



*borroka da bidea · restless wrestlers*

**the balde**



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june | july

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



**Eusko Jaurlaritzako  
Kultur sailak diruz  
lagundutako aldizkaria**



Lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali ieazkiguzu:  
Imaginative, provocative and interesting works? send them to:  
[info@thebalde.net](mailto:info@thebalde.net)

**peccata minuta**

Berutaren *plush ladyen* unibertsoa bisitatu nahi duenak Donostiako Lugaritz kulturetxean izango du aukera ekainaren 22ra arte. Aurpegian begirik, sudurrik edo ahorik ez izan arren, *plush ladyak* iradokitzaileak dira oso. Hain zuzen, horretan datza haien xarma. Edonor irudika dezakezula ohiaiez eginiko panpinetan. Pekatuak –txikiak eta handiak– irudikatzea gustazen zaigulako gustatzen zaizkigu *plush ladyak*.

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

**peccata minuta**

If you want to see the universe of Beruta's plush ladies you will be able to do so at Donostia's Lugaritz culture centre until June 22nd. Although the plush ladies don't have eyes, noses or mouths, they are very suggestive. And that's where their charm is. Anyone can make up a cloth doll. Those of us who enjoy sins - small and large - enjoy the plush ladies.

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



FRAME IT BABE!

**koadroen markoak**

Egungo arte eta kultura edukietan gertatzen den fenomeno da. Euskarriak, erakusten dena adina balio du. Eta horregatik iruditzen zaigu itzela koadroa baino, koadroari eusten dioten marko-egile eta bildumazale honen lana. Eli Wilnerrek New York hiriko bere tailerrean egiten eta berreskuratzen dituen markoak, beren baitan, artelanak dira.

<http://nyc.robbreport.com/article/art-framing>

**picture frames**

It's a phenomenon in contemporary art and culture. The support being worth as much as what it shows. And that's why we think that this frame and collection maker's work is greater than the paintings. The frames that Eli Wilner makes and renovates in his New York workshop are works of art in themselves.

<http://nyc.robbreport.com/article/art-framing>



**walking gallery**

Artea ohikoak ez diren eremu berrietara eramaten dituen ekimena da "galeria ibiltari" hau. Hainbat artistek, hainbat herrialdetako hirietan, euren artelanak pasiora ateratzen hasi dira, eta ibilaldi horien berri ematen digute hemen azpian duzun gunean.

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

**walking gallery**

This "itinerary gallery" takes unusual works of art to a new place. Many artists, in many cities in many countries, have started taking their works of art out for a walk, and here's news about these walks.

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



eragin.com

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eta argitarapenak



What do  
you  
think's  
best?

~~Zuretzat~~  
Zure iritziz,  
zein da  
hobea?

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

### hegazkinen nondik norakoa kontrolatzeko

Ados. Ez zara hegazkin kontrolatzailea inoiz izango. Ez duzu inoiz haiek duten soldata izango. Ez duzu greba eginez herrialde oso bat geldiarazteko boterea izango. Baina "super-gaizkile" bat izateko desio ezkutua baduzu, guk hegazkinekin jolasteko aukera eskaintzen dizugu. Webgune honi esker, benetazko hegazkinak une oro non dauden jakiteko aukera izango duzu.

<http://www.flightradar24.com/>

### how to control where air planes go

Ok. You're never going to be an air controller. You're never going to have their salary. You won't have the power to stop a whole country if you go on strike. But if you do have a secret desire to be a super villain, we're going to give you the chance to play with air planes. On this web page you can see where real air planes are at any time.

<http://www.flightradar24.com/>



### plastikoa

Plastikoarekin gauza ugari egin daitekeela badakigu. Baina gauza bat da jakitea, eta beste bat egitea. Plastique Fantastique egitasmoak, hain zuzen ere, plastikoa lehengai gisa erabiltzen du arkitektura iragankor berriak sortzeko. Kalea plastikoz betetzea, kasu honetan, behintzat, gauza ederra izan daitekeela erakusten digute.

[www.plastique-fantastique.de](http://www.plastique-fantastique.de)

### plastic

You know that many things can be made out of plastic. But one thing's knowing it and another thing's doing it. The Plastique Fantastique project used plastic as a raw material to make new short-life buildings. It just goes to show that in this case, at least, filling the streets with plastic is something beautiful.

[www.plastique-fantastique.de](http://www.plastique-fantastique.de)

## BEE AN ARTIST



### erle artea

Aganetha Dyck artista kanadiarrak urteak daramatza planetako espezieen arteko komunikazio bideak lantzen. Ikerketa horretan, erleen eta gizakion arteko komunikazio bideak modu artistikoan aztertu ditu. Emaiza: bi espezieak elkarkidetzan eginiko artelanak. Harrikada? Erlekada? Bai... eta zer?

<http://arttattler.com/aganethadyck.html>

### bee art

The Canadian artist Aganetha Dyck has been working on the means of communication between the planet's species for years now. As part of her investigation, she has researched means of communication between bees and humans in an artistic way. The result: works of art which unite the two species. Madness? Beeness? Yeah ... and so what?

<http://arttattler.com/aganethadyck.html>



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#### photomuseum

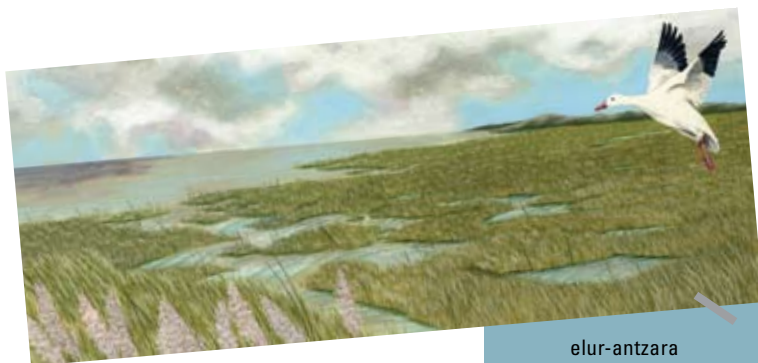
Zarautzko Photomuseum-ek urteak daramatza gisa horretako beste erakunde askok egiten ez dutena egiten. Alegia, zalaparta hutsal gutxi eta ekimen interesgarri asko antolatzen. Horren lekuko dira Arkitektura Argazkilaritzaren erakusketa, Santiago Yañizek airetik ateratako argazkien erakusketa, eta uztailean bitartean iraungo duen *Ateak ireki* argazkilaritza eta zinearen inguruko zikloa.

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

#### photomuseum

The Zarautz Photomuseum has spent years doing what other organizations don't do. That is, not making much of a noise and organizing interesting activities. For instance, an exhibition of architectural photography, Santiago Yañiz's photos taken from the air, and, until July, *Ateak ireki* (Open Doors), a cycle about the relationship between photography and cinema.

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



#### lagunarekin pasiatzen

Askok maskota pasiatzeko ohitura dute. "Lagun fidelaren" konpainia beti da gozagarria. Artea pasiatzera ateratzen dutenak ere badirela deskubritu dugu. Landareak maite dituenak, ordea, ezin du bere landare kuttunarekin buelta bat ematera atera. Orain arte. Besau-marguerre estudioak landareak pasiora ateratzeko tramankulua asmatu du. Hori bai, ez eraman landarea zinemara zurekin... Fotosintesisirako ez da batere mesedegarri!

[www.besau-marguerre.de/home/detail/93/anotherterra.html](http://www.besau-marguerre.de/home/detail/93/anotherterra.html)

#### walking with a friend

Many people take their pets for a walk. It's always a pleasure to have your "best friend"'s company. We've found people who also take their art out for a walk. But people who love plants can't take their favourite plants out for a spin. Or not until now. The Besau-Marguerre studio has invented a device to take plants out for a walk. But please don't take your plants to the cinema... Photosynthesis wouldn't be at all good for them!

[www.besau-marguerre.de/home/detail/93/anotherterra.html](http://www.besau-marguerre.de/home/detail/93/anotherterra.html)

## LIBURU BAT HAMAICA AUKERA

#### elur-antzara

Paul Gallicoren eleberria euskaratu du Hamaika Books-ek. Argitaletxe berri honen lehendabiziko erreferentzia ez da liburu soil bat. Eleberri bat itzuli eta paperera eramatearekin konformatu ez, eta, batetik, Aitziber Alonso ilustratzailearen lan eder eta zehatzarekin irudikatu dute faro batean bizi den artista, neskatxa gaztea eta elur-antzararen istorioa; eta, bestetik, Uxue Alberdiren ahotsak irakurrita plazaratu dute audioliburu. E-liburu ere salgai dago webgunean. Aurkezpenean, BBC kateak liburuan oinarrituta eginiko filmaren zati bat ikusi ostean, Aritz Branton editoreak esan zuen euskarak merezi zuela ingelesez eta kroazieraz soilik argitaratu den eleberri eder hau.

[www.elur-antzara.com](http://www.elur-antzara.com)

#### elur-antzara

Hamaika Books has translated Paul Gallico's novel into Basque. This new publishing house's first reference is more than just a book. Translating a book and putting it onto paper wasn't enough for them. Illustrator Aitziber Alonso's beautiful, precise work shows us an artist who lives in a lighthouse, a young girl and a snow goose. And they've also published an audiobook version, read by Uxue Alberdi. The e-book too is for sale on the website. At the book launch, after watching a bit of the BBC film based on the book, editor Aritz Branton said that the Basque language deserves to have this beautiful novel, which has so far only been published in English and Croatian.

[www.elur-antzara.com](http://www.elur-antzara.com)

no comment



argazia/shot: pedro de la cruz • benin



#### fluxmachine

Argazki zaharren xarmaz behin baino gehiagotan mintzatu gara *The balde*. Aurkezten dizuegun gune honek argazki zaharrak hartu, eta segundu laburretan beldur eta fantasiako istorio labur bihurtu ditu. Surrealismo fanxinerosoa eta makarrismo vintagea kontzeptuak esistituko balira, webgune honetako edukiak deskribatzeko erabiliko lirateke.

<http://fluxmachine.tumblr.com/>

#### fluxmachine

We've talked about the charm of old photos more than once in *The balde*. The site we're introducing you to now takes old photos and, in a few seconds, turns them into fantasy and terror short stories. If the concepts of fanzine surrealism and vintage yobbism existed, they'd be used to describe this site's contents.

<http://fluxmachine.tumblr.com/>



#### surfifestibal

Surfa maite baduzu, ez zaitetz hurbildu jaialdi honetara. Astebetez pornografia besterik ez duzu ikusiko eta. Olatu erraldoi perfektuak, paisaia paradisiakoak, ur epel eta gardenak, surfeatzeko gune bakartiak... Esandakoa, porno gaindosia eta sufrimendua besterik eragingo ez dizkizuten film hauek ez dizute onik egingo. Bale, ados, gu saiatu gara. Pornografia hitza erabiltzea ez da ziurrenik Surfilm jaialditik uxatzeko modurik intelijenteena izan.

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

#### surfifestibal

If you love surf, don't go to this festival. Because for a week you'll see no more than porn. Perfect giant waves, landscapes from paradise, warm transparent water, solitary places to surf ... As we said, these films will only give you an overdose of porn and suffering, and that's not good for you. Ok, alright, we've tried ... Using the word "pornography" probably hasn't been the brightest way to scare you off from Surfifestibal.

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

#### ehz jaialdia

Ekainaren 29an hasi eta uztailearen lehenengo egunera bitartean, EHZ jaialdiaren 17. edizioa ospatuko da Heletan. Artista guztiak konfirmaturik daude, eta, urtero lez, badago non aukeratu. Musikaz gain, kale animazioak, dantza emanaldiak, erakusketak eta bestelako hamaika ekitaldi antolatuta dituzte. Jaialdi asko dago, EHZren modukorik, ordea, ez duzu topatuko.

#### ehz festival

The 17th EHZ Festival is to be held at Heleta from 29th June to 1st July. All the artists have confirmed and, like every year, it's an impossible choice. As well as music, there'll be street activities, dance shows, exhibitions and many other organized events. There are many festivals, but you'll never find another one like EHZ.



SURFLUXFEST

vasco guipuzcoa  
euskal titana!!  
the basque titan!!

50 urte bete dira argentinako telebistan Titanes en el Ring saioa ematen hasi zirenetik; "pibe" belaunaldi bat baino gehiagoren igande gauak markatu zituen espektakulu hark.

It's now 50 years since Argentine television's *Titanes en el Ring* (*Titans in the Ring*) series was first shown; it's a show which has been the centre of Sunday evenings for many generations of boys.



Catch lehia, ziurrenik ezagutzen dugun kirol zaharrenean dago oinarrituta: borrokan. Borrokalariak (titanak) historiako pertsonaia ezagunak edo kultura aniztasunean hazitako herrialde batean ematen ziren pertsonaia herrikoiak ziren. Arketipo aukeraketa hori, ongia eta gaizkia nahasten zituen koktail emankor batean ardatzen zen... beti ere mutuurka.

Giardina eta William Boo izeneko arbitroen artean, erraza da irudikatzea zein den soilik ustela, eta zein, ustela izateaz gain, gaiztoa ere bai (William Boo ingelesa zen... atera kontuak). Justiziaren ispilu (zentrurik ulpianoenean) ziren epaileek, Marquez Ermacora bezalakoek, normalki "profesor" titulua zeramaten abizenaren aurretik.

Zenbat eskainiko zenuke Julio Cesar eta Gengis Khan elkarren aurka borrokatzen ikusteko, euren boterearen handitasuna frogatzeko asmoz? Bazen ordua entziklopedia orok eztabaidatzen zuen galderaren erantzuna jakiteko. "D'Artagnan y sus mosqueteros", "Principe di Napoli", "Don Quijote y Sancho Panza", "Pirata Morgan" edo "Ulises el griego". Guk ikusi genituen, eta, bide batez, zerbait ikasi genuen... nagusiki, gure lehengusu zaharrenean giltzetatik eta kolpeetatik defenditzen. Buenos Airesko portuan, hoguei mila arimek Egiptotik iristen ikusi zuten "La Momia". Ez gaizkia, ez ongia... Terrorea!!

Honaino, fantastikoa (hitzaren zentrurik zabalenean). Baina bazegoen espazioa Argentinan errotuta bizi ziren herri eta kolektiboentzat: "Sullivan" ingelesari egokitu zitzaion papera irudika dezakezue. Eta "Gitano Ivanoff"-ek eta bere dantzari ederrek borrokaldeen aurretik egiten zituzten dantza saioak liluragarriak ziren! Eta "Chico de Catanzaro" (mamma mia...). Eta "Tenembraum", "Otto el aleman", "El Indio Comache", "Il Bersagliere", "El español Jose Luis", eta gure Hercules argentinarra: "Rubén Peucelle".

Baina bazegoen bat hitzetan eta ekintzetan soila. Gizaseme onaren aurpegia, lasaia eta errespetatua. Egun, Rio de la Platako nekazal jantzi tipikoak diren alkandora, gerrikoa, espartina zuriak, txapel beltza eta galtza bonbatxoak (argentinako gauchoek erabiltzen zituzten chiripá galtzak baztertu zituztenak) zeramatzana. Noblea eta indartsua zen. Oso indartsua. Haren giltza hilgarriena arte martzialetan Kata Guruma izena daramana zen (hain zuzen ere mataderoetan behi erdia bizkarrean jartzeko erabiltzen den teknika bera): lehiakidea hartu, besoen indarrak gora altxatu, eta, sinpleki, altura horretatik erortzen uzten zuen. "El vasco era una roca", entzun zitzaion behin baino gehiagotan munduko txapelduna zen "El armenio Karadagián" handiari. Borrokalari euskaldunak muturrera eramaten zuen kiroltasuna, trikimailurik gabe, kolpe txarrik eman gabe: tonore onean onartzen zituen galdutako borrokaldiak, eta garaipenak ere umiltasunez ospatzen zituen. Batzuek zioten bere benetazko izena Onaindia zela, edo Pedro Goiti; beste batzuek Tintxo Barrako esaten zioten, eta oraindik Boedo auzoan bizi dela. Ziur dakigun gauza bakarra titan hura Vasco Guipuzcoa zela. Izen horrekin aurkezten zuten.

Eta berak zihoen (eta hala sinatzen zuten) "El Vasco Guipuzcoa" zela.





Catch contests, probably based on the oldest of all sports: fighting. The fighters (titans) was famous historical figures or popular characters common to many different cultures. The choice of those archetypes was the centre of a rich cocktail, either well or badly mixed, but always ending up face-down.

It was easy to tell which of the two referees –Giardina and William Boo– was just corrupt, and which was evil as well as corrupt (William Boo was English, so just imagine ...) The referees were a mirror image of justice (in an Ulpian sense) and usually used the title “professor”, like Marquez Ermacora.

How much would you give to see Julius Caesar and Genghis Khan in a fight, trying to demonstrate how great their power was? It was about time we had an answer to that question. “D’Artagnan and his Musketeers”, “The Prince of Napoles”, “Don Quijote and Sancho Panza”, “Morgan the Pirate” and “Odysseus the Greek”. We watched them and learnt something at the same time: above all, how to defend ourselves from our older cousins’ locks and blows. In the port of Buenos Aires, 20,000 people watched “The Mummy” from Egypt. Not bad, not good ... Terrifying!

Up to there, it was fantastic (in the widest sense of the word). But there was also room for people and groups who had settled in Argentina: We can tell you about the role played by the Sullivans, originally from England. And “Ivanoff the Gypsy” and his beautiful dancers’ sessions, before the fights, were marvellous! And “Chico de Catanzaro” (mamma mia...). And “Tenembraum”, “Otto the German”, “The Comanche Indian”, “Il Bersagliere”, “Jose Luis the Spaniard” and the Argentine Hercules: “Rubén Peucelle”.

His words and his acts were as one. A good man’s face, peaceful and respectable. He wore the typical shirt, belt, white canvas shoes, black hat and wide trousers (rather than the chiripá trousers worn by the Argentine gauchos). He was noble and strong. Very strong. His most lethal, military lock was called Kata Guruma (the same name used in slaughterhouses for the technique they use in the middle of cows’ backs): hold your opponent down, left him up with your strong arms and, quite simply, let him all from that height. “El vasco era una roca (The Basque was a rock)”, was something the great “Karadagián the Armenian” heard more than once. The Basque fighter took sportsmanship to an extreme, using no tricks, and no low blows: he accepted when he lost with good grace and also celebrated his victories humbly. Some people said his real name was Onaandia or Pedro Goiti; others said he was Tintxo Barrako and that he still lives in the Boedo district. The only thing we are sure about is that that titan was Vasco Guipuzcoa. They used to introduce him with that name.

And he said he was (and signed as) “El Vasco Guipuzcoa”.

by: hernán ordoñez  
laguntzailea / assistant: profesor marcelo leybovich



## phantasma

Agerpena. Itzal monokromoa. Iगतutako lanbro antropomorfikoa. Materia ezaz sorturiko materia. Hildakoen argia. Espektroa. Silueta. Teknika fotografikoa asmatu zen arte, finkatzea eta gordetzea ezinezkoa zen errealtate ikustezina.

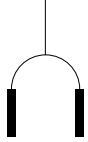
Definizioz definiezina den zerbait azaltzen saiatzea denbora galtzen ibiltzea da. Arrazoi horrexegatik, oraindik beste aldera bidaia egin ez duten mamuei erreparatzea erabaki dugu. Eta, lan horretan, Mursego eta Rafa Berrioren hitzek eta doinuek egin dute *medium* edo bitartekari lana. Bat baino gehiagorentzat, bi artista horien elkarlana ezustekoa izango da. Bi belaunalditatik eta bi "mundutatik" datozen "espektroak" izanik, eremu berean bat egitea harrigarria bada ere, hori da, hain zuzen ere, phantasma izatearen abantaila. Aurreiritziak paretan moduan zeharkatu daitezkeela. Aspaldidanik dute elkarren lanarekiko miresmena, eta, azkenean, eremu berean egin dute topo.

Eta agertokiaren eremu horretan, Angel Aldarondo eta Edorta Subijanaren irudi lanari esker, ispilu dimentsio errepikakor baten bitartez, hainbat geruzatan azaltzen zaizkigu hezur eta haragizko, argi eta itzalez gorpuztutako Berrio eta Mursego. Edo Mursego eta Berrioren mamuak. Hitz, musika, irudi eta isiltasunaren bitartez gurekin bat egiten duten phantasmak.

Revelation. A monochromatic shadow. A worn-down anthropomorphic mist. Material made from nonmaterial. The light of the dead. Spectre. Silhouette. An invisible reality that could not be secured and kept until photography was invented.

Trying to explain something that by definition is indefinable is just an exercise in wasting one's time. For this reason precisely, we have decided to take a look at some of the ghosts who still have not made the journey to the other side. We have been aided in our work by Mursego and Rafa Berrio whose words and music have been our mediums, so to speak. More than one eyebrow will be raised when people hear that these two artists are working together. While it is surprising to find these two 'spectres' from different generations and 'worlds' coming together, well, that is the advantage of being a phantom. They can cut through prejudice the way ghosts breeze through walls. They have mutually long admired each other's work and finally they have come together in the same space. And on this stage, Angel Aldarondo and Edorta Subijana's visual work, using a repeated mirrored dimension, captures Berrio and Mursego in the flesh in row after diminishing row of reflection. Flesh and bones, light and shade. Or Mursego and Berrio's ghosts. Phantoms who are among us enabled by words, music, image and silence.





Russ Meyerren lekua hartu du Danger Mousek, eta maisuki gidatu du Norah Jones lan berri honetan. Elkarrekin sortu dituzten hamabi kantuetan, abeslariak dimentsio berri bat erakusten du, eta bere ahotsa inoiz baino distiratsuago azaltzen zaigu. Meyerrek zuzendutako *Mudhoney* filmeko irudia erabili dute diskoko azala egiteko, eta Jonsek bere ibilbidean sinatuko duen diskorik sendoena kaleratu du.

Russ Meyer has taken over from Danger Mouse and has masterfully brought the bacon home on Norah Jones' latest record. On the twelve songs on they have created together on this record the singer's voice is stronger than ever. An image from Meyer's *Mudhoney* graces the cover of the album and Jones has come up with her strongest record yet.



**Norah Jones**  
Little Broken Hearts  
Blue Note / EMI



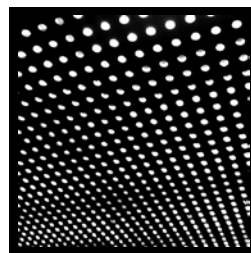
**Jack White**  
Blunderbuss  
XL Recordings

Amorruz hasten du Jack Whitek disko berria; "Sixteen Saltines" kolpe indartsu eta zuzena da. *Blunderbluss* motako eskopetak jaurtikitako bala bat bezala da Whiten bakarkako lehenengo diskoa. Hainbat kolaborazio eta proiektutan ibili ostean, country, rocka eta bluesa nahasten dituzten abestiek dator. Disko biribil eta beroa da, arnasa hartzen utziko dizkizuten balada goxoak ere erakusten dituena.

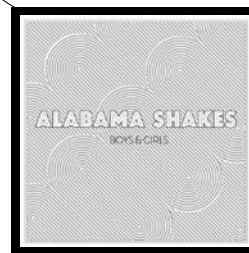
Jack White starts his latest record in a rage with a direct punch to the gut with the song "Sixteen Saltines". White's first solo record often resembles bullets fired from a *Blunderbuss*. After loads of side projects and collaborations, here he finally is with his own solo offering of country, rock and blues. A well-rounded record with the odd ballad so you can catch your breath for a moment.

Beach Housen laugarren diskoa da *Bloom*. Epe laburreko hypeak urteen, baina, batez ere, diskoen joan-etorria gaingitu du, eta denbora bere alde jarri du. Askok *Teen dream* diskoarekin lortutako arrakastak itoko zituela uste bazuten ere, "Lazuli" bezalako kantuei esker, talde sendoa dela erakutsi dute. Disko magikoa da, lehen entzunalditik alboan izango duzuna eta, batez ere, zure bizitzari argi gehiago emango diona.

Bloom' is Beach House's fourth record. They have overcome all the early hype over time and especially through the records they have released since their *Teen dream*, a record whose success some thought would be too much for them to move on from. Songs like "Lazuli" prove that they are here to stay. A magical record that grabs you from the start. A record to let a little light into your life.



**Beach House**  
Bloom  
Bella Union



**Alabama Shakes**  
Boys & Girls  
Rough Trade

Alabama Shakes have turned the American Rhythm & Blues scene on its head. The word is that the soul on display on the record really gains in strength in their live show and we'll be able to see that for ourselves at the forthcoming Donostia Jazzaldia. A great record full to the brim of big riffs and arrangements. Brittany Howard's voice grows in stature on the album and you'll wash down songs like "I found you" with a straight shot of whiskey.

AEBko rhythm & blues eszena hankaz gora jarri duen taldea da Alabama Shakes. Diskoan erakusten duten arima taula gainean indartu egiten dela diote, eta Donostiako Jazzaldian ikusi ahal izango dugu hori. Erabateko diskoa da, riff eta konponketa bikainak erakusten dituena. Brittany Howarden ahotsarekin hazi egiten da diskoa, eta Whisky trago batekin ospatuko dituzu "I found you" bezalako abestiak.

The Dealers talde gasteiztarrak 60ko hamarkadara eraman gaitu 7" honekin. Bi abestik osatutako singlea blues, rock eta beat doinuen erakusle garbi bezain zuzena da. "I can't win" eta "Hypocondria" kantuen urduritasunak zapaldu egingo zaitu, dantzan jarriko zaituen txute bati esker. Hori gutxi balitz, zuzenean handitu egiten da bere bola sonikoa.

Gasteiz (*Vitoria*) band The Dealers conjure up the 60s with their new 7" single. Straight blues, rock and beat are on offer here. "I can't win" and "Hypocondria" will get your feet moving. And you wanna see them live, because they grow up as a sonic ball.



**The Dealers**  
I Can't Win  
Actino Weekend / Bickerton



**Nuevo Catecismo Católico**  
Los años en Goo records

Dagoeneko inork gogoratzen ez duen 90ko hamarkadan gauza handiak egin ziren euskal musikan. Orain ez dagoen eszena sortu zen, fanzine, diskoetxe eta kontzertu areto ugariri esker. Nuevo Catecismo Catolicok bere lehenengo bi diskoak bildu ditu ezinbestekoa den berrargitarapen honetan. Euskal punk rockaren oinarriak jarri zituzten, eta hemen sortutako musikan sinesteko abestiak gauzatu zituzten.

During the forgotten 90s a lot of really good things were going on in Basque music. A scene that today no longer exists came out of fanzines, independent record companies and concert halls. Nuevo Catecismo Católico have just reissued their first two records together on this essential individual release. They laid down the foundations for Basque punk rock and through their music made people believe in Basque music and bands.

## muna ensemble



argazkia/shot: aingeru ardaiz

### Nola sortu zen Muna Ensemble proiektua?

Proiektu ezberdin bat sortzeko zirrarak atera zen. Hasiera batean, hiru musikari bildu ginen musika garaikidea jotzeko ideiarekin, baina zer edo zer falta zitzaigun hura berezi bilakatzeko. Hortik sortu zen Martinekin kontaktatzeko ideia. Bere alde batetik, Martinek askotan pentsatu zuen interesgarria litzatekeela musika klasikoarekin lan egitea, eta eskaintza ezin ukatu.

Formazio bitxia, eta, instrumentu aldetik eta alor bisualaren aldetik, gure inguru honetan proposamen ez ohikoa da Munak eskaintzen duena.

Bai, guk dakigula, hemen inguruan, ez Iruñean ez eta Euskal Herri osoan ere, ez dago halako proposamenik. Berez musika garaikidea gutxi jorratzen bada, are gutxiago irudiekin; azken finean, batu diren mundu ezberdinetako bi jarduera garaikide dira. Uste dugu, gainera, bi diziplinek ikuslego/entzulego ezberdina dutela eta, modu batean, baten ikuslegoa besteari hurbiltzen zaiola.

Musika konposatzeko orduan, kontuan izaten al duzue irudia? Batera lantzen al duzue? Azalduiguzue nolakoa den prozesua.

Hasiera batean, aurretik idatzitako obrak aukeratu genituen. Ostean, Urtzi Iraizotzekin hasita, konpositore bat edo beste guretzako musika konposatzen hasi zen, eta, espreski irudiak pentsatzen ez zituzten arren, irudiekin joango zela buruan zutela konposatzen zuten, eta bideo jartzailearekin hartu-emanen. Obra jakin batean konpositorearen argazkiak erabiltzen ditugu, adibidez, eta, beste batean, koadro batean oinarritua dago obra, eta koadro horren ezaugarriak erabiltzen ditugu irudiak osatzeko.

Musikalki nola definituko zenukete Muna?

Musikari dagokionez, flauta, biolina eta piano hirukotea da MUNA. Berez, XX. mende osteko musika klasikoa jotzen dugu, eta gaur egungo konpositoreen lanak estreinatzea edo aditzera ematea da espreski bilatzen duguna.

### How did the Muna Ensemble project come about?

It came out of the urge to do something different. In the beginning three of us, musicians, got together with the idea of playing contemporary music, but we saw that we needed something else to make the difference and make it special. That's where we got the idea to get in touch with Martin. On several occasions Martin had himself thought it would be interesting to work with classical music, so when the opportunity arose he couldn't really say no to us.

The line-up is unusual, and as regards the instruments and visuals, well, Muna is not really something you see a lot of around here.

Yeah, as far as we know there isn't anything like this around here, in Iruñea or the rest of the Basque Country. There is little contemporary music played locally, not to mention coupling it with visual element in the way we have. It's basically the meeting of two different contemporary expressions from two separate worlds. We also believe that the two disciplines each have their own particular audience and so in this way these two different groups come together.

When you compose music do you do so with the images you will use in mind? Do you work on both parts together? Take us through the process.

At first, we chose work that had already been composed. After that, starting with Urtzi Iraizotz, another one or two composers started writing material for us, and while they didn't expressly conceive any images as they worked, they wrote the music knowing it would be accompanied by a visual component and they have also been involved with the video-jockey. In one piece of music we use the composer's own photographs and on another one, the work is based on a specific painting, we use the characteristics of the painting to make up the accompanying images.

How would you musically define Muna?

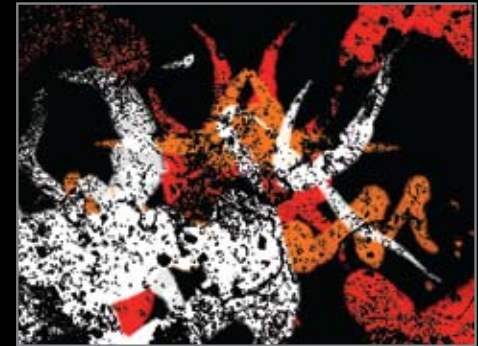
Well, as far as the music is concerned, MUNA is a three-piece of flute, piano and violin. So, we play post-20<sup>th</sup> Century classical music, and our express objective is to debut and play contemporary composers' work.



pieza bat, irudi bat



Trio Per flauto, violino e Pianoforte - Nino Rota



Gorritik Beltzera - Koldo Pastor



Promenades - Bohuslav Martinu



Trikuharri - Urtzi Iraizoz.



Sirynx - Martin Zalba

Irudiari dagokionez, zer punturaino da prestatutako lana, eta zer punturaino unean uneko inputsoa eta inprobisazioa?

Hein batean, prestatuta dago, hau da, ezarrita dago gutxi gora behera zein momentutan joanen den zein irudi, edo, behintzat, zein irudi multzo dohakion zati bakoitzari. Horretaz gain, irudi horren manipulazioa uneko inprobisazioa da; batzuetan, norabide aldatetarekin eta abiadurarekin jolasten dugu etengabe, eta jolas hori unean bertan ateratzen da. Badaude pieza batzuk zurrunagoak direnak, eta beste batzuk guztiz askeak. Kasu batean, zuzeneko margoketa egiten dugu bideo bidez, eta, horretan, guztiz bat-batekoa da irudia.

Zuen emanaldi bakoitza berezia eta errepikaezina da, eta, aldi berean, iragankorra edo efimeroa. Pentsatu al duzue zuen lana grabaketa batean edo zuzeneko ez den beste formatu batean jasotzea?

Egia esan, ez dugu pentsatu ere egin. Grabatu egin dugu kontzerturen bat, dokumentazio modura, baina, bai musika eta bai bideoaren aldetik, unean uneko interpretazioan dago egiten dugunaren zati garrantzitsuena. Horrek ez du esan nahi etorkizunean egingo ez dugunik, baina, printzipioz, ez da gure helburua.

Zergatik Muna?

Esanahi berezirik gabeko eta fonetikoki indartsua zen izen baten bila ibili ginen; hitz eta soinu ezberdinen arteko konbinazioak frogatzen atera zen izena. Ostera jakin dugu Mexikoko hiri baten izena dela eta Mouna arabiar izenaren antza handia omen duela ahaskatzean.

Moving onto the visual element, to what extent are they pre-prepared, and just how much of it is improvisation and comes about on impulse?

To a large extent it is ready to go, by that I mean that we more or less know what visuals will go where and when, or at least what group of images will go with each section. Apart from that, how the images are manipulated is basically spontaneous improvisation; sometimes it resides in the constant play of changing direction and speed, and that playful element happens in the moment. Some pieces are a little more stilted while there are others that are completely free. In one piece, we do some live painting by video, and the images created are completely spontaneous.

Each one of your live performances is special and unrepeatable, and so in the same way, ephemeral and in passing. Have you ever considered recording your work or capturing it in any other format than live performance?

To tell you the truth, we haven't even thought about it. We have filmed some concerts as a form of documentation, but, both musically and visually, the most important part of what we do is the live performance as it happens. That doesn't mean that in the future we won't take a look at the possibility, but it's not really what we are about right now.

Why Muna?

We were looking for a phonetically strong-sounding name that didn't mean anything in particular and the name came about while we were mixing different words and sounds. We later found out that it is the name of a city in Mexico and that when pronounced, it's very similar to the Arabian name Mouna.

[www.elurmaluta.net/muna](http://www.elurmaluta.net/muna)

Zefalopodoak, grekeraz *kephalé* (burua) eta *podós* (hankak) hitzen batuketatik dator. Buruan hankak dituzten espezieak *coleoidea* edo *nautilus* azpiklaseko 700 espezie izan daitezke... Letretakoek uler dezazuen: olagarroa, txipiroia, txibia, txokoak eta hain goxoak diren abarrak. Bizefalopodoak, ordea, soilik bi esistitzen dira munduan. Munlet azpi-espeziea osatzen dute. Mendaroko aranetan ezkutatuta bizi diren Anita Lady Fingers eta Herr Professorrekin izan gara...

Galdera original batekin hasiko gara: zergatik Bizefalopedia? Costeau kapitainaren izpiritua azaldu zitzaizuen?

Hainbeste esanahi dauzka hitz horrek... Cefalopodo kantua, alde batetik, gero gu, bi buruko monstruoa garela berriro ere disko honetan, eta, bestalde, *cefa* (burua) eta *lopus* (ankak) erdiak direla, aproposa ikusten genuen, musika buruarekin entzuteko hankak mugitzeko.

Deskriba ezazue zuen azken lana, "deputamadre", "rocio jurado", "lentejak", "telesilla" eta "imperantzia" hitzak erabili gabe...

Guretzako gure diskoa GRUNJE da, edo LOUDquietLOUD, nahi baduzu, Pixiesen hildoari jarraituz. Oso pozik geratu gara emaitzarekin. 40 kantu osatu genituen, gero 12ko sorta bat ateratzeko; lan gogorra, baina merezi izan du.

Planeta ezezagun batean esploratzen ariko bagina, "bizefalopedia" izango litzateke gure walkmanetan entzungo genukeen musika... (bai, walkman esan dugu). Zer entzungo zenukete zuek?

Kontuan edukita espazioan bizi garela, zihur aski Gora Gora Kids-en *Gagarin*, Mursegoren bigarren diskoa, Jupiter Jonen diskoa edo *Idolos del Extrarradioen* azkenengo EPA entzungo genuke, dena biniloan, jakina; gu grabedadearekin jolasten, betiko moduan.

Grabaketa zuen estudioan egin duzuela jakin dugu. Erosoagoa delako, ala Phil Spectorrek agenda arazoak dituelako?

Erosoa bai, hori batez ere. Nahi dugunean grabatzen dugu, beste kezkarik gabe, gustura geratu arte. Eta ez hori bakarrik; merkea eta hobe da, gure kasuan, behintzat. Zaila izaten zaie kanpoko ingeniarietara guri puntua hartzen; igual Kakik egingo zuen, baina gure presupuestoak oso murriztuak izaten dira.

Paco Alcazarren azala eta diseinu ederra ezin aipamenik gabe utzi...

Bai hori izan zen oso puntu garrantzitsua diskoa ateratzeko. Pacok, aspaldiko laguna izateaz aparte, bazekien zelan jantzi gure azkenengo umea. Oso pozik gaude.

Munlet ibilbide luzea eta karretera asko ibilitako taldea da. Zuzeneko asko eman duzue... Rokanroll bizona horrek ez zaituzte nekatzen?

Nekatzen duena, batez ere, aldi berean lana egin beharra da, gure pasio hau mantentzeko. jajaja Baina ez dago beste biderik, tamalez. Bai, gauza biak egitea gogorra da benetan. Disko hau promozionatu eta gero, paroi bat egin beharko dugu etxea garbitzeko eta familia bisitatzeko.

Lehen Mendaro txokolateagatik zen ezaguna. Orain, guretzat eta kriterioa duen jendearentzat, Munlet-en herria da. Zuen herrikide eta bizilagunek nola hartzen dute, ordea, zuen jarduna? Noizko "Munlet kalea" herrian?

Bueno, uste dut Munlet-ek, hamar urte eta gero, Mendaroko herria kanpora zabaltzen lan polita egin dugula. Eta, bidean, belarriak zabaldu dizkiegu gure herriko jende batzuei, eta hori bastante esatea da, batez ere Mendaro bezalako herri ttiki eta itxi batean. Baina hemen oraindik ere asko eta asko dago egiteko kultura aldetik, beraz, zuen proposamena Udaletxeari luzatu beharko zaio, dudarik gabe. jajaja. Eskerrik asko the balde!





munlet

The word Cephalopoda comes from the Greek *kephalé* (head) and *podós* (legs). There may be around 700 species in the *coleoidea* and *nautilus* subspecies... So those of you who didn't study science can understand: octopus, baby squid, squid, cuttlefish and many other delicious things. On the other hand, there are only two types of bicefalopod in the world. They make up the Munlet sub-species. We met up with Anita Lady Fingers and Herr Professor, who live in hiding in Mendaro...

Let's start with an original question: Why Bicefalopedia? Have you seen the ghost of Captain Jacques Cousteau?

That word can mean so many things ... The song "Cefalopodo", and then us -we're a two headed monster on this record- and then the word itself comes from *cefa* (head) and *lopus* (legs), which seems appropriate: you listen to music with your head to move your legs.

Describe your new record without saying "fucking great", "rocio jurado", "lentils", "chair left" or "imperance".

We think our record's GRUNGE, or LOUDquietLOUD if you prefer, like The Pixies. We're very happy with the results. We wrote 40 songs, then chose 12 of them: it's been hard work, but it's been worth it.

If we were to explore an unknown planet, we'd listen to "bicefalopedia" on our walkmans (yes, our walkmans!) What would you be listening to?

Bearing in mind that we're in space, Gora Gora Kids' *Gagarin*, Mursego's second record, Jupiten Jon's record and Idolos del Extrarradio's latest EP, all on vinyl, of course: we'd be playing with gravity, like always.

You've recorded in your own studio. Is that because it's easier or because Phil Spector was unavailable at the time?

It's easy, that's the main reason. You record when you want to, no problems, until you're happy with the result. And, as well as that, it's cheaper and better, at least for us. It's normally hard for outside engineers to get our point of view. Kaki might have done it, but our budgets are very limited.

We have to mention Paco Alcazar's beautiful sleeve and design.

Yes, that was really important to have for the record. As well as being an old friend, Paco knew how to dress our latest child. We're very happy with it.

Munlet is a group which has come a long way and travelled a lot. You play live a lot: don't you get tired of your rock'n'roll lifestyle?

What tires us out is having to work at the same time so that we can also do what we're passionate about. Hahaha! But there's no other way to do it. Doing the two things at the same time's tough. After promoting this record, were going to have to take a break to clean our houses and visit our families.

Mendaro used to be known for its chocolate. Now, for us and for people with real criteria, it's Munlet's town. But how do your townspeople and neighbours take to what you do? When there going to be a Munlet Street in the town?

Well, I think Munlet's done good work promoting Mendaro over the last ten years. And, at the same time, we've opened some of our townspeople's ears, which is quite good going in a small, closed town like Mendaro. But there's still an awful lot to do in terms of culture, so you'd better let the town hall know what your suggestions are. Thank you, the balde!

<http://munlet.bandcamp.com/>

<http://munlet.wordpress.com/>

ego gutxiago    less ego  
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the balde.net



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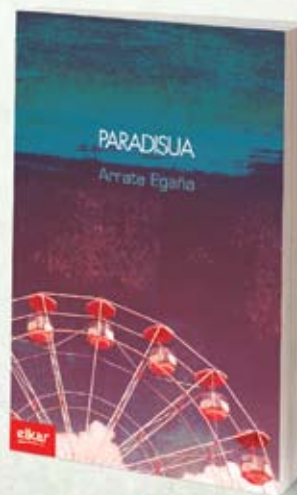
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# PARADISUA

## ARRATE EGAÑA



Zoriontasun izpien bila  
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gristasunetik aterako dituen  
esku salbatzailearen zain.

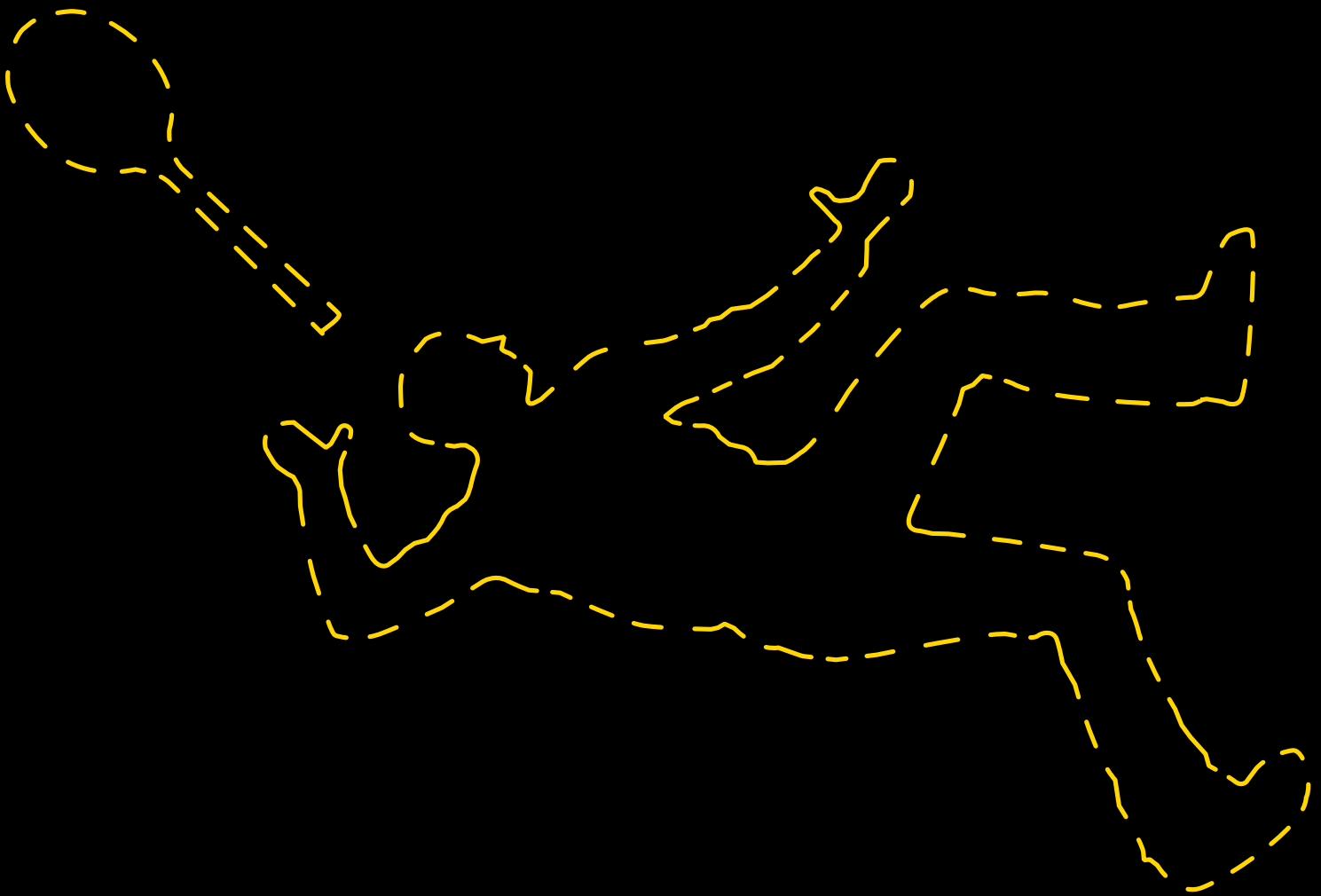
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paul iribe  
tenista baten heriotza  
the death of a tennis player



*Paul Iribe zendu da. Bizi izan zen moduan hil da. Heriotz moderno, arina, lotsati, mikatza eta akrobatikoa izan du. Zur eta lur utzi gaituen heriotz ariketa trebea eta perfektua. Bere marrazkietako protagonista bihurtu da agur esateko. Iribek beti harritu du jendea gaur ni harritu nauen moduan. Eta nola harritu, gainera. Gaur arte ez nuen sekula hilotz bat tenis arropekin jantzita ikusi. Okerrena, nahiz eta jolaserako modu aproposalan jantzita izan den, berarekin batera bere artea ere hil egin dela.*

Paul Morand

Paul Iribe 1935eko irailaren 21ean hil egin zen supitoki, tenisean jokatzeko ari zela, Coco Chanelek zuen udako etxean, La Pausa.

*Paul Iribe has died. He died as he lived. His death was modern, light, shy, bitter and acrobatic. His perfect, skilful exercise in death was astonishing. He became the subject of one of his drawings to say goodbye. Iribe has always astonished people as he astonishes me. And how he astonishes them. Until now I had never seen a corpse in tennis clothes. The worst thing is that while he was dressed to play, his art died along with him.*

Paul Morand

(Paul Iribe died on 21st September, 1935, at Coco Chanel's summer house, La Pausa.)

“Zure semeari aldizkariak eta horrelako gauza zaharrak gustatzen zaizkionez...” esanaz, amaren lagun batek 1935-36 urteko *Blanco y Negro* aldizkari bilduma lodi eta pisutsu bat helarazi zidan. Bertan topatu nuen goian azaltzen den heriotz oharra, 1935eko azaroko zenbakian. Irudi horrek, teniseko jantziekin hildako Iribe izeneko gizonaren irudia, buruan geratu zitzaidan iltzatuta. Iribe hura nor zen jakitea erabaki nuen arte.

Saying that “Your son likes magazines and old things like that ...”, one of my mother's friends gave me a thick, heavy collection of Blanco y Negro magazines from 1935-36. And that's where I found the obituary mentioned above. The picture of Iribe, dead in his tennis clothes, wouldn't leave my mind. And so I decided to find out who he had been.



### bon vivant

1883. urtean jaio zen, Angoulême, guraso euskaldunak zituen Paul Iribarnegaray. Parisera Arte Ederrak ikastera joan, eta *Vogue* aldizkarirako lanean hasi zen. Iribek artikuluak idazten zituen, ilustrazioak egiten zituen, eta ohialak eta altzariak diseinatzeko zituen. Parisko aberatsen etxean dekoratzen hasi zen, eta barne dekorazioa eta diseinua kontzeptuen asmatzaileetako bat izan zen.

Eta aberatskumeekin dabilenak haien ohitura eta jokamolde berak hartzen ditu. Paul Iribe garaioko Parisko bohemiako pertsonaia ezagunenetakoa bihurtu zen berehala. Gizarte kosmopolita hartako pertsonaia ezagun askorekin ibili zen: Jose Maria Sert margolaria eta haren emazte Misiarekin, Jean Cocteau eta haren maitale zen Jean Marais aktorearekin, Serge Lifar-ekin, eta, batez ere, Coco Chanelekin. Lagun talde horrek gauak, festak, mañdiak, drogak... eta bizitzak interesgarri izateko behar dituen osagai asko konpartitu zuen. Iribe eta Coco Chanel, bereziki, lagun egin ziren, eta elkarrekin bizitzera joan ziren. Iribek bere bigarren emaztea eta bi seme-alabak abandonatu zituen mudantza egin aurretik.

Paul Iribe diseinatzaile eta marrazkilaria trebea zen. *Vogue* eta *La Gazette du Bon Ton* aldizkarietarako idatzi eta ilustrazioak egin zituen. Modernismoaren estetika sorkuntzan eta garapenean parte hartu zuen bere lanekin. Moda ilustratzaile gisa haritu zen, baina bere ilustrazio erotikoei esker lortu zuen fama eta arrakasta. 1915ean, Iribe Hollywood-era abiatu zen zinemaren industrian lan egitera. Cecil B. DeMille-ren *The Ten Commandments* (1923) filmeko arte zuzendaria izan zen, eta beste hainbat filmetan ere lan egin zuen arte zuzendari, diseinatzaile eta jantzi-arduradun gisa.



### bon vivant

Paul Iribarnegaray was born at Angoulême in 1883 to Basque parents. He went to Paris to study fine arts and started working at *Vogue*. Iribe wrote articles, did illustrations and designed fabrics and furniture. He started decorating rich Parisians' homes and he was one of the inventors of the concepts of design and interior decoration.

And while he hung around with rich kids he started to take on their habits and to behave like them. Paul Iribe quickly became one of the best-known Bohemians in Paris. He mixed with many people from that cosmopolitan society: The painter Jose Maria Sert and his wife Misia, Jean Cocteau and his lover the actor Jean Marais, Serge Lifar and, more than anyone else, Coco Chanel. The group of friends shared nights, parties, beds, drugs ... and many other ingredients which made life interesting. Iribe and Coco Chanel, in particular, became friends, and they started to live together. Iribe left his second wife and his two children before moving in with Coco Chanel.

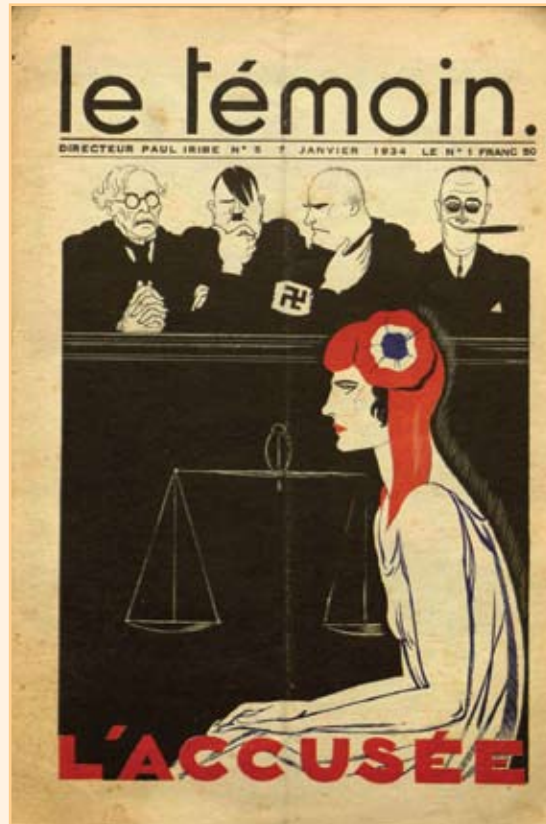
Paul Iribe was a skilful designer and draughtsman. He wrote and did illustrations for *Vogue* and *La Gazette du Bon Ton* magazines. His work helped to create and develop modernism. He was highly successful as a fashion illustrator, but it was with his erotic illustrations that he achieved fame and success. In 1915 Iribe set off for Hollywood to work in the film industry. He was the artistic director of Cecil B. DeMille's *The Ten Commandments* (1923) and he worked on many other films as artistic director, designer and costume director.

### le témoin / garai baten lekuko

Paul Iribek eta garaiko beste kide paristarrek modernismoaren estetika garatu eta finkatu zuten. Bohemioek eta bon vivantek urrezko aro berri batera eraman zuten artea eta kultura. Baina politikari eta gizarteari zegokienez, oso garai korapilatsuak ziren. Korapilo horiek guztiak "Gerra Handian" modu bortitzean askatuko ziren. Iribek, Coco Chanelen diruaren laguntzaz, *Le Témoin* (lekukoa) aldizkaria sortu zuen. 1906tik 1935era kaleratu zen, eta, kultura eta arteaz gain, gizarte eta politikako satira artikulua eta ilustrazioak argitaratu zituzten. Garaiko hainbat artisten lanak argitaratzen bazituzten ere, Iriberen lana zen aldizkariaren ardatza. Diseinu aldetik eta grafikoki arrisku handiak hartu zituzten, eta lan berritzailea egin zuten. Mende bat pasa bada ere, *Le Témoin* eskuetan hartu, eta grafikoki ederra eta garaikidea iruditzen zaigu. Chanelen eta Iriberen ikuspuntu ideologikoez goitik behera kutsatzen zuten aldizkaria: batetik, abertzaletasun xenofoboa, klasismoa eta liberalismo eskuindarra nabarmenak ziren (gaur egun gertatzen den moduan). Bestetik, *Le Témoin*ek, erlijioaren aurka, giza eskubide baztuen aldarri eta sexu askatasunaren alde egiten zuen nabarmen.

### le témoin / witness to an era

Paul Iribek and his Parisian contemporaries developed and established the aesthetics of modernism. These Bohemians and *bon vivants* took art and culture to a new golden age. But the times were very complicated in politics and society. And all those complications were let loose in the Great War in the most violent way. Thanks to Coco Chanel's financial support, Iribek founded *Le Témoin* magazine. It was published between 1906 and 1935 and, as well as culture and art, dealt with society and published political satire articles and illustrations. While many contemporary artists' work was published, Iribek's work was the mainstay. Great risks were taken with design and graphics and it was highly innovative. Even after a century, *Le Témoin's* beautiful graphics look contemporary. Chanel and Iribek's ideological points of view permeated the whole magazine: on the one hand, xenophobic nationalism, snobbery and right-wing liberalism were very apparent (just as happens nowadays). On the other hand, *Le Témoin* was against religion, proclaimed some civil rights and was clearly in favour of sexual freedom.





emak bakia

by: oskar alegria

## emak bakia!

"*Emak Bakia* izeneko etxeaz eta filmaz gainera, esamolde euskaldun bera erabili dute beste artista batzuek beren sorkuntzetan. Nire filman, *Emak Bakia* izeneko etxea bilatzeaz gain, "anaiak" izan litezkeen proiektuak bilatu ditut. Bernardo Atxagak eta Ruper Ordorikak, adibidez, beste lagun batzuekin batera, "Emak bakia baita" izeneko argitaletxe eta diskoetxea sortu zuten, 80eko hamarkadan, euren kaxa lan abangoardistak kaleratzeko. Firenzen, tendentzietatik urruntzen den "Emak-Bakia" izeneko jantzi-diseinatzaile batekin egin nuen topo. Eta, azkenik, *Emak Bakia* musika talde madrildarreko Abel Hernándezez, filmeko eskenatoiak bisitatzeko eta soinuak grabatzeko gonbita jaso zuen, hain zuzen ere, pelikularen musika egiteko".



As well as the house and film called "Emak Bakia, several other artists have used this Basque expression in their works. In my film, as well as looking for the house Emak Bakia, I've looked for projects who could be brothers. Bernardo Atxaga and Ruper Ordorika, for instance, along with a few other friends, founded the publishing and record company "Emak bakia baita" in the 80's to bring out their own avant-garde work. In Florence I came across a trend-making clothes designer called "Emak-Bakia". And, finally, I invited Madrid group Emak Bakia's Abel Hernandez to visit the shoot and make the music for the film.



## etxea · house

"*Emak Bakia baita / The Search for Emak Bakia* filma Man Rayrentzat garrantzitsua izan zen etxe baten bilaketarekin hasten da. Artista estatubatuarrek euskal kostaldean igaro zituen udako oporrak, eta bertan kokatu zituen bere lehendabiziko bi film abangoardistak 1926an. Bilaketa ez zen erraza izan. Man Rayk pista gutxi ematen du etxea topatzeko, bi planu itxi soilik erakusten dizkigu: zutabe estraino bi erakusten dituen leiho bat, eta aldaba misterioitsu bat. Man Rayk etxearen izenarekin bataiatu zuen film hura: *Emak Bakia*, hau da, utzi pakean esateko beste era bat. Bi hitz horiek, fonetikoki, esannahia eta misterioagatik liluratu zuten. *Emak Bakia* izenak, Man Rayrentzat, bere zinea libertarioa, interferentziarik gabea eta arauetatik aske izango zela adierazteko balio izan zion".



"*The film Emak Bakia baita / The Search for Emak Bakia* starts with the search for a house which was important for Man Ray. The US artist used to spend his holidays on the Basque coast and that's where he set his first two avant-garde films in 1926. The search wasn't easy. Man Ray didn't leave many clues to find the house, we only get to see two narrow views of it: a window which shows two strange columns and a mysterious door-knocker. Man Ray called the film after the house: *Emak Bakia*, which is one way of saying "Leave me alone" (literally, "Give me peace") in Basque. The meaning, sound and mystery of those two words fascinated him. For Man Ray, the name *Emak Bakia* confirmed to him that his cinema was going to be libertarian, free from interferences and without laws.

## zoria · chance



"Film zaharrekin bi berreskuratze prozesu ezberdin gertatzen dira. Batetik, berreskuratze kimikoa, Pompidou zentruak duela 15 urte egin zuena Man Rayren film guztiekin; eta, bestetik, beste berreskuratze mota bat, ez hain materiala, ni egiten saiatu naizena: film hura egiten erabilitako izpiritua bera berreskuratzearena. Lehendabiziko berreskuratzea egiteko nitratoa behar da. Bigarreneko, zure burua zoriaren besoetan utzi. Man Rayk, bere film guztietan, behin bakarrik idatzi zuen izenburu bat maiuskulaz: LE HASARD. Zerbaitengatik izango da".



"With old films, there are two ways to recover them. On the one hand, chemical recovery, which is what the Pompidou Centre did with all of Man Ray's films 15 years ago; on the other hand, another, less material type of recovery work, which I've tried using: trying to recover the spirit with which the film was made. To use the first method, you need nitrate. For the second, leave you head in the hands of chance. In all of Man Ray's films, he only once wrote a title in capital letters: LE HASARD. There must have been a reason for that".



## printzesa · princess

“Hau inmobiliaria filmea da, *foot-movie* erritmoan filmatua. Inmobiliaria, etxe bat bilatzeko beharrari jarraitzen diolako, eta bilaketa horren erritmoa, pauso erritmoa da. Ibilbidea beharrezkoa duen moteltasunez egiten da, bideak azaleratzen dituen altxorak pasatzen ez uzteko. *Road movie* erritmoan bat batean pasako lirateke gure aurretik. Horregatik, oinez, topaketa magikoak gertatu dira. Filma zoriak eskainitako eureka ezberdinez osatuta dago, horietako batzuk hezur-haragizkoak. Bidean topatutako jendeari eginiko elkarrizketak daude, eta horiek dira filma geldirik geratzen deneko une bakarrak, elkarrizketatuak eserita daudela hitz egiten dutelako. Aulkiak susmatzen direnoko filma dela ikustea gustatzen zait. Eta, hoberena, aulki horietako bat tronu bihurtzen dela deskubritzea, bidean topatutako ezustekorik handienetakoa bertan esertzen denean: laurogeita hamabi urte dituen printzesa errumaniar bat, ping pong txapeladuna, italiar poesiaren maitalea, Nabokov-en lehengusua eta inurrien usaimenean oinarrituriko tesia egin zuen biologoa”.



“This is an estate agent film, shot at the speed of a foot movie. Estate agent, because it's about looking for a house and the rhythm for that is a step-by-step rhythm. You go slowly along the routes you have to take because you don't want to miss any treasures along the way. Anyone at a road movie rhythm would go right in front of us. And so, on foot, there were magical discoveries. The film is made up of eureka moments that chance gave us, some of them flesh and blood. There are interviews with the people we met on the way, and those are the only times when the film stands still, because these people sit down to be interviewed. I like the fact that it's a film in which you only suspect that the chairs are actually there. And the best thing is discovering that one of the chairs becomes a throne when some of the most surprising people we come across on our way sits down on it: a ninety-two year old Rumanian princess, who also is a ping-pong champion, a lover of Italian poetry, Nabokov's cousin and a biologist who's written a thesis about ants' sense of smell”.



## bidea · the road

“Merezi duen abentura orotan gertatzen den moduan, garrantzitsuena ez da helmuga, bidea baizik. Etxea topatzea, azkenean, zoriaren beste opari batzuekin topatzeko aitzakia besterik ez da; esate baterako, pailazo baten hilerria, edo eta urdalde baten amesgaiztoak. Filmak itzulipurdi zaila proposatzen du: Tintin eta Asterix biñeta berean sartzen saiatzen da. Alde batetik, kronika bat da, kazetaritza fina, galtza bonbatxoekin bizitako abentura; baina, aldi berean, herriari eginiko kantu bat ere bada, non ehorztera erresistitzen diren munduen begirada basatia ere nabarmentzen den, hau da, lumadun kaskoarena. Guztia estropezuz marraztua, desbideratzez, jauzi eta bidean eginiko itzuliz betea, animalia bakarleri eta libre baten pausak bailiran. Gidoiak lerro zuzenetik, taldean eginiko bideetatik, ihes egiten du, bide bete, aspergarri eta aurreikusiak direlako. Iruditzen zait hori dela leku berri eta ezezagunetara iristeko modurik aproposena, burduntzi baten hegaldi zalantziari jarraitzea”.



“As with all adventures which are worth while, the most important thing isn't the destiny, it's the road. At the end of the day, finding the house is no more than an excuse to come across some of chance's other presents: for instance, a clowns' graveyard and a pigsty nightmare. The film suggests we flip around: It tries to put Tintin and Asterix into the same vignette. On the one hand, it's a report, fine journalism, an adventure in plus-fours; but, at the same time, it's a hymn to the common people, a place to bury the wild stares in the world that resist things and, in that, there's a reference to the feathered helmet. All drawn with obstacles, deviated, full of leaps and turns in the road, as if it were the steps of a free animal. It flees from straight lines, from ways taken by groups, because they're dull and foreseeable. I think that's the best way to get to new, unknown places, following a dragonfly's doubt-filled flight”.

**gozatu euskaraz**

beste bat!!

**musika euskaraz**

Noranahi goazela. Nonahi gaudela. Gure jendearekin. Gure iritzia adierazi nahi dugunean, geure erara. Euskara gure bizimoduaren osagaia da. Berezkoa dugu. Lagunen artean, gure giroan, gure artean euskaraz.

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## fotokazetaritzaz gari garaialderekin about photo journalism with gari garaialde

*"Fotokazetaritzaren oinarria, XVIII. mendean Francisco Goyaren guda marrazkiak dira. Ez dira argazkiak baina artista aragoiarrak angelu berezi batetik marraztu zituen gudan gertatutako sarraskiak, ikuslea gertakizun basati haien testigu bihurtuaz. Eta hori da hain zuzen ere fotokazetariak egin behar duena. Fotokazetariak ikusten ez dena ikusi arazten eta azaleratzen du. Batzuetan ordea ez dugu ikusten, begiratu ere ez dugulako egiten."*

*"Goya's 18<sup>th</sup> century war drawings are the foundations of photo journalism. They aren't photos, but the artist from Aragon drew war and massacres from a particular angle which makes those who see his work witnesses to those brutal events. And that is exactly what photo journalism has to do. Photo journalism simplifies and brings to the surface what we would not otherwise see. But sometimes we don't see because we don't even look."*



Agian, irudipen bat besterik ez da, baina "fotokazetaritza" hitz konposatuaren bi elementuetatik, gizarteak "foto"arena ulertzen duela iruditzen zait. Bigarrena, ordea, argazki bat bere baitan, eta alboan hitzik izan gabe, "kazetaritza" izan daitekeela, ez dago hain onartuta. Errekonozimendu falta horren diagnosian oker al gabiltza?

Beno, nik ere ez dut uste argazki bat, inolako hitzik gabe, "kazetaritza" izan daitekeenik. Argazki batek ezin du bere hutsean informaziorik eman, ez badugu bere testuinguruan jarriko duen hitz batzuek osatzen. Baina argi daukat testu baten laguntzaile edo titular baten "froga" izatetik aparte, oso esparru zabala izan dezakeela argazkiak informazio-tresna gisa.

**Akaso egunkariak eta aldizkariak zuen lanaren aurrean duten jarrerak - argazkien editatzean egiten diren mozketak, norabide aldaketak ,...) ere ez du laguntzen...**

Ez, ez du laguntzen, baina okerragoa da argazkiak informazio funtzioa izan dezakeela ahaztu izana, gaizki tratatzea horren ondorioa besterik ez da.

**Aspaldidanik jarraitzen dugu fotokazetaritzari presentzia eta ikuspena emateko egiten duzun lana. Argazkilari ezberdinen lana erakutsi eta lanbidea ulertzeko pistak eta heldulekuak ematen dizkiguzu. XXI. mendeko prentsan zein da fotokazetarien egoera ?**

Paper euskarria daukan prentsan oso egoera zailean dago. Papera oso garesti dago eta fundamentuz argitaratutako erreportai ilustratu batek toki asko hartzen du, gainera, kazetaritza nondik eta nola jo asmatu ezinean ibiltzera behartu duen krisi honek fotokazetaritza ere kolpatu du. Sareak aldiz ez du espazio arazorik, lana zabaltzeko erak ugaritu ditu eta erreportai txukunak aurkitu daitezke bertan. Bide berriak ere asmatu dira: mugimendua, argazkia, ahotsa, testua eta beste bitarteko batzuk elkartzeko aukera ematen dutenak, baina finantziazioan dauka arazoa, oraindik interneteko albistariak ez dute dirurik ematen.

Maybe it's only my imagination, but I think that most people only understand one part of the term "photo journalism", and it's "photo". But it is not widely accepted that a photo by itself, with no other word describing it, can be journalism. Am I wrong in my diagnosis about this lack of recognition?

Well, I don't think that a photo, without any other word to describe it, can be journalism. A photo by itself cannot give information if there are no words accompanying it to give it a context. But I am quite sure that, as well as going with and supporting a headline, photos can be used in a very wide variety of ways for giving information.

Perhaps what newspapers and magazines do with your work (trimming photos for editing purposes, turning them around, etc.) doesn't help either.

No, it doesn't help, but even worse than that is forgetting the information that photos can give, and that type of bad handling is just a consequence of forgetting that.

We've been working to make photo journalism better known and more visible for a long time now. We show different photographers' work and give ideas and tricks about how to carry out this type of work. What is photo journalism's situation in the 21st century press?

The printed press is in a very difficult situation. Paper is very expensive at the moment, and in-depth illustrated features take up a lot of space and, as well as that, this crisis, which has left journalism in a state of confusion about what it should be doing, has affected photo journalism too. On the other hand, there are no problems about space on the net, there are lots of different ways to publish work there and you can see a lot of excellent features there. New ways of doing things have also been invented: movement, photos, voices, the possibility of combining texts and other elements ... But finance is the problem because internet magazines are not yet profitable.



**Eta Euskal Herrian egoera hori bera da, ala badago berezitasunik?**

Bi estatutan bizi gara, eta bi estatuek tradizio, lege eta molde ezberdinak dauzkate. Baina, orokorrean, Euskal Herria ttikia izateak ematen dituen berezitasunez aparte, beste guziak dauden toki bertsuan gaudela iruditzen zait.

**Argazkilariak, askotan, lekuko deserosoak izaten dira hainbat egoeratan. Fotokazetari batzuek neutralitate eta objektibotasun printzipioak beti jarraitu behar direla diote. Beste batzuek, justiziaren eta menperatuaren alde parte hartzeko eskubidea badutela diote... Zein da zure hausnarketa horren inguruan?**

Kazetaritzak oro har, fotokazetaritzak bezala, objektibotasunaren eta inpartzialitatearen zama gainetik kendu behar dutela uste dut. Objektibotasuna ezinezkoa da, kontatzen duzuna kontatzen duzula ere, beti geratuko baitzaizu esparru edo ikuspuntu bat behar bezain beste jorratu ez duzuna, eta erabat inpartziala dela uste duen batek beti aurkituko du partzialegia izateaz akusatuko duen norbait.

Independiente edo aske behar du izan kazetaritzak, kontatzen duena inolako presio edo injerentziarik gabe kontatzeko gaitasuna duena, eta, hortik aurrera, menperatuaren kezka edo irabazlearen gora-beherak kontatu ditzakezu; hori norberaren aukera da. Kontatzen duzuna egia izatean dago koska.

**Fotokazetaritza ia beti gudarekin edo gertakizun handiekin lotzen dugu. Izen handiak datozkigu burura: Capa, Salgado, Natchwey, Sanchez... Bada, ordea, eskala txikiagoko fotokazetaritza bat, egurenokotasunaren dokumentazioan txertatzen dena, gertutasunean...**

Fotokazetaritza, finean, argazkiak erabiliz istorioak kontatzea da. Mundu honetan bizi garenei buruzko istorioak, guri axola zaigunari buruzkoak, beraz, Libiako gerrak, Nagorno-Karabajeko egoera politikoa eta gure herrian gertatzen diren etxeen desjabetzeak kabitzen dira. Niri,

**And is that the situation in the Basque Country, or are there any differences?**

We live in two states, and they have their own, different traditions, laws and ways of doing things. But, in general, apart from the differences because the Basque Country is small, I think we're in the same situation as they are in other places.

**Photographers are often in uncomfortable places, in many different circumstances. Many photo journalists say that they must always follow the criteria of neutrality and objectivity. Others say that they have the right to take part in favour of justice and the oppressed. What do you think about this?**

I think that journalists in general, and photo journalists too, must throw off the weight of objectivity and impartiality. Objectivity is impossible, whatever you are reporting on, because there are always some areas or points of view that you do not give as much coverage to as you should do, and even somebody who thinks he or she has been completely impartial will find people who accuse him or her of bias.

Journalists must be independent, free to skilfully report without any pressure or interference and, after that, they will be able to report on oppressed people's concerns or tell us about the victors: that's each person's right. The key is that what they tell us must be true.

**You tend to always associate photo journalism with wars and big events. Important names come to mind: Capa, Salgado, Natchwey, Sanchez... But there is also photo journalism on a smaller scale which gets involved with daily life, things which are closer to home ...**

At the end of the day, photo journalism is using photos to tell stories. So stories about people who live in this world, about things which matter to us, so the war in Libya, the political situation in Nagorno-Karabakh and, in our country, people being evicted from their



neurri batean, gertukoari buruz hitz egitea errazagoa dela iruditzen zait, eta, inguruan, kontatu beharreko hamaika istorio daudela uste dut.

**Teknologia digitalak, egiazkotasun arazoak ekarri dizkio argazkilaritzari. Makina bat dira muntaia eta erretoke digitalekin egiazko modura aurkeztu diren argazkiak (*National Geographic* eta *New York Times* bezalakoek argitaratu, eta gerora barkamena eskatu behar izan dute). Noraino "ukitu" daiteke argazki bat egiazkotasuna galdu gabe?**

Argazkilaritzak beti izan ditu egiazkotasun arazoak, sorreran, gainera, egia kontatzeko baino, nahi zena kontatzeko erabiltzen baitzen. Teknikak ez zuen uzten gauzak ziren bezala ateratzen, beraz, dena zen montatua, antzeturua. Ez dut uste argazkia denik konfiantzarik eza sortzen duena; izatekotan, kazetaria edo argazkilaria da. Kazetaria sinesgarria bada, bere emaitza beti izango da sinesgarria, hitzez edo argazkiekin kontatzen duen kontuan hartu gabe. Digitalizazioak, gehienez, tranpa mota bat erraztu egin du; argazkia atera eta gero egiten dena eta horren muga non dagoen ezartzea ez da erraza, baina atera duzunak egiazkoa izateari uzten dionera iritsi baino pausu bat lehenago dagoela uste dut. Ez zegoena irudikatu nahi duzunean, gehiegi dramatizatzen duzunean, zerbait kendu edo eranstean diozunean... Nik esango nuke norberak badakiela noiz pasatu duen marra.

**Aurrekoari lotuta, eta aro digitalean murgilduta gaudelarik, edonork poltsikoan HD kamera bat darama egun, eta komunikabideek geroz eta gehiagotan erabiltzen dituzte hiritarrek bidalitako argazkiak. Nola bizi du hori argazkilaria profesional batek?**

Ni berez ez nau kezkatzen kalean dagoen kamera kopuruak, eta, neurri batean, normala

houses all fit in. To an extent, I find it easier to talk about events and, around them, there are hundreds more stories to be told.

Digital technology has created problems of veracity for photography. Lots and lots of collages and retouched photos have been published by people like National Geographic and New York Times and then they've had to apologise for them. How much can a photo be retouched before it loses its veracity?

Photography's always had a problem with veracity and, what's more, from the very start it wanted to tell stories rather than reflect the truth. The techniques did not allow photographers to show things as they were, they had to use collages, stage things. I don't think it's photography that creates a lack of confidence: when that happens, it's because of journalists or photographers. If journalism is credible, its results will always be credible, whatever the words or the photos tell us about. At most, digitalisation has made one type of trick easy to do: it isn't easy to draw the line between taking photos and what we do with them later on, but I think there is a step between the photos we take and those photos reflecting reality. When you want to reflect something which isn't there, you over-dramatise it, taking something from it or adding something to it ... I'd say people know when they've gone over that line.

In connection with that, and as we are now fully in a digital age, almost anyone can have an HD camera nowadays and the media increasingly use photos sent in by the public. What is a professional photographer's life like?



ere izan daiteke komunikabideek argazki horiek erabiltzea. Edozein gauza gertatzen den momentuan, bertan argazkilari profesional bat egotearekin amets egitea alperrikakoa da, baina bertatik pasatu den norbaitek telefonoarekin argazki bat egin dezake. Argazkilari profesionalak gertakariak kubritzeko edo istorioak kontatzeko gauden jakin beharko genuke. Guk gertakari hutsaz haratagokoa egin beharko genuke, kazetaritza, kontzientziar egindakoa. Baina komunikabideak gertakariz beteta datoz, haiek ere kazetaritza aspaldi utzi baitzuten alhora; eta hor konpetitza zail daukagu, norbanako horiek, gainera, argazkia argitaratuta ikustearen ilusioaz, argazkia oparitu egiten baitute gehienetan. Gero, hor, iturrien fidagarritasuna sartzen da jokoan, zer neurritan ezagutzen duen komunikabideak argazkia eskaini dion hiritar hori... Blogaritza eta idatzizko kazetaritzaren artean gertatzen denaren antzekoa da arazoa, baina kazetek ez dituzte edonoren blogetan kontatutakoak egiazkotzat jotzen... edo bai.

**Kontaiguzu amaitzeko, zein den lanean zaudenean poltsan eramaten duzun materiala...**

Hori lanaren araberakoa da. Futboleko edo beste lan jakin batzuetan, teleobjektibo handia edo material zehatza eraman behar izaten dugu, baina, normalean, nik poltsan telefonoa, giltzak, diru zorria eta egunkaria, eta, eskuetan, kamera 24-70 mm zoomarekin. Erosten 28 edo 35 mmko objektiboekin egiten dut lan, kontatu nahi dudanetik gertu egotera bultzatzen bainau, 2-5 metroko distantzi polit horretara.

I'm not particularly worried about the number of cameras around and, to an extent, the media's use of those photos is perfectly normal. It's an impossible dream to hope that there will always be a professional photographer around whenever anything happens, but a passer-by may be able to take a photo using a mobile phone. We professional photographers should know how to cover events and tell stories. We should be able to go beyond simple events with our journalistic awareness. But the media are full of events because they, too, gave up journalism a long time ago: and that's where we can't compete, with those private individuals, amongst other things because people love having their photos published and don't charge anything for them. But then the reliability of the source comes into question, to what extent a particular medium knows the person who has offered them that photo ... It's similar to the problem with written journalism and blogs, but newspapers don't accept what anybody's written as being the truth ... or sometimes they do.

**To end, tell us what you carry in your pockets when you're working.**

That depends on the type of work. For football and some other specific types of work, we have to take a long-distance lens but, normally, a mobile phone, keys, money, the newspapers and, in my hand, a camera with 24-70 mm zoom. I'm happiest working with 28 or 25 mm lenses because that makes me get up close to the situation I want to report.

ral y  
ez da is not  
ral x


Lan txukuna egiten dute gure herri eta hirietako horma zentsuratzailerak. Lan txukuna, asteburuko egunkarietako gehigarrietan etxe barruko estilistek proposatzen dizkiguten joerak jarraitzea bada asmoa, behintzat. Minimalismoa. Abstrakzioa, texturak... badakizue, blablabla guzti hori. Modu inkontzientean, ziurrenik, kale interbentzio berri bat egiten dute ezabatutakoaren gainean berriro margotzen dutenean. Utzikeriak eta alferkeriak inspiratutako titulurik gabeko obra hauek mezu ezabatzaileen "griskeriaren" lekuko gisa geratzen dira paretetan.

X10 kale artistak, bere azken lan honekin, paretetan gertatzen den "garbiketa grafikoa" salatzeaz gain, irtenbidea eskaini dio erakunde ofizialek aginduta gauzatu den lardaskeria honi. Lan horretaz arduratzen direnek izaten ez duten ardura izan du, eta kasuan kasuko eta tokian tokiko kolore zuzena zein beharko lukeen utzi die idatzita "ezabatzailei". "Egindako zuzenketak zerbaitetarako balioko zutela espero dut. Zuzendu ditzatela, mesedez, mihise lisoek ideiak aurrez baldintzatu gabe espazio horiek berriz betetzen laguntzen digute eta".

Our Town and City Wall censors are really doing magnificent work. Wonderful work that is, if their objective is to follow the latest expert recommendations on interior design that fill the pages of the weekend newspaper supplementary magazines. You know the stuff I mean... minimalism, abstraction, textures... bladdy bladdy blah... Almost certainly, on a subconscious level, they are coming up with a new type of street-level intervention when they paint over what they are wiping out. These untitled new works inspired by negligence and laziness remain behind on the walls as greying testament to these obliterating splotches.

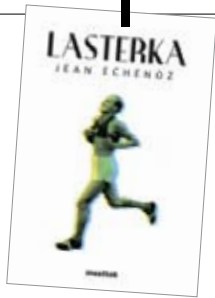
Street artist X10's latest work both condemns the "graphic cleansing" of walls and at the same time finds a new twist on the botch jobs left behind by local authorities. He has taken the proper care necessary, precisely the care those responsible for the work haven't bothered applying to their our labour. X10 carefully examines each cleansing and leaves a stencilled note to the cleansers specifying what colour should have been used on each spot for the patch to blend seamlessly into the rest of the wall; the reference for the same colour. "I hope they have found the corrections helpful. Really, they should correct their colour usage and so leave unblemished single-colour canvases that in no way precondition the new works that will undoubtedly help us adorn these spaces once again."



A photograph of a wall with a white rectangular patch. The wall is light-colored with some stains. A tree is on the right, and a bench is on the left. The ground is paved with square tiles. The text is centered on the white patch.

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# paperpapers



## lasterka

jean echenoz.  
meettok

Zatopek. Fitipaldirekin gertatzen den moduan, ez diogu aurpegirik jartzten izenari, baina berehala jabetzen gara esannahiaz. Korrika hasi eta sekula geratu ez zen kirolaria izan zen Emil Zatopek. Ez zen Forrest Gump. Nahiko lukete Hollywood-en liburu honetan kontatzen zaizkigun Zatopek-en lasterraldien indarraren, sakontasunaren, sinpletasunaren eta edertasunaren printza soil bat filmatu ahal izatea. *Lasterkan*, fikzioa izan arren, ez dago asmatutako ezer; biografia bat ez den arren, Emil Zatopek inoiz baino gehiago ezagutzen dugula irudituko zaigu. Meettok argitaletxeak Jean Echenozen *Ravel* eta *Tximistak* eleberriak ere itzuli eta argitaratu ditu. Eskerrak ematea besterik ez zaigu geratzen.

Zatopek. Just as happens with Fitipaldi, we can't put a face to the name but we immediately know what it means. Emil Zatopek was an athlete who started running and never stopped. He wasn't Forrest Gump. The people up in Hollywood would sell their mothers if they could make a film that contained a bare ounce of the strength, deepness, simplicity and beauty that Zatopek displayed as he raced. Though *Lasterka* is fiction, there is nothing new on show here. It's not a biography but by the end we feel we know Emil Zatopek better than ever. Publishers Meettok have also translated and published Jean Echenoz's *Ravel* and *Tximista*. All we can say is thank you.



## crónicas de jerusalem

guy delisle.astiberri

Joe Sacco-k maisuki erakutsi zigun, *Palestina* izeneko komiki-kazetaritza lanarekin, Palestinan eta Israelen gertatzen zena. Delislek *Cronicas de Jerusalem* lanean, bere aurreko lanetan (*Shenzhen, Pyongyang, Burma Chronicles*) bezala, egunerokotasunetik eta esperientzia propioetik mintzatzen zaigu. Haren pasadizoak ez dira batere epikoak, baina detailerik txikienetan iradokitzen dizkigu lurralde "sakratu" horietan gertatzen diren injustizia, sarraski, bortxakeria eta surrealismo krudelaren adibideak.

Journalist and comic book artist Joe Sacco masterfully portrayed what was happening between Palestine and Israel in his graphic novel *Palestina*. Delisle in his *Cronicas de Jerusalem* uses the same style he used in previous work (*Shenzhen, Pyongyang, Burma Chronicles*) and tells the story from his own everyday experience viewpoint. What he tells us is never epic but the smallest detail informs us of the injustice, violence, crude surrealism and massacres that occur in the "Holy Land".



## mu

borja iglesias. bidehuts

Musikazale baten eguneroko errutinetan oinarritzen du Borja Iglesiasen narrazioa. Afarria prestatzen, entsaioan, furgonetan edo hotelean, protagonistak espazio fisiko eta psikologikoak batu egiten ditu kontakizunean. Ezer gertatzen ez denean zer gertatzen den kontatzen du. Kontakizunean ez dago drama mingarririk, ez komedia garbirik. Generalizazioak ez dira inoiz justuak, baina *Mu*-n, gaztaroa *per secula seculorum* luzatu duen belaunaldi baten erretratua eskaintzen zaigu. Sermoirik eman gabe. Normalki *mu* esaten ez duenak, *mu* esaten duenean izaten duen azpikarga sakonarekin.

Borja Iglesias sets his narrative in the everyday routine of a music-lover. The main character in the story brings physical and psychological spaces together while he makes dinner, rehearsals, in the tour van and at the hotel. The story tells us the story of what happens when nothing happens. There is no painful drama on show here, no clear-cut comedy. Generalisations are never fair but *Mu* brings us the story of a generation that seems to be stuck in its adolescence *per secula seculorum*, and it shows us the hidden profound load on the faces of people who never say *mu* (anything) when they say *mu* (something).



## hausnart

aldizkaria.lapiko kritikoa

*Hausnart* Lapiko kritikoa kolektiboaren aldizkaria da. Ez dira gutxi, ez, lapikoan egosi dituzten hausnarketak; ezta urriak ere piztu dituzten eztabaidak. Bidean lagunak egingo zituzten, baina baita etsai bat edo beste ere. Hala behar du izan gauzak argi eta ausardiz esaten direnean. Euskal inteligentsia biziki astindu dute, batez ere ohiko txepelkerietan indartzen eta gotortzen diren artean. Aldizkarian Galfarsorok kulturantzatasunari eta naziotasunari buruz idatzitakoa nabarmendu nahi dugu. Bai esaten duenagatik, bai eta Galfarsorok garatu duen idazteko estilo propioagatik. Pentsamendu anglosaxoia Euskal Herriaren eraikuntzaren alde. Astindu garuna, laguna!

*Hausnart* is the magazine of Lapiko kritikoa collective. And, truth be told, they certainly do tend to reflect on quite a lot of stuff. And they can certainly provoke a debate when the mood takes them. They have undoubtedly made friends along the way, but they have also crossed swords with quite a few too. That tends to be the case when one speaks openly and clearly. They really have set the cat among the pigeons as far as the Basque intelligentsia is concerned, especially amongst those who lock themselves away in their towers of spineless guff. We would certainly like to draw attention to Galfarsoro's piece on multi-culturism and the concept of nation, both for what he says and the way he says it. Anglo-Saxon ideas in favour of Basque National construction. Work that brain my friend!



## UX

Meitnerioa (mt) lehen aldiz sintetizatu zen, ZX Spectrum ordenadore domestikoa salgai jarri zen, *Blade Runner* estreinatu zen, Yelena Isinbáyeva pertiga jauzilaria jaio zen, eta Naranjito maskotatzat zuen futbol mundiala ospatu zen urte berean, gazte talde batek Parisko lur azpiko pasadizoen plano mordoia lapurtu zuen. Duela 30 urte, oso jende gutxik ezagutzen duen abentura eder eta kitzikagarri bat hasi zen "argiaren hiriko" lur azpiko labirinto ilunean.



Meitnerium (mt) was synthesized for the first time, ZX Spectrum home computers were put on sale, *Blade Runner* reached the cinemas, the high-jumper Yelena Isinbayeva was born and the World Cup with Naranjito as its mascot was held in the same year as a group of young people stole a load of plans of underground passages in Paris. 30 years ago, very few people knew about the beautiful, stimulating adventure that was starting in the dark labyrinths beneath the City of Lights.

Duela 30 urte, sei nerabe elkartu ziren Eiffel dorre inguruko kafetegi batean. Kalera atera, estolda bat ireki, eta eskaileretan behera barneratu ziren, lur azpiko labirintoan. Bilatzen zuten tunelera iritsi zirenean, kable batzuei jarraitu, eta Frantziako telekomunikazio ministeritzaraino iritsi ziren. Ez zuten arazo handirik izan ministeritzan sartzeko. Bertan, zaindaririk ez zuen zaindariaren bulegoan, giltza sorta eskuratu zuten, eta atek irekitzeari ekin zioten. Ate horietako batek armairu handi bat gordetzen zuen. Armairuaren barruan, bilatzen zuten altxorra: Parisko lur azpiko tunel eta pasabide sarearen mapak.

30 years ago, six teenagers got together in a café near the Eiffel Tower. They went outside, opened a manhole and climbed down the stairs into the underground labyrinth. When they reached the tunnel they were looking for, they followed some wires which took them to the French Telecommunications Ministry. They didn't have much difficulty getting into the ministry. Once inside, they saw that the guards weren't in the guardhouse, they got hold of the keys and started opening doors. Behind one of those doors there was a large cupboard. Inside the cupboard was the treasure they were looking for: the maps of the tunnels and passages under Paris.

Paris azpiko tunel eta pasabide sarea irudika dezakeguna baino zabalagoa eta konplexuagoa da. Antzinako pasabide eta tunel sareari, argi indarra, ura, metroa eta bestelako eraikuntzak gehitu zaizkio. Eta UXeko partaideek, guztiak edo ia guztiak ezagutzeko eta euren mapetan marrazteko aukera izan dute urteetan zehar. Museo eta eraikin ezagunetara sartzeko aukera izan dutela azaldu dute, eta, nahi izanez gero, artelanak eta beste pieza preziatu ugari eskuratzeko aukera izan dutela jakinarazi dute. Baina ez da hori UX kolektiboaren helburua. Inork ez daki zehazki zenbat jendek osatzen duen UX. Ehun pertsona inguru direla esaten da. Taldeko partaide ia gehienak ezegunak dira, nahiz eta batzuek, beranduago aipatuko dugun afera batengatik, anonimotasuna galdu zuten. Hala ere, inork ez daki zer egin behar den lur azpiko klub honetan sartzeko. Partaideak, arrazoi batengatik edo bestearengatik, konfidantzazko jendeari soilik egiten diote parte hartzeko gonbidapena.



Orduz geroztik, hiru hamarkadetan zehar, UX taldeak (Urban eXperiment) hiriko kaleak behin eta berriro zeharkatu ditu... lur azpitik. Infiltrazio egitasmo gisa jaio zen kolektibo honen antolamendua berezia da oso. Hainbat taldetan dago antolatuta. Adibidez, bada emakumez soilik osatutako talde bat, *Mouse House* izenekoa, infiltrazioa, barne komunikazioa, irrati mezuak eta kodifikazioak lantzen dituena; beste talde batek, *Untergunther*, errestaurazio eta berreskuratze lanak egiten ditu; *La Mexicaine de Perforation* taldeak, Frantziako filmategiaren alboan (eta azpian), lur azpiko zinema areto bat eraiki du Les Arérens de Chaillot, eta zinema emanaldiak antolatzen ditu...



Since then, for three decades, the UX group (Urban eXperiment) has gone across the city time and time again ... underground. The collective was created with the purpose of infiltrating and is organised in a very particular way. It's organized in several groups. For instance, there's a group with only women members, *Mouse House*, which infiltrates, takes charge of internal communication, radio messages and codes; another group, *Untergunther*, is in charge of restoration and conservation; *La Mexicaine de Perforation* group has built an underground cinema Les Arérens de Chaillot near the French Filmothèque, and they organize film shows...



The network of tunnels and passages under Paris is wider and more complex than you can imagine. The older tunnel and passage network has had electricity, water, the metro and other such constructions added to it. And all the members of UX, or almost all of them, have been able to see them and put them on their maps over the years. They say that they've had the opportunity to go into the best known museums and, they say, they could have taken away works of art and many other highly valued pieces. But that isn't UX collective's objective. No-one's ever said just how many people there are in UX. It's reckoned there are around one hundred. Most of the members are anonymous, although a few of them, as we'll now explain, have lost their anonymity. Even so, nobody knows what you have to do to join this underground club. The members, for one reason or another, only invite people they know to take part.

The members of UX, thanks to the underground network, can get into almost any building or enclosure. And that's what they've done in recent decades. The reason for these infiltrations, however, is what makes this group so special: the members of *Untergunther* have spent years going into abandoned monuments and restoring them. Their best known action, and the one which got the group in the press for the first time in 30 years, was when they renovated the Pantheon's clock. The Pantheon's 19th century clock stopped telling the time in the 60's. All of a sudden, in 2007, local residents woke up to the sound of the clock's chimes. Over several years, without anybody realising, eight members of UX had renovated and repaired the clock under the watchmakers Jean Baptiste Viot' guidance. Of course, what people do for the people is not usually to the leaders' taste. After investigating, the police arrested the watchmaker and made his name public. But he didn't sneak on this team members. The renovation team, on the other hand, announced that it was renovating another dozen clocks which would all be ready in the following few years. The same year, they renovated a 12th century crypt and a bunker in some government installations.

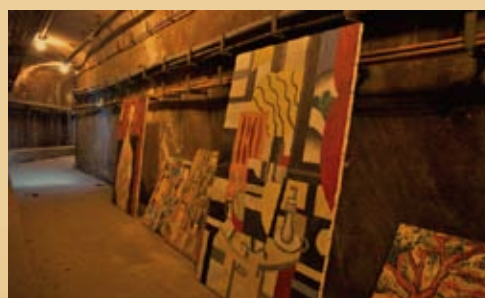


UX ez da gizarte edo kolektibo politiko bat. Partaideak ez dira ohiko iraultzaile edo aktibistak. Arte kolektibo gisa definitzen dute euren burua. Kultur ondarea zaintzeaz gain, komunikazio bideak ikertu, kultur egitasmoak antolatu, eta hiriko lur azpiko kartografian lanean darrai. Ez dute manifesturik. Ez dute bozgorailurik. Lur azpian "bizi" eta lur azpian egiten dute lan. Guri ez zaigu soziala eta politikoa izateko modu hobea gorik otutzen.

UX kolektiboko partaideak, lur azpiko sareari esker, Parisko ia edozein eraikin eta gunetara sar daitezke. Eta hala egin dute azken hamarkadetan. Infiltrazio horien arrazoia da, ordea, talde hau hain berezi egiten duena: lehen aipatutako *Untergunther* taldeko partaideek urteak daramatzate hainbat eremutan sartzen abandonaturiko monumentuak eta artelanak zaharberitzeko. Ekimen ezagunena, eta taldea 30 urtetan lehen aldiz egunkarietako orrialdeetara eraman zuena, Panthéon-eko erlojuaren zaharberitzea izan zen. 60eko hamarkadan, Panthéon dorreko XIX. mendeko erlojuak ordua emateari utzi zion. Bat batean, 2007an, auzoko bizilagunak erlojuaren kanpaien hotsarekin esnatu ziren arte. Urteetan zehar, inor jabetu gabe, UXeko zortzi partaidek erloju zaharberritu eta konpondu egin zuten, Jean Baptiste Viot erlojugilearen gidaritzapean. Jakina, herritik eta herriarentzat eginiko gauzak ez dira agintarien gustoko izaten. Ikerketa agindu, eta polizia erlojugilea atxilotu zuen, haren izena publiko eginez. Hark, ordea, ez zituen kideak salatu. Zaharberitze taldeak aditzera eman zuen, orduan, beste dozena bat zaharberitzelan zituela martxan, eta zetozen urteotan amaituko zituztela. Urte berean, XII. mendeko kripta bat eta gobernuaren instalazioetan zegoen bunker bat zaharberritu zituzten.



UX is not a political or social collective. The members are not typical revolutionaries or activists. They define themselves as an artistic organization. As well as taking care of cultural heritage, they investigate communication paths, organize cultural activities and map the underground city. They don't have a manifesto. They don't have a spokesperson. They "live" and work underground. We can't think of a better way to be social and political.





## scaramangaren zinema aretoa

Ian Fleming-ek sortu zuen pertsonaia, eta zinemak egin zuen ezagun mundu osoan zehar. Tertuliakide orojakileek esaten duten moduan, ordea, "denborak gauza guztiak bere tokian jartzen ditu". Esaldia ez da egia. Edo, behintzat, ez du justiziarekin inolako zerikusirik. Zenbat putakume bere "txaletean" hil den ikustea edo zenbatzea besterik ez dago. Kontua da, denborak gauzak bere tokian jartzen ez baditu ere, denboraren iraganarekin jabetu garela James Bond-en pelikuletatik gehien maite ditugunak ez direla ez *007 agentea*, ez haren inguruan dabilzan emakume lirainak. Ez, James Bond sagak probetxuzko zerbait utzi badio munduari bere gaizkile bilduma da: Stavro Blofeld, Goldfinger, Dr. Kananga, Rosa Klebb, Jaws, May Day, Kristatos, Hugo Dax, Alec Trevelyan, Max Zorin, eta sagako nire film faboritoan (*The man with the golden gun*) azaltzen den Francisco Scaramanga. Erakutsi nahi dizuegun zinema areto berezi hau hark diseinatutakoa dirudi.

Ole Scheeren arkitekto bulegoak diseinaturiko zinema areto berri hau Tailandiako Kudu irletan eraiki dute, inguruko arrantzaleek eraikitzen dituzten langosta hazitegien arkitekturan oinarriturik. Ur gaineko zinema areto ikusgarri hau Yao Noi Film on the Rocks zinema jaialdiko lehen ediziorako eraiki dute. Irletako biztanleek eraiki dute, eta haien zat, behintzat, diru sarrera bihurtu da zinema jaialdia. Bertara hurbildutako turista pijoek (pijoa ez den turistarik esistitzen al da ba? Eta bai, zu ere, ilean rastak eginagatik, edo 3. munduko herrialde batean eskuz egindako pultserak saltzen ibili izanagatik, ez zara libratzen) ingurune ederrean ikusi ahal izan dituzte zinemaldiko filmak. Halakoetan, arazorik larriena begiak pantailan ala pantailatik kanpo jartzea erabakitzea izan daiteke.

Ingurune liluragarrian eraikitako arkitektura pieza ikusgarria iruditu zaigu. Baina, perfektua izan zedin, Scaramangaren tiburoi gosetiak bota ditugu faltan zinema areto inguruko uretan.

## scaramanga's movie theatre

Ian Fleming created the character and the movies made him famous all over the world. But as every know-all commentator is quick to say: "Time puts everything and everyone in their place". That statement is not actually true. Well, that's not exactly right, at least if you are referring to justice. Just check out how many nasty pieces of shit have died comfortably in their mansions. The thing is, though time may not put everybody in their place, with the passing of time we have come to realise that what we most love about James Bond films' is not *Agent 007* or the gorgeous women he surrounds himself with. No, if there is one thing that the Bond saga has bequeathed to the world is its list of super-baddies: Stavro Blofeld, Goldfinger, Dr. Kananga, Rosa Klebb, Jaws, May Day, Kristatos, Hugo Dax, Alec Trevelyan, Max Zorin, and the evil-doer supreme who appears in my own favourite Bond movie (*The man with the golden gun*), Francisco Scaramanga. The movie theatre we have for you looks like something he would design.

The theatre in question, designed Ole Scheeren architects, is to be found on the Thai island of Kudu, and its structure is based on the surrounding local fishermen's lobster farms. This spectacular cinema was built on the sea surface for the first edition of the Yao Noi Film on the Rocks cinema festival. The islanders built the cinema and the film festival has become a welcome source of income for them. All the rich-kid tourists (Aren't all tourists like that? And yes, I mean all of you... by getting dreadlocks in your hair or because you sell nice little bracelets made in a Third-world country doesn't mean you're getting away with anything, no siree) have been able to see the films in the festival in these beautiful surroundings. Your biggest problem here is whether to watch what's happening on the screen or off it.

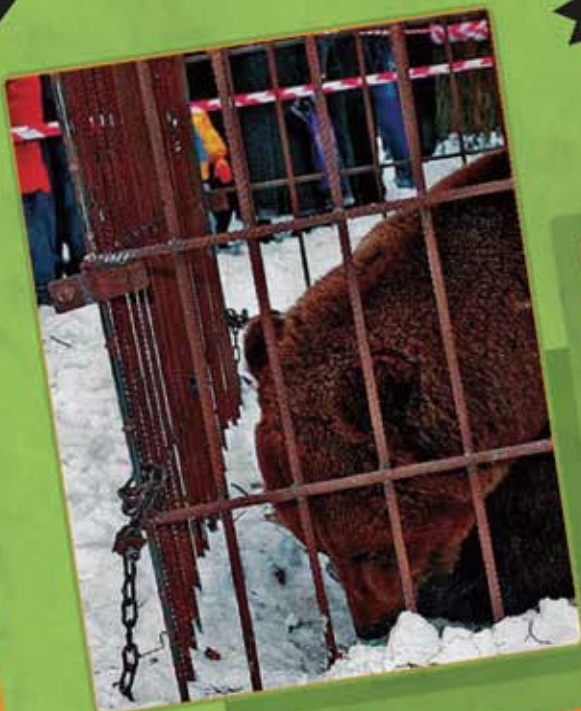
It really is an enchanting piece of architecture in really enchanting surroundings. But, to make it absolutely perfect, we have added Scaramanga's starving sharks into the waters around the cinema.







Mitrofan



Mitrofan, basotik bahitu zuten kumea zenean, domestikatu, eta kaiola batean izan zuten, ehiza txakurren usaimen ahalmena entrenatzeko.

Mitrofan the bear, snatched out of the woods as a cub, was tamed and kept in a cage in order to train hunting dogs' sense of smell.

Kaiola berean, Mashka izeneko hartz eme lirain batekin bizi zen.

He shared this same cage with a svelte young female cub called Mashka.

Lasaia eta apur bat lotsatia zen, eta haurren eskuetatik jaten zuten, Serguei Starostin izeneko zaindariaren hitzetan.

According to his keeper Serguei Starostin, he was quiet, rather shy and would eat morsels of food out of children's hands.

Gau batez, 4 urte eta 120 kiloko hartza kaiolatik atera zuten, vodka eta ezti az mozortu, eta Vologda natur parkera eraman zuten.

One night, when he had reached the age of four and weighed 120 kilos, he was removed from his cage. They proceeded to get him drunk on vodka and honey, and took him to Vologda Natural Park.

Mitrofan tiro bakar batez hil zuen, 2006an, legez kanpoko ehiza "eszenifikazio" batean, WWF-Spain erakundeko ohorezko presidentek.

The Honorary President of WWF-Spain, in a "staged" and unlawful hunt in 2006, put him to death with a single shot from a rifle.

Kaiolan beste hartz bat sartu zuten, baina Vyacheslav Pozgalevdado, natur parkeko zuzendaria, eta hiritarrak konturatu egin ziren, eta Novolenskoye hiriko biztanleek Mitrofanen asasinatzaia salatzen zuten.

They put another bear into the cage but the park manager Vyacheslav Pozgalevdado, and local residents, quickly spotted the difference, and the citizens of the town of Novolenskoye denounced the murder of Mitrofan.

WWF-Spain erakundeko ohorezko presidentek potroak igurtzi, eta Afrikara egingo zuen hurrengo bidaia prestatzen hasi zen.

The Honorary President of WWF-Spain lazily scratched his balls and soon got to preparing his next trip to Africa.

Mitrofan Camilekin bizi da hartzen zeruan.

Mitrofan is now in Bear Heaven with Camile.



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itzal graffiti · shadow graffiti  
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belt and glasses: vintage · eraztuna / ring: aldo



alkandora / shirt: mara hoffman · gona / skirt: ado fo dominguez · gerrikoa / belt: vintage · jertse / pull over: bcgmaxazria



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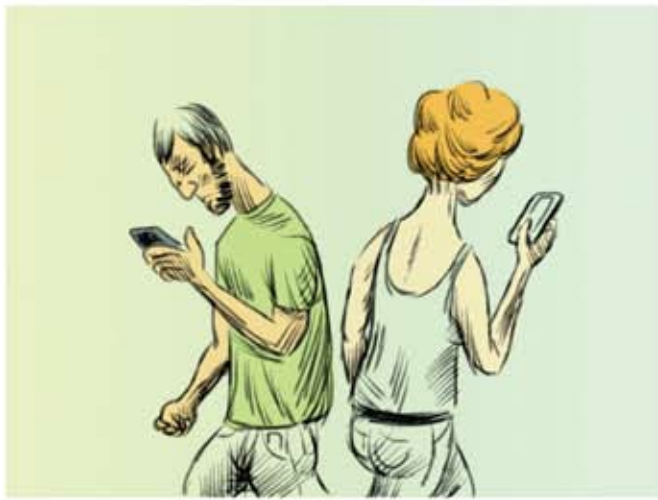


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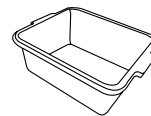
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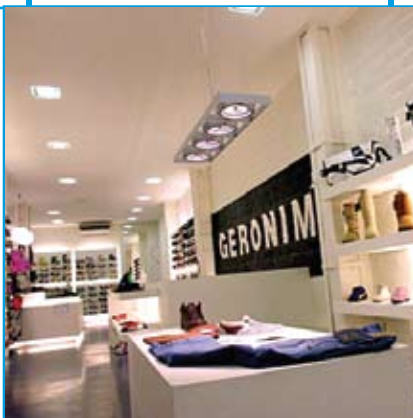
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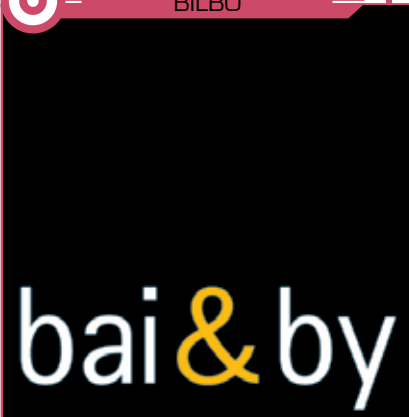
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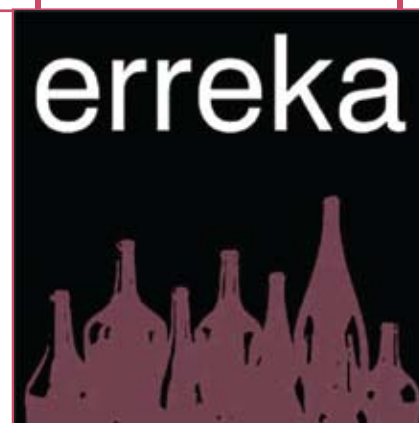
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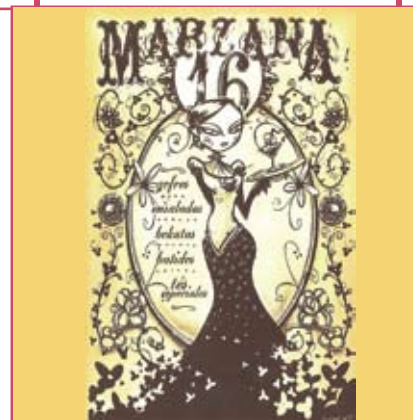
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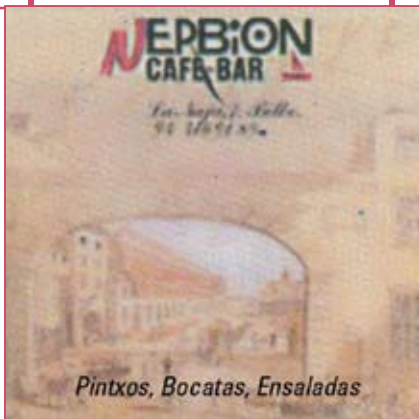
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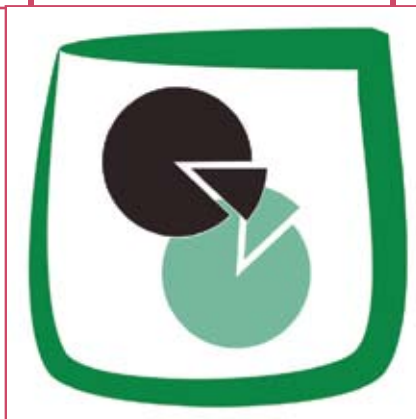
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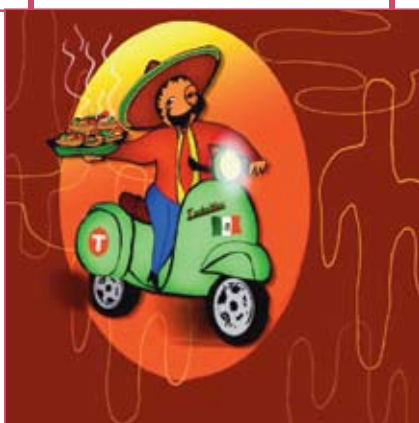
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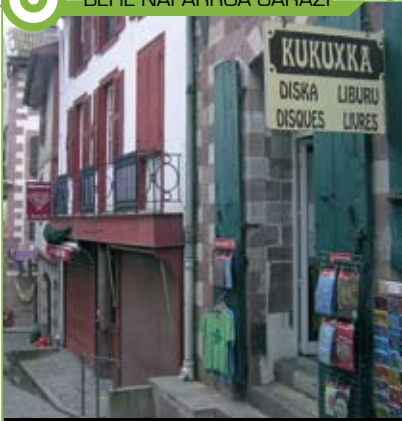


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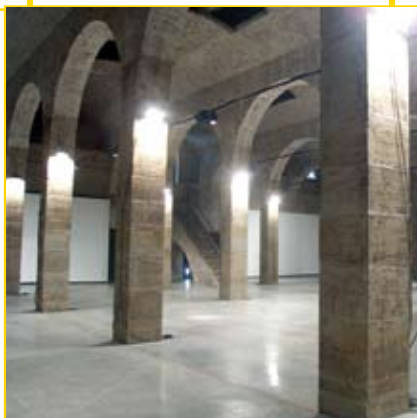
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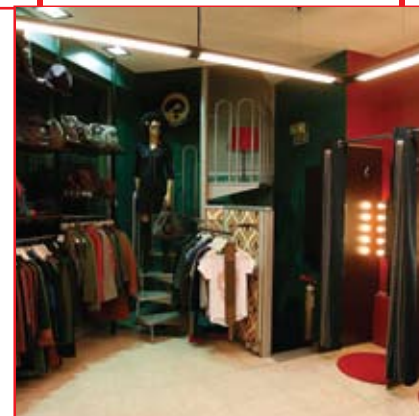
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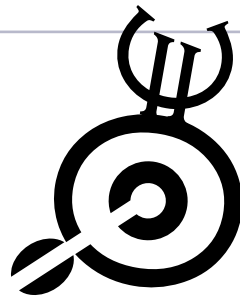
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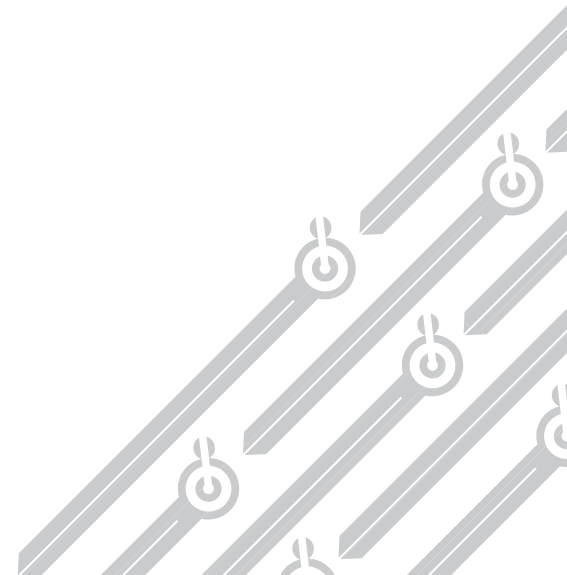
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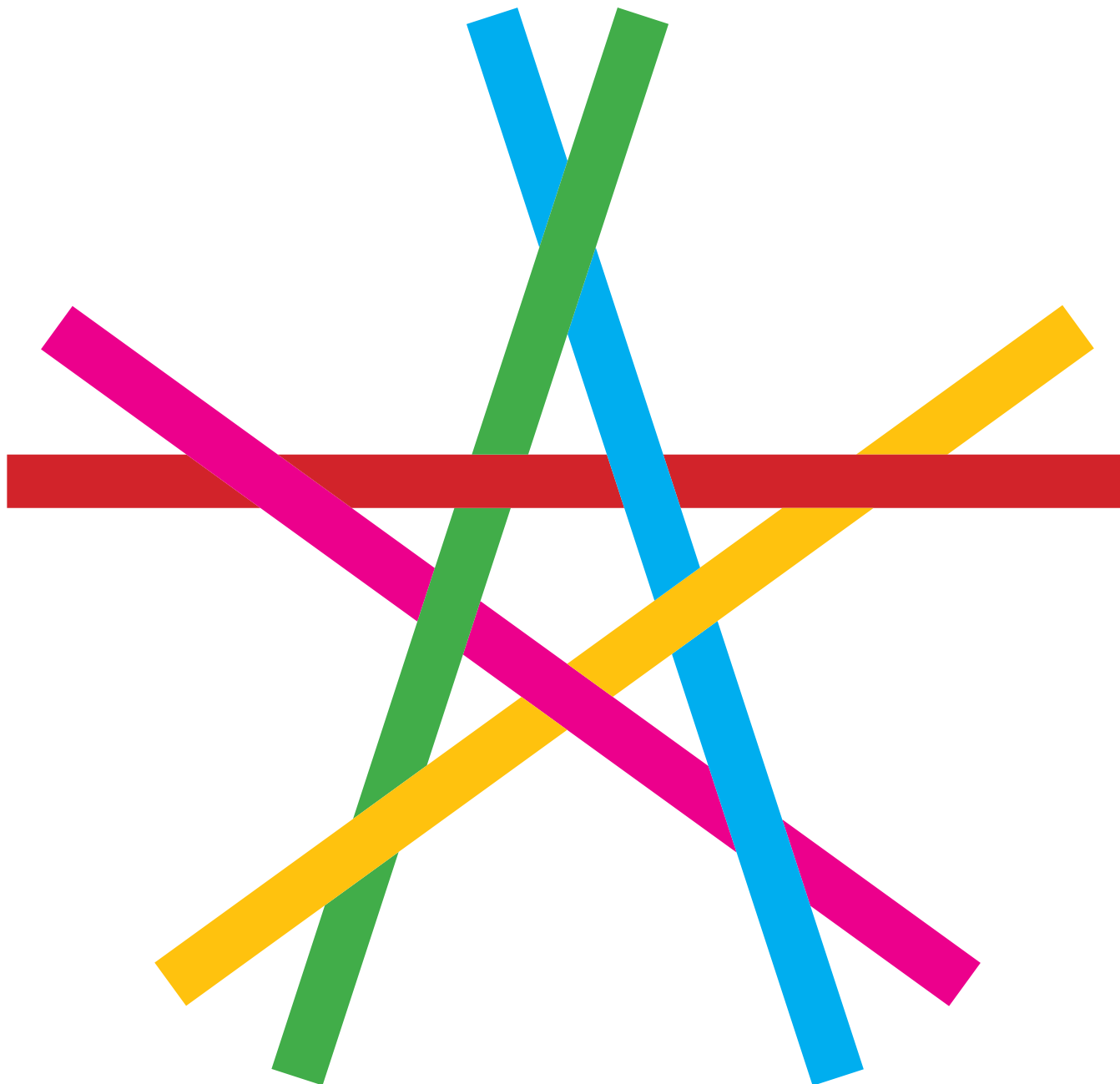
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