deskribatzeko aproposak diren hitzak. Noiz eman zenuen liburuaren izenburuarekin?

Idazketa nahiko aurreratua zegoenean jada. "Koska bat estuago" izenburu hobea zatekeen, baina Henry Jamesek aspaldi hartu zidan aurre... Barruan dagoenari buruz pistarik ematen ez duen titulu bat nahi nuen, liburua ireki beharrean ixtera etorriko zena. *Twist* dantzak badu gorputza bihurtuz norbere buruarengandik ihes egiteko irrika halako bat, narrazioarekin bat datorrena... Dantza alaia da, gainera. Liburuan kontatzen dena tarteka gordina denez, kontrapisu bat nahi nuen.

Benetako gertakizunak eta pertsonaiak fikziozko beste batzuekin batu dituzu. Idazteko orduan, eta narrazioak behar duen naturaltasuna lortzeko, izan al duzu zailtasun berezirik?

Pertsonaiak ispilu deformanteen antzekoak dira nobelan: tarteka benetako gertaerak parean jartzen zaizkien fikziozko izaki-ispiluak. Behin hori barneraturik, errazagoa izan da dena. Pertsonaiak fikziozkoak izateak zenbait kontu modu gupidagabeen kontatzeko libertatea ematen du; eta gertaera batzuk benetakoak izateak berriz, tentsioa, motibazioa, eta zergatik ez, protagonistekiko enpatia edo erantzukizun sentimendu berezia sortu dizkit.

Hasera aldera, momentu jakin batean, 80ko hamarkadari erradiografia egiten diozu, garaiko gertakizunen telegramak bidaltzen dizkiozu irakurleari (niri Bolañoren *2666* eleberriko Juarezko emakumeen hilketen deskribapen zerrenda etorri zait burura... autopsia kontzeptua...). Zu garai hartan haur bat zinen eta ez zinen errealitate zehatz haren "protagonista". Zerk bultzatu zaitu urte haietako memoria fisiko eta, nolabait esatearren, emozionala berreskuratzera?

Gure artean dagoen ahazteko gaitasun neurrigabeak eta adanismoak zur eta lur uzten nau. Cristian Mungiu-ren *4 luni, 3 septamini si 2 zile* (4 hilabete, 3 aste eta 2 egun) filma ikusteak bultzatu ninduen, neurri batean: gaurko Errumaniako paisajek eta objektuak gure haurtzaroko oso antzeko begitandu zitzaizkidan, eta jasanezina zait orain gu Errumania bezalako herrialdeekiko paternalista izatea, gu atzo goizean haiek ginela ahaztuta. 5-10 urte bitarte nituen nik 80ko hamarkadak iraun zuen bitartean: zeure disko gogorra adin horretan formateatzen da. Aske ez zarela ere orduan ikasten duzu.

Liburuko protagonista, edo narrazio ezberdinak batzen dituen pertsonaia, behintzat, idazlea da. Idazle baten biziraute estrategiak, beldurak eta miseriak azaltzen dizkiguzu... Kritika zorrotza egiten diozu literaturari ("kartzelara opari gisa bidaltzeko ere ez du balio euskal literaturak"), baina kazetaritzak, politikak eta artearen munduak ere jasotzen du egurra... "Twist and shout" kantuan bezalaxe, barruan gordetako asko hustu dituzula dirudi...

Norbere burua eta norbere ofizioa... Zerbait izatekotan hori ezagutzen dugu ondo, ez? Handiegia da ezagutzen duzun hori gudu-zelai literario bezala erabiltzeko tentazioa...

Kazetaritzari dagokionez, teknologiarik eta amateurismoari doan eta baldintzarik gabe entregatu die bere burua... Politikari buruz, berriz, zer esan? Gaur egiten den bezala 1981ean Mitterrandek estatistikei men egin izan balie, ez zuela gillotina abolituko (frantziarren % 61 kontra zegoen). Gero frantziar "demokratek" giza eskubideei buruz hitz egingo dizute, duela hogeita hamar urte lepoak moztzen ari zirenean... Gurean ere gertatzen da antzekorik. Badirudi zenbaitek inpunitatea dutela kontagailua nahi dutenean zerora jartzeko.

Elipsiaren erabilera berezia egiten duzu liburuan. Modu erradikalean erabiltzen duzu. Narrazio ohiko edo zinematografiko batean azalduko lirakeen akzio guztien gainetik salto egin duzu (torturak, hilketak, epaiketa, ikerketa...) eta gertakizun horien bazter eta ondorio intimoetan barneratzen zara. Akzioa ez zaizu interesatzen? Liburuaren zinemarako egokitzapena boikoteatzen zabilta?

Akzioa egon badago, baina epaiketa baino, nahiago epaiketaren entsegua. Ikerketaren konklusioak baino, nahiago hari solteak. Torturatuek eta torturatzaileek torturen aurretik eta ondoren dituzten burubideak eta kontraesanak interesatzen zaizkit. Halere, egokitu liteke zinera, e? Boxeoari buruzko film bat balitz, konbaterik gabeko filma litzateke, kamerak aldageletan itxoingo lieke boxeolariet!

La Invencion de Morel-en aipamena ezin pasatzen utzi. *Twistek* badu Bioy Casaresen nobela liluragarriarekin loturarik. Errealitatea eta errealtatearen proiektzioa edo errepresentazioa, mamuak hizketan, narratzailea eta pertsonaiaren arteko harreman ikusezina... Ados zaude horrekin, ala guk ere ez dagoen tokian gure irakurketaren proiektzioa ikusi nahi izan dugu...?

Harrapatu nauzu, bai, kar, kar... Bitasun hori da liburuaren motor nagusia: jatorrizkoa eta kopia, suplantazioak, doblearen gaia, orijinaltasunaren sukara... Zibermundua edo mundu "erreal" deitzen diogun hori... Txirrista bat geure barrura doa, eta bestea antoengainu gozoaren ispilu faltsura. Biek dituzte euren abantailak eta arriskuak.

You've brought together real events and people with fictional ones. When you were writing, were there particular difficulties in giving the story the natural feel it needed?

The characters are as if they were reflected in deforming mirrors in the novel: at times fictional mirrored beings are alongside the real events. Once I'd assimilated that, everything was easier. The characters being fictional gives you freedom to tell things without any reservations. And, at the same time, the fact that some characters were real gave me tension, motivation and, in fact, empathy or responsibility with regards to the main characters.

At the beginning you give a description of the 80's, you send the reader a telegram about the events of that period (it reminded me of the novel *2666*, in which there's a list of all the women killed in Ciudad Juarez ... the idea of an autopsy ...). At that time you were a child, you weren't an active player in that period's events. What drove you to pick up those years' physical and emotional memory?

I'm astonished by our limitless capacity for forgetting things and starting as if nothing had ever happened before. It was Cristian Mungiu's *4 luni, 3 septamini si 2 zile* (4 Months, 3 Weeks and 2 Days) film that drove me to do it: I imagined contemporary Rumania's countryside and objects to be very like our childhood's, and I can't bear us being as paternalist a country as Romania is, our forgetting that we were just like them as recently as yesterday morning. Your hard disc gets formatted between the ages of 5 and 10, and that happened to me in the 80's. It's even then that you learn that you're not free.

The main character in the book, or the main character of many different tales in it, is a writer. You tell us the strategies to stay alive, the fears and misery of a writer ... Your criticisms of literature are harsh ("Basque literature isn't even worth sending to prisons as a gift"), and journalism, politics and the world of art also come in for severe criticism ... Like in the song "Twist and shout", it seems like you've brought a lot of things out from inside you ...

We each have our personality and our job ... As far as you are something, that's what you know well, isn't it? It's too big a temptation to use what you know as a chariot of war ...

As far as journalism's concerned, it's sold its soul to technology and amateurism without demanding any conditions ... And what can we say about politics? If they'd been as dominated by statistics in 1981, in the Mitterrand period, as we are now, they'd never have abolished the guillotine (61% of the French people were against abolition). And now French "democrats" will tell you about human rights, when thirty years ago they were still cutting people's head off. And there are similar things in our country. It's as if lots of people who have immunity wanted to put the taxi metre back to zero.

You use ellipsis a lot in the book. You use it in a radical way. You jump over the actions that would appear in typical narrations and films (torture, murder, trials, investigations, etc) and look into the intimate corners and consequences they had. Aren't you interested in action? Are you boycotting any possible cinema version of the book?

There is action, but I preferred the preparations for trials to the trials themselves. I preferred loose threads to the investigations' conclusions. I'm interested in the tortured and the torturers decisions and contradictions with regard to torture. But there could be a film version, you know? Like in boxing films, there could be films without any fights, the cameras would be waiting for the boxers in the changing rooms!

We have to talk about your mention of *La Invencion de Morel* (The Invention of Morel). *Twist* has a lot to do with Bioy Casares' marvellous novel. Reality and the projection or representation of reality, ghosts speaking, invisible relationships between the narrator and the characters ... Do you agree with that, or are we giving an interpretation of something that isn't really there?

Ha, you've caught me! That division is the book's main engine: the original and the copy, impersonation, things getting bent, the fever of originality ... What we call the cyberworld and the "real" world ... There's a chute that goes down inside us and another that leads to the sweet mirror of self-deception. They each have their own advantages and risks.





back to the future

I love old photos. I admit being a nosy photographer. As soon as I step into someone else's house, I start sniffing for them. Most of us are fascinated by their retro look but to me, it's imagining how people would feel and look like if they were to reenact them today... A few months ago, I decided to actually do this. So, with my camera, I started inviting people to go back to their future.



etorkizunera itzultzen

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Argazki zaharrak maite ditut. Argazkilari kuskuseroa naizela onartzen dut. Norbaiten etxera sartu bezain pronto bistara dauden argazki zaharren bila hasten naiz. Jende gehienari argazkien retro ukitua gustatzen zaio, niri ordea, irudiotan azaltzen den jendeak egun argazki berdinean azaldu beharko balu zein itxura izango zukeen irudikatzea gustatzen zait... duela hilabete batzuk ideia horri jarraipena ematea pentsatu nuen. Beraz, nire kamaraz, hainbat jenderi, etorkizunera itzultzeko gonbita egiten hasi nintzen.

We only bring out *the balde* every two months, so we don't waste time with things we don't like, and we do make space for the things we love. And we've always thought Kafea eta Galletak (Coffee and Biscuits) to be a beautiful project. We interviewed Leire and Ibon.

coffee and biscuits

We reckon Kafea eta Galletak is one of the most avant-garde projects in the world. These days, when some think that playing concerts via streaming is one of the *coolest* things in the world, it's wonderful to get together, listen to a record and have a coffee. How was the Kafea eta Galletak (that is, listening to a record and then to a concert) formula put together?

Kafea eta Galletak is a very small thing, even desperately small sometimes, but we do have some very clear ideas about music making, particularly taken from the *diy* movement, and we try to put them into practice. In that sense, there's ambition there, too, from a political point of view. We discuss music a lot, and also talk about K&G a lot; we try to be critical, and especially about ourselves.

We started off by chance, and what K&G is today has been defined as time has gone by. We went to some talks at Arteleku five years ago. On one occasion, one person round the table told us that at an experimental concert a musician had clicked on *play* on his laptop and walked off the stage. Apparently there was a great debate about whether that was a concert or not. We couldn't care less about the name it's given: what we care about is whether what people heard then was interesting or not. We said then that we'd like to always listen to the music we're recommended together, at high volume, as if it were a concert, and you can't listen at that sort of volume at home. What's more, some recommendations never get out of the pub, and we often don't use the download links we're sent by e-mail. We reckon what we do is something like a concert, though we don't really care much what name it's given. Listening to each record is also a break with our usual lifestyle, which has become too fast: stop, have a coffee, listen, describe an important record to somebody else, say whether you've enjoyed what you've heard, with no compromise, open your ears, talk about it with the people around you. From our point of view, that's a political act, now more than ever taking into account what things are like nowadays.

Leire from Gernika is one of the coordinators at Astra Youth Centre and, in 2008, when they took over Astra, we found the room we had had in mind. When we had sorted out the practical side of things (the sound system, the room, an old coffee machine ...), we chose the record for the first session (Slint's *Spiderland*, because it had often come up during our conversations. We'd seen the group when they'd got back together and we thought that, rather than that mediocre revival, it would be better to give the record another listen). To start off the festivities, Xabier Montoia, which Ibon's accompaniment, gave a concert. We asked Fernando Junquera, a huge fan from Valencia, to write a technical text about the record, and we gave that out during the listening. The results were fantastic, we were even moved. And then the initial scheme of things started changing, we weren't going to just listen to records any more. We started invited groups we liked to chose one of their records, write about it, and then give us a concert. And we preferred to listen to other people's recommendations rather than just to our own. So there were musicians in the conversations, and anyone could talk with them: we were all on the same level, we were against the idea of "stars".

How have musicians reacted to Kafea eta Galletak? What do they make of it when we ask them to take part in the project?

Their reactions are great and we can only thank them. With almost no money, groups have almost always agreed to come and take part and they've all given a lot of K&G. And they've all said kind words to us, and that's actually moving. This is the main thing that makes K&G different: we put musicians into a situation they're not familiar with. It's in the afternoon (and not in the evening, which is the usual full party-mode timing), there's an atmosphere of respect, and, after listening to a record they love, they talk with the people who've listened to them. And, up to now at least, the musicians have told us that they've enjoyed themselves.

You get together at the gaztetxe in Gernika. Many concert halls and musical halls put drinking gin and tonic before the concerts they program, and public bodies only obstruct bars that organize concerts outside the night-time timetable ... are the gaztetxe's going to save the circuit for smaller groups?

We think that small things are going to save the circuit, whether they're youth centres or not. But our project is in complete agreement with the gaztetxe's (youth centre) point of view, that's where we've come from and that's where we're going: self-management and free and critique culture. We don't have any doubt that groups, spaces are so on are going to carry on existing outside the mercantile mentality, as has happened up 'till now. We're horribly romantic, and we believe in the romanticism of *diy*.

You also have a project to publish a book. Tell us what that's about.

That's right. One of our objectives has always been to be and to have active listeners and, as far as we can, to help in that process of activation, for all of us to take part in music, leaving to one side the passive attitude that often takes hold of us, the listeners also take part in the records. In the traditional format, the musicians are the only people who get to choose the records. Somehow we wanted to involve the listeners, the ones who aren't musicians, and it occurred to us to bring out a book. After choosing each record, you then write about it in whatever style you like. There are all sorts in the collection we've brought together: unknown records, better known ones, but they're all interesting from our point of view: fanzine writers, bloggers, culture journalists, record sellers, photographers, anonymous members of the public, people who came to our sessions ... We had, or wanted to create, a special relationship with all of them. As well as that, it was important for us for as many women as men to take part in the book. But that wasn't possible, even though more women came to the sessions, and we feel the book's a bit lame because of that, which also reflects the place women have in the world of music (we bring as many women as possible to play at the sessions, and particularly groups with a feminist point to view: we think there's still a lack of points of reference in that area). Altogether there are 121 texts, records and stories in *Kafea aleak* (Grains of Coffee), which is the name of the book.

The balde bi hilabetetan behin ateratzen dugu, beraz, ez dugu denborarik galtzen gustatzen ez zaizkigun gauzeekin, eta maite ditugun gauzei egiten diegu tokia. Eta Kafea eta Galletak, aspalditik, egitasmo ederra iruditzen zaigu. Leire eta Ibonekin hitz egin dugu.



kafea eta galletak

Guri, Kafea eta Galletak ekimena, munduko gauzarik abangoardistena iruditzen zaigu. Egun, taldeek “streaming bidez kontzertua eskaintzea munduko gauzarik *cool*-ena dela uste duten garaietan, kafea hartu eta disko bat entzuteko biltzea liluragarria dela uste dugu. Nola sortu zen Kafea eta Galletak formula (disko entzunaldia + zuzenekoa)?

Kafea eta Galletak oso txikia da, etsigarria ere batzuetan, baina guk baditugu musikagintzari buruzko zenbait ideia nahiko argi, bereziki *diy* mugimendutik hartutakoak, eta horiek aplikatzen saiatzen gara; alde horretatik, handinahia ere bada helburuetan, ikuspuntu politikotik. Asko eztabaidatzen dugu musikari buruz, K&Gri buruz; kritikoa izaten saiatzen gara, geure buruarekin bereziki.

Kasualitatez hasi ginen, eta denbora joan da zehazten zer den K&G gaur egun. Arteleku duela 5 bat urte egin ziren jardunaldi batzuetan izan ginen, eta mahai-inguru batean lagun batek azaldu zuen, behin, musika esperimentaleko kontzertu batean, musikari batek bere laptop-arekin *play* botoia sakatu eta eszenatokitik alde egin zuela. Eztabaida handiak sortu omen ziren, hura kontzertua zen ala ez. Guri izendapenak bost axola; bertan entzun zena interesgarria zen ala ez axola zitzaigun. Orduan komentatu genuen gustatuko litzaikeela beti elkarririk gomendatzen dizkiogun diskoak elkarrekin entzutea, bolumen handiz, kontzertua balitz bezala, etxean ezin baitugu halako bolumena ibili; gainera, gomendio asko tabernako barran geratzen dira, edo gaur egun email bateko link batean, agian sekula deskargatuko ez duguna. Guri ekintza horrek, berdin dio izena, kontzertu baten pareko zerbait esaten digu. Eguneroko bizimodu azkarrari egiten zaion eten bat ere bada diskoaren entzunaldia: gelditu, eseri, hartu kafe bat, entzun, deskubritu beste pertsona batentzat inportantea den disko bat, entzundakoan erabaki gustatu zaizun ala ez, libreki, zabaldu belarriak, komentatu ondoan egon direnekin. Guretzat hori guztia ekintza politikoa da, gaur egun inoiz baino politikoagoa, gauzak ikusita.

Leire Gernikako Astra koordinadorako kidea da, eta, 2008an, Astra hustu ostean gaztetxea okupatu zenean, buruan generabilena gauzatzeko oso gela aproposa aurkitu genuen. Alde praktikoa zehaztu genuenean (soinu-ekipoa, gela, kafetera kutre bat...), lehenengo saiarako diskoa aukeratu genuen (Slint-en *Spiderland*, gure solasaldietan askotan agertu zelako; zuzenean ikusi genituen elkartu zirenean, eta pentsatu genuen revival ziztrin hura baino askoz hobea izango zela disko hura bestelako baldintzetan entzutea; hala izan zen, askoz hobea). Gure egitasmoaren hasiera-jaija egiteko, Xabier Montoiaren kontzertua gehitu genion entzunaldiari, Ibon harekin jotzen hasia zelako. Disko haren zale sutsua den Fernando Junquera Valentziarrari diskoaren inguruko testu bat idazteko eskatu genion, diskoaren zehaztasun teknikoekin batera banatzeko entzunaldia bitartean. Emaiza ezin hobea izan zen, hunkigarria guretzat. Orduan, hasierako egitasmoa aldatuz joan zen, guk aukeratutako diskoen entzunaldi hutsak izango zirenak, gure gustuko talde bat gonbidatu, taldeak diskoa aukeratu, testu bat idatzi, eta ondoren kontzertu bihurtu zen. Guk gomendatu baino, hobe zen besteen gomendioei belarriak zabaltzea. Ondorioz, solasaldian musikariak egongo ziren, jendeak haiekin hitz egin zezakeen; denok maila berean egonik, “izar” artista kontzeptu horri aurre egin nahi diogu.

Zer harrera izan du musikarien artean Kafea eta Galletak egitasmoak? Gonbidatzen dituzueneari zer iruditzen zaie zuen proposamena?

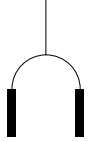
Bikaina, esker oneko hitzak baino ez ditugu haietzat. Ia dirurik ez dugun arren, taldeek gurera etortzeko gonbidapenak onartu dituzte ia beti, eta K&Gri asko eman dio haietako bakoitzak. Gainera, denetarik hitz politik eskaini izan dizkigute beti, eta oso hunkituta utzi gaituzte. K&G ezberdintzen duen gako handi bat hauxe da: guk artistak egoera desberdin batera bultzatzen ditugu, ohituta ez dauden egoera batera, arratsaldez (ez gauez, ez jai-giro bete-betean), errespetu giroan, haiek maite duten disko bat entzun ondoren, entzungo zaituzten pertsonekin solastatu ondoren... Eta musikariek gustura sentitu direla esan digute orain arte behintzat.

Gernikako gaztetxean biltzen zarete. Kontzertu-areto urri, kafe-teatro askok gin-tonic-ak kultur programazioaren aurretik jartzen, eta instituzioek kontzertuak antolatzen dituzten tabernei traba besterik jartzen ez dieten garai hauetan... salbatuko al dute gaztetxeek talde txikien zirkuitua?

Uste dugu gauza txikiek salbatuko dutela zirkuitua, gaztetxe izan ala ez. Baina, hori bai, gure proiektuak gaztetxeen filosofiarekin guztiz bat egiten du, horixe da K&Gren lekua, hortik gatoz eta horrantz goaz: autogestioa, kultura aske eta kritikoa. Ez dugu zalantzarik ikuspuntu merkantilistatik kanpo mugitzen diren talde, espazio eta abarrek haien bidea egingo dutela, orain arte gertatu den bezala. Erromantiko nazkagarri batzuk gara, eta *diy*-aren erromantizismoan sinesten dugu.

Liburu bat argitaratzeko proiektua ere baduzue. Kontaiguzue zerbait horren inguruan.

Halaxe da. Gure helburuetako bat beti izan da entzule aktiboak izatea eta edukitzea, eta, gure neurrian, aktibazio horretan laguntzea, denok izatea musikaren eragile, askotan gailentzen ikusten dugun pasibitate alde batera utzita, azken batean, entzuleok osatzen baititugu diskoak. Gure betiko formatuarekin musikariak dira soilik diskoa aukera dezaketanak. Entzuleak, musikariak ez direnak, inplikatu nahi genituen nolabait, eta otu zitzaigun liburu bat egitea, disko bana aukeratu eta, hori abiapuntu hartuta, estilo librean testu labur bat idaztea. Bertan bildu ditugunak denetariok dira, batzuk ezezagunak, beste batzuk ezagunagoak, baina begipuntuan izan ditugunak interesgarriak zaizkigulako: fanzinegileak, blogariak, kultur kazetariak, disko saltzaileak, argitaratzaileak, publikoko jende ezkutua, gure saioretara datorren jendea... Guztiakin genuen, edo sortu nahi izan dugu, harreman berezi bat. Bestalde, guretzat garrantzitsua zen emakume eta gizon kopuru berak parte hartzea liburuan, baina ezin izan da horrela izan, saioretara emakume gehiago bertaratu ohi den arren, eta hankamotz sentitzen dugu liburu horregatik, emakumeak musikaren munduan izaten jarraitzen duen posizioa adierazten badu ere (saioretan ere ahalik eta emakume gehienek jotzea bilatzen dugu, eta bereziki ikuspegi feminista duten taldeek, oraindik ere erreferente falta dugula uste baitugu). Guztira, 121 testu, disko, bizipen, kontakizun, bildu ditugu, *Kafea* deituko den libururako.



Colombian grabatu dute Quantic-ek eta Alice Russel-ek beren proiektu berria. Garai batean elkarrekin soul funk doinuekin aritu ostean, oraingoan, Combo Bárbaro taldearen laguntza izan dute giro latinoak eta beroak sortzeko. Hego Ameriketako musikaren nortasuna erakusten duten kantuen artean, "Bogaloo 33" aukeratu dugu.

Quantic and Alice Russel recorded their new project in Columbia. After playing soul and funk together for a period, they are now accompanied by Combo Bárbaro for a hot Latin feel. Among the songs on which South American music is most noticeable, "Bogaloo 33" stands out.



Quantic & Alice Russel with the Combo Bárbaro
Look around the corner
Tru thoughts records



Cancer Moon
Hunted by the snake
Discos Crudos

Euskal Herriko 90eko hamarkadan egindako rockean ahaztuta geratu zen Cancer Moonen arima berreskuratzen du *Hunted by the snake* lehen diskoa biniloan berrargitaratu izanak. Discos Crudosek bultzatutako argitalpenaren gurean inoiz egin den diskorik indartsuenetakoa eta gordinetakoa aurkituko duzue. Ezinbestekoa.

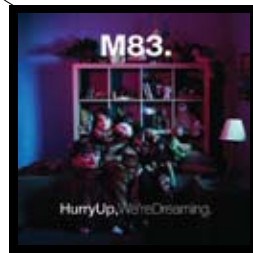
Cancer Moon's soul, forgotten among the Basque rock of the 90's, has been removed on *Hunted by the snake*, their first record to be re-edited on vinyl. Discos Crudos has brought out the strongest, crudest record ever released in our country. Indispensable.

Egun egiten den soul berriaren erakusle nagusietakoak dira Eli "Paperboy" Reed eta The Pepperpots. Lau abestik osatzen duten Time and place Epa grabatu dute elkarrekin, eta soul klasikora gerturatu dira. Horretarako, Lee Moses, Jimmy Lewis eta Fontella Bass-en bertsiotoreak grabatu dituzte.

Eli "Paperboy" Reed and The Pepperpots are among the greatest of the new soul musicians. There are four songs on the *Time and place* EP which they're recorded together, and they're close to classic soul. They've recorded great versions of Lee Moses, Jimmy Lewis and Fontella Bass songs.



Eli 'Paperboy' Reed meets The Pepperpots
Time and place



M83
Hurry up, we're dreaming
Naive

Anthony Gonzalek gidatutako proiektuak 2011ko abestia osatu zuen: "Midnight in the city". Baina, 80ko hamarkadako ukituak erakusten dituen bezala, arribitxi gehiago ere ezkutatu dituzte disko honek, "Reunion" abestia, esaterako. Lan epiko bezain disdiratsua da, emozioz betea datorrena.

The project led by Anthony Gonzalez brought on the 2011 song: "Midnight in the city". But, just as they have a touch from the 80's, this record has some more hidden gems, such as "Reunion". It's as shiny as epic work and full of emotion.

Dan Auerbachek eta Patrick Carneyk osatutako bikoteak Danger Mousekin landu ditu *El Camino* diskoko abestiak. "Lonely boy" kantuekin dantzatu bazenuen, blues, garage, rock eta soul musika batzen dituen lan honetan "Dead and gone", "Stop stop" eta "Hell of season" kantuek kutsatuko zaituzte. Azkarra, zikina eta zuzena.

Dan Auerbach and Patrick Carney, under the name of Danger Mouse, have recorded the songs on *El Camino*. While "Lonely boy" was a record for dancing, they bring together blues, garage, rock and soul on this record with songs such as "Dead and gone", "Stop stop" and "Hell of season". Fast, dirty, direct.



Black Keys
El camino
Nonesuch



Girls
Father, son, holy ghost
True Panther

Abesti lasaiak eta intentsoak nahastuz, disko biribila osatzea lortu du Girls taldeak. "Honey Bunny" bezalako single errazak ere bildu dituzte, baina, orokorrean, "Die" eta "Vomit" bezalako abestien intentsitatearen arteko nahasketak egiten du berezi disko hau. Indie musikan ere bada kontuan hartzeko talderik.

Girls have brought out a perfect record with slow and then intense songs. It also has easy singles like "Honey Bunny" but, in general, songs like "Die" and "Vomit" are typical of the record's intensity. There are indie groups it's worth listening to.



robert mitchum
calypso!



testua / text by: julen azpitarte

Robert Mitchum (AEB, 1917-1997) Hollywood klasikoak ekoitziriko *noir* filmetako anti-heroi lakoniko gisa arras ezaguna da, besteak beste, *Out Of The Past* (1947), *Angel Face* (1952), *The Night Of The Hunter* (1959), *Cape Fear* (1962) itzaltsu eta grinatsuetan parte hartu zuen. Horretaz gainera, oso entzutesua izan zen drogekin loturiko gertaera bat. Izan ere, 1957an marihuana zuela atzeman zuen polizia Lila Leeds aktorearekin batera. Poliziak bere ogibidez galdetu zionean, "aktore ohia" erantzun zion umoretsu. Horrek guztiak, tipo gogorraren irudia areagotu zion.

Parrandero drogazalea izateaz gainera, musika maite zuen biziki. Izan ere, gaztetan antzerki taldeetan aritu zen eta Julie arrebari hainbat kantu eta monologo idatzi zizkion nightclub-etan abesteko. Mitchum, baina, abeslari trebea zen, -zenbait filmetan ere abesten du-. Horren erakusle 1957. urtean Capitol zigiluarekin grabatu zuen *Calypso Is Like So...* diskoa, eta orainsu LP formatuan Bear Family eta Rumble diskoetxeek berrargitaratu dutena, bi bertso ezberdientan baina azal berarekin.

Disko horren jatorrian Robert Parrish zuzendariaren film bat dago. Antza, *Fire Down Below* (1957) filma errodatzen ari zela Tobago eta Trinidad inguruetan, -beste batzuk Jon Hustonen *Heaven Knows, Mr. Allison* dela diote-, bertako erritmo beroak ezagutu zituen eta errodaiaren atsedendaldi luzeetan etengabe aritu zen Calypso estiloko doinuak abesten. Jack Lemmon eta Rita Hayworth filmeko antzezleek Mitchumen zaletasuna ikusita profesionalki aritzea proposatu zioten. AEBetara itzultzerakoan Capitol etxeko estudioetara sartu zen. Aintzat hartu behar da, gainera, sasoi hartan Harry Belafonte musikari eta aktoreak *Calypso* izeneko diskoa argitaratu zuela eta soinu tropikal hauek gau eta egun entzuten zirela modako taberna eta dantzalekuetan.

Calypso Is Like So..., disko dantzagarria eta dibertigarria da, batez ere, Mitchumek bere egiten duelako Karibeko azentua ingelesean txertatuz. Hala hainbat musikari eta konpositoren laguntzarekin, gitarra baztertu, haren ordezkari banjoa sartu, eta metalezko perkusioek, congek eta haize instrumentuek bultzatuta, aparteko konponketekin apainduriko disko trinkoa jaso zuen. Horren erakusle, *From A Logical Point Of View* doinua, non "hobe zu baino emakume itsusiago batekin ezkontzea" bertsoa botatzen duen harro, edalontzi bete ron zurrustadaka edaten duen bitartean. Hamar urte geroago, *That Man, Robert Mitchum, Sings* country kutsuko diskoa grabatuko zuen...

Robert Mitchum (USA, 1917-1997) was widely known as the laconic anti-hero in Hollywood *noir* films as portrayed in some of the murky and passionate films he starred in: *Out Of The Past* (1947), *Angel Face* (1952), *The Night Of The Hunter* (1959) and *Cape Fear* (1962). As well as all of that, he was also involved, in the company of actress Lila Leeds, in a notorious drugs bust in 1957 when he was stopped by the police and found to be in the possession of marihuana. Asked what his profession was he humorously replied: "Ex-actor." The incident enhanced his tough guy image even more.

Besides being a hard-partying drug user, he was also a music lover. In fact, in his early days he was a member of a theatre group where he wrote many songs and monologues to his sister which he would perform in nightclubs. Mitchum was a good singer – he sings in quite a few of his films. Proof of this is the album *Calypso Is Like So* that he recorded for Capitol Records in 1957. The record has just been released as an LP by both Bear Family and Rumble record companies; two different versions with the same cover.

The album originated in a film by director Robert Parrish. Seemingly, while making the film *Fire Down Below* (1957) in Tobago and Trinidad – others do say it was while filming John Huston's *Heaven Knows, Mr. Allison* –, he discovered the steamy local rhythms and he spent the long gaps between film-shoots learning and singing local Calypso songs. Fellow actors Jack Lemmon and Rita Hayworth noted his penchant for the music and suggested he do it professionally. On return to the US he went to Capitol's recording studios and recorded the record. Bear in mind that at that time actor and singer Harry Belafonte had released the record *Calypso* and calypso music was constantly being played at all the fashionable clubs and dancehalls.

Calypso Is Like So..., is a very danceable and entertaining record particularly because Mitchum mixes his own accent with a lilting Caribbean one. With the help of musicians and songwriters, he ditched guitars for banjos and used metal percussion to drive the record along. The arrangements are stellar and he produced a fine record. Listen to *From A Logical Point Of View* where he proudly suggests "better marry a woman uglier than you" as he knocks back glass after glass of rum. 10 years later he would record country-sounding *That Man, Robert Mitchum, Sings*....





refn
ekaitzaren aurreko barealdia
the calm before the storm

Oraindik ez da sartu zine zuzendarien Olinpoan. Baina Hollywood-ek sareta bota, eta ez dio ihes egiten utziko. Datozen urteotan, orain arte publiko orokorrarentzat ezezaguna izan den Nicolas Winding Refn alfonbra gorriko ohiko izarren izenen alboan ikusiko dugu. Horregatik aukeratu dugu Danimarkan jaio eta New Yorken hazi eta hezi zen zuzendari honen inguruan idaztea. Orain arte behintzat, berak zuzendutako filmak interesgarriak eta begirada propioz eginikoak iruditu zaizkigulako.

Estreinatutako duen azken filmagatik, *Drive* (2011), zuzendari onenaren saria eskuratu du Cannes-ko zinemaldian. Eta suposatzen dugu haren bizitzak sekulako aldaketa pairatuko zuela. Proiektu ugari eskainiko dizkiote eta mundu osoko zinemaldiak ate joka izango ditu. Guk aspaldian ezagutu genuen Refn. 1996an Donostiako Zinemaldian *Pusher* filma estreinatutako zenean, hain zuzen ere. Droga trafikatzailerentzat baten joan-etorriekin Kopenhagenko aurpegi beltza erakutsi zigan film ilun eta entretenigarri hark arrakasta handia izan zuen. Beranduago, *Pusher* trilogia izatera pasatu zen 2004-2005. urteetan.

Refn-en filmografian aurki ditzakegu, halaber, arrazakeria eta bortxakeria ikuspuntu intimoago batetik erakusten dizkigun *Bleeder* (1999) lana, eta John Turturro protagonista duen *Fear X* (2003) thriller parasikologiko erdipurdikoa. 2008an filmatu zuen bere harribitxietako bat: *Bronson*. Komedia eta horrorea maisuki uztartzen dituen kartzela generoko film itzela. Eta inspirazioari eutsi zion bere ondorengo filman. *Valhalla Rising* (2009) lanarekin beste istorio mota bat kontatzeko gai zela erakutsi zuen. Kristo ondorengo 1000. urtean Eskozian kokatua, zinemaren apenas ikusi dugun gai eta garai baten film hipnotikoa egin zuen. Garapen harrigarria duen bidaia filme horretan bortxakeria ere nabarmena da.

Refn-en istorioetan bortxakeria ez da espektakulua. Ez du kamara geldorik, errepikapenik edo planu motzen erabilera tranposorik egiten. Errealitatean gertatzen den moduan, biolentzia uneak zitzadak dira, bat batean azaltzen eta desagertzen diren tximistak. Baina bortxakeria printza horiek guztia kutsatzen dute. Ekaitzaren aurreko barealdiek, ekaitza bera baino ezinegon handiagoa sortzen dutelako. Eta Refn-ek primeran filmatzen du hori.

Talentu handia du Nicolas Winding Refn-ek. Molde amerikarrak erakusten dituen *Drive* pelikulan ere erakutsi du bere iaotasuna eta jakin du bere zigilua mantentzen. Tailandian grabatu berri duen *Only God Forgives* eta thriller sexuala eta aspaldidanik lantzen dabilen *I Walk with the Dead* lanetan ere bere bidea egiten jarrai dezala desio dugu. Espero dezagun Hollywood-eko klimak etorriko diren bere filmen ekaitzak ez baretzea.

He still hasn't entered the Olympia of film directors. But Hollywood has cast its nets and it won't let him get away. In the coming years we'll be seeing Nicolas Winding Refn, unknown to the general public so far, on the red carpet along with the usual household stars and names. That's why we've chosen to write about this filmmaker born in Denmark and raised and educated in New York. So far, he has made interesting films that clearly bear his own brand.

He won the award for Best Director for his latest film *Drive* (2011) at the last Cannes Festival. We can only suppose that this has meant a huge change in his life. He will receive multiple offers and all the film festivals will be beating a track to his door. We first got to know Refn many years ago when he presented his film *Pusher* at the San Sebastian Film Festival in 1996. That dark and entertaining film about the comings and goings of an average drug-dealer in Copenhagen was a huge success at the festival. Later on it would become the trilogy *Pusher* in 2004-2005.

Likewise, in Refn's work we get an intimate look at racism and violence as in *Bleeder* (1999) and in the half-baked parapsychological thriller *Fear X* (2003) starring John Turturro. In 2008, he filmed one of his gems: *Bronson*. He masterfully combines comedy and horror in this genre masterpiece. His inspiration was also flowing for his next film *Valhalla Rising* (2009) and here he showed he was well able to tell another type of story. Set in Scotland in the year 1000 AD, he made a hypnotic film about a time and subject matter rarely seen in cinema. Violence is also very present in this swiftly developed film of a journey.

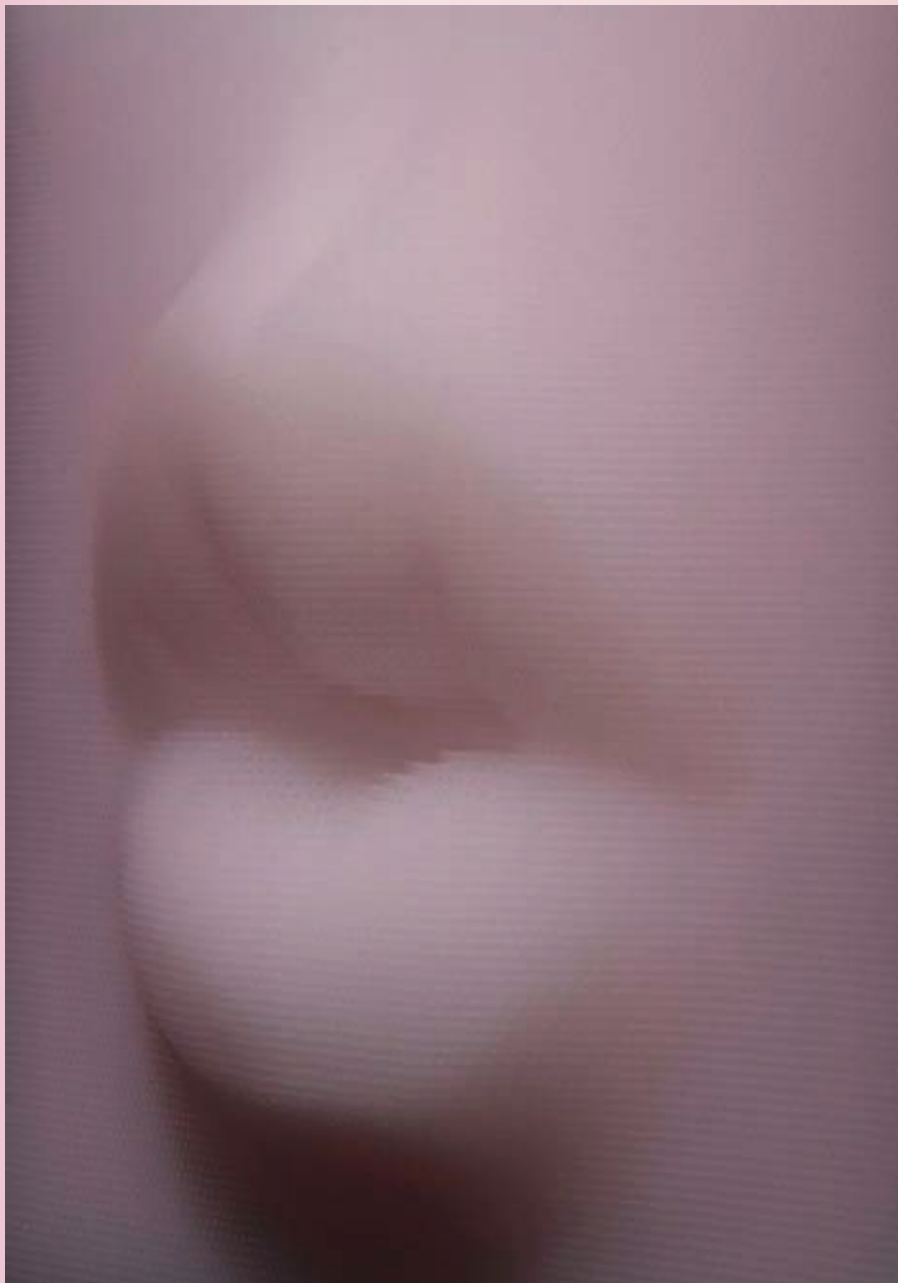
Violence is not a spectacle in Refn's stories. He doesn't use slow motion, scene replication or close ups. Just as in real life, the violence is very brief, flashes that appear rapidly and disappear just as quickly. But those flashes of violence absolutely condition everything else. The calm moments before the storm, the moments that are more unsettling than the storm itself. And Refn films these moments brilliantly.

Nicolas Winding Refn is a very talented guy. In his film *Drive* his American mannerisms showcase his adaptable skills. We wish him all the best with his recently filmed *Only God Forgives* in Thailand and the sexual thriller *I Walk with the Dead* he has been working on for years. We also hope the Hollywood climate doesn't calm the storms of his future films.

Koskortu gabeko haurrak ginenean, izaren kontra igurtzita edota eskulan instintibo batekin egiten genuen. Baina, deskubrimendu instintuaz haratago, desio sexualak bultzatutako lehendabiziko masturbazio kontzientek nerabezaroaren atarian gauzatzen ditugu. Eta une hori izaten da gure bizitzan egiten dugun deskubrimendu handi eta, ziurrenik, iraunkorrenetarikoa. Gure gizartean, lehendabiziko musua edo lehendabiziko bikote harreman sexuala mitifikatu badira ere, autosexurako dugun gaitasunaren deskubrimendua da benetan bizitza aldatzen diguna.

Eta deskubrimendu horretan, Pako Aristi idazlearen *Kcappo (Tempo Di Tremolo)* liburua, eta ondoren iritsi ziren *Irene (Tempo Di Adaggio)* eta *Krisalida (Tempo Di Tempo)* laguntza handikoak izan ziren nire ikastolako klasekide guztientzat. Urteak pasa ahala, eta oso tarteka egiten ditugun afarrietan, komentatzen ditugu oraindik. Latinez buruz dakizkigun hiru esaldi bakarrak izateaz gain, gutariko asko akordatzten gara zein orrialde irakurtzen genituen behin eta berriro (49, 67, 112...). Klaseko neska eta mutilentzat deskubrimendu itzela izan zen literaturak plazerra emateko zuen gaitasun hura. Eta trioa ez, baina trilogia zer zen ere liburu horiei esker ikasi genuen. Ostean, Joxean Sagastizabalen *Jolasean* deskubritu genuen. Berehala bihurtu zen ikastolako liburutegiko libururik mailegatuena. Liburuko orrialdeak belzten joan ziren erabileraren (eta gure esku zikinen) ondorioz. Nork esango zigun gure lehendabiziko aldikari pornografikoak literaturan topatuko genituenik. Orduztik ez diogu irakurtzeari utzi... ezta pajak egiteari ere...

Sang Sik Hong artista korearrak plastikozko tutu edo pajitak erabiltzen ditu sentsualitate eta erotismo handia darien lanak egiteko.



lehendabiziko pajak first wanks

testua / text by: uxeta labrit



When we were still kids we would rub against things or instinctively touch ourselves with our hands. But our first conscious masturbations, those beyond the instinct of discovery and caused by sexual desire, took place at the beginning of adolescence. And it is at that moment that we make one of the most important lasting discoveries in life. Even though in our society our first kiss and the "first time" with somebody else have been mythicised, the discovery of our ability to self-pleasure really does change our lives.

And in that voyage of discovery author Pako Aristi's book *Kcappo (Tempo Di Tremolo)* and the follow-ups *Irene (Tempo Di Adaggio)* and *Krisalida (Tempo Di Tempo)* were a huge help to me and all my classmates at school. As the years pass we still comment on them at the very rare get-together meals we have. As well as giving us the only three Latin phrases we ever learnt, a lot of us remember which exact pages we read over and over again (49, 67, 112...). The ability of literature to give pleasure was an amazing discovery for the boys and girls in that class. And while we didn't learn anything about trios, thanks to these books we did find out what a trilogy was. After that we discovered Joxean Sagastizabal's *Jolasean*. It quickly became the most borrowed book from the school library. The pages were soon smudged through use (and our dirty hands). Who would have said that we would find our first pornographic magazines in literature? We haven't stopped reading... or wanking... since.

Korean artist Sang Sik Hong uses plastic tutus and straws to make very sensual and erotic pieces of art.

no comment





Ipar Koreak, historia garaikideak eskaini duen agintari saga xelebrena emateaz gain, mundu paranormaletik gertu dauden beste hainbat esperientzia estetiko ugari eskaini dizkigu. Horien artean, pertsonak pixel bihurtzen dituen "gimnasia joko masiboak".

Gimnasia joko masiboak XIX. mendean sortu ziren, Txekiako Sokol mugimendu nazionalistak bultzatuta. Lore-joko moduko hauek langile eta gazteen indarraren, batasunaren eta ikur abertzaleen erakustaldi gisa antolatzen ziren. Gimnasia joko hauen ardatza, koreografia masiboak kordinatzeko trebezia eta sinkronizazio gaitasuna dira. Irudika dezakezen moduan, gizakiak inurri bihurtzen dituen jarduera hau mugimendu faxistaren eta herrialde komunisten kuttuneko ospakizun bihurtu zen berehala. Herrialde komunisten gainbeherarekin, nazioarteko masa jokoak desagertu egin ziren. Honez gero estingituta leudeke, Ipar Korea izeneko bizarrokerien "erreserba naturala" esistitiko ez balitz. Eta faxismoa, alka-seltzerra uretan bezala, sistema kapitalistan disolbatu den garai hauetan, futbol zelaietara joan besterik ez dago, gisa horretako masa jokoak gure artean ere guztiz desagertu ez direla jabetzeko (hori bai, askoz modu kutreago batean).

North Korea, in addition to offering contemporary history one of the most bizarre national leadership sagas, is also home to many aesthetic experiences close to the paranormal. Amongst these are the "mass gymnastic games" that turn people into pixels.

Mass gymnastics, supported by the nationalist Sokol movement in Czechia, were created in the 19th Century. Those games, rather like Floral Games, were a showcase of nationalist sentiment, patriotic union, youth and worker unity and strength. The most important element of these gymnastic games is the skilful ability to coordinate and synchronise mass choreography. As you can imagine, this type of activity that reduces people to the stature of ants very quickly became the favourite display mechanism in countries with fascist or communist regimes. International gymnastic games disappeared with the fall of communism. It would have been completely extinguished by now if it weren't for North Korea's "natural reserve" of bizarreness. And just as nowadays when fascism has been dissolved in the capitalist system, like alka-seltzer in water, all you have to do is head along to a football stadium to see that these type of mass games haven't entirely disappeared from our midst (though much more shabbily done it must be said).

argazkiak / shot by: werner kranwetvogel



human pixels
giza pixelak



<<In the middle of the hospital patio there's a small ward surrounded by thistles, stinging nettles and weeds. The roof's got mould on it, the chimney's half destroyed, and the stairs up to it are cracked and full of plant shoots; no more than traces of the rendering remain. The front of the building looks towards the hospital, while the back looks on to a field, from which it is separated by a grey fence full of nails. The points of the nails face upwards. Like the pavilion, the fence has a particular look about it, sad and neglected, as only hospitals and prisons have in Russia>>.

That's the start of Anton Chekhov's *Ward number 6*, which he wrote in 1892. In the story, Chekhov tells us about doctor Andrei Efimich Raguin desperate daily life and his relationships with the patients and with Nikita, whose job is to look after mad people. Nowadays you can find Ward number 6 in Bilbao, at nº 47 Deustuko Erribera Street, and instead of mad people you'll find a meeting place for creative people from the worlds of theatre and dance. These creators from the stage world have set up a new theatre space in Bilbao, called "Pavilion number 6", after the tale by Chekhov, but, above all, in answer to a need, Irene Bau –an actor and a founding member of Pavilion number 6– has told us. The project is a space set up by stage creators, who know very well what the world of theatre needs and what its shortcomings are: the world of stage itself is taking care of the theatre. But "our objective is not to be just a show-case for theatre", they also want it to have a new approach and be a place of creation for Basque theatre and dance as well as being a show-case. "Ward number 6 is not a typical theatre, we want to have a close relationship with the spectators, we want to break down the barrier between the creators and the spectators. That's why we've set up as an association. We've managed to get around 200 members so far". Whoever comes to the Ward and buys a ticket becomes a project member. Even so, 13 people are the founding members and there are well known people from the Basque theatre world amongst them: Ramon Barea, Ander Lipus, Blanca Arrieta and the dancers Matxalen Bilbao, Patxo Telleria, Mikel Martinez and Irene Bau herself. Another way to take part in the project is to buy your seat for a whole year for 150 euros.

The Basque Government and ZAWP (Zorrozaurre Art Work in Progress) want to carry out a lot of initiatives in the Zorrozaurre area, which used to be industrial, and plan to revive it. They want to bring several young companies, innovative cultural plans and local life together. The offer from Basque groups has been particularly interesting so far. The groups and show which have played at the Ward include Le petit Theatre du Pain, from the North of the Basque Country, Artedrama's *Errautsak*, the dancer Idoia Zabaleta's *Fisuras 3*, Khea Zeater group's *Gloriaren abestia*, Josune Monton's *Como como coco me descoco poco*, Kukubiltxo's *Inorako Bidaia*... This year the people at Ward number 6 are working with the EmE Cycle, theatre and dance created by women.

They particularly want to promote theatre and dance in Basque, "Although, from what we've seen so far, the theatre fills up whether the works are in Basque or in Spanish. It's a myth that theatres don't fill up when the works are in Basque, or at least that's been our experience", the actor Pako Revueltas explains. Ward number 6 also wants to put an end to the idea that not many people go to watch contemporary dance. "We want people to get used to contemporary dance. We've done a few sessions and people have enjoyed them". They also want to bring in young people. "There is an age, between 15 and 30, when people don't often go to the theatre. As we aren't the Arriaga Theatre, and we don't have red carpets, we're something else and we want to attract those people".



6. pabilioia edo chejov bilbon
6. the ward or chekhov in bilbao



<<Ospitaleko patioaren erdialdean pabilioi txiki bat dago, kardu, osin eta sastrakaz inguratua. Teilatua lizunduta, tximinia erdi suntsiturik, eta sarrerako eskailera mailak zizkatuta eta urtadarrez beteta daude; entokadurako azarnak baino ez dira geratzen. Eraikinen aurrealdea ospitalera begira dago, atzekaldea, berriz, larrera, iltzez betetako hesi gris batek banatuta. Iltzeen puntak gorantz jarrita daude; hesiak zein pabilioiak itxura berezia, tristea eta utzia dute, Errusian, soilik ospitaleek eta kartzelek izaten dutena">>.

Anton Chejovek 1892an idatzitako *6. pabilioia* narrazioaren hasiera duzue hori. Ipuin honetan Andrei Efímich Raguin doktorearen eguneroko bizitza etsitua, eta gaixoekin eta Nikita zorozainarekin duen harremana kontatzen du Chejovek. Egun, 6. pabilioia Bilbon aurki dezakegu, Deustuko Erribera kaleko 47. zenbakian, eta zoroak baino antzerki eta dantza munduko hainbat sortzailearen biltokia dugu. Arte eszenikoen sortzaile hauek antzerki-areto berri bat ireki dute Bilbon, "6. pabilioia" izenekoa, Chejoven narrazioa baliatuz, baina, batez ere, "beharrizan bati erantzunez" esan digu Irene Bauk, aktorea eta 6. pabilioiko bazkide-sortzailetako bat. Proiektu hau, arte eszenikoen sortzaileek sortutako aretoa da, antzerki munduaren beharrianak eta hutsuneak ondo ezagutzen dituztenak, antzerki mundutik antzerki mundura, antzezleek eurek egina eta bultzatua; baina, "gure asmoa ez da antzerki erakusketetarako areto soila izatea", bertan begirada berrietarako eta euskal antzerki eta dantza taldeen lanerako sorleku eta erakusketaleku bilakatu nahi dute. "6. pabilioia ez da ohiko antzoki bat, ikusleekiko harremana eta hurbiltasuna bilatzen dugu, sortzailearen eta ikuslearen arteko hesia apurtu nahi dugu. Horregatik, bazkide-elkarte bezala sortu gara. Egun 200 bat bazkide biltzea lortu dugu". Pabilioira datorrena eta sarrera erosten duena, automatikoki, proiektuaren bazkide bilakatzen da. Hala ere, 13 lagun dira bazkide sortzaile edo fundatzaileak, horien artean euskal antzerki munduko pertsona ezagunak, besteak beste: Ramon Barea, Ander Lipus, Blanca Arrieta eta Matxalen Bilbao dantzariak, Patxo Telleria, Mikel Martinez eta Irene Bau bera. Proiektuan parte hartzeko beste modu bat, urte osorako eserlekua edo butaka erostea da, 150 euroren truke.

Eusko Jaurilaritzak eta ZAWP (Zorrozaurre Art Work in Progress) ekimenak Zorrozaurre auzoa, aintzinako zonalde industrialak, berpiztera dator, eta zenbait enpresa gazte eta berritzailearen ekimen kulturalak eta auzoko bizitzak bat egitea nahi du. Programazioa, biziki interesantea, euskal taldeei eskekinia izan da orain arte. Pabilioitik igaro diren talde eta lanen artean Le petit Theatre du Pain iparraldeko taldea eta Artedramaren Erratsak, Idoia Zabaleta dantzariaren *Fisuras 3*, Khea Zeater taldearen *Gloriaren abestia*, Josune Montonen *Como como coco me descoco poco*, Kukubiltxoren *Inorako Bidaia*... Aurten, EmE zikloarekin dabilta 6. pabilioiko lagunak, emakumeek sortutako antzerkia eta dantza bultzatzen duen ekimena.

Euskarazko antzerkia eta dantza garaikidea bultzatu nahi dute bereziki, "nahiz eta orain arte ikusi dugunagatik, euskaraz zein gaztelaraz berdin betetzen dugun aforoa. Euskarazko antzerkiak aretoak betetzen ez dituelako hori mito bat da, ez da guztiz egia, gure esperientziak hala erakutsi digu, behitatz", jarraitzen du Pako Revueltas aktoreak. Dantza garaikidearen ikuslegoa murrizta dela eta, mito horrekin ere amaitu nahi dute 6. pabilioian. "Jendea dantza garaikidera ohitu nahi dugu, egin ditugu saio batzuk eta jendeak gustura hartu du". Bestetik, gazte jendea ere erakarri nahi dute antzerkira, "bada adin-tarte bat, 15 eta 30 urte artekoa, ez duena antzerkira joateko ohiturarik. Gu nolatan ez garen Arriaga antzokia, alfonbra gorri eta guzti, beste zer edo zer garenez, horiek erakarri nahi ditugu".


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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

- | | | |
|-------------|--------------|-------------|
| ● euskara | ● alemana | ● txinera |
| ● ingelesa | ● gaztelania | ● japoniera |
| ● frantsesa | ● italiara | ● arabiera |

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ferry tales





*azkartasunak eta geldotasunak bat egiten dute ferrian
arabiar atsotitza*





the hasty and the tardy meet at the ferry
arab proverb

arkitektura komikietan

Komikiaren narrazioa, hein handi batean, gela edo espazioen eraikuntzaz sortutako "etxe" bat da. Bineten eraikitzea eta komikiaren moldaketak iruditzen zaiguna baino harreman zuzenagoa du arkitekturarekin. Komikietan eta arkitektura proiektuetan, lerro bertikalek eta horizontalek espazio horretan gertatu behar denaren antolaketa eta mugak ezartzen dituzte.

Komikiaren eta arkitekturaren harreman zuzen eta garbiena, ziurrenik, Ibañezen *13 rue del Percebe* lanean ikusten da. Etxea komiki bihurtuta, eta komikia etxe. Art Spiegelman-en *The Shadow of No Towers* komikian ere harreman zuzen eta "fisiko" hori garbi ikusten da.

Salbuespenak kenduta, komikietan arkitektura dekoratu gisa edo hutsuneak betetzeko aukera gisa azaldu da beti. Baina edozein antzeppen edo filmetan gertatzen den moduan, dekoratua ez da neutrala. Dekoratuak akzioari ingurune eta kokaleku bat emateaz gain, "nortasun" propioa ere ematen diote. Jhon Fordek *Stagecoach* Monument Valleyn filmatu zuenean, paisaia bat "inposatu" zien ondoren etorriko ziren western gehienei. Eta desertua ez zen soilik dekoratua. Cowboy bakartien nortasuna azpimarratzen zuen ekosistema bihurtu zen desertua. Gauza bera gertatzen da komikiek. Ezinbestekoa da arkitekturaren presentzia. Windson McCay-ren *Little Nemo* aitzindarian, xehetasunez beteriko marrazkietan, nabarmen azaltzen dira hirietako paisaia arkitektonikoak. Beranduago, Marvel eta Dc Superheroiaren komikietan, nabarmena izango da joera. Hiria da super heroiaren ingurugiro naturala. Eta ingurugiro horrek eragin zuzena du super heroiengan. Marvel komikietako super heroiak, adibidez, New York hirian bizi dituzte abenturak. Dc komikietakoek, ordea, Metropolis eta Gotham hiri asmatuetan. Eta arkitekturaren aldetik, biek asmatzen dute eta biek dute xarma. Spidermanekin New Yorkeko gune ezagunak ikusten ditugu, eta horrek gertutasuna eta identifikazio maila handia ematen dio komikiari. Gothamek edo Metropolisek, ordea, istorio bakoitzaren beharretara moldatutako arkitektura berriak erakusten dizkigute. Berrikuntzarako aukera eta ikusgarritasuna lortzen dute fikziozko bi hiriek. Hirietako eraikuntza, zubi eta kaleek moldatzen dute super heroiaren izaera eta nortasuna. Gotham lumentik kango bizi al liteke Batman? Atera ezazue Spiderman New Yorkeko etxe orratzen itzaletik eta eramane belardi batera. Giza joak estresak jota amaituko luke.

Super heroiaren komikietatik harago, badago hiriek eta arkitekturak garrantzia nabarmena duen lanik. Komiki independentean, eta N.Y. utzi gabe, adibidez, hiria arkitektura eta hirigintzarekin zerikusi handia duen Paul Auster-en *City of Glass* komikira moldatu zuten David Mazzucchelli eta Paul Karasik. Mazzucchelli arkitekturarekin duen harremana berriro jorratu zuen 2009an kaleratu zuen *Asterios Polyp* komikian. 80ko hamarkadatik aurrera, AEBko komiki undergroundaren loraldiarekin, periferiek garrantzia hartzen dute. Peter Baggeren *Hate* saileko Buddy Bradley pertsonaia New Jerseyko Hoboken dekadentean bizi da. Daniel Clowesen *Ghost World* edo eta Seth-en *Palookaville* sailean ere hirietako erdigune turistikoetatik urrun geratzen diren etxe kloniko, eremu huts eta merkatu-gune handien arkitekturak azpimarratzen dira. AEBn komikia fenomeno hirtarra da oso. Eta zer esanik ez Japonian. Mangaren eremu naturala da hiria. Tokio izango da New York-ekin batera, komikietan presentzia gehien duen hiria. Japoniatik, gainera, Jiro Taniguchiren lan zehatzekin, arkitekturatik harago doan ingurunearekiko begirada ederra iritsi zaigu. *Boccha no jidaí* (urruneko auzoa), *Inu wo kau* (zakur batekin) edota *Aruku hito* (ibiltaria) lanetan, hiri, errepide, etxe, parke eta hirigintzarekin zerikusia duten elementuei begiratzeke modu berezia eta liluragarria erakusten digu maisu japoniarrak.

Europar ere komikia nagusiki hirtarra da. Komiki erreallitate ezberdin ugari dagoenez, ez ditugu sakonki jorratuko. Bande Dessinée (BD) ahaltsuak Pariseko eta Frantziako hainbat hiritan kokatzen ditu istorioak (Tardi-ren Paris *Adèle Blamc-Sec* adoretuaren abenturak, Frederic Peeters-en *Koma* edo *RG...*). Alan Moore-ren komikietan ere London da protagonista (*From Hell*, *League of Extraordinary Gentleman...*). Interesatzen zaiguna, ordea, beste fenomeno bat da. Azken urteotan, eta ziurrenik BD marrazkilari askok hirietatik ines egin eta naturaz inguratutako lekuetara jo dutenez, herri txikiak eta nekazal geografiki lekua hartu dute hain lanetan. Manu Larcenet-en *Le Combat ordinaire* edo Alfred eta Olivier K-ren *Pourquoi j'ai tué Pierre* lan sarituak bi adibide besterik ez dira.

architecture in comics

Comics' stories are told, to a large extent, in "houses" created using various rooms and spaces. There is a greater connection than we realise between comic's arrangements and the buildings in their vignettes, on the one hand, and architecture, on the other. In both comics and architectural projects, vertical and horizontal lines establish the organization of the spaces in which everything takes place.

The relationship between comics and architecture is probably seen most clearly in Ibañez's *13 rue del Percebe*. The house becomes a comic, and the comic, a house. You can also see this clear relationship in Art Spiegelman's *The Shadow of No Towers*.

With a few exceptions, architecture has always been used in comics for decoration and for filling gaps. But, as in plays and films, the decoration is never neutral. As well as giving the action surroundings and a setting, they also give it its own "character". After John Ford filmed *Stagecoach* in Monument Valley, all westerns started to "impose" scenery. And the desert was not just decoration. The desert became an ecosystem which underlined the cowboy's loneliness. The same thing happens in comics. Architecture is indispensable. In Windson McCay's pioneering *Little Nemo* the highly detailed drawings clearly show the cities' architectural landscape. Later on, this tendency was evident in the Marvel and Dc Superhero comics. The city is the Superheroes' natural habitat. And that environment has a direct influence on the superheroes. In the Marvel comics, for instance, the superheroes live out their adventures in New York. In the DC comics, on the other hand, everything happens in the invented cities of Metropolis and Gotham. As far as architecture's concerned, both are invented and each has its own charm. In Spiderman you see New York places you know, and that brings the comic closer to us and makes it highly identifiable. In Gotham and Metropolis, on the other hand, new architecture is invented depending on what each story needs. The authors obtained innovative and spectacular results in those two fictional cities. The cities' buildings, bridges and streets adapt to the superheroes' characters and personalities. Could Batman exist outside dark Gotham? Just try taking Superman away from New York's skyscrapers and put him in a green field. The poor man would die of stress!

And there are other works, beyond the superheroes' comics, in which the cities and the architecture are particularly important. Without leaving NY, there's a strong connection with the city's architecture and town planning in Paul Auster's *City of Glass* as adapted to comic form by David Mazzucchelli and Paul Karasik. Mazzucchelli used the relationship with architecture again in 2009's *Asterios Polyp* comic. From the 80's onwards, with the flourishing of underground comics in the US, the outskirts became more important. Peter Bagger's *Hate* series' Buddy Bradley character lives in New Jersey's run-down Hoboken. In Daniel Clowes' *Ghost World*, and Seth's *Palookaville* series too, the main settings are far from the touristy city centre: mass produced housing, empty sites and shopping centres' architecture is more important here. In the States, comics are a popular form of art. And even more so in Japan. Manga's natural habitat in the city. Along with New York, Tokyo is the city that most appears in comics. Also from Japan, Jiro Taniguchi's precise work takes us beyond architecture to a beautiful representation of the environment. The Japanese master shows us a special, marvellous way of seeing cities, roads, houses, parks and different things connected with town planning in works such as *Boccha no jidai* (the far-off suburb), *Inu wo kau* (with a dog) and *Araku hito* (traveller).

In Europe, too, comics are mostly urban. As there are many different realities in comics, we won't go into it in depth. France's powerful *Bande Dessinée* (BD) are set in Paris and other large cities (Tardi sets *Adèle Blanc-Sec*'s spirited adventures in Paris, Frederic Peeters' *Koma* and *RG* ...). In Alan Moore's comics too, London is a main character (*From Hell*, *League of Extraordinary Gentleman* ...). But we're interested in another phenomenon. In recent years, and probably thanks to many BD creators having fled from the city to places surrounded by nature, small towns and farming environments have become far more important in their work. Manu Larcenet's *Le Combat ordinaire* and Olivier K's *Pourquoi j'ai tué Pierre* prize-winning comics are just two examples of this.



bitxikeri bat

Inaki G. Holgado eta Harkaitz Canoren *Pizti Otzanak* lanean, arkitekturea ezberdin ugari *noir* kutsuko eszenatokia eskaintzen diote istorioari. Hainbat lekutako arkitekturen nahasketaz sorturiko giroek dokumentazio lan zehatz batean dute ardatza. Arkitekturea detaile txikienak ere funtzio bat duela erakusten digu komiki honek. Argazkietan duzuenak, San Markos gotorlekuko barne aldean dagoen eskailera bat da. Ikusi, ondoren, eskailera hori nola bihurtzen den komikiko dekoratu.



a peculiarity

In Iñaki G. Holgado and Harkaitz Cano's *Pizti Otzanak*, lots of different types of architecture, with noir influences, give the story different settings. The basis for creating this mix of different architectural settings was very precise research. This comic demonstrates that even the smallest architectural details have their reason to be. In the photos, a staircase inside San Markos fort. And then you can see how it was turned into scenery for the comic book.





egarri egunak portualdean

koldo izagirre.
susa

Historia unibertsala gurean kokatu du idazleak. Gure euskal hirian, gure portuan eta inguruan. Txakurrada Oreretako Teo gozotegiko kristalak hautsi eta pastelak lapurtzen etorri zait behin eta berriz irakurketa bitartean. Edo kalimotxo asmatu zen garaia. Bizitzeko, ikasteko, borrokatzeko, sexua izateko poza, gogoa eta nahia topatuko duzue hemen. Trago handitan hartuta. Erritmoa ere trago handitan doa eta idazkera sendo bezain natural honi esker idazleak literatura erakustaldia oparitzen digu.

The writer sets this universal story in a place familiar to us, a Basque city and its port and surroundings. While I read the story, images of the police smashing Teo's Cake Shop in Orereta and robbing the window contents kept coming to mind. Or when they first invented Kalimotxo (drink made by mixing fizzy cola and red wine). You'll find the desire to and happiness of living, learning, fighting and having sex in this story. Great big mouthfuls of it. The rhythm is in the same vein as the story moves along in big chunks. The writer has given us great literature written in a strong natural style.



scott barbere- naren bizitzako lehen pausoak

pako aristi/jose luis zumeta.
elkarlanean

Haur literaturari ez diogu gehienetan jaramon handirik egiten. Aristik idatzi eta Zumetak ilustratu duen liburu honetatik gehien gustatu zaiguna zera izan da, normalean bilatzen denaren kontra, hau ez dela haurrak aitzaki gisa hartuta helduen gozamenarako eginiko liburua. Ez. Haurrentzat egina dago. Eta hain zuzen ere, horregatik gozatzen dugu helduok. Aristiren ipuinak ikasgai ugari baina entretenigarriak eskaintzen ditu, eta Zumetaren margo koloretsuek haurrak abstrakziora hurbiltzeko bidea.

We do not normally pay too much attention to children's books. What we have most enjoyed about this book, written by Aristi and illustrated by Zumeta, is that, contrary to the norm, this is not a children's book that has actually been written for adults' enjoyment. No, it has been written for children. And that is precisely why we adults enjoy it. Aristi's stories are entertaining and at the same time there is a lot to learn in them. Zumeta's colourful paintings will also enable children to get a feel for abstraction.



plataforma

michel houellebecq.
anagrama

Frantziako idazlerik polemikoenetakoa izateaz gain, gizon azkar eta lotsagabea da Houellebecq. Bere hitzaldietan ez du inor epel uzten. Bere idatzietan ez da inor libratzen. Ez eta bere burua ere. Jarrera adoretua, bizi ditugun garai puritanotan. *Plataforma* liburuan sexua eta prostituzioa jorratzen ditu, eta, bide batez, gure mendebaldeko gizartearen gainbeheraren analogia egiten du turismoa aitzaki hartuta. Liburua ez da nobedadea. Badakigu. Baina ondoren datorren komikiarekin zerikusia izateaz gain, noiztik egiten ditugu guk nobedadeen komentarioak?

As well as being one of the most controversial writers in France, Houellebecq has an acute mind and is quite shameless. His lectures leave nobody indifferent. In his writing nobody is let get away with anything. Not even himself. A very courageous attitude in these puritan times. In the book *Plataform* he takes a look at sex and prostitution and, in this way, he uses tourism to create an analogy of the decline of Western culture. It's not a new book. We know that. But it goes well with the comic that follows and when do we ever comment on new stuff?

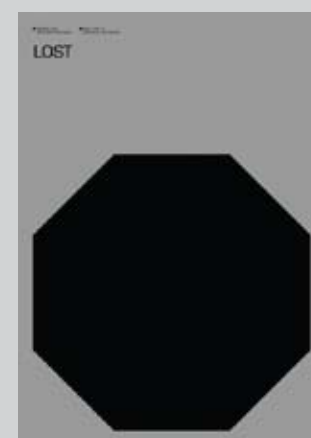
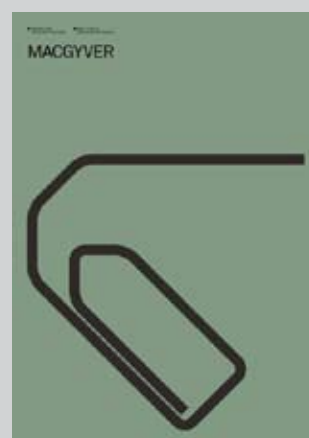
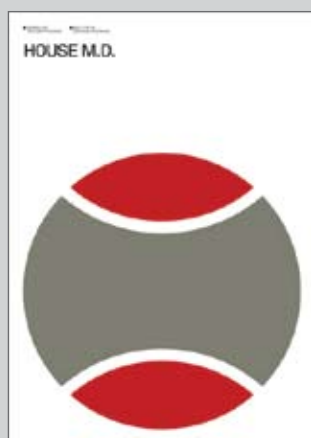
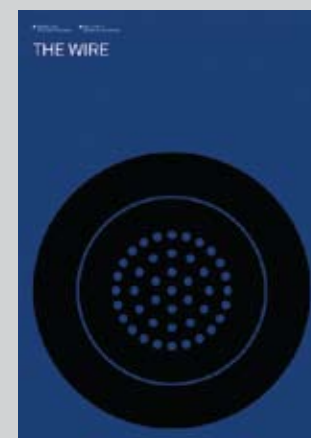
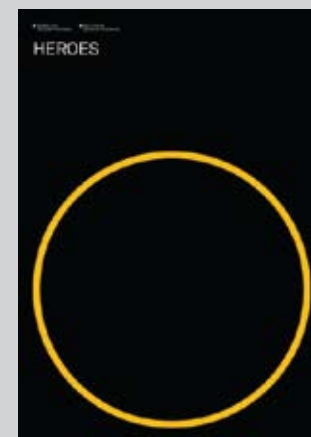
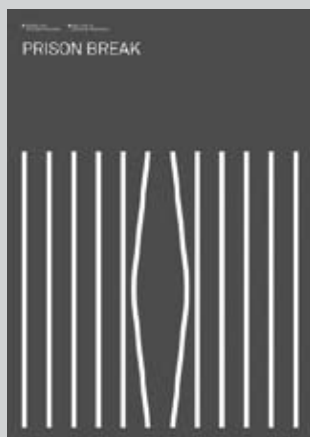
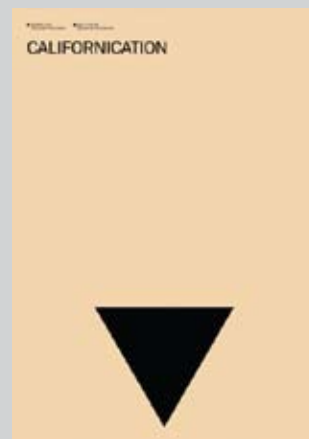


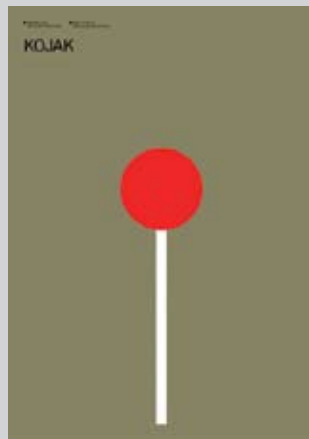
pagando por ello

chester brown.
la cupula

Komikigile kanadiar ezagunak hautsak astindu ditu bere azken lanarekin. Neskalguna utzi, amodioari bizkarra eman, eta sexua prostitutekin asetzearen abantailak aldarrikatzen ditu bere lan original honetan. Prostitutekin oheratzearen sentsazio gazi gozoak, sexuagatik ordaintzearen kontraesanak, prostituzioaren alde egiten dituen aldarrikapenak polemikoak badira ere, lehen pertsonan idatzi eta marrazturiko lan honek hausnarketarako bidea ematen du.

Canadian comic book author Chester Brown has ruffled some feathers with his latest creation. In this original story he defends leaving his girlfriend, turning his back on love and fulfilling his sexual needs by paying prostitutes. The book deals with the bittersweet sensations of sleeping with prostitutes and the contradictions of paying for sex. Though his arguments in favour of prostitution are controversial, this story written and drawn in the first person enables us to reflect on the subject matter.

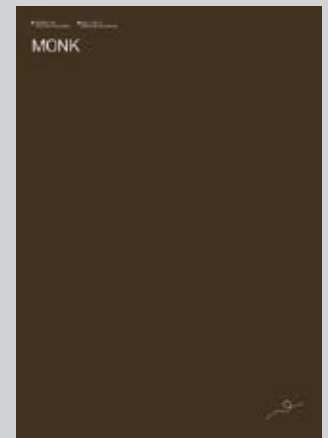
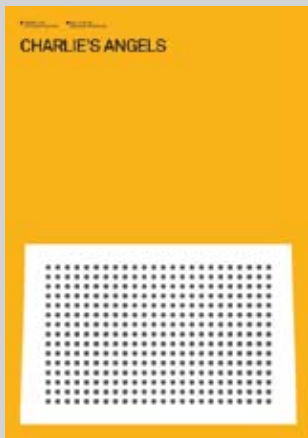
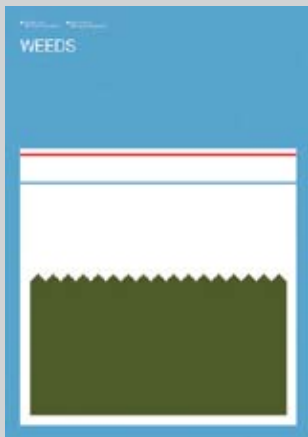




gutxiago gehiago da less is more

Exergian diseinu estudio austriarrak telesail ezagunen posterrak egin ditu. Minimalismoak gidatuta, telesail bakoitzaren elementu ikoniko bat aukeratu eta postergintzan guztia asmatuta ez dagoela frogatu dute.

Austrian design studio Exergian, has produced posters based on well known tv series. Guided by minimalism, they took an iconic element from each show and proved that everything is not already invented in poster design.



01x01

Arrakastatsiak diren hainbat telesailen denboraldi berriak ikusteko aukera izango dugu 2012. urtean. *Mad Men* telesailarekin abstinentzia sindromeak jota gabiltza aspaldidanik, eta *Treme*, *The Killing*, *Game of Thrones* edo eta *Sons of Anarchy*-ren azken denboraldiek trantzea pasatzen lagundu badigute ere, Manhattango publizitate agentzia eleganteenaren itzuleraren zain jarraitzen dugu.

Tarteka, nostalgiak jota, telesailen museoan gordeta dauden hainbat serie oroitzen ditugu, eta halakoak errepikaezinak direla esaten diogu geure buruari (*The Wire*, *Six Feet Under*, *Sopranos*,...). Gure biziraupenerako, ordea, antenan darraite beste batzuek, eta, garrantzitsuagoa dena, mailari eutsi edo eta urtetik urtera hobera egiten dute (*Mad Men*, *Boardwalk Empire*, *Breaking Bad*...). Telesailen loraldia bizi dugun garai hauetan, proposamen berri ugari iristen da urtero gure pantailalara. Ederra izaten da telesail berrien trama eta pertsonaia jaiotzen eta garatzen ikustea. Horietako zeintzuk iraungo duten, hiru asteren buruan zeintzuk kenduko dituzten, edo eta zein dituen kultuzko bihurtzeko trazak deskubritzea da telesail zaleon elikagaia. Sitcom berriak kontuan hartu gabe, gure gustuari eta intuizioari jarraiki, aurten estreinatuko diren telesail batzuen aukeraketa egin dugu.

Alcatraz: J. J. Abrams-en proiektu berria. Desagertzeak eta denboran eginiko saltoek ez gaituzte honez gero hainbeste harritzen. Kasu honetan, ordea, atraktiboa egiten zaigu abiapuntua. 1963an Alcatraz kartzela itxi zen. Presoak bertatik atera zituztela esan zuten, baina ez zen hori benetan gertatu...

The River: Amazonas ibaian esploratzaile ezagun bat desagertzen da. Bizirik dagoen zantzuak topatu dituzte eta haren bila joan dira... telebista talde bat lagun. *Blair Witch Project*, *Lost* eta *The Emerald Forest* osagaiekin eginiko cocktail tropikala.

Awake: Polizia detektibe batek emaztea eta semea galtzen ditu istripu baten ondorioz. Jason Isaack aktore talentudunak haragitzen duen detektibeak, ordea, egunero esnatu eta haiekin harremana izaten du. Psikiatreek esaten diotenaren kontra, ez ditu berarentzat errealak diren irudipenak atzean utzi nahi. *Solaris* mitikoa polizia telesail garaikide bihurtuta.

Luck: Michael Man-en eta *Deadwood*-en sortzailea den David Milch-en proiektu berria. Dustin Hoffman da protagonista, eta Nick Nolte eta Denis Farina aktoreen laguntza izango du. Joko eta apostu munduaren inguruan girotuta. Telesailen *champions league*an sartzeko osagai guztiak dituzte.

Touch: Kasu honetan, Kieffer Sutherland-ek 24 ordu baino gehiago izango ditu, seme nerabeak zergatik ez duen inoiz hitz bakarra ere esan deskubritzeko. Zenbakien bitartez hitz egiten duela deskubritzen dutenean, beste zerbait ere deskubrituko dute. Iragana, orainaldia eta etorkizuna lotzen dituen ikusteko gai dela. *Heroes*-en egileen lan berri honetan, aurrekoan egindako hankasartzeak ez errepikatzea desio dugu.

Smash: Marilyn Monroeren bizitzan oinarritutako Broadway-ko musikal bat antolatzen diharduen lan talde baten gorabeherak kontatzen dizkigun serieak, *show business*-aren dirdirak eta miseriak erakutsiko dizkigula iragarri dute. Aktoreen artean, Debra Messing, Anjelica Huston eta Jack Davenport. Musikalen inguruko *The Producers*-en azaltzen zen Uma Thurmanek ere bost ataletan azaltzeko kontratua sinatu du (Umarekin maiteminduta gaudenontzat bost atal horientatik soilik merezi du telesailak).

We'll be able to see the new seasons of a lot of successful tv series in 2012. We've been missing *Mad Men* for a long time now, along with *Treme*, *The Killing*, *Game of Thrones* and *Sons of Anarchy*, and, although the last series has helped us to carry on in a trance since then, we are still waiting to get back to the elegant Manhattan PR agency.

Meanwhile, with great nostalgia, we've been remembering many series that are now in the museum of tv series and which, we think, are quite unrepeatable (*The Wire*, *Six Feet Under*, *Sopranos*,...). During our time, though, there are quite a few more on our aerial, important series, as good as those older ones and getting better year by year (*Mad Men*, *Boardwalk Empire*, *Breaking Bad*...).

In this current flourishing of tv series, a lot of new offerings reach our screens every year. It's usually great to see new series' plots thicken and characters appear and develop. For tv series fans, it's food and water to see which series are going to last, which will be taken off after three weeks, and the characteristics of the ones which are going to become cult favourites. Without taking new sitcoms into account, and following our tastes and intuition, we've chosen a few of the series which are going to be shown this year for the first time.

Alcatraz: J. J. Abrams' new project. Disappearances and jumps in time no longer surprise us so much. But in this case that starting point seems attractive. They closed the prison on Alcatraz in 1963. They said that the prisoners had left the island, but that isn't what really happened ...

The River: A famous explorer of the Amazons disappears. They find indications that he's still alive and set out to find him ... accompanied by a tv crew. *Blair Witch Project*, *Lost* and *The Emerald Forest* are this tropical cocktail's ingredients.

Awake: A police detective loses his wife and son after a traffic accident. But the detective, played by the talented Jason Isaac, wakes up every morning and carries on living with them. In spite of what the psychiatrists tell him, he doesn't want to leave what are real images for him behind. It becomes a contemporary version of the mythical *Solaris* film.

Luck: *Michael Man* and *Deadwood* creator David Milch's new project. Dustin Hoffman is the leading actor and Nick Nolte and Denis Farina are his support actors. It's set in the world of gambling and betting. It has all the ingredients to be able to qualify for the *Champions' League* of tv series.

Touch: Kieffer Sutherland is going to have more than 24 hours, in this case, to discover why his teenage son has never been known to say a single word. When they discover that he does talk, but using numbers, they're going to come across something else too. He's capable of connecting the past, the present and the future too. We don't want to put our foot in it again with this new work by the creator of *Heroes*.

Smash: This series, which tells us the adventures of a group organizing a Broadway musical based on the life of Marilyn Monroe, is going to show us some of the brilliance and miseries of *show business*. Debra Messing, Anjelica Huston and Jack Davenport among the leading roles. Uma Thurman appears in *The Producers*, which is about musicals, and she's signed up for five episodes. For those of us in love with Uma, they're the only episodes of the series worth seeing.

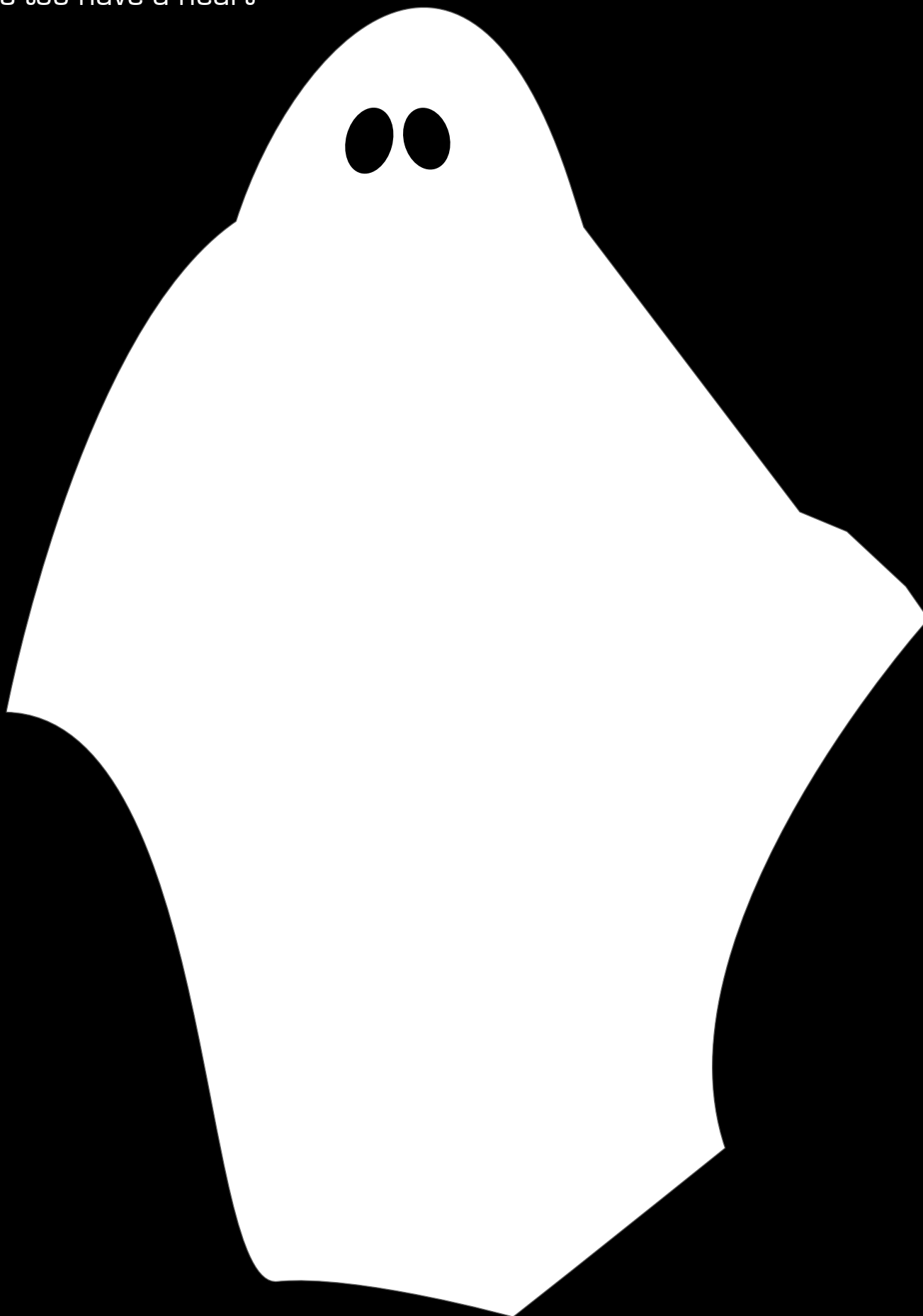
Txalaparta argitaletxeak telesailari eskainitako *Telezailak: nork esan zuen telebistak tontotu egiten duela?* liburua kaleratu du. Sei ahots ezberdinek telesailen fenomeno jorratu dute hainbat ikuspuntutatik: generoaren afera, zientzia fikziozko serieak, telesailatiko gaizkileak, sexua eta desioa, telesail vintageak eta telesailetan irakurtzen diren liburuak dira gai nagusiak. Gertakari eta mugimendu garaikideei erantzuteko habilezia eskasa izan ohi du euskal ekoizpen kulturalak. Ia beti besteek zer egiten duten eta egindakoak zer emaitza eman duen zain izaten gara guk geurea proposatzeko. Zentzu horretan, gisa honetako liburuak bidea erakutsi eta apostu bat direla iruditzen zaigu. Telesailarekin gertatzen den moduan, denboraldi berri bakoitzean, kultura eta gizarte garaikidea jorratuko duten gisa honetako proposamen gehiagoren zain geratzen gara. Ea adibide honek segida duen.

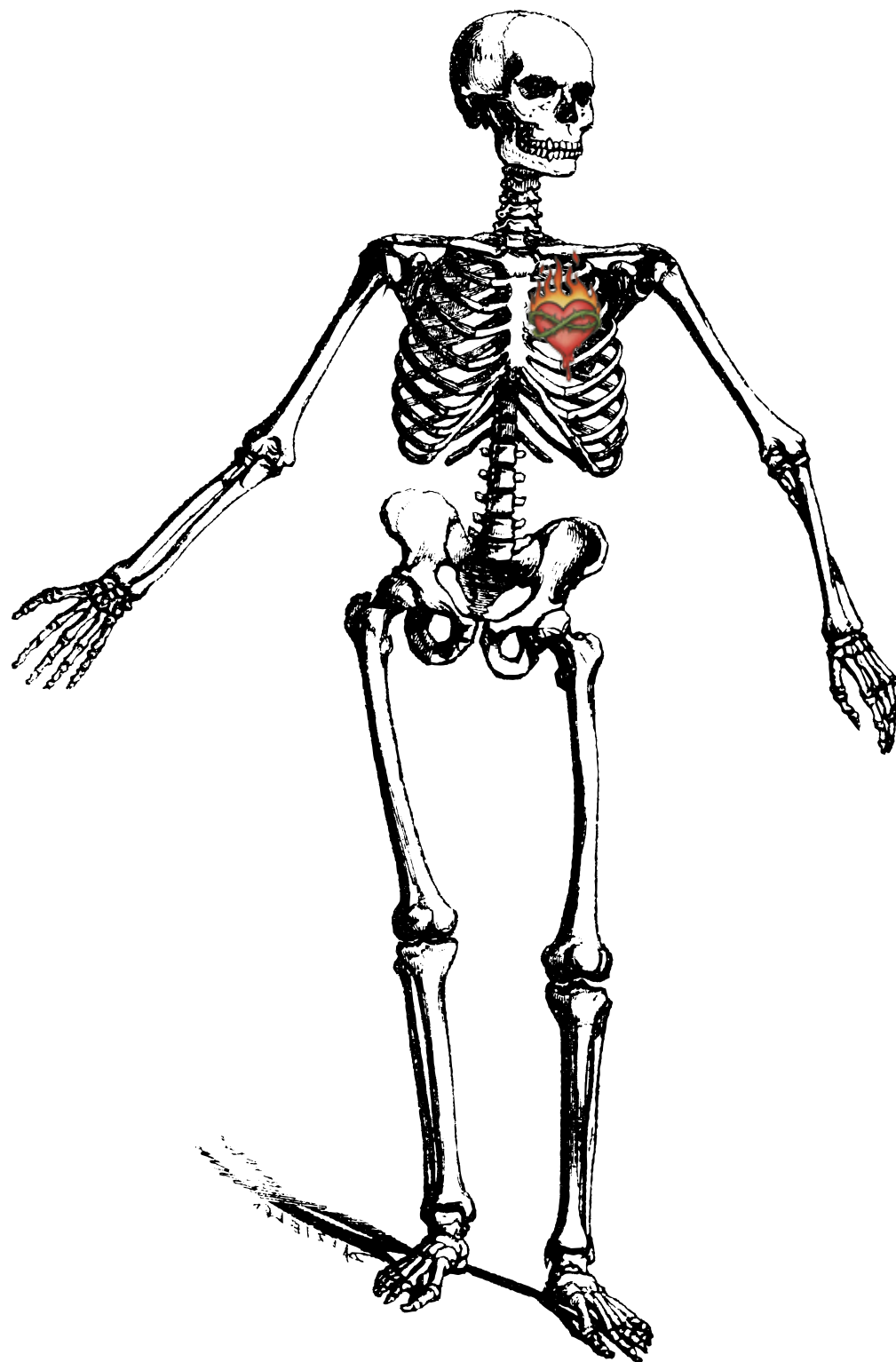


Txalaparta editions brought out the book *Telezailak: nork esan zuen telebistak tontotu egiten duela?* Six voices examine the tv series phenomenon from different points of view: gender, science fiction series, sex and desire, vintage tv series and the books people read in tv series are the main subjects.

An ability to reply to contemporary events and movements that's seldom been seen in Basque culture. We too often wait to see other people's results and what they do before deciding what to do ourselves. That's why we think that books like this show the way and are a good example to follow. Just like with tv series, we hope that there will be more projects like this about contemporary society and culture with every new season. Let's see if more people follow this example.

mamuek ere bihotza dute
ghosts too have a heart





the balde irakurtzeak X izpien dohaia
ematen die zure begie.

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Jessica Rabbit



Jessica Rabbit-ek, Roger untxia senarrari hartu zion abizena. Ezkongabea zeneko abizena ez dakigu.

Jessica Rabbit got her name from her bunny husband, Roger. We don't know her maiden name.

Bi hanken gainean dabilen edonoren borondatea menperatzen duen ahots tentagarri hori Kathleen Turnerrek jarri zion. Nork bestela?

Kathleen Turner – who else – gave her that sultry voice that can leave any two-legged being weak at the knees.

Los Angeles hiriko *The Ink and Paint Club* berezian kantatzen du gauero.

She sings at the very special *The Ink and Paint Club* in Los Angeles every night.

Jessica Rabbit-i begiraten diogun bakoitzean, Lauren Bacall, Veronica Lake eta Rita Hayworth-en nahasketa esplosiboa ikusten dugu.

Every time we gaze at Jessica Rabbit we see an explosive mixture of Lauren Bacall, Veronica Lake and Rita Hayworth.

Bere esaldirik ezagunena: "ez naiz gaiztoa, modu horretan marraztu naute soilik".

Her most well-known quote: "I'm not bad. I'm just drawn that way."

Jessica Rabbit-ek, topikoa hautsi, eta *femme fatale* liluragarriari, inteligentzia eta bihotz ona gehitu zizkion.

Jessica Rabbit broke the mould by adding intelligence and a warm heart to her irresistible *femme fatale* side.

2008an, Empire magazinek zinemagintzaren historiako 100 pertsonaia handien zerrendan sartu zuen, eta, urtebete beranduago, historiako animazioko pertsonaiarik sexiarena, Betty Boop-en gainetik.

In 2008, the magazine Empire included her in their list of the top 100 characters in the history of cinema. A year later she was named as the sexiest animated character in history, even beating Betty Boop.

Egun, Jessica Rabbit haragitu beharko bagenu, *Mad Men*-eko Joannie Holloway litzateke.

Nowadays, if we had to make Jessica Rabbit into a real woman, she'd be Joannie Holloway from *Mad Men*.

Arrakasta itzela izan duen bibradore bati izena ere eman dio Jessica Rabbit-ek.

Jessica Rabbit has also lent her name to a hugely successful vibrator.





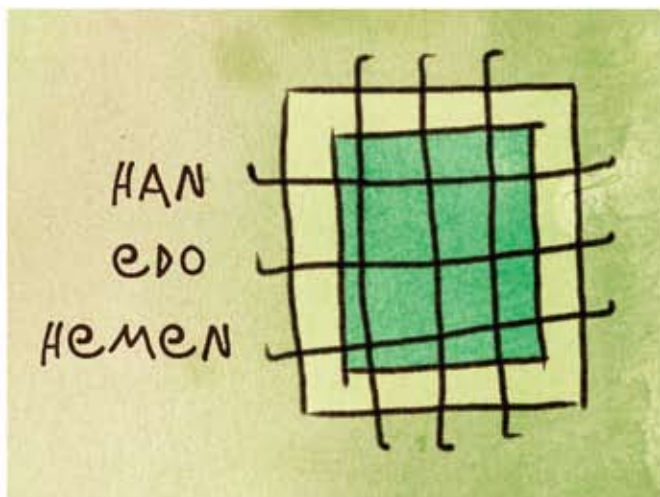
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BA... NI ATERAKO NINTZATEKE ...



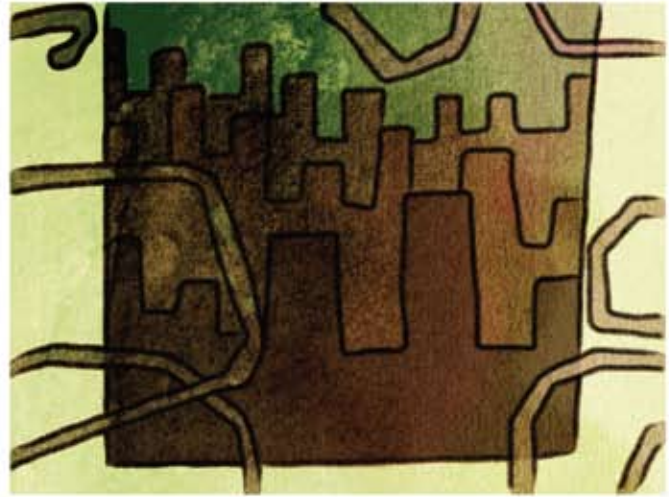
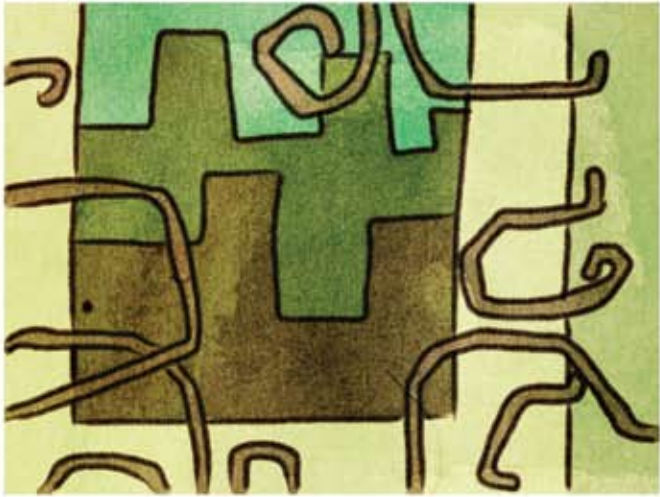
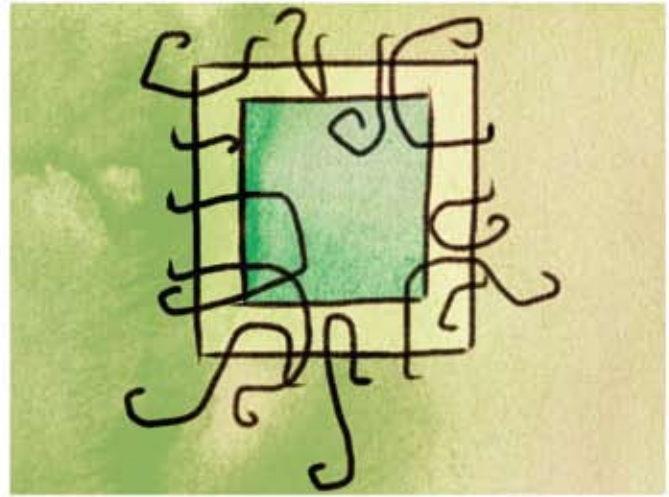
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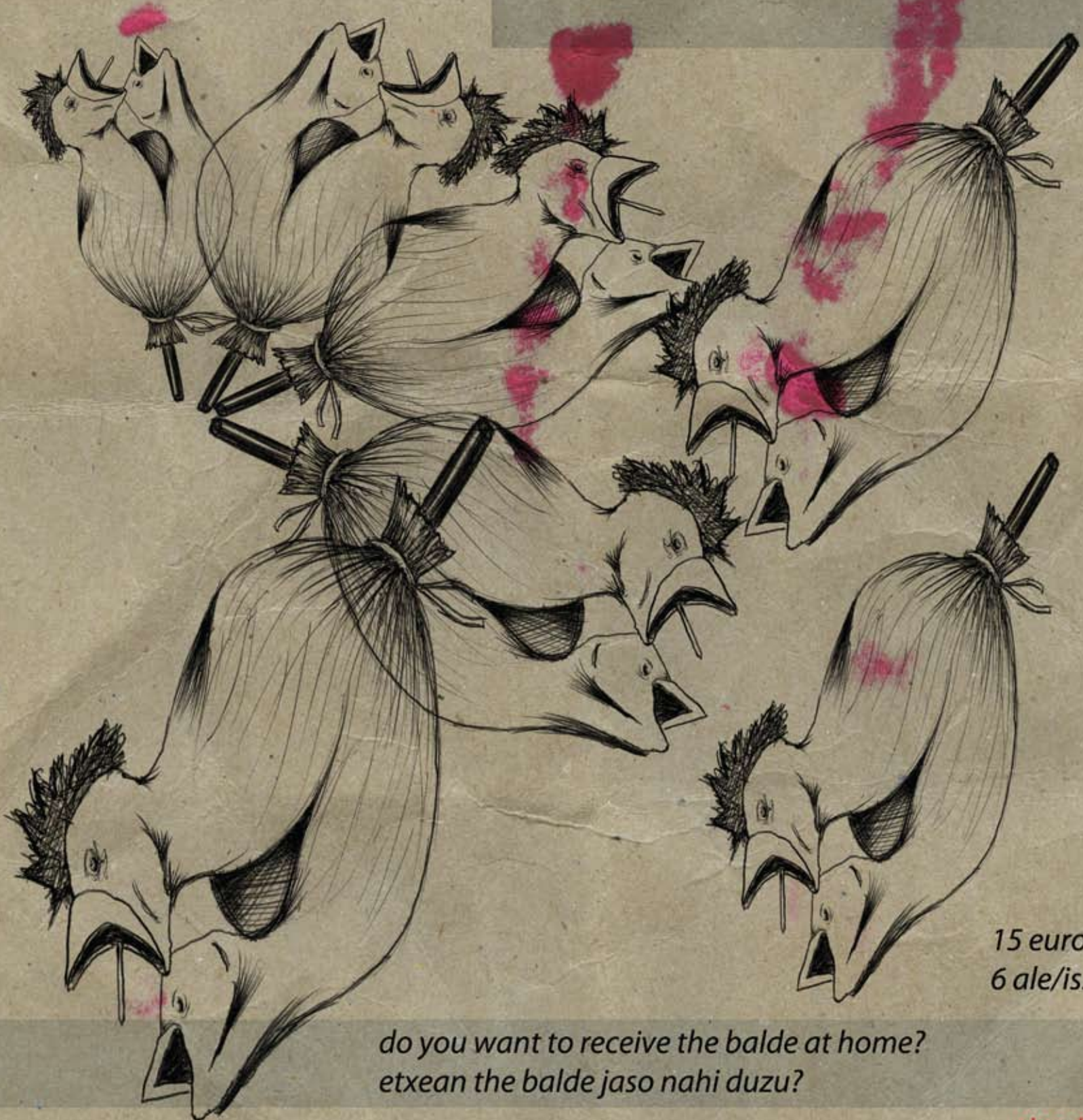


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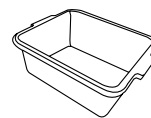
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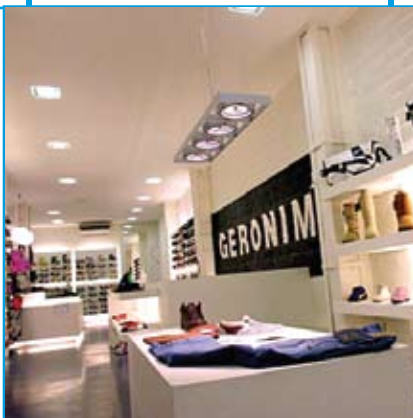
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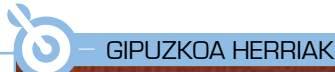
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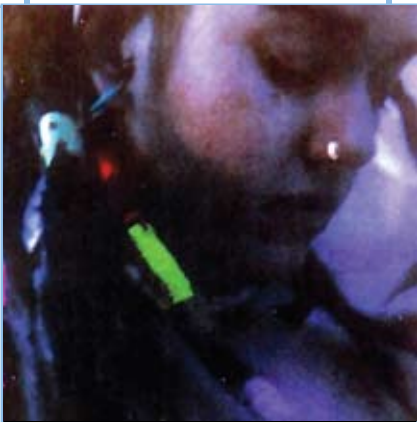
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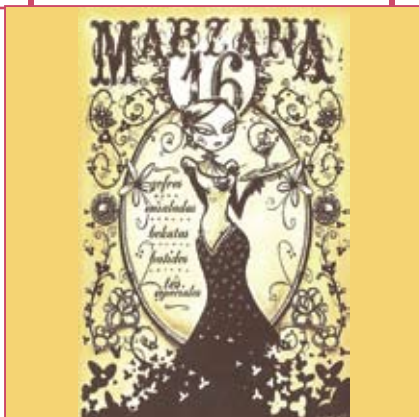
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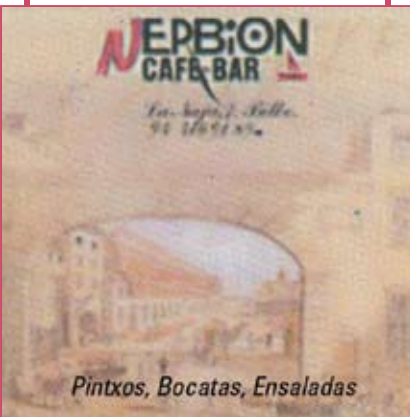
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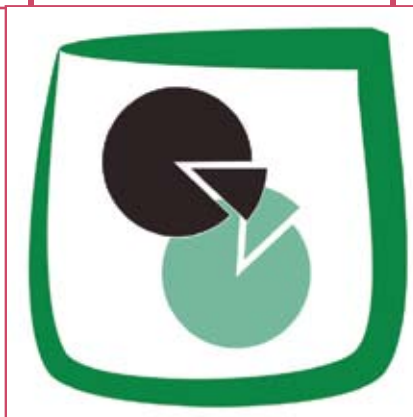
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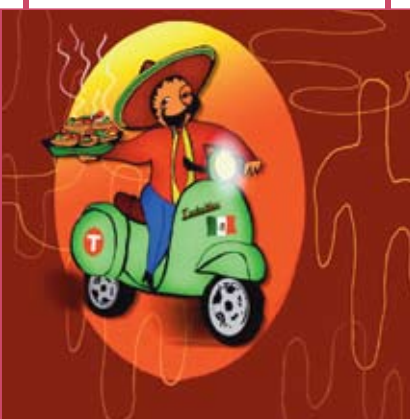
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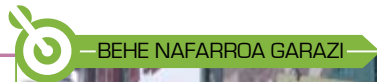
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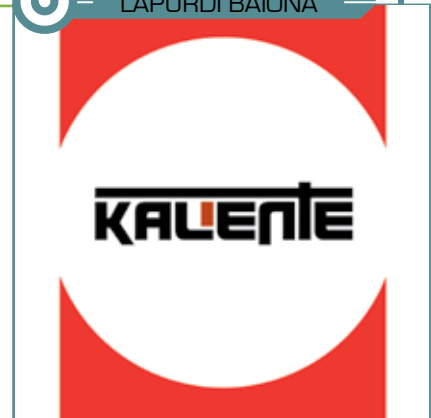
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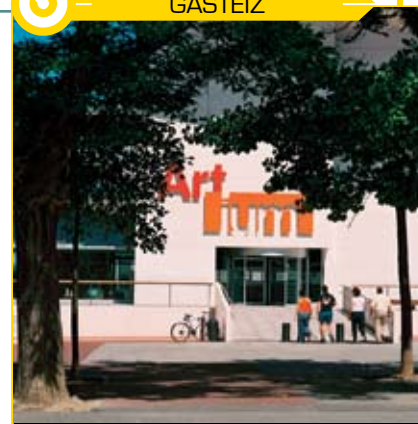


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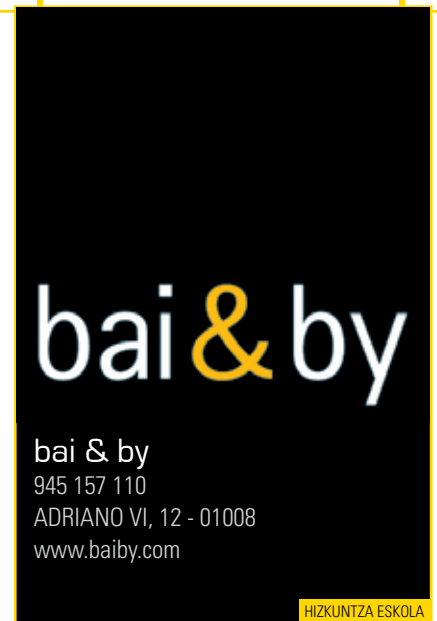


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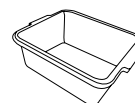
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