WIRE
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Elssie Ansareo
Alberto Albor
Oier Ituarte
Iga
Andrew Gangoiti
Isma Iglesias
Travis Flint
Juana García-Pozuelo
Jorge Rubio
Carlos García
Daniel Oppenheimer
David Cívico
Ramon Zabalegi
BilbaoArte
2019
05
09-23
BOOKTEGI

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Guztion liburuak, guztiontzat

booktegi.eus

WIRE

154

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itzulpenak:
Cano & Branton

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Erika Ederen argazkiak / Erika Ede’s photographs

Wire taldearen ‘154’

1979an, Ingalaterrako Wire taldeak rock albumik iraultzaileenetako bat plazaratu zuen: ‘154’. Diskoak taldekideen interes anitzak eta, aldi berean, batasuna islatu zituen, eta, kritika askoren arabera, urte bereko ‘Lodger’ri –David Bowiek Berlinen grabatu zuen azken albumari– ‘154’ek inbidia izatekoa bezalakoa zen, Wirena Bowierena baino handiagoa eta aberatsagoa baitzen.

Baina, askotan gertatzen den bezala, ‘154’k ez zuen merezi zuen arrakasta jaso. Gaur egun taldeak jarraitzen du diska berri eta berritzaileak grabatzen eta kontzertuak ematen; jarraitzaile amorratu asko baditu, baina musikazale askok ez dute Wiren musika ezagutzen. Gure ustez, disko honek entzule gehiago izatea merezi ditu, eta, aldi berean, entzule horiek diskako abestiak ezagutzea merezi dute.

‘154’ izenburuak ordura arte taldeak egin zuen kontzertu-kopurua adierazten du. Artistak eta kontzeptuzaleak dira Wire taldeko musikariak. Izan ere, 13 abestien indarra eutsi ezinezkoa da, lehenengo “Jakin behar nuen”-etik hasi eta bukaerako “40 bertsio”-era arte, bai musikari dagokionez, bai letrei dagokienez.

Abesti bakoitzak interpretazio bisuala merezi zuelakoan, artista banari abestion letrak eta musika abiapuntutzat hartuta artlan bat gauzatzea eskatu genion. Hona hemen eskaera horren emaitza. Baita letren itzulpenak euskaraz.

Wire's '154'

In 1979 Wire brought out one of the most revolutionary of all rock albums: ‘154’. The record showed the group members' diverse interests and, at the same time, unity of purpose. Released the same year as the last album Bowie was to make in Berlin, 'Lodger', many critics said that David's record was some way behind Wire's, being a greater, richer achievement.

However, and as often happens, '154' did not meet with the success it deserved. Wire is still an active concern, bringing out new material and offering concerts on a regular basis; the group has many loyal followers, but many music-lovers are not familiar with Wire's music. We believe that this album deserves to have more listeners, and, at the same time, that those listeners deserve to know about these songs.

'154' refers to the number of concerts which Wire had played until that moment. The musicians in the group are artists with a great interest in conceptual issues. In fact, the strength of the 13 songs is irresistible from the opening "I should have known better" to the final "40 versions" for their music and lyrics.

Believing that each song deserved its own visual interpretation, we asked a different artist to take each song as the starting point for a work of art. And here we have the results of those requests. And the translation of the lyrics into our language, Basque

Aritz Branton

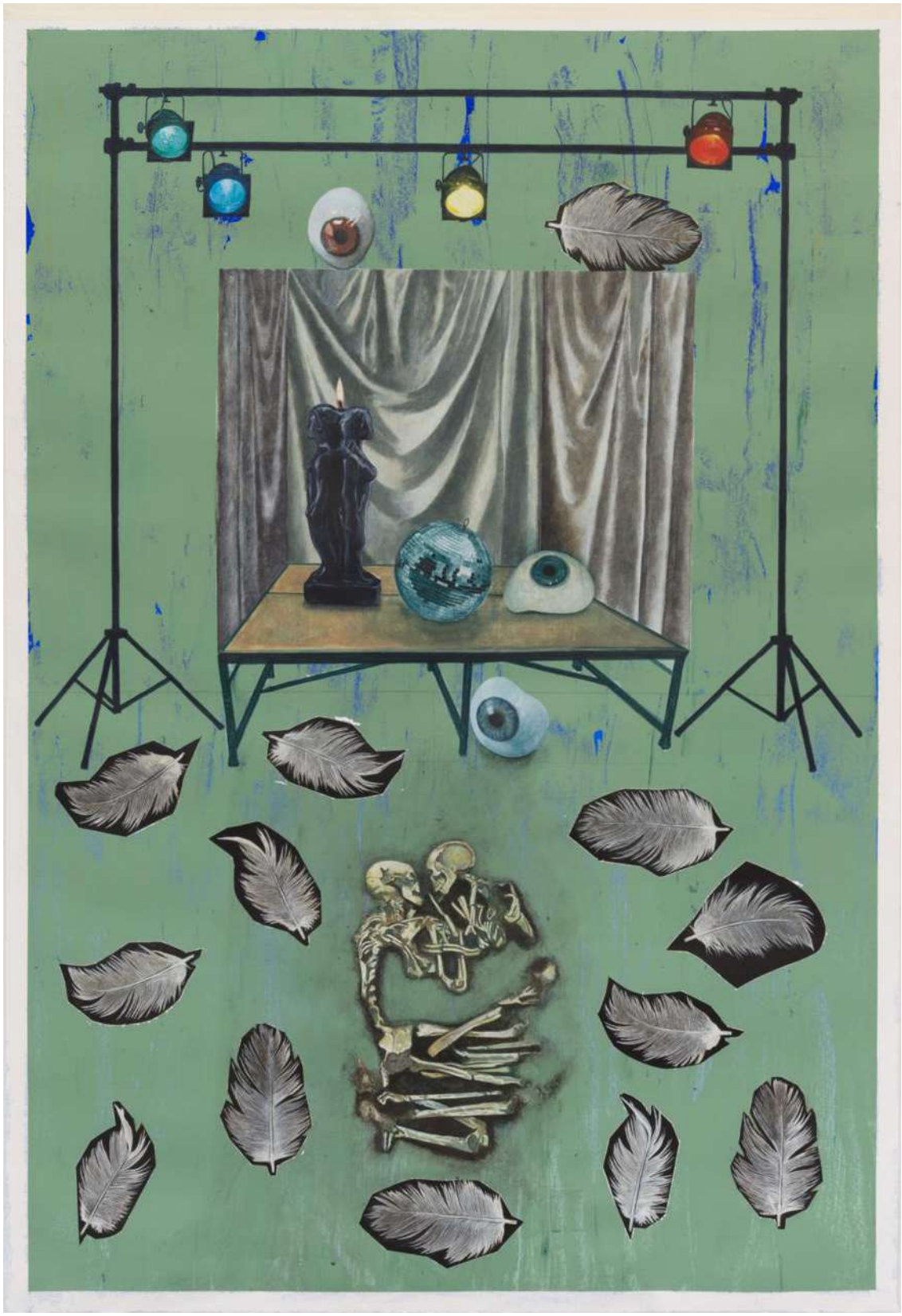
Elssie Ansareo

I should have known better	Jakin behar nuen
In an act of contrition	Damuak eraginda
I lay down by your side	Zure ondoan etzan
It's not your place to comment	Ez zaidazue deus esan
On my state of distress	Nire penaz isildu
For this is for real	Hau egia baita
I've tears in my eyes	Malkoak begietan
Am I laughing or crying?	Barrez, negarrez...
I suggest I'm not lying	Gezurretan ez...
I haven't found a measure yet to	Ezin diot neurririk hartu
Calibrate my displeasure yet so	Ez dakit mina non sartu
To ignore my warning	Kasurik ez egitea
Could be your folly	Zure hutsunea
The judgement is harsh	Epaia latza da
I offer no plea	Aitzakiarik ez
Valuing the vengeance which you	Estimatzen duzun mendekua
I've redefined the meaning of vendetta	Ezagutu gabeko zigorlekua
The procession's disordered	Bidea anabasa
You protect your possessions	Babesten duzun jabetza
In light of your actions	Ekintzen argitan
I question your love	Maitasuna zalantzan
May I make an observation	Zerbait esan dezaket?
Your bite is worse than my aggression	Nire mina duzula laket
I should have known better	Jakin behar nuen
I should have known better	Jakin behar nuen
Than to become a target	Itu ez bihurtzea
Albeit a target which moves	Itua mugitu arren
No offer of terms or concessions	Ez dago zontseziorik
For statements or confessions	Ezta aitorpenik
You don't feel warm, I pass close by	Hotz zaude baina gertu nabil
You shiver, I whisper	Dardarka zaude zu
Excuse me, what's your problem?	Zure arazoa zein da?
Oh, I see	Ikusten dut:
I should have known better	Jakin behar nuen

43 x 89 (x3)
Z/B Argazkia (Hahnemüle Fine Art)
B/W Photograph (Hahnemüle Fine Art)
Fotografía B/N. (Impresión Hahnemüle Fine Art)

Alberto Albor

Two people in a room	Biak gela batean
Two people in a room	Biak gela batean
Facial movements betray	Keinuen adiera
A private display	Norberaren era
Of nervous disorder	Barruak nahastea
And mutual torture	Elkar zigortzea
Two people in a room	Biak gela batean
Bloody image is conjured	Irudia odoltsu
But no one is injured	Baina gu osasuntsu
The weapons are chosen	Armak hautatuak
But the action is frozen	Ekintzak izoztuak
Two people in a room	Biak gela batean
Positions are shifted	Lekuak aldatzeke
The ceasefire unlifted	Su-etena bukatu gabe
The lighting is fierce	Argia bortitza
It's intended to pierce	Sarkorra, latza
Any cloak of deceit	Iruzurra apurtzeko
And encourage retreat	Atzera bultzatzeko
And God they're so gifted	Dohai baten jabeak
My God they're so gifted	Dohai baten jabeak



128 x 93
Akrilikoa paper gainean
Acrylic on paper
Acrílico sobre papel

Oier Ituarte

The 15th	15.a
Reviewed, it seems	Berrikusita
As if someone were watching over it	Norbait zaintzen ari zela zirudi
Before it was	Hori baino lehen
As if response were based on fact	Erantzuna, egiaren oinarri
Providing, deciding, it was soon there	Ematen, esaten, azkar iritsi zen
Squared to it, faced to it, it was not there	Aztertua, zehaztua, ez zegoen
Renewed, it fought	Indarberriturik
As if it had a cause to live for	Burutazio baten egarri
Denied, it learned	Ukatua
As if it had sooner been destroyed	Desagertuko balu bezala
Providing, deciding, it was soon there	Ematen, esaten, azkar iritsi zen
Squared to it, faced to it, it was not there	Aztertua, zehaztua, ez zegoen
Reviewed, it fought	Berrikusita
As if someone were watching over it	Norbait zaintzen ari zela zirudi
Before it had sooner been denied	Lehenago ukatzea nahiago zuen
Renewed, it seemed	Berrikusita
As if it had a cause to live for	Burutazio baten egarri
Destroyed, it was later based on fact	Suntsitua, egia zuen oinarri
Providing, deciding, it was soon there	Ematen, esaten, azkar iritsi zen
Squared to it, faced to it, it was not there	Aztertua, zehaztua, ez zegoen

46 x 36
Anbrotipoa bariozko paperean
Anbrotype on barium paper
Ambrotito sobre papel baritado
oierituarte@gmail.com

Iga

The other window	Beste leihotik
He took his seat on the foreign train	Atzerriko trenean eseri zen
He thought it pleasant to travel again	Bidaiatzea laket zuen
Mindful of the journey's end	Bidaiaren helmugaz gogoratuz
He read again the letter from his friend	Gutuna irakurri zuen berriz
Time passed as it often does	Denbora aurrera zihoan
The seat was hard, the carriage fetid	Aulki gogorra, kiratsa edonon
He was dressed for summer, but still he sweated	Arropaz ondo, baina izerditan blai
It was better than being home	Baina etxean baino hobeto zegoen –
Feeling the cold, and living alone	Hotz, bakarrik eta kito
Time passed slowly	Denbora mantso zihoan
Around him people spoke in French	Inguruan frantsesez zebiltzan
Despite his schooldays it made no sense	Alferrik ibili zen eskolan
Occasional stares caught his eye	Batzuetan begiratzen zioten
He was tempted to smile, but	Irribarre egin nahi, baina...
Being shy, time passed	Lotsati, denbora aurrera zihoan
When he looked through the window	Leihotik hamaikagarren
For the thousandth time	Aldiz begiratuz
He saw a black horse fighting for its life	Zaldi bat bizitzeko borrokan zebilen
In a barbed wire fence	Zenbat eta gogorrago
Fatally tangled	Hura borrokatu,
The more it struggled	Txarrantxa hesian
The more it strangled	harrapatuago
Time sped up	Denbora azkarrago
He turned away	Biratu zen
What could he do?	Zer egin zezakeen?
The other window had a nicer view	Beste leihotik politagoa zen
Time passed painfully	Denbora minez zihoan
Time passed painfully	Denbora minez zihoan
Time passed painfully	Denbora minez zihoan

17 x 23
ukipen-zerrenda/katea/lupa/burdinazko kakoa
contact print/chain/magnifying glass/iron hook
tira de contacto/cadena/lupa/gancho de hierro

Andrew Gangoiti

Single K.O.	K.O. bakarra
I've found something	Gauza bat aurkitu dut
No one else is looking for	Inork bilatzen ez duena
I've found something	Gauza bat aurkitu dut
That there's no use for	Erabilerarik ez duena
And what's more	Eta gainera
I'm keeping it to myself	Niretzat gordeko dut
I'm leaning over backwards	Atzera okertuta
Shoulders pressed to the floor	Bizkarra lurrean
I'm leaning over backwards	Atzera okertuta
Shoulders pressed to the door	Bizkarra atean
Two falls or one submission	Erori edo men egin
Or a single K.O	Edo k.o. batekin
Two falls or one submission	Erori edo men egin
Or a single K.O	Edo k.o. batekin
But what's one submission	Baina hori lagunartean
Amongst friends?	Ez da ezer

80 x 40 x 4
Teknika mistoa
Mixed media
Técnica mixta
www.andrewgangoiti.com

Isma Iglesias

A touching display	Kelnua bihotzean
With all the front	Ikusten dena
And more besides	Beste guztia
Bitch, thrust, and parry	Eraso, babestu
And a few asides	Iritziak
With considerable charm	Xarma handiz
You chose not to decide	Ezin erabakirik
I really like you	'Zurekin ondo'
Becomes my massage	Nire konsolamendua
I really want you	'desio zaitut'
Becomes my message	da ene mezua
But how long can we sustain	Baina noiz arte egon
Ourselves apart?	Gaitezke hain urrun?
The pressure's increasing it	Presioa handitu da
Squeezes my heart	Eta bihotza ito dit
I bought a ticket	Biletea nuen
You took a walk	Urrundu zinen
So much to say	Asko esateke
We're unable to talk	Ezin dugu hitz egin
Suffering in silence	Sufrimendu isila
Our eyes give it away	Gure begietan
So close as we part	Maitatuz banatu
A touching display	Keinuak bihotzean
Colouring my thoughts	Burua margotzen dit
Predominately grey and	gris-grisa
Fighting bravely	Borrokatuz gero
Will she save me?	Babestuko nau, edo?
From what or who	Ezin dut jakin
I do not know	Zertaz baina

Neurri aldagarriak / variable measurements / medidas variables
Teknika mistoa
Mixed media
Técnica mixta
info@ismaeliglesias.com

Travis Flint

On returning	Itzultzean
You'll be sorry when the sun has roasted you to	Damutuko zara eguzkiak erre ondoren
Lobster red, nothing said	Otarrain-gorri, hitzik gabe
When yellow has turned green to brown, divide by four	Horia berde bihurtu ondoren, marroi, lautan zatitu,
Multiply by nine, describe your divisions, anatomical derision	Bederatzitan bideratu, banaketak deskribatu
Lobster head and lobster feet	Otarrain-buru, otarrain-oin
On arriving with a third language	Hirugarren hizkuntza baten soinean
Tucked into your briefcase, next to your toothbrush	Maletan gordeta hortzetako eskuila,
Along with a copy of the Nouvelle Observateure	*Nouvelle Observateure* bat arropa pilan
While your sons and daughters who registered nought	Hutsaren hurrengoak seme-alabak
Under intensive electronic scanning	Eskanatze zehatzetan
You regard your body with regard to events	Gorputza gertaeren arabera begiratu duzu
Which with nothing planned	Ezer planifikatu gabe
Never lacked a sense of theatre	Drama zentzuaren jabe zara zu
On returning with the tan you've gained	Itzultzen zarenean brontzeatu
A head of world service, the best of your culture	Zure kulturaren abokatua
An evening of fun in the metropolis of your dream	Gauez ateraz ametseko hirian

150 x 45 x 76
Banbu
Bamboo
Bambú
travis@spateproductions.com

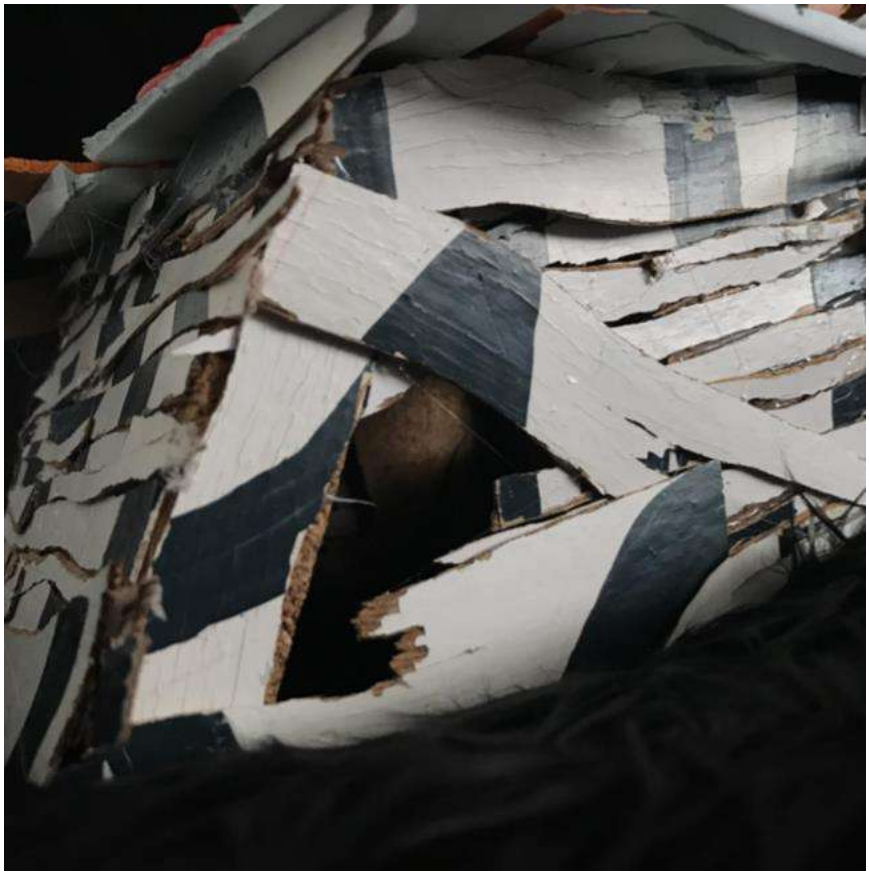
Juana García Palacios

A mutual friend	Guztion laguna
As a mutual friend	Guztion lagun naizenez
it was difficult to pretend	Ezin nuen disimulatu
That I was anything less than concerned	Edo nire kezka ezkutatu
Hearing of your troubles	Arazoez konturatuz
Has forced me to double	Arretaz begiratuz
My interest in your current affairs	Oraingoak argi ikusten ditut
It's no use despising	Ezin duzue mespretxatu
a new unknown horizon	Ezta erdeinatu
Now your son has set his sights upon the moon	Semeak dena nahi duen honetan
So precipitous a decision	Erabakiaren abailak
has clouded your vision	Lainotu ditu begiak
And altered the pitch of your tune	Eta zuen doinua aldatu du
Please don't turn a deaf ear	Gorrarena ez jo niri:
to the noises you hear	Soinuei kasu egin
While savagely your love you prune	Amodioa basati kimatuz
For he might replace the old with the moon	Zaharra ilargiarekin ordeztuko ote du
He might replace the old with the moon	Zaharra ilargiarekin ordeztuko ote du
In March, April, May, and June	Martxoan, apirilean,
July, August, September, soon	Ekainean eta uztailean
He might replace the old with the moon	Zaharra ilargiarekin ordeztuko ote du
It could be October	Urria izango ote da
November, or even December	Azaroa, abendua
So in January and February, remember	Beraz otsailan gogoratu
He might replace the old with the moon	Zaharra ilargiarekin ordeztuko ote du
He might replace the old quite soon	Zaharra ordeztuko ote du bat-batean
He might replace the old with the moon	Zaharra ilargiarekin ordeztuko ote du
He might replace the old with the moon	Zaharra ilargiarekin ordeztuko ote du
He might replace the old quite soon...	Zaharra ordeztuko ote du bat-batean...

48 x 33 (x 2)
Olioa mihise gainean
Oil on canvas
Óleo sobre lienzo
http://juanagarciapozuelo.com/

Jorge Rubio

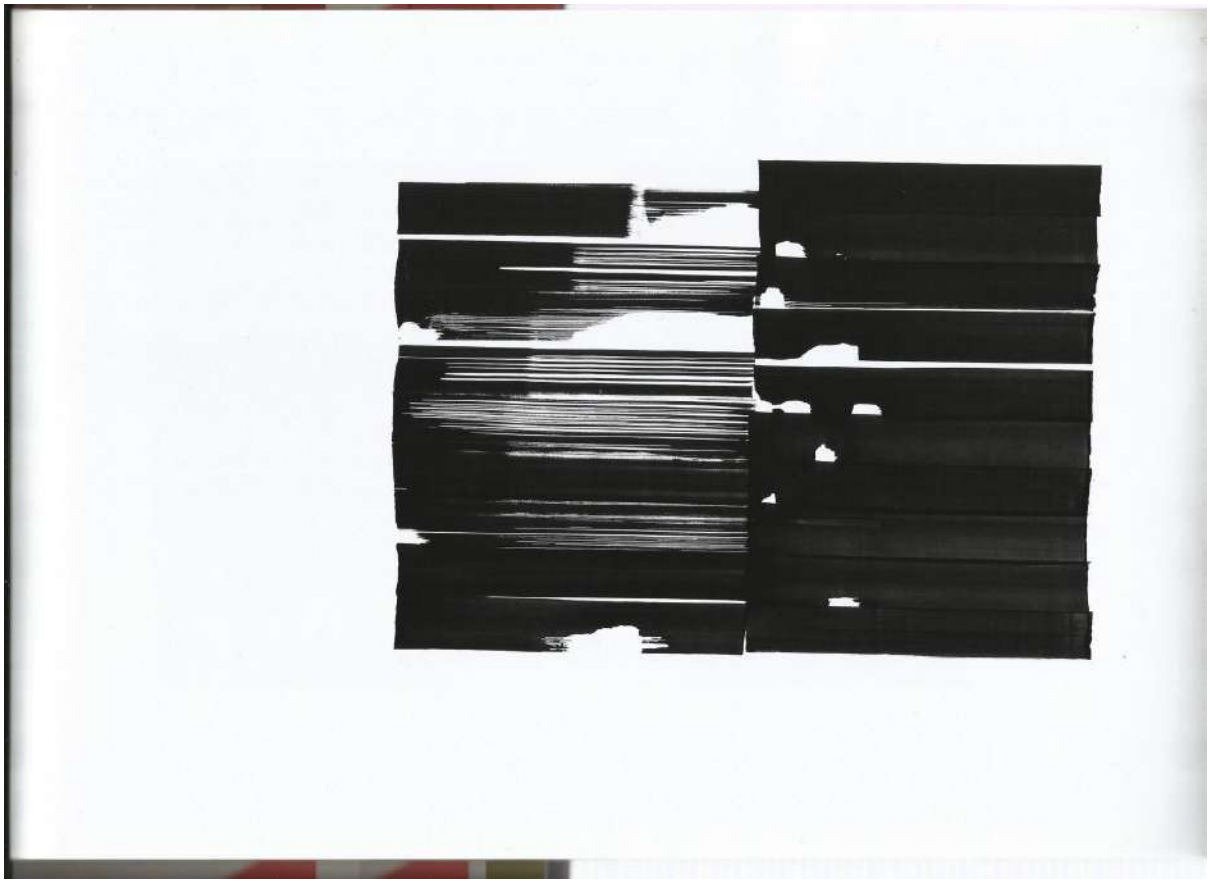
	Blessed state	Hau poza
	Closing doors	Ateak itxi
	Opens eyes	Begiak ireki
	To the fatal gift	Gezur onen onura
	Of a well timed lie	Garaiz ikusi
	Loved in the flesh	Gorputzaz maite
	But butchered in the mind	Buruaz beste
	Oh what a pearl	A ze pieza
	What a well made world	Bai mundu berria
	Holy globe	Globo sakratuan
	Eternal home	Betirako etxean
	Sacred sphere	Esfera sakratuan
	So glad I'm here	Pozik hemen
	Oh what a pearl	A ze pieza
	What a well made world	Bai mundu berria



17 x 15 x 14
10 x 7
Egurra, akrilikoa eta kola/Akrilikoa mihise gainean
Wood, acrylic and glue/ Acrylic on canvas
Madera, pintura acrílica y cola

Carlos García Peláez

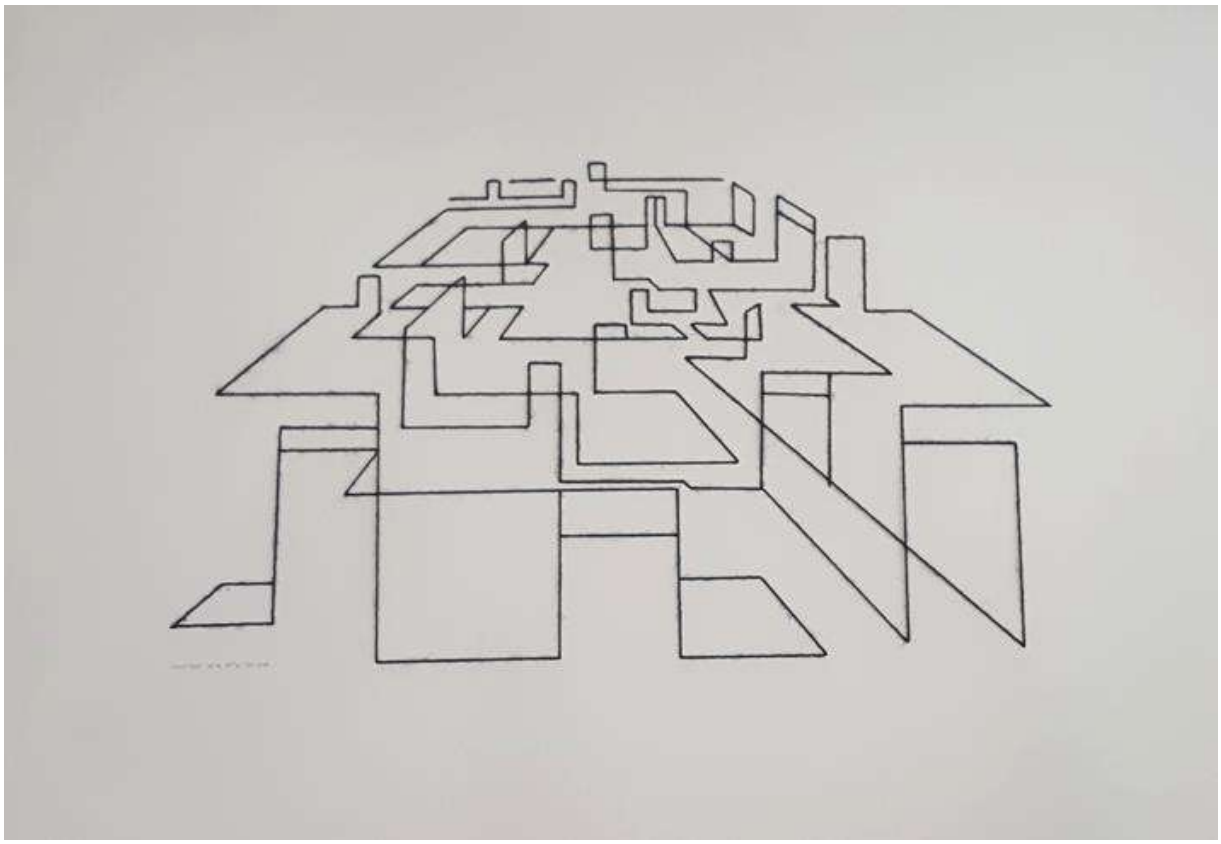
Once is enough	Behin nahikoa
It's sinister	Gaiztoa da
I'd attempt a casual structure	Formaltasunak utikan
Preceding interaction	Elkarrekintzetan
Symphonic in persuasion	Sinfoniaz limurtu
Noblesse oblige	Noble, samur
Each minister	Ministro oro
Is just a drop compared with	Ez da tanta bat baino
Having double vision	Bikoitza ikusteko
It's desirable in part	Neurria emateko
Refuse the ruse	Amarruari agur
Deciding each device	Gailuak aukeratu
If you don't think twice	Bi aldiz ez pentsatu
Once is enough, once is enough	Behin nahikoa, behin nahikoa
Preparing its demise	Partitzeko tenorea
It's something you'll devise	Heriotzaren lorea
Once is enough, once is enough	Behin nahikoa, behin nahikoa
In passing	Pasatzean
You sprang a leak instead	Itogina duzu
You'd sooner see its piety	'Errukia nahiago'
You'd replied in its course	Bota zenuen
Before you	Transmisioa
Resume transmission	Berhartu baino lehen
You retiring	Atzeraka
I'll respond with curtained thought	Gutxi pentsatu eta gero
A pause for intermission	Atseden hartzeko
My advice is simple	Nire aholku sinplea



DINA 4
Guache paper gainean
Guache on paper
Guache sobre papel

Daniel Oppenheimer

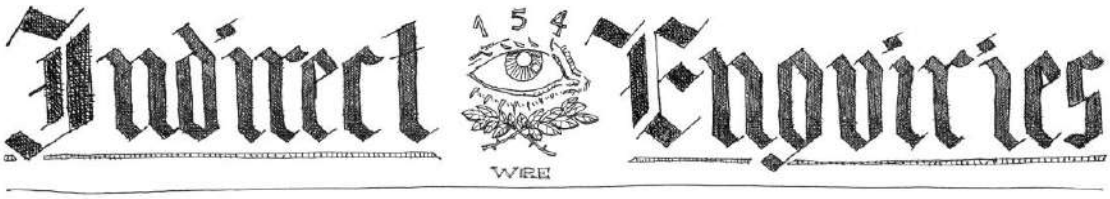
Map Ref. 41ºN 93ºW	41º| 93ºM mapan
An unseen ruler defines with geometry	Erregelaren marrazki geometrikoa
An unrulable expanse of geography	Menperatu ezin den geografia
An aerial photographer over-exposed	Airetik egindako argazkiak
To the cartologist's 2D images knows	Kartografoak egindako irudiak
The areas where the water flowed	Lehen ura zuten eremuak
So petrified, the landscape grows	Harrituak, handituak
Straining eyes try to understand	Begiek ulertu nahi dute
The works, incessantly in hand	Aldaketek etenik ez dute
The carving and the paring of the land	Lurrean lanak eta suteak
The quarter square, the graph divides	Erregelak irudia moztuz
Beneath the rule, a country hides	azpian herria ezkutatuz
(Chorus!)	(Leloa!)
Interrupting my train of thought	Nire gogoeta moztuz
Lines of longitude and latitude	Longitudeak, latitudeak
Define and refine my altitude	markatzen didate altitudea
The curtain's undrawn	errezela kenduta,
Harness fitted, no escape	lotuta, ihesik ez da
Common and peaceful, duck, flat, lowland	Lasaia, ahatea, lautada,
Landscape, canal, canard, water coloured	Paisaia, uraren kolorea
Crystal palaces for floral kings	Beirazko jauregi, erret lore
A well-known waving span of wings	Hegazkina begirale
Witness the sinking of the sun	Ekia ezkutatzera doa
A deep breath of submission has begun	Arnasa hartzeko abaroa



50 x 65
Artilea paper gainean
Wool on paper
Lana sobre papel
daniel.oppenheimer.ruiz@gmail.com

David Cívico

Indirect enquiries	Zeharkako galderak
You gained respect as we passed	Harro pasatu zinen
Not a wave, a gestured wink	Keinurik egin gaberik
I was forced to think	pentsarazi zenidan
I couldn't ignore	kasu egin behar nuen
I've seen you before	aurretik ikusi zintudan
Joking aside, face to face	Txantxarik ez, aurrez aurre,
It's the one I cannot place	Ezin zaitut kokatu
A hint might enlarge your imprint	Zantzu argirik ez
I think I've had a taste of a savoury	Baina zurekin zerbait nuen
Denial would be a waste	Ezin da ukatu
Lying prone	Ostenduta
Hiding in a column, between SALE and ZDRK	Beherapenen zutabe atzean
Sky, sand, and moorland, shepherd's delight	Zeru, basamortu, artzain alai
But not in the sun	Eguzkipean ez
Which stops you from walking	Ez dizu ibiltzen uzten
I might find you	Aurkituko zintuzket
But I lack the patience	gogorik banu
Passed a corner, you'd been stolen	eta lapurtu zintuzten
Ate a meal, you'd been defaced	aurpegia ezabatuz



100 x 70
Offset inprimaketa paperean, 200 zenbakitutako eta sinatutako kopien edizioa
Offset printing on paper, edition of 200 numbered and signed copies
Impresión offset sobre papel, Edición de 200 ejemplares numerados y firmados
david@5x8.org

Ramon Zabalegi

40 versions	40 bertsio
I never know which version I'm going to be	Ez dakit inoiz zer bertsio izango naizen
I seem to have so many choices open to me	Badira hainbat aukera eskura nonbaiten
It's not hard to see another unique event	Erraza da berezitasuna ikustea
When you miss the beginning and you miss the end	Hasiera 'ta bukaera ikusi ezean
I've got forty versions all dying to get the part	Rola lortu nahi duen hamaika bertsio
And so with a change of mind comes a change of heart	Pentsamenduak bihotzari eragin dio
A total eclipse arrives now and Niagara Falls	Niagarara dator eguzki-eklipsea
No loss of blood yet and no further calls	Zauririk ez, alferrik da deitzea
I never know which version I'm going to be	Auskalo zer bertsio izango naizen
I get the feeling my mind is deceiving me	Apika ene buruak nau engainatzen
In between are where only edges can be seen of the spaces	Hutsune artean ertzak baino ez dira ikusten

18 x 18 x 18 (x 2)
Monotipoa
Monotyping
Monotipo
ramon.m.zabalegi@gmail.com

Ariketa sinestesikoak – Ismael Manterola

Ez da ideia berria, askotan errepikatu den formula da artista plastikoei musikaren bidez sentitzen, sumatzen edo iruditzen zaiena irudikatzea.

Zentzuetatik jasotakoa eta zentzuek adierazten dutena elkartzea gizakiaren asmotako bat izan da historian zehar, batez ere mendebaldeko tradizio greko erromatarretik aurrera. Errenazimentuan eraikitako mito bat izan zen pentsatzea naturaren ordena harmonian eta proportzio aritmetiko-geometrikotan zegoela, eta gizakia musikaren bidez antolatutakoa unibertsoan hautemateko gai bazen, antzeko formulak aplikatuz gero, begiaren bidez ere buruaren eta zentzuen bidezko esperientzia jasotzeko prest egongo litzateke.

Gainera, musika eta arte plastikoen parekidetasunaren bidez (parangon izenekoa), lan munduan sailkatuta zeuden esku arteei (pintura, eskultura eta arkitekturari), buru arteek (musika eta idatzia) zuten kultura munduko prestigioa emateko aukera ere bazen. Albertik XV. mendean harmonia musikalen bidez Florentzian eraikitako Santa Maria Novella elizaren fatxada adibide ederra da arteen arteko parekotasuna aztertzeko.

Hala ere, XIX. mendeko erromantizismoa arteen alderdi misteriotsu eta adierazkorra jorratzeko prest azaldu zenean, musika eta arte plastikoen arteko harremana ikertzea ia ezinbesteko iruditu zitzaien, benetako ariketa sinestesikotan.

Musikak ba al du formak edo koloreak iradokitzeko ahalmena? Hala bada nola bideratu daiteke bien arteko harremana? Denok dakigu kolore alaiak eta tristeak daudela, nahiz eta formen inguruan adostasun kulturalak zailagoak izan. Hala ere, sinbolismoak, eta puntillismoak lan asko egin zuten musika, literatura eta formak eta koloreak elkartzeko (Baudelaire edo Mallarmeren poesiaren interpretazio plastiko ugari egin ziren, Un coup de dés jamais n'abolira le hasard poemak eman duena gogoratu besterik ez dago); poesia bisualaren hasieratzat har dezakegun joera ere garai hartan indartu zen.

Gero etorriko ziren, abangoardiaren esperimentuak arte totalaren inguruan. Ahalegin horretan, Futurismoak urrats izugarria eman zuen Marinettiren "hitzak askatasunean" proposamenarekin. Gauguin, Serusier edo beste sinbolistak era intuitibo batean, baina batez ere Seurat bezalako pintore puntillistek perzepzioaren teoria zientifikotan oinarritu zuten bere lana koloreak eta formak guregan eragiten dituzten emozioak aztertzeko. Ikerketa intuitibo eta zientifiko haiek eragin handia izan zuten pintura abstrakziorako bidean jarri zuten artisten artean.

Alor horretan agian ezagunenak Kandiskiren lanak dira, lerroak eta irudi geometrikoak koloreekin konbinatuta ikuslearengan eragiten duten sentsazioak aztertzen ibili baitzen urtetan, azken garaian koadroei jartzen zizkien izenburuei erreparatzea besterik ez dago: inprobisazioa, harmoniak, konposaketak. Mondrianen azken lanek jazzarekin izan zuten harremana ere aipatzeko modukoak dira abangoardiako esperientzien artean.

60ko hamarkadako Cage, Fluxus edo Warholen Factory aipatzen jarrai dezakegu, Yoko Onoren edo Ez Dok Amairuri buruz hitz egiten, baina adibide zehatzak baino gehiago interesatzen zait pare bat kontzeptutan arreta jartzea. Wire taldearen '154' albuma erakusketan ikusten duguna elkarlan baten emaitza ia inprobisatua dela esango nuke. Booktegikoek "kultuko" bihurtu den talde baten kantetan oinarrituta Ainhoa Sanz López de Herediari eskatu diote artisten aukeraketa egiteko kantek beraiek eragiten dizkieten sentsazioak, iradokizunak, fantasiak, inprobisazioak, konposaketak eta abar irudietara pasatzeko. Hasieran esan dudan moduan askotan egin izan den ariketa.

Hala ere, behin eta berriz errepikatzen dugun ariketa horrek badu zerbait erakargarria eta seguru asko horregatik jotzen dugu horrelako erakusketak antolatzera. Irudiak, testuak eta musika bateratzeak badu zerbait erakargarri eta interesgarri egiten duena. Hain zuzen, erakusketan azaltzen diren eta goian aipatutako interesatzen zaizkidan pare bat kontzeptuak inspirazioarena eta ebokazioarena dira. Kanta batek forma bat inspiratu dezake, kolore bat erabiltzera bultzatu dezake, zergatik? Nola? Era intuitibo edo apasionatu batean edo era kontrolatuagoan, erromantizismoak hasitako eta surrealismoak hainbeste jorratutako subkontzientearen munduan sartuko ginateke gai horrekin.

Baina interesgarria da jakitea musikak gure burmuineko toki bereziak ukitzen dituztela, edo Oliver Sacksek dioen modura "leihoren bat zabaltzen duela". Hitz totelak edo tik kontrolaezinak dituzten pertsonak, are gehiago autistak, musikaren bidez pertsona arruntak bihurtu daitezke, beraz badirudi musika ezagupen mota baten parte dela, irudien bidezko ezagupenarekin oso lotuta gainera. Itxuraz, autista askok irudien bidez pentsatzen dute eta, aldi berean, izugarrizko gaitasuna izaten dute musikarako. Musikak eta irudiak loturaren bat ote dute gure barne barneko burmuinean?

Inspirazioarekin lotuta, dantzaren gaia bururatzen zait. Musikak badu gorputzari eragiteko moduren bat, mugiarazten gaitu, era kulturalean bada ere, baina forma (gorputzak bideratuta) eta musikaren arteko zubi interesgarria da.

Beste kontzeptu interesgarria, eta aurrekoarekin oso lotuta, ebokazioarena da. Musikak sormenerako eragile izateaz gainera, badu oroimenak pizteko ahalmena, eta kasu honetan bi alderditik, bai soinuen aldetik, bai hitzen aldetik. Zenbat oroitzapen piztu dezake soinu batek? Zenbat interpretazio egin daitezke kantetako hitzen inguruan? Kanta bat edozein poesiaren pareko izan daitekeela iruditzen zait, baina abantaila batekin: musikaren bidez errazago ikasi eta gogoratu daiteke.

Azkenik, eta gehiegi ez luzatzeko, badago beste kontzeptu bat era honetako erakusketak interesgarri bihurtzen dituena: itzulpenarena. Liburu disko asko argitaratu dira azken urtetan Euskal Herrian, gustuko ditudala ez dut ezkutatuko, baina badago bat bertsioaren inguruan hausnarketa egiten duena, Lou Topetek eta Harkaitz Canok argitaratutako Abesti bat gutxiago izenekoa. Itzulpena bertsio moduan azaltzea interesgarria iruditzen zait, azkenean erakusketa honetan ikusten ari garena itzulpenak besterik ez direlako.

Booktegiren jatorrizko asmoa Wire taldearen 154 izeneko diskoaren kanten euskarazko itzulpena egitea bazen ere, beste bide bat hartu du Ainhoa Sanz López de Herediak artista plastikoei kanten bertsioak egin ditzaten eskatu dienean. Kanten itzulpen plastikoak egin dituzte erakusketan parte hartzen duten 13 artistek, argazkien bidez, pinturen bidez, instalazioen bidez, fotomuntaketaren bidez, ready-made estrategia jarraitzen duten eskulturen bidez, eta abar, begiak, belarriak eta buruak itzulpen ariketa horren bidez ematen zaigun errealitatearen ikuspegi zabala osatu dezaten.

Exercises in Synaesthesia – Ismael Manterola

It is not a new idea: the formula of visual artists making what they feel, perceive and think visible has often been used.

Bringing together what the senses perceive and what the senses express has been a human project throughout history, above all as part of Western tradition based on Greco-Roman beginnings. One of the myths constructed during the Renaissance was the idea that the order of nature was to be found in harmony and arithmetic and geometric proportions, and while the human being was a subject to be perceived in the universe organized through music, by using such formulas, humans would be prepared to take on experiences received visually, in the mind and through the senses.

Furthermore, by putting music and visual art onto the same plain (known as paragon), giving crafts which were associated with the world of work (painting, sculpture and architecture) the prestige which belonged to the cerebral arts (music and writing) was another option. In the 16th century Alberti's musical harmony-based façade for Santa Maria Novella in Florence is a excellent example for examining equality between the arts.

However, when 19th century Romanticism showed willing to combine the mysterious and expressive facets of art, studying the relationship between music and visual art seemed almost indispensable to them, a true exercise in synaesthesia.

Does music have the ability to suggest shapes and colours? If so, how can the relationship between the two be guided? We all know that there are happy colours and sad ones even though reaching cultural agreements about shapes is a more difficult matter. However, Symbolism and Pointillism did a lot to bring music, literature and shapes and colours together (there were many visual interpretations of Baudelaire and Mallarme's poetry, for example everything which the poem Un coup de dés jamais n’abolira le hasard inspired); the tendency which we can see as the beginnings of visual poetry also developed further at that time.

Avant-garde experiments were to arrive later in connection with Gesamtkunstwerk. Part of that was Futurism's extraordinary contribution based on Marinetti's 'words in liberty'. Gauguin, Serusier and other Symbolists carried out their work inspired by intuition, but Seurat and other Pointillist painters, above all, based their work on their scientific theory or perception in order to examine the emotions which colours and shapes make us feel. Those intuitive and scientific studies had a great impact on the artists setting out on the route towards abstract painting.

Perhaps Kandiski's work is the best-known in that field, with him spending years examining the sensations which geometric lines and images combined with colours made the viewers feel, which is quite apparent in the titles he gave his works towards the end of his career: improvisation, harmonies, compositions. As part of the avant-garde experience, it is worth mentioning the connection between Mondrian's work and jazz.

Cage, Fluxus and Warhol's Factory are worth mentioning in the 1960's, as are Yoko Ono and Ez Dok Amairu, but I and going to focus on a couple of concepts rather than on specific cases. I would say that what we see in the exhibition based on Wire's '154' is the almost improvised result of a collaboration. Starting with the songs of a group which the people at Booktegi have turned into a cult phenomenon, Ainhoa Sanz López de Heredia asked the artists she had chosen to put their sensations, suggestions, fantasies, improvisations, compositions and so on into images. As I have said earlier, this is something which has often been done before.

However, this often-repeated exercise is attractive, and that is probably what is behind organising exhibitions such as this. Bringing together images, texts and music is attractive and interesting. In fact, a couple of concepts which I have mentioned above are also to be seen in this exhibition: inspiration and evocation. Can a song inspire a shape, lead you to use a certain colour, and, if so, why? In what way? In an intuitive, passionate way or under control… These are questions which lead us from Romanticism to the world of the subconscious which Surrealism looked at in such depth.

And it is interesting to know that music does affect particular parts of our brains or, as Oliver Sacks puts it, "it opens particular windows". People who speak with a stammer or have uncontrollable twitches, and even more so autistic people, can become ordinary people through music, so music does seem to be a type of knowledge, and, furthermore, to be linked with knowledge acquired through images. Autistic people seem to think through images and they are also highly talented in music. Is there some connection between music and images in our inner brain?

Dance comes to mind in connection with inspiration. Music affects the body in a special way, it makes us move, and that is also a cultural phenomenon, but the bridge between forms (expressed through the body) and music is of interest.

Another interesting concept, and closely linked with that above, is evocation. Music, in addition to inspiring creativity, is able to turn on our memory both for sound and for words. How many memories can a single sound bring back? How many interpretations can be made of a song's lyrics? I believe that a song can be on the same level as any poem, but with an added advantage: music makes it easier to learn and remember.

Finally, and in the interests of brevity, there is another concept which makes this exhibition interesting: translation. In recent years there have been a lot of disc-books brought out in the Basque Country, and I cannot hide the fact that I like them, and one, in particular, reflects on the existence of different versions, Lou Topet and Harkaitz Cano's Abesti bat gutxiago ('One Song Less'). Translations being versions is an interesting idea, and, when it comes down to it, what we see in this exhibition are no more than translations.

Although Booktegi's original intention was to translate Wire's ‘154’ into Basque, Ainhoa Sanz López de Heredia set off on a different path when she asked visual artists to give their versions of the songs. The 13 artists in the exhibition have given their visual translations of the songs in their photographs, paintings, installations, photo-collages, ready-made technique sculptures and so on, bringing together a wide-ranging focus for our eyes, ears and minds.

NORK-NOR_ WHO AND WHAT

Arte-irizpidea_ Art criteria: Ainhoa Sanz López de Heredia

Hitzatzea_ Afterword: Ismael Manterola

Aretoa_ Installations: BilbaoArte

Itzulpenak_ Translations: Cano & Branton

Argazki-bilduma_ Erika Ede

Argitaratzea_ Publication: Booktegi

BOOKTEGI

Guztion liburuak, guztiontzat

booktegi.eus

Erika Ederen argazkiak / Erika Ede’s photographs

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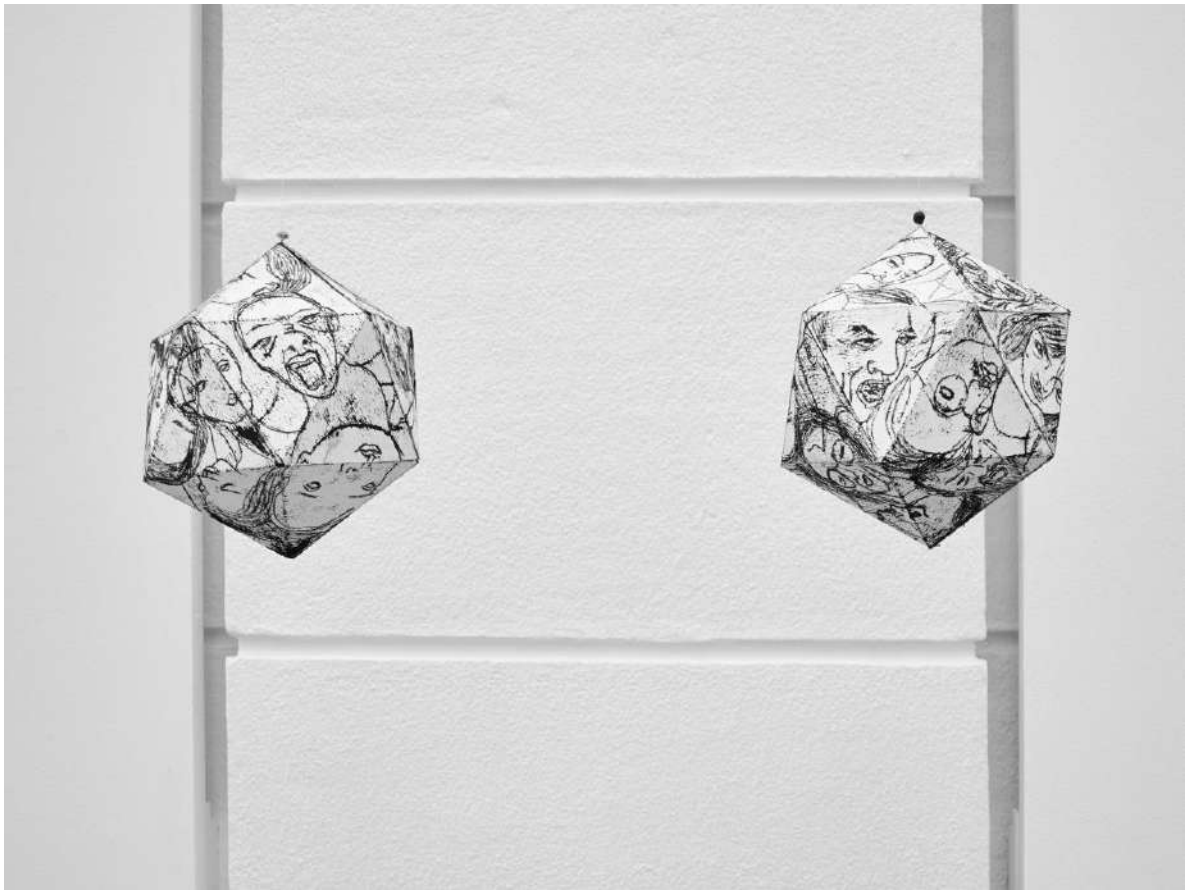
WIR
154

Elsie Ansaroo

I Should Have Known Better

Jokin bebar noen



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