BASQUE

Creativity
& Culture

01

In this issue, we take a closer look at the Zetak phenomenon, discover five emerging artists, chat with Gala Knörr, show you where to learn Basque worldwide, and bring you Bele's cultural recommendations.

Zenbaki honetan Zetak fenomenora hurbilduko gara, bost artista emergente ezagutuko ditugu, Gala Knörrekin solastuko gara, munduan euskara non ikasi azalduko dizugu, eta Beleren kultur gomendioak dakarzkizugu.

ETXEPARE
EUSKAL
INSTITUTUA

BASQUE.

A magazine from the Etxepare Basque Institute that
explores the culture and creativity of the Basque Country.

Euskal kultura eta sorkuntzari begiratzeko leihoa.
Etxepare Euskal Institutuaren proiektua.

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Eskuetan duzun aldizkari hau Etxepare
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The magazine you hold in your hands is
a project by the Etxepare Basque Institute.

Dear reader,

If you've decided to dive into this magazine, chances are you have already heard something about the Basque Country. You may know that in this corner of southern Europe, on both sides of the Pyrenees, we speak an ancient language, distinctive, unrelated to any other, and considered the oldest living language on the continent. It is a language that is both unique and deeply contemporary, one that does not exist in isolation but naturally engages in dialogue with others.

Yes, language is undoubtedly a defining element for Basque people. A Basque person is called *euskaldun*. This is a concept made up of two words: euskara (the Basque language) and -dun (possessive of). By definition, speaking the Basque language makes you part of the Basque community, regardless of origin or background.

Language is primarily a space for connection. From there, it unfolds and takes on many forms. We are indeed language, but we are also its multiple expressions. We are art and creativity, talent and critical thinking. We are commitment, diversity, dialogue and respect.

It is in this spirit that this magazine is born: as an invitation to discover Basque culture and creativity through its artists, their work and the voices that shape it today.

In Basque we say: "Ezagutzen ez dena ezin da maitatu" - what is not known cannot be loved. Getting to know one another is the first step towards building connections, towards empathy, listening, recognition and appreciation. We firmly believe that the world needs all of us, and that respect for diversity and for multiple voices and perspectives is what truly brings us together.

We hope this magazine helps us get to know each other a little better, and to continue to build bridges through culture.

Irakurle agurgarria,

Aldizkari hau esku artean baduzu, ziurrenik zerbait entzuna izango duzu Euskal Herriaz. Agian jakingo duzu Europako hegoaldean, Pirinioen bi aldeetan, antzinako hizkuntza batetan mintzatzen garela -Europan bizirik dirauen zaharrena omen-, berezia, beste hizkuntzekin ahaidetasun ezagunik ez duena. Aspaldikoa eta, aldi berean, guztiz garaikidea eta gainerako hizkuntzekin naturaltasunez diharduena.

Eta bai, hizkuntza, zalantzarik gabe, euskaldunontzat elementu bereizgarria da. Euskalduna da euskara duena. Horrexegatik hizkuntza, batipat, elkargune bat da. Jatorria edo egoera edozein dela ere, euskarak komunitate baten kide bihurtzen zaitu.

Hizkuntza gara, bai. Hizkuntza, eta honek hartzen dituen forma eta adierazpide anitzak. Artea eta sormena, talentua eta pentsamendu kritikoa. Konpromisoa, aniztasuna, elkarrizketa eta errespetua gara.

Zerizan horrekin abiatu dugu aldizkari hau. Euskal kultura eta sorkuntza ezagutzeko gonbidapena da. Gaur egun hari forma ematen dioten artisten, obren eta ahotsen bidez euskal kultura eta sorkuntzari begiratzeko leihoa.

Ezagutzen ez dena ezin dela maitatu esaten dugu euskaraz. Elkar ezagutzea da lehenengo urratsa lotu-rak sortzeko, konektatzeko, enpatizatzeko, entzuteko, aitortzeko eta baloratzeko. Sinetsita gaude munduak guztiok behar gaituela, eta hain zuzen ere, ahots eta begirada anitzen errespetua eta aitortza dela batzen gaituen hori. Aldizkari hau elkar hobeto ezagutzeko eta zubiak eraikitzen jarraitzeko baliagarria izatea espero dugu.



Irene Larraza Aizpurua

General Director of the Etxepare Basque Institute / Etxepare Euskal Institutuko zuzendari nagusia



Argazkia/Photo: Oier Aranzabal. Alain Urrutiaren estudioko detailea. / Detail from Alain Urrutia's studio.

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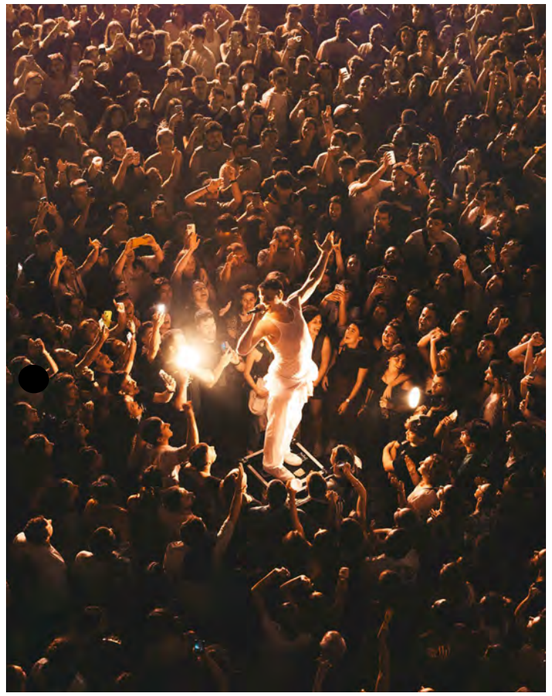
Argazkia/Photo: Aitor Laspiur. Peio Reparaz, Zetak.

ZETAK, POP PHENOMENON

EUSKARA, BASQUE MYTHOLOGY & ARTISTIC AVANT-GARDE

Written by: Jon Pagola

Pello Reparaz's musical project has emerged as the most popular band in the Basque Country, driven by an ever-evolving creative vision.



THE MILLION-DOLLAR QUESTION

Why? What's all the fuss about Zetak? Trips, interviews, thousands upon thousands of people at concerts, electronic music, Basque mythology... Zetak's creative project is solid, and one aspect truly stands out above them all: the Basque language. The documentary 'Zetak, hau ez da kontzertu bat' (Zetak, this is not just a concert), premiered at the end of last year on Basque public television network, ETB 1. It offers insights into the musical, artistic, and personal universe of Pello Reparaz, currently the most talked-about artist in the Basque Country's music industry. His cultural and social impact is undeniable.

The phenomenon has snowballed in recent months. Nobody who knows anything about Basque music has the slightest doubt that Zetak, the collective project led by Reparaz, has become something big. Very big. Giant at times, especially in their ambitious live performances. Zetak drew 30,000 fans to the Navarra Arena in Pamplona on two consecutive evenings, an event that 275,000 viewers watched on ETB 2 on Saturday 3 January. The tour to promote their most recent album, 'Aaztiyen' (2023), wrapped up with three concerts on 5, 6 and 7 September in San Sebastian's multi-purpose venue Illunbe. Another resounding success. The show 'Mitoaroa II' brought 40,000 spectators, 150 performers and 350 technicians to the city.

The third of their now legendary gatherings will take place on 19 and 20 July 2026 at Bilbao's San Mamés Stadium. No international artist or band has ever performed two days in a row at the so-called 'cathedral of football'. The first 40,000 tickets sold out in three hours. Demand has once again been phenomenal, and on 11 September, Reparaz announced a second concert at the same venue on his Instagram account: "San Mamés: for the first time in history, a Basque project has filled a stadium in Euskara. You've sold out the pre-sale tickets, we can't believe it. We don't want to leave anyone out, so we've decided to announce another date".

It's still not known whether this will be the final stop on this triumphant mini-tour of Basque capital cities. In theory, the 35-year-old musician from Arbizu, Navarra, still has to tick the boxes for Vitoria - Gasteiz and Baiona. In 2019 Reparaz launched Zetak to explore new sounds. Six years later, the band is flying high. They are the band to be seen with and heard with. Why? The story of Zetak's artistic and commercial explosion begins with a question.

All tickets are sold out. Demand has been spectacular: 600,000 people queued in the virtual ticket line from the early hours of the morning. Reparaz had to take to social media to give an emotional thanks for the support received and apologise for some technical problems.

Argazkia/Photo: Peio Zama. Zetaken kontzertua Unenun. / Zetak performing in Unenu. (ezkerra/left)

Argazkia/Photo: Mario Lezaun. (eskuina/right)

ABOUT HOW THE GUY WITH THE TROMBONE IN VENDETTA BECAME ZETAK

The imagination, madness and daring of Pello Reparaz first took shape in a group marked by the winds and rhythms of ska music. The Navarrese band Vendetta, which rose from the ashes of Skalariak, a pivotal group for understanding the roots of Jamaican music in the Basque Country, was active for a decade, releasing five albums from 2008 to 2018. Reparaz, the band's young vocalist, also played the trombone. When Vendetta said goodbye to the stage at their final concert in Atarrabia, Navarra, they left thousands of fans orphaned. The live EP 'Agur Vendetta' (2018) was the grand finale of a vibrant group with commercial appeal.

Vendetta also had a more emotional side that Reparaz would skilfully exploit over the next decade. 'Ekainak 24', from the 2012 album 'Fuimos, somos y seremos', came eight years before the captivating ballad 'Zeinen ederra izango den', one of the most memorable songs from Zetak's early years. The lyrics, full of nostalgia and poetic imagery, refer to a date as meaningful as the night of San Juan: 'Ekainak 24, gabon. Herrian zer berri? / Neurea malkoz busti ta zeuena egin.' ('24th of June, good evening. What's new in the village? / My melancholy spills over and yours follows suit.')

Without the band that supported him, the transformation that eventually led to his stardom may not have occurred. Or maybe it would have happened differently. The funny thing is that, despite Zetak's music being a completely different style – much more expansive and cool than its predecessor – there are certain similarities between the two projects. When asked by the music magazine MondoSonoro how he felt about his time in Vendetta, Reparaz looked back at the ska band: "It was my school. It's where I learned everything. It's what gave a 17-year-old trombonist the opportunity to dedicate himself to what he loved most. And still today I earn my living writing and playing songs."



Argazkia/Photo: Aitor Laspiur.



Argazkia/Photo: Mario Lezaun.

FORGING A PATH OF THEIR OWN

Taking careful note of what their contemporaries are up to on world pop scene (the epic of Coldplay, the expansive electronica of Moderat, the retro fantasy of M83, the ability to surprise of Rosalía), but tapping deep into their Navarrese roots, Zetak have always marked their own beat. They have been doing so since their debut single 'Errepidean', released in the summer of 2019, which paved the way for the album of the same name launched at the end of that year. The tour found the group in the midst of the pandemic, yet the new musical elements resonated with their fans. Zetak's first LP tour sold out venues with capacities of 400, 500, and even 900 people. In the summer of 2020, despite some shows being cancelled because of the health crisis, Reparaz was thrilled with the public's reception: "Not even in my wildest dreams could I have imagined a launch like Zetak's," he said.

Zetak's albums are like experiments in the laboratory of Pello Reparaz, the heart and soul of a project he shares with musicians Gorka Pastor, Leire Colomo and Iban Larreburu. The second album, 'Zeinen ederra izango den', was released just a year later. The Gaztea Sariak 2020 awards, organised by the popular radio station Gaztea, broadcast by EITB (Basque public radio and television), crowned Zetak as the most important group in the Basque Country by giving them the most awards, including best band and best live performance. Zetak not only assimilate and integrate new trends but also fuse them with a unique language rich in local references. 'Akelarretan', for example, a track from their second album, refers to the covens, the supposed rituals in which Basque witches would gather in the early 17th century to perform their spells and worship Satan.

Each step has been key in Zetak's climb to stardom. In 2022, the group teamed up with seasoned vocalist Erramun Martikorena for the official song of Herri Urrats, the annual festival held at Lake Sanpere dedicated to promoting *ikastolas* (Basque-language schools) in Iparralde (the French Basque Country). 'Itzulera' is a euphoric anthem, and to date, has accumulated over four million views on YouTube. Despite the fact that the ten most popular songs on Spotify have over a million plays, Zetak has revolutionised Basque music without the need for a hit single. What propelled them to fame was an unshakeable belief in a dynamic project that has embraced pop from different perspectives.

'Hileta Kantu Nafarra', for example, is another take on their catchy electronic music. Released in December 2024, the single features amateur vocalist Maixux Zugarramurdi and addresses the theme of losing a loved one from a perspective that many can relate to. Bathed in synthesizers, the song is a kind of emotional catharsis shared by both performers. Reparaz's grandfather had recently passed away, while Zugarramurdi, aged 70, had also said goodbye to her husband after a long illness. 'Hileta Kantu Nafarra' is a farewell that embodies Zetak's mourning, with the introduction of the Basque mythological character Herio symbolising death. "Agur. / Asko nuen esateko. / Asko zuri emateko. / Agur. / Arakiletik dator Herio behar baino lehenago" (Goodbye / I had so much to tell you / So much to give you / Death appears on the Arakil River sooner than expected).



Zetak's roller coaster has only picked up speed since 2023. In their tireless quest for the project's artistic identity, the fusion of electronic rhythms with Basque roots takes on a new dimension in 'Aaztiyen,' their third and latest album. The syncopated beats of the txalaparta had already appeared in their music as a symbol of ancestral Basque culture. However, Zetak's most locally-rooted album has also marked the culmination of a journey in which they embrace native mythological imagination and weave a fantastical narrative.

Reparaz constructs his career as he sees fit – no shortcuts or gimmicky tricks. While the music industry thrives on singles and the shock value of social media, he has crafted a concept album where the collective experience is more important than the individuality of the songs. "Over the last two years I've set out to find a voice, which is why I've been more introspective," the Navarrese musician confessed during the media presentation of 'Aaztiyen', a term that means 'recently' in the dialect of his village. "Now I feel like a successful person because I believe I have composed an album that could only have been created in Arbizu."

Zetak's moment reflects a band eager to conquer the world now more than ever before. The intergenerational display of humanity at the local festivities in the Basque capitals in 2023 was a harbinger of what was to come. Songs like "Hitzeman", "Zeinen ederra izango den", "Errepidean" and "Itzulera" are now part of the soundtrack of children, young people, the elderly and entire families. The massive show "Mitoaroa" at the Navarra Arena went far beyond the experience of attending a live music concert. The feat can be revisited on the EITB website. There you have it: a cocktail of music, carnival, Basque mythology, electronic rhythms and sing-along refrains that have left thousands of people speechless. "A cross between mythology and the characters of the Navarrese carnival," Reparaz sums up. But, deep down, it's clear that the defining factor is the Basque language. "It's the language that gives the project credibility."

A MYTHOLOGICAL COVEN

Argazkia/Photo: Lander Ibarretxe.

THE STRENGTH OF EUSKARA

This is the most important piece of the sonic, visual and conceptual puzzle that defines Zetak, the common thread. Without the Basque language, the puzzle would be incomplete; it wouldn't make sense. It is the driving force that has enabled Pello Reparaz to emerge as an artistic figure who evolves at an astonishing pace. On this journey through different stylistic registers, the Basque language is almost the only non-negotiable issue in Zetak. It is the backbone of his identity. And no, contrary to what is often claimed in certain circles about minority languages, it has not hindered his musical career - on the contrary. "Singing in Basque opens more doors for me than it closes. Few people understand it, but it works and sparks interest," Reparaz told the Catalan newspaper La Vanguardia in 2024.

Following his reggaeton collaboration with the Colombian alternative dance group Bomba Stereo on the song "Zoriontasuna (Life is for real)", he was interviewed by the Mexican newspaper La Jornada. Euskara, Reparaz pointed out, is also his way of doing politics and spreading Basque culture throughout the world. "Opting for such a small language, and speaking Spanish, as is my case, and English too, for example, is still a political decision. Also, historically there has been a very significant conflict. Not only has our language been relegated to the sidelines, but at times in our history it has also been banned and censored."



Argazkia/Photo: Ibai Salazar. (ezkerra/left)

Argazkia/Photo: Mario Lezaun. Zetaken kontzertua Unenun. / Zetak performing in Unenu. (eskuina/right)



In short, Euskara is a complete entity – the beginning, the development and the end. It serves as the central pillar of Zetak and perhaps the reason for all the fuss. "I don't know if the success of Zetak – at least by my personal definition of success – can be attributed to a single factor, but I'm convinced that the Basque language is a key element, as I can clearly see the interest it generates."

Argazkia/Photo: Aitor Laspiur.

ZETAK TALDEAREN POP FENOMENOA: EUSKARA, EUSKAL MITOLOGIA ETA ABANGOARDIA ARTISTIKOA

Pello Reparazen musika proiektua Euskal Herriko modako talde bilakatu da, eboluzio etengabean dagoen sormenezko unibertso bati esker.

JON PAGOLA



Argazkia / Photo: Mario Lezaun. Mitoaroa ikuskizuna Nafarroa Arenan, Iruñea. / Mitoaroa show at Navarra Arena, Pamplona.

MILIOIAREN GALDERA

"Zergatik ari da erokeria guzti hau sortzen Zetak-en inguruan? Bidaiak, elkarrizketak, milaka lagun kontzertuetan... Nik asko sinesten dut Zetak-en: punta-puntako lantalde bat, musika elektronikoa, euskal mitologia... Eta uste dut guzti honen atzean gauza bat eta bakarra dagoela: euskara". Euskal telebistak iaz estreinatu zuen 'Zetak, hau ez da kontzertu bat' dokumentalean ageri dira Pello Reparazen unibertso musikal, artistiko eta pertsonalaren gakoetako batzuk. Egun, Euskal Herriko musikaren industrian berari buruz hitz egingo da, seguru asko, beste inori buruz baino gehiago. Inpaktu kultural eta sozial ukaezina du.

Fenomenoa areagotu egin da azken hilabeteotan. Euskarazko musikaren pultsazioen gaineko ezagutza minimoa duen inork ez du zalantzan jartzen Zetak, Reparaz buru duen proiektu kolektiboa, zerbait handia dela. Oso handia. Erraldoia, une batzuetan, bereziki zuzeneko eszenaratze anbiziotsuan. Zetak-ek bi egunetan 30.000 jarraitzaile batu zituen Iruñeko Nafarroa Arenan urtarrilean. Taldearen 'Aaztiyen' (2023) azken diskoaren birak irailaren 5ean, 6an eta 7an Donostiako Illunben eskainitako hiru kontzerturekin jarraitu zuen. Arrakasta borobila. 'Mitoaroa II' ikuskizunak 40.000 pertsona bildu zituen. Bere akelarre mitologikoaren hirugarren emanaldia 2026ko ekainaren 19an eta 20an izango da, Bilboko San Mames estadioan. Orain arte, nazioarteko artista bakar batek ere ez du bi egunez jarraian jo futbolaren katedralean. Lehenengo 40.000 sarrerak hiru ordutan agortu ziren. Eskaria berriz ere ikusgarria izan da eta Reparazek irailaren 11n Instagrameko bere kontuan kontzertu berri bat iragarri zuen agertoki berean: "San Mames: historian lehen aldiz Euskal Herriko proiektu batek euskaraz beteko du estadio bat. Sarrerak aurresalmentan agortu dituzue, ezin dugu sinetsi. Ez dugu inor kanpoan utzi nahi, beraz, beste data bat iragartzea erabaki dugu".

Ez dago jakiterik euskal hiriburuetan barrena egin duen mini-bira arrakastatsuaren amaiera izango den. Teorian, Arbizuko musikariari Gasteiz eta Baionako laukitxoak markatzea faltako litzaioke. 35 urte dituen Pello Reparazek 2019an jarri zuen martxan Zetak, soinu berriak arakatzeko asmoz. Sei urte geroago, banda irakinaldi betean da. Modako taldea da. Zergatik? Zetak-en eztanda artistiko eta komertzialaren historia galdera batekin hasten da.

NOLA BIHURTU ZEN ZETAK VENDETTA TALDEKO TRONBONISTA?

Pello Reparazen irudimena, zorakeria eta ausardia ska musikaren haize eta erritmoek markatu zuten talde batean garatu ziren lehenengo. Musika jamaikarra Euskal Herrian nola errotu den ulertzeko funtsezkoa den Skalariak bandaren errautsetatik jaio zen Vendetta talde nafarra. Guztira bost disko argitaratu zituen 2008tik 2018ra bitartean. Atarrabian emandako azken kontzertuan agertokiei agur esan zienean, Vendettak umezurtz utzi zituen milaka jarraitzaile. Reparaz taldeko kantari gaztea zen, eta tronboia ere jotzen zuen. 'Agur Vendetta' zuzeneko EP-a (2018) tiradizo komertziala zuen talde dibertigarri haren azken traka izan zen.

Vendettak alderdi sentikorragoa ere bazuen, eta Reparazek abileziaz ustiatu zuen hurrengo hamarkadan. 'Fuimos, somos y seremos' diskoko 'Ekainak 24' abestia, 2012koa, Zetak-en lehen etapako kanta ezagunenetako bat den 'Zeinen ederra izango den' balada xarmagarria baino zortzi urte lehenagokoa da. Abestiaren hitzak, nostalgiaz eta irudi poetikoz beteak, egun oso esanguratsu bati buruzkoak ziren, San Joan gauari buruzkoak: "Ekainak 24, gabon. Herrian zer berri? / Neurea malkoz busti ta zeuena egin".

Banda harekin aritu izan ez balitz, gerora izar bilakatu zuen mutazioa agian ez zen gertatuko. Edo agian beste era batera gertatuko zen. Bitxia bada ere, Zetaken diskurtso musikala guztiz desberdina izan arren, aurreko taldearena baino askoz *cool* eta panoramikoagoa, zenbait lotura ezar daitezke bi proiektuen artean. Vendettan egindako ibilbidea nola baloratzen zuen galdetuta, Reparazek atzerako ispilutik begiratzen zion ska bandari Mondo Sonoro musika aldizkarian: "Nire eskola izan da. Bertan ikasi nuen dena. Horrek eman zion aukera 17 urteko tronbonista bati gehien maite duen horretan aritzeko. Eta oraindik ere abestiak idazten eta jotzen ateratzen dut bizibidea".

BERE BIDEA EGINEZ

Ondo gogoan hartuta zertan ari diren pop eszena globaleko garaikideak (Coldplay-ren epika, Moderaten elektronika espantsiboa, M83-ren fantasia retroa, Rosalíaren harritzeko gaitasuna), baina bere sustrai nafarretan sakonduz, Zetak-ek beti markatu du bere erritmoa. Hala izan da 'Errepidean' aurrerapen singlea kaleratu zuenetik. 2019ko udan atera zen eta bidea urratu zuen urte amaiaren argitaratuko zuen izen bereko diskoarentzat. Birak pandemia betean harrapatu zuen taldea, baina musika osagai berriek harrera ona izan zuten jarraitzaileen artean. Zetak-en lehen LP-aren aurkezpen birak sarrera guztiak saldu zituen 400, 500 edo 900 laguneko lokaletan. 2020ko udan, eta osasun krisiaren ondorioz zenbait ikuskizun bertan behera geratu ziren arren, Reparaz pozarren zegoen publikoak diskoari egindako harreragatik: "Ametsik onenetan ere ez nukeen imajinatuko Zetak-ek izan duen hasiera bezalakorik", esan zuen.

Zetak-en diskoak Pello Reparazen laborategian egindako esperimentuak dira. Bera da proiektuaren arima eta burua, eta harekin batera aritzen dira beste musikari batzuk, hala nola Gorka Pastor, Leire Colomo eta Iban Larreburu. Bigarren diskoa, 'Zeinen ederra izango den', urtebete geroago atera zen. Gaztea Sarien 2020ko galan, Zetak Euskal Herriko talde garrantzitsuena bihurtu zen, beste inork baino sari gehiago jaso baitzituen,

horien artean banda onenarena eta zuzeneko onenarena. Zetak gai da egungo joerak asimilatu eta integratzeko ez ezik, baita erreferentzia autoktonoz jositako hizkuntza oso berezi batekin uztartzeko ere. 'Akelarretan', adibidez, bigarren laneko abesti bat da, eta akelarreak aipatzen ditu, XVII. mende hasierako euskal sorginek araoak egiteko eta Satan adoratzeko egiten zituzten bilkurak.

Urrats bakoitza funtsezkoa izan da Zetak-ek izarra izatera iritsi arte egin duen bidean. 2022an, taldea Erramun Martikorena abeslari beteranoarekin elkartu zen, Iparraldeko ikastolek urtero Senpereko lakuan egiten duten Herri Urrats festaren abesti ofizialerako. 'Itzulera' himno euforikoa da. Gaurdaino, lau milioitik gora bisualizazio ditu Youtuben. Spotifyn hamar abesti ezagunenek milioi bat entzunaldi baino gehiago badituzte ere, Zetakek ez du pelotazorik behar izan euskal musikan iraultza eragiteko. Alderdi desberdinetatik popa besarkatu duen proiektu dinamiko batean fede hauskaitzak, horrexek ekarri dio ospea berehala.

'Hileta kantu nafarra', esaterako, taldearen musika elektroniko itsaskorraren beste koska bat da. 2024ko abenduan argitaratutako singlean, Maixux Zugarramurdi abeslari amateurraren ahots akonpainamendua izan du Reparazek, eta pertsona maite baten galerari heldu dio ikuspegi komun batetik. Sintetizadorez blaitutako kantua bi abeslariek emozioz partekatzen duten katarsi moduko bat da. Reparazen aitona berriki hila zen, eta Zugarramurdik ere, 70 urterekin, behin betiko agurtu behar izan zuen senarra, gaixotasun luze baten ostean. 'Hileta kantu nafarra agur abesti bat da. Zetaken dolua, non Herio euskal pertsonaia mitologikoak heriotza irudikatzen baitu. "Agur. / Asko nuen esateko. / Asko zuri emateko. / Agur. / Arakiletik dator Herio behar baino lehenago".

AKELARRE MITOLOGIKOA

Zetaken errusiar mendia bizkorrago joan da 2023tik. Proiektuaren identitate artistikoaren bilaketa nekaezin horretan, erritmo elektronikoen eta euskal sustraien arteko fusioak kutsu berri bat hartu du 'Aaztiyen' hirugarren eta azken albumean. Txalaparta aurretik ere agertu izan zen Zetaken musikan, antzinako euskal kulturaren sinbolo gisa, baina taldearen disko bertakoena bidaia baten amaiera ere izan da, eta iruditeria mitologiko autoktonoa barne hartuta, kontakizun fantastiko bat eraiki du.

Reparazek egoki deritzon moduan garatzen du bere ibilbidea. Lasterbiderik eta trikimailu efektistarik gabe. Musikaren industria singleari eta sareen efektu kolpeei lotuta bizi den honetan, berak album kontzeptual bat sortu du, osotasuna abestien indibidualtasuna baino garrantzitsuagoa den album bat. "Azken bi urteetan, ahots bat aurkitzea izan dut helburu, eta horregatik eman diot presentzia handiagoa hurbilekoari, etxekoari", aitortu zien musikariak hedabideei 'Aaztiyen' aurkeztu zuenean; izenburuak 'duela gutxi' esan nahi du Reparazen herriko hizkeran. "Orain arrakastatsuago sentitzen naiz, Arbizun bakarrik idatz zitekeen disko bat konposatu dudala uste dudan unetik".

Zetak-en unea orain artekoan baino gehiago beheak eta goiak irentsi nahi dituen talde baten unea da. 2023an euskal hiriburuetako herriko jaietako kontzertuetan hainbat belaunaldi bildu izana etortzear zenaren abisua izan zen. 'Hitzeman', 'Zeinen ederra izango den', 'Errepidean' edo 'Itzulera' abestiak, besteak beste, haur, gazte, adineko eta familia osoen soinu bandaren parte dira jada. Nafarroa Arenan aurkeztu zuen 'Mitoaroa' ikuskizun masiboarekin zuzeneko musika kontzertu batera joateko esperientziatik dezente haratago joan zen. Ekitaldi gogoangarri hura EITBren webgunean dago ikusgai. Hor dago milaka lagun aho zabalik utzi duen musika, inauteri, euskal mitologia, erritmo elektroniko eta lelo errepikagarrien koktela. "Mitologiaren eta Nafarroako inauterietako pertsonaien arteko *croosover* bat", laburbildu du Reparazek. Baina, funtsean, faktore determinatzailea euskara dela egiaztatzen da. "Hizkuntzak ematen dio sinesgarritasuna proiektuari", dio.

EUSKARA INDARGUNE

Zetak-en soinu, irudi eta kontzeptu nahasketaren pieza garrantzitsuena da. Ildo nagusia. Euskararik gabe, puzzlea osatu gabe egongo litzateke. Ez luke zentzurik izango. Hizkuntza da indargune nagusia. Pello Reparaz abiadura harrigarrian eraldatzen den figura artistiko bilakatu duen indar eragilea. Hainbat erregistro estilistikoko bidaia honetan, euskara da gai negoziaezin ia bakarra Zetak-en. Taldearen nortasunaren bizkarrezurra da. Eta ez: eremu batzuetan hizkuntza gutxituei begira zabaltzen duten ideiaren kontra, ez da oztopo izan haren ibilbide musikalean. Alderantziz. "Euskaraz abesteak ate gehiago irekitzen dizkit, itxi baino. Jende gutxik ulertzen du, baina funtzionatzen du, eta interesa pizten du", aipatu zuen Reparazek Kataluniako La Vanguardia egunkarian 2024an.

Bomba Stereo talde kolonbiarrarekin 'Zoriontasuna (La vida es de verdad)' abestian egindako reggaeton estiloko kolaborazioaren harira, Mexikoko La Jornada egunkarian elkarrizketatu zuten. Euskara, nabarmentzen du Reparazek, politika egiteko eta euskal kultura planeta osora zabaltzeko modua ere bada beretzat. "Hain hizkuntza txikia hautatzea, gaztelania jakinik, nire kasuan, eta baita ingelesa ere, adibidez, erabaki politikoa da. Gainera, historikoki gatazka oso handia izan da; gure hizkuntza bigarren mailara zokoratzeaz gain, gure historiako garai batzuetan debekatu eta zentsuratu ere egin dute".

Labur esanda, euskara da dena. Hasiera, garapena eta amaiera. Zetak-en zutabe nagusia. Eta, agian, hainbeste zalapartaren arrazoia. "Ez dakit Zetak-en arrakasta —arrakastaren definizio pertsonaletik behintzat— faktore bakar batek eragin duen, baina ziur nago euskara faktore erabakigarria dela, argi ikusten baitut nolako interesa pizten duen".



Argazkia/Photo: Ibai Salazar.

FIVE RISING ARTISTS TO KEEP YOUR EYE ⟶ ON

5

Testua / Written by:
Mikel Onandia

A new generation of visual artists has risen to prominence in recent years. Born in the late 1970s and early 1980s and trained at the University of the Basque Country's Faculty of Fine Arts, these artists have gained acclaim that extends beyond the country's borders. Sculpture, painting, installation, writing, and performance are hybridised in both the artists' careers and their works, resulting in creations that feature meticulous craftsmanship and a distinct poetic sense of artistic expression.

BISTATIK GALDU EZIN DITUZUN 5 BOST ARTISTA EMERGENTE →

Elena Aitzkoa | *Damaris Pan* | *Sahatsa Jauregi* | *Josu Bilbao* | *Alain Urrutia*

Azken urteetan, artista plastikoen belaunaldi berri bat nabarmendu da. 1970eko hamarkadaren amaieran eta 1980koaren hasieran jaio, eta Euskal Herriko Unibertsitateko Arte Ederren Fakultatean trebatutako artistak dira, eta herrialdearen mugetatik haratago ere lortu dute onespena. Eskultura, pintura, instalazioak, testua eta performancea hibridatzen dira haien ibilbide eta lanetan, eta horren emaitza dira sorkuntza artistikoaren zentzu poetikoa argiro islatzen duten akabera landuko lanak.



ELENA AITZKOA



@aitzkoa

01 / 'Arrulloy Vuelo', 2024, Tabakalera.
02 / 'Pupa', 2022. Brote de Peral, Centre d'Art La Panera, Lleida.

Elena Aitzkoak (Apodaka, Araba, 1984) pinturan egin zituen bere ibilbideko lehen urratsak, eta hortik eskulturara, performancera eta poesiara iritsi da. Haren piezetan era askotako osagaiak uztartzen dira, hala nola oihalak, harriak eta aurkitutako objektuak. Osagaiok berrerabili, tolestu eta zabaldu, lotu, inguratu, bildu, zulatu, urratu eta berriro tolesten ditu, eta giza eskalako eta izaera intimo eta etxetiarreko presentzia eta fisikotasun korporal berezia lortzen du.

Artistaren azken lanak aniztasun orekatu eta trinkokoak dira, eta konbinatutako material desberdinen fintasun eta ukigarritasunagatik nabarmentzen dira, haien testurak eta balio kromatikoa tarteko. Horrek determinatzen du lanen konfigurazioa, eta pertzepzio sentsorial iradokitzailea eragiten du. Batzuetan inguruko espaziora ere hedatzen da, adarrak kanporantz irekitzen dituen zuhaitz formako egitura batetik abiatuta. Oihal urdin argi, berde eta arrosakara handiak gogortu egiten dira, eta osagai gogor zein bigunak eta askotariko ametsak harrapatu edo besarkatzen dituzte korapilo heterogeneo pilo batean.

Elena Aitzkoak bakarkako erakusketak egin ditu Azkuna Zentroan (Bilbo), La Paneran (Lleida) eta Carreras Múgica galerian (Bilbo). Duela urte batzuetatik Madrilgo Arco azokan parte hartzen du Rosa Santos galeriaren (Valentzia) eskutik. Haren lana ikusgai dago zenbait erakundetan, Bilboko Arte Ederren Museoan eta Gasteizko Artium Museoan, besteak beste.

BOST

Elena Aitzkoa (Apodaka, Álava, 1984) came to sculpture, performance and poetry via painting, her initial artistic discipline. Her pieces are marked by the combination of diverse materials, such as fabrics, stones, and found objects resulting from processes of reuse. Through actions like folding, unfolding, tying, surrounding, wrapping, drilling, tearing, and refolding, she creates works that convey a unique bodily presence and physicality, which are intimate and have a domestic quality.

Her latest creations, both balanced and compact in their diversity, are notable for the delicacy and tactile quality of the various materials used. Their textures and colours shape their configuration and evoke a rich sensory experience, sometimes extending into the surrounding space with a tree-like structure that spreads its branches outward. Large fabrics in pale blue, green and pink solidify to trap, to embrace, in a cluster of heterogeneous knots, hard and soft materials and the most varied daydreams.

Elena Aitzkoa has had individual exhibitions at Azkuna Zentroa (Bilbao), La Panera (Lleida) and Galería Carreras Múgica (Bilbao). For several years her work has featured in the ARCO Art Fair in Madrid through the Rosa Santos Gallery (Valencia). Her artwork is also on display at the Bilbao Fine Arts Museum and the Museum of Contemporary Art of the Basque Country-Artium Museoa in Vitoria-Gasteiz, among others.



DAMARIS PAN

@damaris_pan



01 / 'All monsters are human III'. Male Malé, Galeria Fermay, Palma. Argazkia/Photo: Grimalt de Blanch.
02 / 'Manda Pisar (Damaris Pan)', 2024.

Damaris Panen (Mallabia, Bizkaia, 1983) lanaren abiapuntua eguneroko gertaera hutsal bat izan daiteke, eta horri heltzeko modua, pintura. Forma edo keinu batetik abiatuta sortzen ditu artikulazioak eta birkonfigurazioak, plano eta objektu konbinatu eta gainezarriak, espazioan elkarrekin erlazionatuta dauden objektuak sortzeko, ustekabeko gertaera piktorikoa aurkitu arte. Koloreak, bereziki kolore desberdinen arteko erlazio harmonikoan dagoen tentsioak, eta pieza bakoitza geruzaz geruza eraikitzearen ondoriozko gainazal piktorikoen materialtasun nabarmenak materia klase berezia ematen diote margolanei.

Konfigurazio geometriko, logiko eta ordenatuekin batera ageri dira beste konfigurazio organiko eta groteskoago batzuk, konposizio egituratuaren hoztasuna eta serietasuna orekatzen dutenak, eta, horri esker, artista ludikotasunaren eta absurdoaren lurraldean sar daiteke. Eszena narratibo zatikatu eta umoristikoak dira, batzuetan satirikoak, eta horien bidez, osagai nagusien arteko jolas eta tentsioetan oinarrituta, artistak pinturaren esentzia arakatzen du, poetika iradokitzaile bat, zeinaren berezitasunak baitira itxurazko soiltasuna eta ezkutuko konplexutasuna, lehen begi kolpean nahiz patxadaz behatu ostean funtzionatzen duena.

Damaris Panek bakarkako erakusketak egin ditu erakunde hauetan: Patio Herreriano museoa (Valladolid), Hallfhouse (Bartzelona), BilbaoArte Fundazioa (Bilbo) eta Rekalde Aretoa (Bilbo). 2024an Pinturako BMW saria jaso zuen. Azken urteetan, haren lana ikusgai dago Madrilgo ARCO azokan, Ana Mas Projects (Bartzelona) eta Fermay (Palma Mallorcakoa) galerien eskutik. 2015az geroztik pintura irakaslea da Euskal Herriko Unibertsitateko Arte Ederren Fakultatean.

BOST

The work of Damaris Pan (Mallabia, Bizkaia, 1983) often stems from a mundane everyday event, which she explores through the medium of painting. A shape or simple stroke is the starting point for connections and reconfigurations, combining and superimposing layers and objects to create forms that interrelate in space, eventually achieving the unexpected pictorial event. The colour, particularly the tension in the harmonious relationship between different colours and the pronounced materiality of the painted surfaces – resulting from the layer-by-layer construction of each piece – imparts a distinctive materiality to the paintings.

The coexistence of geometric, logical, and orderly configurations with more organic and grotesque forms offsets the coldness and uniformity of the structured composition, enabling the artist to explore the realms of playfulness and the absurd. She employs fragmented and humorous narrative scenes, occasionally with a satirical edge, to explore the essence of painting. By weaving together these key elements and exploring their interplay and tension, the artist creates a compelling poetics that captivates through its apparent simplicity and hidden complexity, revealing layers upon initial observation and a more detailed examination.

The work of Damaris Pan has been featured in individual exhibitions at Museo Patio Herreriano (Valladolid), Halfhouse (Barcelona), Fundación BilbaoArte (Bilbao) and Sala Rekalde (Bilbao). In 2024 she was the winner of the BMW Painting Prize. In recent years, her work has been shown at ARCO Madrid by the galleries Ana Mas Projects (Barcelona) and Fermay (Palma de Mallorca). Since 2015, she has taught painting at the Faculty of Fine Arts at the University of the Basque Country.



SAHATSA JAUREGI



@sahatsajauregi

01 / 'La mirada superior', 2025. After, The Ryder, Madrid.
02 / 'Jone, Leire, Hodei, Nora eta Ni', 2023. Flux Cored, Artium Museoa, Vitoria-Gasteiz.

Eskultura da, zentzurik zabalenean, Sahatsa Jauregiren (Itaparica, Brasil, 1984) prozedura naturala. Herri kulturako pieza, irudi eta formen inbentarioak egiten ditu, orokorrean ornamentuari lotuta, eta esanahi berriak eransten dizkie. Gorputza, subjektibotasuna eta identitate indibidual eta kolektiboak aztertzen ditu, eta kultura nagusien eta kontrahegemonikoen arteko tentsioetan jartzen du arreta, baita gustu onaren eta txarraren arteko tentsioetan ere. Horrek ikuslearen kategoria estetikoak zalantzan jartzeko aukera ematen dio.

Subjektuak, objektuak eta espazioak osatzen dute Jauregik muntatutako eskulturen agertokia. Tunningaren eta forjaketaren erdibidean oreka perfektuan ahokatzen diren elementu indibidualez osatuta daude, eta sarri kutsu sentsual eta erotikoko instalazioak eratzen dituzte. Kitscharekiko interes argia duten piezak dira, eta material metalikoak, kristalak edo ispiluak erabiltzen dituen teknoestetika sortzen dute. Material horiek kolorearen logikaren kontrakoak dira, eta, beraz, enigma dira beren materialtasunerako.

Sahatsa Jauregik bakarkako erakusketak egin ditu erakunde hauetan: Aparador Monteleón (Madril), Artium Museoa (Vitoria-Gasteiz), Azkuna Zentroa (Bilbo), Artiatx Espazioa (Bilbo), Halfhouse (Bartzelona) eta Carreras Múgica galeria (Bilbo). Azken urteetan, haren lana ikusgai egoten da Madrilgo ARCO azokan, The Ryder Projects (Madril) eta ATM (Gijón) galerien eskutik. 2017az geroztik Okela Sormen Lantegiko (Bilbo) bazkidea izan da.

BOST

Sculpture, in its broadest sense, is the natural medium for Sahatsa Jauregi (Itaparica, Brazil, 1984), who makes inventories of pieces, images and forms from popular culture – typically associated with ornamentation – and infuses them with new meanings. The body, subjectivity, and individual and collective identities are her areas of study, concentrating on the tensions between dominant and counter-hegemonic cultures, as well as between good and bad taste. This focus enables the artist to challenge the aesthetic categories perceived by the audience.

Subject, object, and space create the backdrop for Jauregi's assembled sculptures, which consist of individual elements that come together in perfect harmony. Positioned between tuning and the forge, these works often feature installations that evoke a sensual and erotic quality. These pieces reflect a strong interest in kitsch, resulting in a techno-aesthetic characterized by the use of metallic materials, glass, or mirrors that challenge traditional colour logic, creating an intriguing enigma regarding their materiality.

Sahatsa Jauregi has had solo exhibitions at Aparador Monteleón (Madrid), the Museum of Contemporary Art of the Basque Country-Artium Museoa (Vitoria-Gasteiz), Azkuna Zentroa (Bilbao), Artiatx Espazioa (Bilbao), Halfhouse (Barcelona) and Galería Carreras Múgica (Bilbao). In recent years her work has been represented at ARCO Madrid by the galleries The Ryder Projects (Madrid) and ATM (Gijón). Since 2017 she has been a partner at Okela Sormen Lantegia (Bilbao).



JOSU BILBAO



@_josubilbao

01 / 'Asàska', 2022. Iturribide Etxea, Ibarrangelu. Argazkia/Photo: Ander Sagastiberri.
02 / 'Asàska', 2022. Iturribide Etxea, Ibarrangelu. Argazkia/Photo: Ander Sagastiberri.

BOST

Josu Bilbaok (Bermeo, Bizkaia, 1978) mintzamenaren eta ahozkotasunaren materializazioaren eta performatibitatearen gainean hausnartu eta esperimentatzen du. Gorputzak eta haren komunikazio mekanismoek baldintzatuta, artistaren ama hizkuntzako hitzak, esaldiak edo bitxikeria morfologikoak, etxeko euskara dialektalekoak, esperientzia pertsonalaz, maitasunez eta poesiaz blaituta ageri dira. Hizkuntzaren normatibotasun publikotik ihes egin orduko, gizaki egiten gaituen sentikortasun ikusezin eta arin horren materializazioa proposatzeko aukera ematen diote artistari.

Behaketa sakonetik sortzen den prozesuzko ikerketa baten ondorioz, leku zehatzen espazio-denborak eta haien seinaleak dira alderdi aipagarrienetako bat artistaren lan eskultorikoetan, non hizkuntza eta forma, hauskortasun goreneko egoeran, egitura oinarrizkoenen ezinbesteko parte bihurtzen baitira. Pentsamendua-hizketa eta materia-espazioa trantsizio horretan, lehen gauza bat ziren leku haiek orain beste zerbait dira.

Josu Bilbaok zenbait erakundetan erakutsi ditu bere lanak, eta kolaboratzaile gisa ere aritu da, honako hauetan, besteak beste: Halfhouse (Bartzelona), Bulegoa z/b (Bilbo), Centro Botín (Santander), Reina Sofia Arte Zentro Museo Nazionala (Madril), Bilboko Arte Ederren Museoa edo CentroCentro (Madril). Bakarkako azken erakusketa Gasteizko Artium Museoan egin du, 2025ean.

Josu Bilbao (Bermeo, Bizkaia, 1978) reflects on and experiments with the material practice and performativity of speech and orality. Influenced by the body and its communication mechanisms, the words, phrases, and unique forms of his mother tongue – dialectal Basque from his family home – are infused with personal experience, affection, and poetry. As soon as they escape the norms of public language, they enable the artist to create a materialisation of that invisible and subtle sensitivity that makes us human.

Emerging from meticulous observation, the space and time of specific locations and their signs are key elements of his sculptural interventions. In these works, language and form – at their most fragile state – become essential components of the fundamental structures. In the transition between thought and speech, and matter and space, these places transform from one state to another.

Josu Bilbao has exhibited at and collaborated with institutions such as Halfhouse (Barcelona), Bulegoa z/b (Bilbao), Centro Botín (Santander), Museo Nacional Centro de Arte Reina Sofía (Madrid), Bilbao Fine Arts Museum, and CentroCentro (Madrid). His latest solo show was held in 2025 at the Museum of Contemporary Art of the Basque Country-Artium Museoa in Vitoria-Gasteiz.



ALAIN URRUTIA



01 / 'Hight Spirits erakusketa Monopol Berlinen, 2023.
02 / 'The Inmortal #2', 2022.

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Artearen historiako lan ikonikoak (sarri horien xehetasunak), paisaiak, liburuak, ehunak eta jiratuta edo ebakita dauden objektu arrunt gutxi asko antzemangarriak erlazionatuta aurkezteak testuartekotasun bisual, literario eta kontzeptual aberatsa iradokitzen duen harridura eragiten du. Alain Urrutiaren (Bilbo, 1981) pintura da. Nola mihise izugarri handietan hala margolan txikietan, Urrutiak unibertso identifikagarri bat sortzen du, grisalla teknika eta zinemako eta argazkigintza historikoko zuri-beltza erabilita. Horrek nolabaiteko izaera isil eta atenporala ematen dio, izaera enigmatikoa.

Urrutiaren lana ez da prozedura zehaztu baten emaitza; koadro batek beste bat sortzera darama, hurrengoak zein izango diren jakin gabe. Margolan bakoitzari poema bat balitz bezala heltzen dio, eta erakusketa bakoitzari, poema bilduma bat balitz bezala. Zatikapenak eta amarruak erabiliz, lotura narratibo etenen sare bat sortzen du, estratu desberdinen sare bat, eta horiek diagonaleko irakurketak iradokitzen dituzte, ikusleak osatu behar dituen esanahi argi eta unibokorik gabeko kontakizunak.

Alain Urrutia Berlinen bizi da, eta bertan lan egiten du. Bakarkako erakusketa asko aurkeztu ditu galeria hauetan: Pelaires (Palma Mallorcakoa), MAAB Gallery (Milan) eta Casado Santapau (Madril). Haren lanak erakusketa kolektiboetan ikusgai egon dira zenbait erakundetan: Guggenheim Bilbao Museoa, Joan March Fundazioa (Palma Mallorcakoa), Patio Herreriano museoa (Valladolid), La Casa Encendida (Madril), CCEMx kultura zentroa (Mexiko Hiria) eta Contemporary Arts Center (Cincinatti).

BOST

Iconic fragments from art history, like landscapes, books, fabrics, and everyday objects that are rotated or cut out, create a sense of strangeness through their connections. This strangeness evokes a rich visual, literary, and conceptual intertextuality, making them more or less recognisable. Alain Urrutia (Bilbao, 1981) creates an identifiable universe in both monumental canvases and small paintings that reference the grisaille technique as well as the black and white aesthetics of cinema and historical photography. This approach imparts a silent, timeless quality and an enigmatic character to his work.

Rather than following a defined procedure, Urrutia's work is guided by one painting leading to another, often without knowing what the next one will be. He approaches each painting as a poem and each exhibition as a collection of poems. Fragmentation and trompe l'oeil create a network of interrupted narrative connections and various layers that invite diagonal interpretations. These works present stories without clear, unambiguous meanings, requiring the viewer to fill in the gaps.

Alain Urrutia lives and works in Berlin. His work has been featured in solo exhibitions at Galería Pelaires (Palma de Mallorca), MAAB Gallery (Milan) and the Casado Santapau Gallery (Madrid). His work has been included in various group exhibitions at institutions such as the Guggenheim Museum in Bilbao, the Joan March Foundation (Palma de Mallorca), the Patio Herreriano Museum (Valladolid), La Casa Encendida (Madrid), the CCEMx Cultural Center (Mexico City) and the Contemporary Arts Center of Cincinnati.



Argazkia/Photo: Oier Aranzabal.
Alain Urrutiaren Berlingo tailerra./
A glimpse inside Alain Urrutia's Berlin studio.

“EUSKAL DIASPORAK IRUDIKAPEN OPAROAGOA IZAN DU DANTZAN, GASTRONOMIAN EDOTA JAIALDI HERRIKOIETAN, PRAKTIKA ARTISTIKO GARAIKIDEETAN BAINO”

— 2025

Frank Bidart katedrako ikertzaile eta sortzaile hautatua.

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GALA KNÖRR



Testua:
Peio Barrenetxea

Gala Knörr ikertzaile eta artista izan da Etxepare Euskal Institutuak sustatutako Frank Bidart katedrako 2025eko egonaldirako sortzaile hautatua. Aldez aurretik ikerketa- eta arte-egonaldiak gauzatu izan ditu, besteak beste, Bilboko Azkuna Zentroan, Donostiako Tabakaleran, Parisko Cité International des Arts zentroan, Londresko Goldsmiths unibertsitatean, bai eta New Yorkeko Solomon R. Guggenheim museoan ere.

Frank Bidart katedraren onuradun gisa, Knörrek ‘La luz que nunca se apaga’ lan artistikoa gauzatu du, California State University Bakersfield unibertsitatean egonaldia eginda. Berarekin bildu gara bere lanaz, katedraren egonaldiaz eta arteaz orobat jarduteko.



Bete-betean zeharkatzen gaituen eraldaketa digitalen aurrean, irudiak, beren esanahiak eta gogamen kolektiboan beroriek duten eragina dituzu aztergai. Ze garrantzi du zuretzat medioak, zinemak eta publizitateak kasu?

Aspaldidanik darabilt honako ideia hau buruan: kontakizuna kontrolatzen duenak boterea du. Irudiek ideia batez, istorio batez edo ekintza batez konbentzitu gaitzakete; alegia, gugan zerbait eragiteko gaitasuna dute. XX. eta XXI. mendeetan pentsamenduak, produktuak eta konbikzioak ahalbidetzeko gai diren istorio eta kontakizunak sortzen dituzten ekoiztetxe eta enpresa handiak ahobiko arma dira, hala zineman nola publizitatean. Irudiak izugarrizko boterea du, eta gaur egun are gehiago, Internetek eta sare sozialek difusiorako duten erraztasuna kontuan hartzen badugu.

Ikerketa artistikoaz gain, zure ibilbide profesionalaren ardatzetako bat praktika artistikoa duzu. Zure iritziz, jarraikortasun logiko bat eratzen al dute? Biak uztartzean, zein neurritan egin behar izaten zaio uko bietakoren bati?

Ez dakit kanpotik logika bat osatzen duten; niretzat badute, bederen. Azken finean, nire proiektuetako askok komunitatearen bilaketa dute oinarri-oinarrian: izan sare sozialetan zein umorean, euskal diasporaren historia konpartituan, edota klub eta rave ohituretan. Nire ikerketa guztia bizi gaituen testuinguruari, bizi-esperientziei eta irudikapen modu zeharo partikularrei lotutako ñabardurek zeharkatua da. Zelanbait organikoa da, nire praktika horri guztiari hertsiki lotua da. Baliteke, halere, nire obra artistikoa partekatzean, honaino ekarri nauen bidea ez hain argia edo agerikoa izatea. Misterio pittin bat utzi beharko da.

'La luz que nunca se apaga' lanak Western generoak euskal emakumeari esleitu ohi dion paper dimentsio bakarra eta estereotipatua gainditzea du xede. Zer harreman mota dago lan honen eta 2022an argitara eman zenuen 'The Seekers' proiektuaren artean?

2023an Salamancako DA2-n 'Soy tu hucleberry' erakusketa Adonay Bermúdez komisarioarekin batera aurkeztu nuenean, BilbaoArte Fundazioan mamitutako 'The Seekers' lanaren erakustaldi bat egin nuen. Orduantxe jabetu nintzen artelan gehienek istorioaren zati bat baino azaltzen ez zutela: mendian diharduen [gizon] bakartiarena. Emakumeak, aitzitik, apenas azaltzen ziren.

Aspalditik ikertu nahi izan dut euskal emakume migrantearen figura hori: bere egunerokotasuna, partekatuak izan ez ziren istorioak, nolatan ez zen iruditeria emankor horren parte. 'La luz que nunca se apaga' lanaren bitartez, Bakersfielden egonda, euskal komunitateak gaur egun dituen bilguneak ikusita, belaunaldi ezberdinetako emakume ezberdinak ezagututa, haien istorioak adituta, norbera berehala ohartzen da emakumeok izan zirela (eta baliteke egun ere halaxe izatea) komunitatearen zutarri.

Zein neurritan suertatu dira zuretzat emakume horiek eta euskal diaspora inspirazio-iturri?

Ekintzaileak ziren emakumeak: negozioak irekitzen zituzten, egitasmoak finantzatzen, familia zaintzen zuten, sukalde-ohituretan bat egiten... Euskararen biziberritzeari ere ekarpena egin zioten, gerora zetozen belaunaldi elebidunak, eta zenbait kasutan eleaniztunak ere, bermatu zituzten.

Euskal boarding house-ak [ostatuak] jatetxe bilakatu ziren, gaur egun emakumeek kudeatuak. Horrelako istorioak bertatik bertara eta jatorrizko iturritik

Argazkia/Photo: Jesús Madriñán. (Aurreko orrialdea/Previous page)

Argazkia/Photo: Aurélie Bayad. (ezkerra/left)

'Una luz que nunca se apaga', 2025, Bakersfield. (eskuina/right)







Argazkia/Photo: DA2 Domus Artium. 'Non Dago Nire Etxea', 2023, Salamanca. (ezkerra/left)

Argazkia/Photo: DA2 Domus Artium. 'Soy tu huckleberry, 2023, Salamanca. (eskuina/right)

ezagutzeak ezohiko bidaia ia exotikoa suposatu du - azken finean, Kaliforniaren barnealdeaz ari baikara, inguruko Los Angeles hiriaren distiratik urrun - , eta aldi berean magikoa izan da, arrotza den testuinguru batean zure etxearen printzak azaltzen baitira. Euskal diasporaren eskuzabaltasuna Bakersfielden erabatekoa izan da.

Frank Bidart katedrari dagokionez, zertan zetzan zure lana eta zein izan dira azpimarratu nahi zenituzkeen une gorenak?
Landa lan mardula egin izan dut egonaldian zehar. Nire ikerketarekin bat egin nahi duen ororekin bekoz beko (zein Zoom bidez) esertzea ezinbestekoa izan da. Euskal Ikasketen Institutuaren testuinguruan antolaturiko sinposio batean hitzaldi irekia eman nuen, non The Arborglyph Collaborative proiektua ezagutzeko aukera izan bainuen, Steven Gamboak eta Chris Livingstonek zuzendurikoa, zeinak zuhaitzen azaletan zizelkatutako grabatuen ondarea babestea duen helburu.

Bestalde, Bakersfield College-eko Ryan Rickard irakasle eta artistaren eskutik, diziplina ezberdinetako ikasleei zuzendutako mintzaldia eman nuen, haien obrak eta prozesuak hizpide hartuta. Bakersfieldeko egonaldian ere euskal artzainen transhumantzia-bideei buruzko proiektu liluragarri bat ezagutu ahal izan nuen Jedediah Caesar eta Patricia Fernández esker. Jedediah unibertsitateko Todd Madigan Art Gallery-ko arduradun ere bada, eta proiektu honen baitan gauzatu nahi dudan artelanaren bitartez inoiz bertara itzuli nahi nuke.

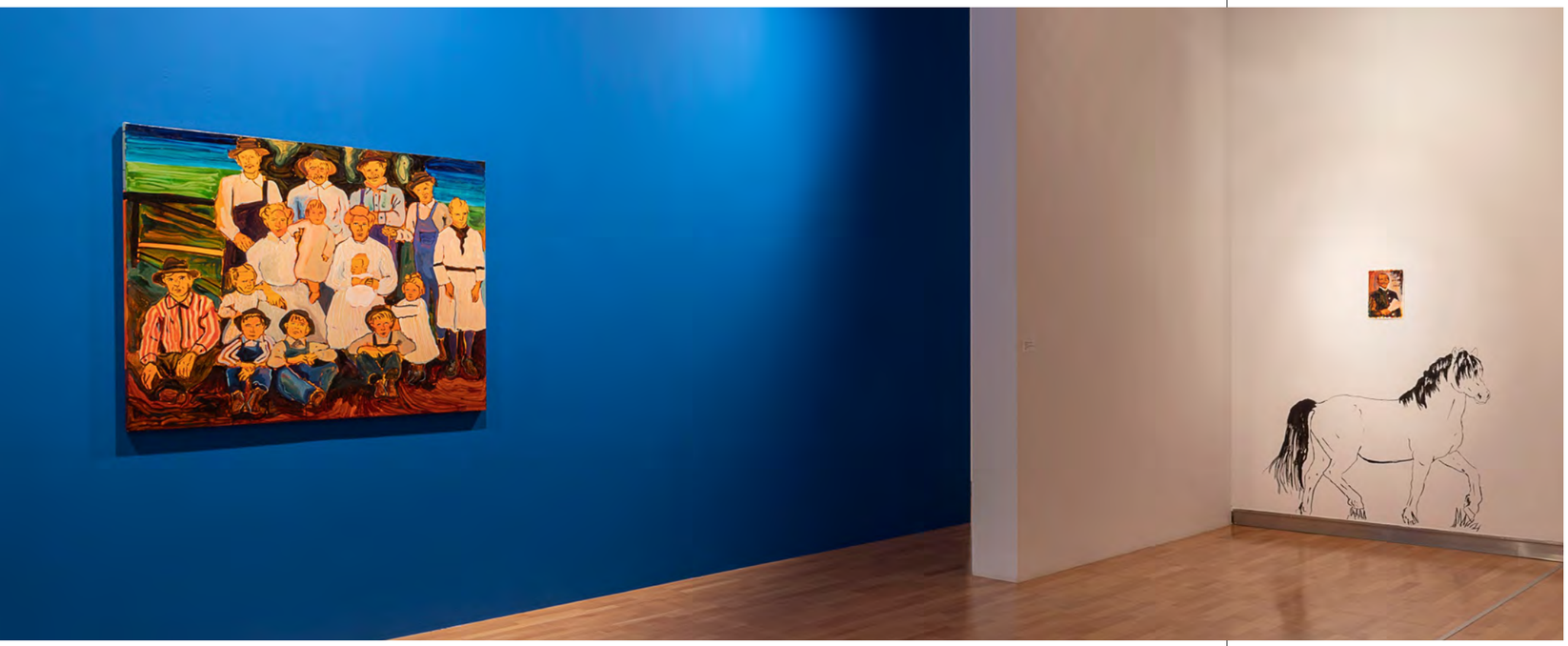
Eta egun, zein da euskal diasporaren irudikapena herri kultura garaikidean?
Adibide adierazgarrienak literaturaren alorretik datozela esango nuke, Robert Laxalten kutsu autobiografikodun eleberrietatik hasita, baina badaude egon Mary Austinen 'The Flock' (1906) edo Frank Bergonen trilogiaren gisako lanak ere bai. Artean Nestor Basterretxearen figura totemikoa dugu, eta garaikideagoen artean Patricia Fernandez, beharbada. Arteak Kaliforniako paisaia eta lurraldearekin duen loturak artzain euskaldunen istorioan barneratzera eraman zuen azken hori. Zineman, dokumentalgintzak egin du bide nabarmenena, baina niretzat interesgarriena [diasporak] Western estetikarekin duen lotura da.

Zinez interesgarria da nola azaltzen diren memoria hori osatzen doazen ahots berriak, bai eta sortzaile edo artistek ere nola heltzen dioten leku ezberdinetatik. Labur esanda, euskal diasporak irudikapen oparoagoa izan du dantzan, gastronomian edota jaialdi herrikoietan, praktika artistiko garaikideagoetan baino. Baliteke gabezia hori zerbaiten seinale izatea, baina, ororen gainetik, aukera da.



Argazkia/Photo: Jorge Isla .
'The Seekers' (1-10 series), 2022, Bilbao.

GALA KNÖRR



*2025

FRANK BIDART
ARTISTIC FELLOW

Written by:
Peio Barrenetxea

Gala Knörr has been chosen as this year's Frank Bidart visiting researcher-artist to develop a creative project for the 2025 artistic fellow residency, promoted by the Etxepare Basque Institute. She has previously held artistic and research residencies at venues including the Azkuna Zentroa in Bilbao, Tabakalera, Cité Internationale des Arts in Paris, Goldsmiths, University of London, and the Solomon R. Guggenheim Museum in New York.

As a beneficiary of the Frank Bidart Fellowship, Knörr carried out the artistic project "La luz que nunca se apaga" (The light that never goes out) after her residency at California State University Bakersfield. We met with her to talk at length about her work, the fellowship, and art in general.

"BASQUE DIASPORA HAS BEEN BETTER REPRESENTED IN DANCE, GASTRONOMY & COMMUNITY FESTIVALS THAN IN CONTEMPORARY PRACTICES"

Given the ongoing digital transformation, your study focuses on images, their meanings, and their influence on our collective consciousness. In this context, how important do you consider the medium, such as celluloid or advertising, to be in shaping these perceptions?
This idea that whoever controls the narrative has power has been in my head for a long time. Images can convince us of an idea, a story, an action; they have the power to generate emotions. They are a double-edged sword, both in cinema and advertising, where major production companies and corporations have crafted stories and narratives that can influence and shape default thought patterns. Additionally, they've promoted products and beliefs that have permeated society throughout the 20th and 21st centuries. Images are incredibly powerful, and today, with the ease of sharing and spreading information through the Internet and social media, their influence has become even greater.

Apart from conducting artistic research, you have also developed your artistic practice throughout your career. Do the two form a logical continuation, in your opinion? To what extent is one side sacrificed when pursuing both?
I'm not sure if they have a clear logical progression from an outside perspective, but for me, they do. Many of my projects revolve around the theme of community – whether through social media and humour, our shared history as the Basque diaspora, or in club culture and raves. All my research is infused with nuances closely connected to the context and the era in which we live, shaped by life experiences and characterized by very specific ways of representing ideas and themes. It's quite organic that my practice is so intrinsically linked to all of this. Although, perhaps, when sharing my artistic work, part of the journey that led me there is not always visible or obvious. There has to be some mystery left.



Argazkia/Photo: DA2 Domus Artium. 'Soy tu hakelberry', 2023, Salamanca. (Aurreko orrialdea/Previous page)

Argazkia/Photo: Jorge Isla. 'Matias Aboitiz', 2022, Bilbao. (eskuina/right)

The project "La luz que nunca se apaga" aims to transcend the one-dimensional and stereotypical role that Basque women have been given in Westerns. What kind of link is there between this work and "The Seekers", the project you developed in 2022?
When I presented the exhibition ['Soy tu huckleberry'] at DA2 in Salamanca in 2023, alongside curator Adonay Bermúdez, I displayed the year-long project "The Seekers", which I had created at the BilbaoArte Foundation. It was then that I realised that most of the works only told part of the story: that of the lonely [man] on the mountain. The women, however, appeared only anecdotally.

For a long time, I wanted to explore the figure of the Basque migrant woman: her daily life, the stories that had yet to be shared, and the unseen experiences she endured, why she wasn't part of this rich, hyper-malleable imaginary. With "La luz que nunca se apaga", being in Bakersfield, seeing all those spaces where the Basque community still gathers, meeting different women from several generations, listening to their stories, one quickly realises that they were (and possibly still are) the backbone of the community.

How did those women and the Basque diaspora in California inspire you?
Women were entrepreneurs: they opened businesses, financed initiatives, looked after their families, shared culinary traditions... They also actively contributed to preserving the Basque language, encouraging younger generations to become bilingual or even trilingual in some cases. Many of the Basque boarding houses became restaurants, some of which are still run by women today. Learning about this history in situ and directly from the original sources has been an unusual, almost exotic journey – because, after all, this is inland California, very different from the usual glitz of neighbouring Los Angeles – and at the same time magical, because you see glimpses of your own home in such a foreign context. The generosity of the Basque community in Bakersfield has been boundless.

In terms of the Frank Bidart Fellow, can you describe what your work has involved and share some of the highlights?
During my residence, I did a lot of fieldwork. It was important for me to sit down face to face (or via Zoom) with everyone who wanted to collaborate with my research. I gave a public lecture at a symposium organised by the Institute for Basque Studies, where I had the pleasure of learning about The Arborglyph Collaborative, a project led by Dr Steven Gamboa and Chris Livingston. The project aims to preserve the visual heritage of tree bark carvings. It had a significant impact on how I think about my own work from an artistic perspective.

Also, thanks to artist and Bakersfield College professor Ryan Rickard, I led a talk open to students from different disciplines to discuss his work and processes. During my stay in Bakersfield, Jedediah Caesar and Patricia Fernández introduced me to a beautiful project about the transhumance routes of Basque shepherds. Jedediah is also responsible for the Todd Madigan Art Gallery at the university, a place I hope to revisit through the work I plan to create based on this project.

How is the Basque diaspora represented in contemporary popular culture?
I think the most notable examples tend to be works of literature, starting with Robert Laxalt's autobiographical novels. But we also have Mary Austin's novel 'The Flock' (1906) and the Frank Bergon trilogy, which features a wide range of Basque characters.

In art, we find the most emblematic figure in Nestor Basterretxea, and more recently perhaps in the artist Patricia Fernández. Her connection with the landscape and territory of California led her to explore the history of Basque shepherds. In cinema, I think it's been explored more through documentaries, but for me the most interesting thing is its link to Western aesthetics.

It's interesting to see how new voices are gradually emerging to keep this memory alive, and how each creator or artist approaches it from a different perspective. Ultimately, the Basque diaspora has been better represented in dance, gastronomy and community festivals than in contemporary practices. This absence may in itself be a symptom – but above all, it is an opportunity.

EUSKARA SPREADS ITS WINGS

EUSKARA, LAU HAIZEETARA

Written by / Testua:
Amaia Goikoetxea

Rich culinary tradition. Celebrated festivals. Mesmerizing landscapes. Names like Arzak, Hemingway, and Game of Thrones have helped bring the unique character of the Basque Country to the world stage. However, if there's one truly distinctive aspect of Basque culture, it's without a doubt the language. Euskara, the oldest language in Europe, is a voice that has been passed down through generations for centuries, overcoming the challenges of history and remaining very much alive today.

Though unfamiliar to some, the Basque language continues to spark curiosity and interest in many others, reaching far beyond its borders. Euskara can now be studied in countries around the globe – not only in Basque cultural centers (known as euskal etxeak), but also at major universities. More than 30 universities offer Basque Studies programs for those interested in learning the language and exploring Basque culture in greater depth. Additionally, there are academic initiatives dedicated to researching and promoting Basque-related topics.

Over the past decade, around 1,500 students have enrolled in these university courses each year, demonstrating that interest in the Basque language and identity continues to grow within the academic comunity globally.

Gastronomia urtsua. Jai entzutetsuak. Paisaia liluragarria. Arzak, Hemingway edota Game of Thrones bezalako izenek zabaldu izan dituzte Euskal Herriko berezitasunak munduan zehar. Euskal kulturak bere-berea duen zerbait badu, ordea, hizkuntza da hori. Europako hizkuntzarik zaharrena. Mendeetan zehar belaunaldiz belaunaldi transmitituz historiaren gorabeherak gainditu eta gure egunetara bizirik iritsi den ahotsa.

Zenbaiten begietara ezezagunagoa den arren, beste askoren interesa pizten du euskarak han eta hemen. Munduko hainbat herrialdetan ikasi daiteke; euskal etxeetan ez ezik, baita unibertsitateetan ere. 30 unibertsitatek baino gehiagok eskaintzen dituzte Euskal Ikasketen programak euskaraz ikasi eta euskal kulturaz gehiago jakin nahi dutenei. Gainera, euskal gaiei lotutako ikerketa eta hedapen programak ere badaude eremu akademikoan.

Batez beste, 1.500 bat ikasle pasa dira unibertsitate horietako eskoletatik azken hamarkadan urtero, mundu osoan eta maila akademikoan euskarak eta euskal kulturak interesa pizten duela agerian utziz.

DYLAN INGLIS

Teaching Basque in Edinburgh



Edinburgon euskara irakasten

The 2025-2026 academic year will mark Dylan Inglish's third year teaching Basque at the University of Edinburgh: "About three years ago, when I was working as an English teacher in Tbilisi, Georgia, I met the Basque language and culture lecturer, Martin Artola, working at the university. He encouraged me to consider becoming a lecturer myself." Shortly after that, the University of Edinburgh began looking for a Basque language and culture lecturer, and Inglis was selected for the position.

By that time, he was already teaching Basque online and had published research articles on Basque topics: "Towards the end of secondary school, one summer we went on holiday to Basse-Navarre (a province in the Northern Basque Country). I learned some basic Basque phrases I found online and tried to use them to connect with the locals. Although it was a small gesture, I was touched by the surprise and gratitude the Basques showed." After those initial sparks, Inglis began learning Euskara using online resources and by participating in an immersion program (barnetegi) in the Basque Country.

He points out that there are very good conditions for those learning Basque: "There are live-in full-immersion programs that are relatively affordable compared to similar schools in other languages. The organization of Basque grammar and teaching methods is truly impressive, and I genuinely believe it's a major reason why tens of thousands of adults are able to learn the language. The impressive technical development in teaching Basque as a foreign language stands out beyond that of several other non-hegemonic languages I've studied – whether official state languages or stateless minority languages."

Euskara learners at university are characterized by their diversity: "I always recommend that anyone studying Spanish or French philology try Basque too. It greatly enriches their perspective in their main subject – and I'm sure they'd also learn French or Spanish better.

2025eko udazkenean hasidu du Dylan Inglisek hirugarren ikasturtea Edinburgoko Unibertsitatean euskara irakasten: "Duela hiru urte inguru, Tbilisin (Georgia) ingeles-irakasle ari nintzela, hango unibertsitateko euskara irakurlea ezagutu nuen, Martin Artola, eta hark animatu ninduen ni ere irakurle lanetan hastera". Edinburgoko Unibertsitatea euskara irakasle bila hasi zen handik gutxira, eta hautatua izan zen Inglis.

Ordurako jada online euskara irakasten zuen britainiarrak, eta euskal gaien inguruko zenbait ikerlan ere argitaratuak zituen. Irakasteko, ordea, nolatan zekien Ingalaterrako gazte hark euskaraz? "Institutuaren azken urteetan, uda batez, Nafarroa Beherera oporretan joan nintzen familiarekin. Interneten topatutako euskarazko esaldi batzuk ikasi nituen, eta bertakoekin solasean saiatu nintzen hurbilketa keinu gisa. Keinu txikia bazen ere, hunkitu ninduen euskaldunen harridura eta esker onak". Hala, lehen txinparta horien ondotik, 2017an hasi zen Inglis euskara bere kabuz ikasten, Ingalaterran, Interneteko baliabideekin nahiz, tartean, Zornotzako Barnetegian ere egonaldia eginez.

Euskaraz murgiltzeko baldintza oso onak direla nabarmendu du: "Barnetegiak daude, eta prezio onean gainera, beste hizkuntzetako murgiltze programak baino askoz merkeago. Euskararen gramatikaren sistematizazioa eta irakaskuntza eredugarriak dira, eta horri esker lortzen dute milaka helduk euskara ikastea. Euskara atzerriko hizkuntza gisa irakasteko garapen teknikoa oso aurreratua da, eta ikasi ditudan beste hizkuntza askoren gainetik dago, estatu hizkuntzak izan edo gutxituen hizkuntzak izan".

Unibertsitatera euskara ikastera hurbiltzen diren ikasleen profila anitza dela aipatu du: "Beti gomendatuko nioke gaztelania edo frantses filologia ikasten duenari euskara ere probatzea. Asko aberasten du ikuspuntua, eta ziur aski frantsesa eta gaztelania hobeki ikasiko lituzke".

KAYLEIGH KARINEN

Basque language student (and researcher) in Helsinki



Euskara ikaslea (eta ikertzailea) Helsinkin

Kayleigh Karinen was first introduced to the Basque language and culture when she left the United States and moved to Spain as an exchange student: "It wasn't until I coached a sports team in Madrid, where I met Spaniards from linguistically diverse backgrounds, that my eyes were opened to Spain's rich linguistic heritage. One of those cultures struck me more than any other. After learning about *bertsos* – impromptu Basque sung poetry – and Basque sports in Spanish culture class during my exchange, I knew that the Basque Country was a place I had to visit." She had the chance in 2015, when she went to Bilbao.

That experience motivated her to start learning Euskara two years later: "I left Spain knowing that I wanted to study Basque. That opportunity came in 2017 when I moved to Helsinki, Finland, to learn Finnish as a means of connecting with my Finnish heritage. In fact, my first Basque class was taught in Finnish. That was an interesting challenge!" The University of Helsinki offers Basque Studies as part of its academic program.

Although she has no personal ties to Basque language and culture in her circles in the United States or Finland, she not only learned Basque but also conducted research on Basque identity and community. Karinen's Master's project, 'Basque language and well-being: language ideologies in Xiberoa', was completed with field work in Zuberoa (province of the Northern Basque Country). "The Basque language and culture have provided a meaningful lens through which to explore questions of identity, linguistic belonging, and the sociopolitical weight carried by minority languages in both public and private life," she explains.

In June 2025, Karinen was in Bogota, Colombia, presenting a paper about her work: "I like to think of myself as a culture and language ambassador, someone who's always happy to share that the Basque Country exists, spark curiosity about its language and culture, or at the very least, point it out on a map!"

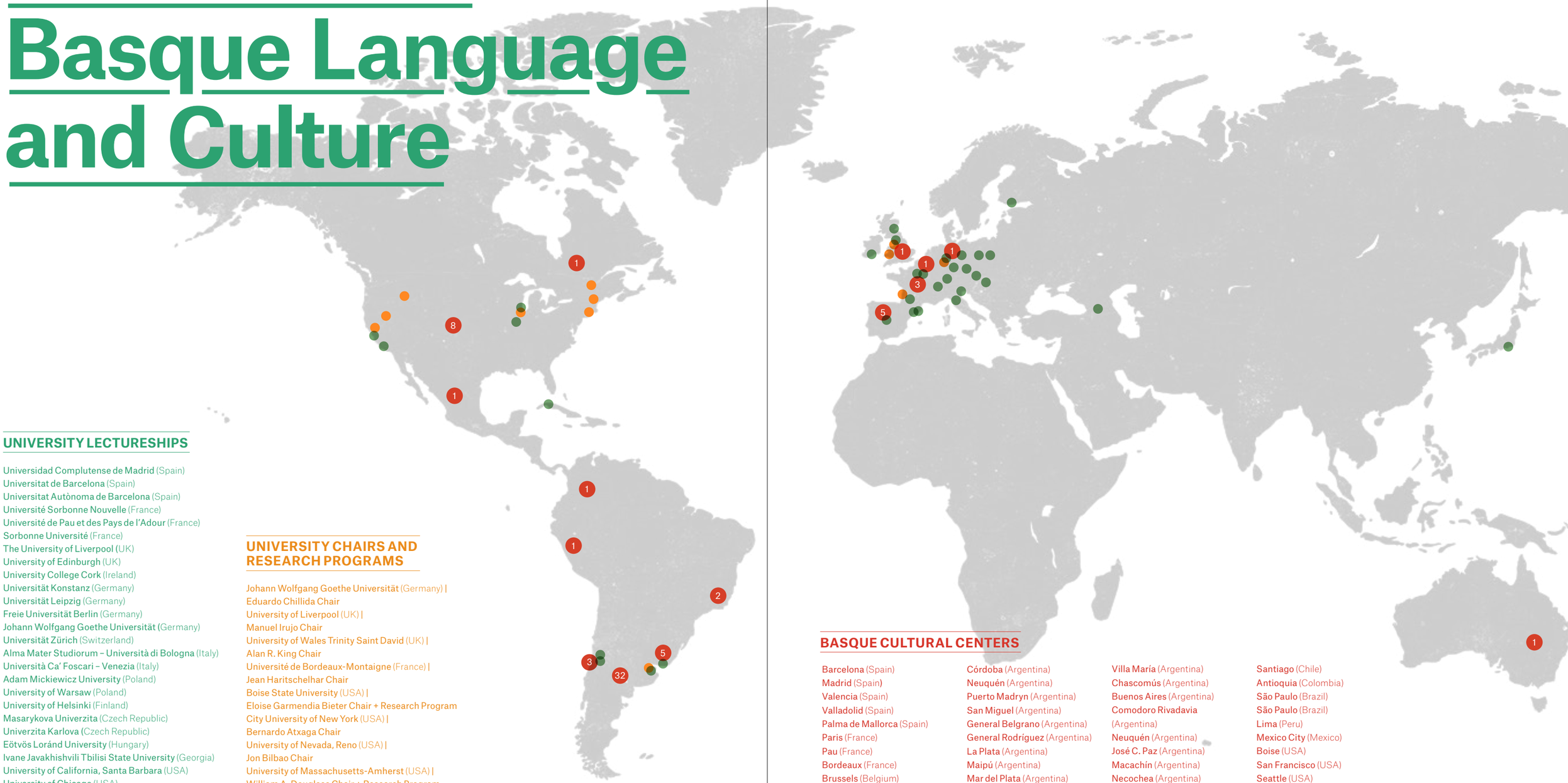
Jatorrizko Estatu Batuak utzi eta ikasketa truke batean espainiar Estatura mugitu zenean ezagutu zuen Kayleigh Karinenek lehen aldiz euskara eta euskal kultura: "Madrilen kirol talde bat entrenatzen nuen, eta hango kideei esker, espainiar Estatuko hizkuntza aniztasunarekin egin nuen topo. Truke horretako eskoletako batean bertsolaritza eta herri kirolak ezagutu, eta argi nuen Euskal Herrira joan nahi nuela". 2015ean izan zuen aukera hori, Bilbora joan zenean.

Euskara ikasteko gogoz utzi zuen esperientzia hark, eta handik bi urtetara egokitu zitzaion aukera hori Karineni: "2017an Helsinkira mugitu nintzen finlandiera ikasi eta nire sustrai finlandiarretara gehiago hurbiltzeko asmoz. Han nire lehen euskara eskolak jaso nituen; zer, eta orduan ikasten ari nintzen finlandieraz! Erronka polita izan zen". Izan ere, Helsinkiko Unibertsitateak Euskal Ikasketen programa eskaintzen du.

Jatorrizko Estatu Batuetan ia inork ez, eta Finlandian bertan ere jende gutxik euskara eta euskal kultura ezagutu arren, euskara ikasi bakarrik ez, eta euskal identitateari eta gizarteari lotutako ikasketak egin ditu Karinenek; hain zuzen, 'Basque language and well-being: language ideologies in Xiberoa' du Master Amaierako Lana, Zuberoako landa lanarekin ondua: "Euskarak eta euskal kulturak betaurreko esanguratsuak eman dizkidate identitatea, hizkuntza pertenentzia eta bizitza pribatu zein publikoan hizkuntza gutxituen pisu soziopolitikoa aztertzeko".

2025eko ekainean, Bogotan izan zen lan horri lotutako hitzaldia eskaintzen: "Gustuko dut hizkuntza eta kultura enbaxadore lanak egiten ditudala pentsatzea, pozik Euskal Herria badela azaltzeaz, eta bere hizkuntzaren eta kulturaren inguruan jakin-mina pizteaz... besterik ez bada, mapan non dagoen adierazteko!".

Discover the Basque Language and Culture



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Bele is the latest project by Lide Hernando (San Sebastian, 1990), an artist who made her mark in rock with Liher and explored gospel with Ispirit. She now returns to the African-American sounds that captivated her since childhood – soul, R&B, and dancehall – reimagined through the lens of urban beats and contemporary pop structures.

Following her self-titled debut in 2023 and a tour with Fermin Muguruza to mark his anniversary, Bele takes flight with power and purpose in her second album, 'Muturrez zerura' – a bold reaffirmation of her talent and unstoppable energy.

Artist to Artist:

@belemusika

Bele Lide Hernandoren (Donostia, 1990) proiektu berria da. Liher taldearekin rockaren esparruan arrastoa utzi eta Ispiritekin gospelaren munduan murgilduta ibili ostean, haurtzarotik maite izan dituen soinu afroamerikarretara itzuli da -soul, R&B eta dancehall- , oraingoan erritmo urbanoen pultsua eta pop garaikidearen egitura uztartuta.

2023an izen bereko lehen diskoarekin egin zuen debuta. Eta Fermin Muguruzaren urteurren-biran aritu eta gero, Bele indar betean dator bere bigarren lanarekin, 'Muturrez zerura'.

Argazkia/Photo: Iratxe Etxeandia.

Bele

ARTIST TO ARTIST
— BELE —

— 01
A WORK YOU ARE PARTICULARLY PROUD OF.

'Herrari' (Bele, 2024). Because it's the first album I've done for the Bele project, because it's been a long time since I've had to face blank-page syndrome on my own, and because I wanted to create something completely different from the style that made me known in the past.

— 02
RECCOMEND US THE WORK OF A BASQUE CREATOR.

The book **'Amek ez dute',** by Katixa Agirre. Raw, sensitive, brilliant. It sent chills down my spine.
@katixagirre

— 03
RECCOMEND US THE WORK OF A BASQUE CREATOR.

EZEZEZ. You can tell they make music really freely, and above all, they have a great time doing it. What's more, the DIY philosophy is always front and center for them.
@ezezez.ezezez.ezezez

— 04
WHO WOULD YOU LIKE TO ANSWER THESE QUESTIONS?

Las Nenas Theatre.
@lasnenastheatre

— 01
BEREZIKI HARRO SENTI-ARAZTEN ZAITUEN LAN BAT.

'Herrari' (Bele, 2024). Bele proiektuaren lehen lana izan delako, aspaldian paper zuriaren sindromeari bakarrik aurre egitera behartu nauen lana izan delako, eta aurretik jorratutako eta ezagun egin nauen estilotik guztiz ezberdina den zerbait egin nahi izan dudalako.

— 02
GOMENDATU EUSKAL SORTZAILE BATEN LANA.

Katixa Agirreren '**Amek ez dute'** liburua. Gordina, krudela, sentikorra, bikaina. Hotzikarak eragin zizkidan.
@katixagirre

—03
GALDU EZIN DEZAKEGUN ARTISTA BAT.

EZEZEZ. Musika era oso askean egiten dutela nabaritzen zaie eta, batez ere, ederki pasatzen dutela hori egiten. Gainera, DIY filosofia lehen lerroan dute beti.
@ezezez.ezezez.ezezez

— 04
NORK NAHIKO ZENUKE GALDEKETA HAU ERANTZUTEA?

Las Nenas Theatre.
@lasnenastheatre

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