



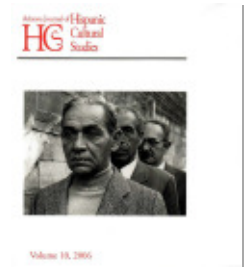
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Beste Bat: 18 Herri Kanta. 18 canciones populares. 18 Pop Songs (review)

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de carreteras" (93), which puts the city in touch with the rest of Spain, Europe and technological advances as the latter conflict with a still localist and *costumbrista* visión of Salamanca. At this point,

[l]as imágenes descubren un espacio de gran complejidad, no sólo por el desarrollo industrial, el tráfico rodado, los cambios de modelos sociales y el aumento de la población urbana, sino también porque los fotógrafos tienen ahora unas motivaciones e inquietudes distintas de las de sus antepasados. La imagen del entorno se ve beneficiada por la originalidad artística y la expresividad personal de los fotógrafos, precisamente cuando la ribera empieza a recibir nuevas influencias materiales y sociales. (93)

The Franco dictatorship brings with it first the images of Salamanca as a symbol of the Cruzada, but also the reflection of the régime's contradictions (117). Some of those contradictions are expressed in late *franquismo*, when the Ministry of Information and Tourism seek to transform the *perfil* into spectacle, emptying it of its earlier contents. Finally, following the dictator's death in the early hours of November 20, 1975, Kent takes us to a Salamanca in democratic transition and the work of an important photographer, Felipe Torres (1905-1982), and the creation of a "contraperfil", with stark contrasts between the cathedral and its ruined surroundings.

Very little of the foregoing can transmit the wealth of images and their analysis contained in this superb work. Photography used denotatively assumes a clear and present record of shared images, whereas Kent has done something far more interesting. He has undertaken the tasks of a historical and cultural archeologist and unearthed the shards of images of the city that had been lost to us. In doing so he has provided a model for work on other provincial capitals and given us the gift of a priceless treasure.

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Beste Bat: 18 Herri Kanta. 18 canciones populares. 18 Pop Songs

Sala Rekalde, 2004

Edited by Miren Jaio and Arturo/Fito Rodríguez Bornaetxea

Published in 2004 as part of the events commemorating the advent of Basque Radical Rock (RRV) in the 80s, *Beste Bat* was the first in a series of works that, over the last two years, have contributed to develop a much-needed bibliography on the subject. While a few, scattered articles had previously dealt with RRV—a highly politicized appropriation of punk by the disenchanted Basque youth of the 80s—from the perspective of American academia, they tended to center on a particular issue, and how a certain band or song engaged with it. Likewise, with the exception of a couple of historical accounts, written by journalists, and memoirs written by musicians, textual production and critical reflection coming from the Basque Country has been equally scarce. Somehow, Basque "radical" culture has finally become an object of study not only for those who lived its birthing stages directly, but also for those who grew up under its influence.

The *Beste Bat* volume was released in time to coincide with a series of conferences and an exhibition under the same name held at the Rekalde Exhibition Hall, a prestigious modern art centre just down the street from the Guggenheim Museum Bilbao. The goal of the event was to establish the culture of RRV as a defining, integral part of the development of Basque society since the creation of the Spanish Democratic State. To that end, the organizers gathered an impressive array of fanzines, videos, and sound recordings that had, until then, been surviving fragmentarily in the closets and attics of collectors and fans. Thus, the first step in the larger process of reconstructing the history and meaning of RRV was the creation of an archive of the antihegemonic products that gave a material presence to this movement. The second, and more complex, phase of the *Beste Bat* event was to provide a forum for discussion for Basque journalists and musicians, as well as US-based scholars, such as Jacqueline Urla and

Joseba Gabilondo. The event brought together a rather heterogeneous mixture of people and materials that, much like the *Beste Bat* publication itself, offered results that cannot be detached from the historical circumstances of both RRV and the moment when *Beste Bat* became a public, social event.

Among the contributors to the volume, we find journalists, musicians, *bertsolaris*, comic creators, and scholars. Each section of the book consists of a written and/or visual reflection on a song from the 80s, and the eighteen songs selected are themselves quite useful as a basic approach to mapping the period. The chapters range from a minimalist, anti-climatic comic strip retelling the author's personal involvement with RRV (Mauro Entralgo), to the ironic deconstruction of a "radical" song that ends up denouncing the underlying lack of radicality of the song as in the suggestive discussion of Hertzainak's *Hil ezazu aita!* (Kill your father!) between Gabriel Villota Toyos, professor of Audiovisual Communications at the Universidad del País Vasco/Euskal Herriko Unibertsitatea, and Joseba Gabilondo, Professor in the Department of Spanish and Portuguese, Michigan State University. Fragments of history (both personal and collective) are provided, as well as nostalgic and ironic reinterpretations of the past. Yet what underlines all fragments is a shared understanding of the music and popular culture of the 80s as mediators between the individual and a Utopian imagining of the community. The aptly titled *Beste Bat* (Encore!) presents at the end of the book helpful translations of all the "texts" into Basque, Spanish, and English (although none of the *collages* and comics are translated themselves).

For the non-specialist reader, there are other books that offer a more comprehensive narrative of the movement, such as Elena López Aguirre's *Del txistu a la telecaster: Crónica del rock vasco* (Vitoria: Aianari, 1996), or privileged views of its beginnings, such as *Flores en la basura: Los días del Rock Radikal* (Algorta: Hilargi, 2003), by Roberto Moso, journalist and singer

of Zarama—with Hertzainak, the two groups that began singing punk in Basque. What *Beste Bat!* brings to our understanding of RRV is a myriad of possibilities for critical analysis and scholarly discussion. Perhaps more importantly, through its sheer heterogeneity, *Beste bat* proves that, no matter how much time goes by, and how much disillusionment hinders the possibility of radical social movements, RRV represented a source of creative energy that provided youth culture with the means to articulate dissenting, anti-hierarchical politics at a time when public culture was saturated with antagonistic articulations of the social climate.

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***The Inordinate Eye: New World Baroque
and Latin American Fiction***
The University of Chicago Press, 2006
By Lois Parkinson Zamora

In this novel interdisciplinary study, Lois Parkinson Zamora explores Latin American cultures and their forms of visual and verbal expression in relation to the transcultural modes of signification embedded in the aesthetic and ideology of the New World Baroque. By thoroughly analyzing Latin American fiction alongside an impressive variety of cultural artifacts from Pre-conquest tradition to contemporary murals, paintings, and architecture from both sides of the Atlantic, the author shows how modern Latin American writers use the New World Baroque syncretic structures to define post colonial identity.

Chapter one describes the European and Amerindian encounter in terms of an ontological confrontation. It formulates the "syncretic" nature of the image of the Latin American Baroque through the foundational narratives of Quetzalcóatl's mirror and Guadalupe's eye. As god "images" are vital to culture, the author