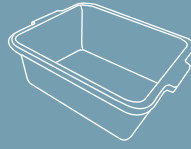


# the balde



0€

apirila / maiatza  
apiril / maiay

45

tamainak badu garrantzirik  
size matters



# 45



## the balde

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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



Eusko Jaurlaritzako  
Kultur sailak diruz  
lagundutako aldizkaria



Lan berritzaile, irudimentsu eta ausartak egiten dituzula?

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Imaginative, provocative and interesting works?

send them to:

[info@thebalde.net](mailto:info@thebalde.net)



IS ANYBODY  
OUT THERE?



#### CONCERT POSTERS

Those rock and roll bands that are not hits in radio formulas have a special charm. They are not only moved by business and often, they don't even record an album. They play live gigs every weekend and their main objective is you to have a good time. Gig Posters VOL 1 book collects those art pieces that have been used to advertise those concerts.

#### KONTZERTU AFITXAK

Irratiformuletan entzuten ez diren rokanrol taldeek xarma berezia izaten dute. Ez dira negozioagatik soilik mugitzen eta askotan ez dute diskorik grabatzen. Astebururo zuzenekoetan izerdia bota eta ongi pasa araztea da euren helburua. Kontzertu hauek iragartzen dituzten afitxak bildu eta zuzeneko musika hori irudikatzeke erabilitako arte zatiak gorde dituzte Gig Posters VOL1 liburu ederrean.

#### PLASTIKOZKO LORATEGIAK

Lea Turto artista finlandiarra, bere lanarekin, natura eta birziklatze prozesuen inguruko hausnarketa eskaintzen digu. Hiriko lorategietan egiten ditu bere interbentzioak. Plastikozko koilara zuriak hartuta, elementu organiko eta ez organikoak batuaz natura berriak sortzen ditu

[www.environmentalart.net/turto/garden.htm](http://www.environmentalart.net/turto/garden.htm)

#### PLASTIC GARDENS

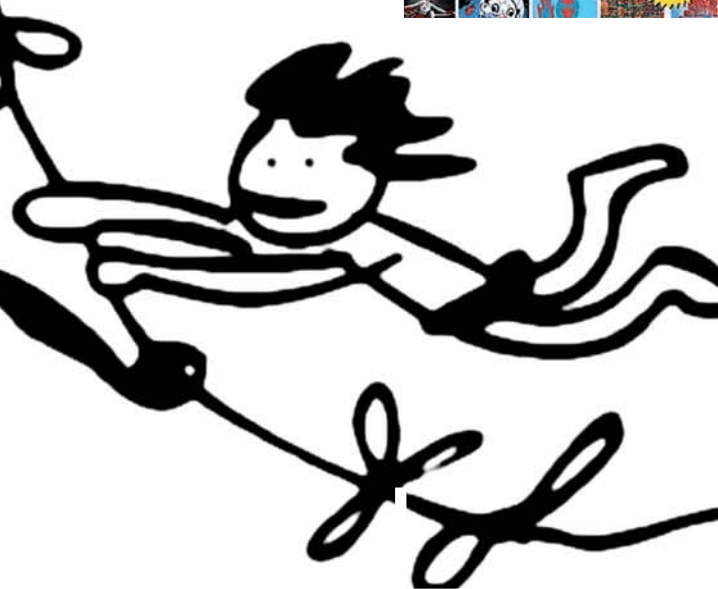
Lea Turto, the Finnish artist has made a reflection between environment and the recycling process in his last work. He makes his interventions in city gardens. By the use of white plastic spoons, he creates new environments adding organic elements to non-organic elements.

[www.environmentalart.net/turto/garden.htm](http://www.environmentalart.net/turto/garden.htm)

#### MEETING SOMEBODY

Pernan, who never gave up drawing "doodles", is back to comic. He has arranged in a humble way, a special diary, in what nowadays are such fashionable methods like blogs, photoblogs and internet. If people want to tell us about their lives, at least, they should try to do it, like he has done, in an original and entertaining way.

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



#### NORBAIT EZAGUTU

Komikira itzuli da, bestetik inoiz "monigoteak" marrazteari utzi ez dion Pernan. Modu xume eta originalean moldatu du egun hain modan dauden blog, fotoblog eta "internet diario" generoa. Jendeak bere bizitzaren komeriak kontatu behar badizkigu, saiatu dadila behintzat, kasu honetan bezalaxe, originala eta entretenitua izaten.

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



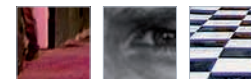


# gozatu euskaraz

gure  
artean  
euskaraz



Bizkaiko Foru Aldundia  
Diputación Foral de Bizkaia



### PSILOCYBENEA

Arduradunei, merezi duten moduan sekula eskertuko ez zaien beste proiektu horietakoa da Psilocybenea. Hondarrabitik Irunera doan bidean dagoen arrosa koloreko P handia duen eraikinean ( ez, ez da pentsatzen duzuen klub horietako bat) kontzertu aretoa, grabaketa estudioa, entsegu aretoak eta diskoetxe bat topatuko dituzu. Hura ezagutzeko aitzakia ederra apirilaren 18an duzu. Artoartian festa antolatuta dute Gora Japon eta Akazauzte taldeen zuzeneko emanaldiarekin.

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

### PSILOCYBENEA

Psilocybenea is one of those projects whose promoters will never be thanked the way they should be. The building with a big pink P on it (no, it is not the club you are thinking of) on the way from Hondarribi to Irun holds a concert room, a recording room, rehearsal studios and a record company. You have the perfect excuse to get to know it on April 18th. "Artoartian" party will be held and Gora Japon and Akazauzte will play live.

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

### BREAKONSTAGE

It is Europe's most important break dance competition. We are not only proud because it will be held in Bilbao, but because it is a competition that has grown in the last years and apart from being a competition, it also gathers the best international break-dance groups. On this event, many other street activities will be celebrated as well. You cannot miss it!

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

## HAIRY SOUNDS

### MAIATZA ROCK BURLATA

The music festival organized by Euskal Herria peña is back. There is rock and roll atmosphere in the special headquarters of this peña. It is the 14th edition this year and this puts this event among the oldest ones in the area. Besides, all the concerts are for free. There are some groups yet to be confirmed, but Iñigo Cabeza-fuego's last project (Bizardunak) will be on stage.



### BREAKONSTAGE

Europako break dance lehiaketarik garrantzitsuena da. Eta ez zaigu ahoa berotu Bilbon ospatzen delako soilik. Azken urteotan gehien hazi eta garatu den lehiaketa izateaz gain ikusle ugari bildu eta nazioarteko breakdance talde onenak ekartzen dituelako ausartzen gara halakorik esaten. Kale arte jarduera ezberdinak biltzen dira gainera jaialdi hau ospatzen den egunotan. Ezinbesteko zita!

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



### MAIATZA ROCK BURLATA

Burlatako peña Euskal Herrian antolatzen den musika jaialdia bueltan da. Giro rokanroleroa izaten da peña honek duen egoitza berezian. 14. edizioa izango da aurtengoa eta horrek inguruko jaialdi beterano eta aitzindarien artean kokatzen du. Horri gainera kutsu herrikoia eta debaldeko kontzertuen eskaintza gehitu behar zaio. Aurtengo kartelean talde pilo dago konfirmatzeke, baina aurreratzen dugu Iñigo Cabeza-fuegoren mila proiektuen artean azkena izango dugula oholtza gainean: Bizardunak

PREST

**mm**  
MONDRAGON  
UNIBERTSITATEA



Ikasketan praktikoetan oinarritutako  
hezkuntza eredu propioa.

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berrikuntza eta ikerkuntzaren bidetik.

**AURRETIK JOATEKO PREST!**



...eta gainera,  
aukera gehiago.

**UNIBERTSITATEA  
BIZITZEKO  
PREST!**





#### LEIOAKO UMORE AZOKA (Maiatza 21-24)

X. ediziora iritsi da kale artistak biltzen dituen jaialdia. Leioakoak aukera paregabea eskaintzen die programatzaile eta ikusleei, konpainien azken lanak ikusi eta haiekin harreman zuzena izateko. Makina bat konpainia pasa da eta bertan ikusi ahal izan dira lehenengoz gerora ezagun eta arrakastatsu bihurtu diren hainbat antzezlan. Udaberriaren etorrerarekin bat kaleak antzerkiz betetzen zaizkigu.

[www.umoreazoka.org](http://www.umoreazoka.org)



#### HUMOUR MARKET IN LEIOA (May 21st- 24th)

The festival that gathers street artist has reached its 10th anniversary. It is an unique opportunity for the audience to see the company's last works and to have a direct contact with them. There are many companies and people can enjoy many plays that later will become famous. With the coming of spring, streets will get full of plays.

[www.umoreazoka.org](http://www.umoreazoka.org)

## IRRI KALEAK IRRI ZALEAK



#### ANTONY AND THE JOHNSONS (Maiatzak 5)

Txori gisa aurkeztu zuen bere burua lehen diskoan. Bigarrenean argia negarrez jarri du. Nola definitu dezakegu azken urteotan ahots eta izaera bereizgarriarekin nabarmendu den fenomeno musikala? Zaila da. Donostian eskainiko duen kontzertura joateko thebaldetar batzuk aspaldian erosi genuen sarrera, beste batzuk ordea oparitura ere ez lirake joango...

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

#### ANTONY AND THE JOHNSONS (May 5th)

He presented himself as a bird in his last album. In the second one, he makes light cry. How can this music phenomenon that has stood out with a special voice and personality be described? It's not easy. People from the balde crew bought tickets for his concert in Donosti long time ago. Some others wouldn't go even if it was free...

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

#### AZKENA ROCK (Maiatzak 14-16 aurrera)

Azkena Rock-ek datak aldatu ditu. Uda amaierako jaialdia izatetik uda haserakoa izatera pasa nahi du. Honez gero ezaguna da musika jaialdi erraldoien artean artistak eskuratzeko existitzen den guda gordina. Ez dakigu noiz amaituko den zuzeneko jaialdi erraldoien moda hau, baina irauten duen bitartean, dinosaurioz betetako talde eta "revival"-en artean topatzen da, batzuetan, talde berri eta interesgarriak.

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

#### AZKENA ROCK (May 14th-16th)

Azkena Rock has changed its dates. It wants to move from being an end of summer festival to a beginning of summer festival. By now, the big fights to get artists is known. We don't know when the fashion for big festivals will end, but as long as it lasts, we can sometimes find new and interesting groups among bands full of dinosaurs and revivals.

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

restaurante

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Aurkezteko epea Plazo de presentación  
Apirilak 21 Abril



#### ARTISTA BERRIEN LEHIAKETA ( Apirilak 21 Maiatzak 30)

Artista Berrien XLIII. Lehiaketako finalista eta irabazleen lanak ikusteko aukera izango dugu Koldo Mitxelena erakusketa aretoan. 35 urte bete ez duten artista berrien azken proposamenak klasiko bat bihurtu dira honez gero. Urtero, muturreko erreakzioak sortzen dituzten lan ausartetaz gozatzeko edo eta gogaitzeko aukera eskaintzen digu KM-k. Ez galdu, lagunartean edo gurasoekin eztabaidatzeko aitzakia ederra izango duzu.

[kmk.gipuzkoakultura.net](http://kmk.gipuzkoakultura.net)

#### NEW ARTISTS COMPETITION (April 21st- May 30th)

The works of the finalists and winners of the New Artists 43rd edition will be shown in Koldo Mitxelena's exhibition room. Proposals of these artists under 35 have already become a classic. Every year we have an opportunity to enjoy brave works that cause extreme reactions. Don't miss it. You will have a good excuse to argue with your friends and family.

[kmk.gipuzkoakultura.net](http://kmk.gipuzkoakultura.net)

## ARTE ETA PARTE



#### MUNDUAREN BIRA DOAN

Izenburu horrekin aurkeztuko da apirilean Somuga ekoiztetxeak egin duen animaziozko luzemetraia. Munduari bira 80 egunetan Jules Verneren klasikoaren usaina badu ere, bai mamian, bai eta irudi aldetik guztiz garaikidea eta eroa den istorioa kontatuko digu Banano, Betty Belu eta abarrek...

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

#### MUNDUARI BIRA DOAN

Around the world for free. That is the name of the new animation feature movie produced by Somuga. Based on the classic Around the world in 80 days by Jules Verne, the crazy adventure Banano, Betty Belu and many others live is totally different in it's content and in the visuals...

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

## KANPOTARRAKI NOMAHI

#### MONTEHERMOSO

Gasteizko kulturgunean *Living Together: elkarbizitarako estrategiak* erakusketak bizirik darrai. Ez delako soilik artelanak paretetan zintzilikatzea. Apirilak 22an Thomas Acton-ek, ingeles erromani ijito ibiltariekin izandako esperientziaz mintzatu da. Maiatzak 8an *Eva Illouz-ek Intimidade hotzak: Emoziozko kapitalismoaren sorrera* liburua aurkeztu eta hitzaldia emango du.

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

#### MONTEHERMOSO

Living Together: strategies for cohabitation is still on in Gasteiz's culture center. It is not just hanging art works from a wall. On April 22nd, Thomas Act will talk about his experience with English Romani gypsies. On May 8th, Eva Illouz will present her book *Cold Intimacies: the making of emotional capitalism*.

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



handiak txiki

argazkiak / shots: fabrizio maltese

the big small



SCHOOL ZONE

LAZAR

梅林

An aerial photograph of a lush green park. In the lower-left foreground, a golden statue of a woman holding a scale stands on a white stone pedestal. A paved path curves through the center of the park, with several people walking along it. In the lower-right, a group of people is sitting on the grass, some with picnic items. The background is filled with dense green trees and a blurred building structure.

### Gulliver's eyes

A fire in the palace breaks out, and Gulliver puts out the fire by urinating on it. There is a law against anyone urinating in the royal palace, and the Empress is so horrified by Gulliver's fire-fighting techniques that she never forgives Gulliver. The Emperor softens, though, and promises Gulliver a pardon for his crime. He offered the suggestion of simply taking both of Gulliver's eyes, so that he may still live and serve Lilliput.

### Gulliver-en begiak

Jauregiak su hartzen du eta Gulliver-ek, sugarren gainean pixa eginez amaitzen du sutea. Jauregian pixa egitearen aurkako lege bat existitzen da eta Enperatriza, Gulliverren suhiltzaile teknikaz ikaratuta, ez du barkatuko erraldoia. Enperadoreak gauzak arindu nahian bere krimena barkatuko diola agintzen dio. Iradokitzen du, besterik gabe, erraldoiari bi begiak kentzearekin nahikoa dela, modu horretan, bizirik mantendu eta Liliput zerbitzatzen jarrai dezakeela.

*Gulliver's Travels*

Jonathan Swift







www.slinkachu.com



Slinkachu's "little people" spread around the city providing a new scale to that city that we know. Every situation lights up our imagination and a story that goes beyond the moment that the picture captures comes to our mind. These small figures by Slinkachu are injected in the metropolis and reflect daily humorous, ironic and melancholic situations. After showing the micro world of the micro characters, he abandons their scales and comes back to picture the situation. That way, when we see how small these characters are, we realize how small we are when we are compared to our environment.

# txikiak handi

argazkiak/shots: slinkachu

## the small big

Slinkachuren "jende txikia" gure hirietan barna zabaldu egiten da, gure begiek ezagutzen duten hiriari eskala berri bat emanaz. Proposatzen digun egoera bakoitzak gure irudimenaren metxa piztu eta argazkiak jasotzen duen unetik haratago doan istorio bat ekartzen digu burura. Slinkachuk apropos eginiko figuratxo hauek, metropolian txertatzen ditu eta egunerokotasunak eskaintzen dizkigun egoera umoretsu, ironiko edo malenkoniatsuak islatzen dizkigu. Slinkachuk era anonimoan egiten du lan. Mikro pertsonaien mikro mundua erakutsi ostean, hauen eskala utzi eta gurera itzultzen da egoeraren argazki zabala eginaz. Modu horretan, pertsonaia hauek zein txikiak diren ikusten dugunean, gu ere gure ingurunearekin alderatuta zein txikiak garen jabetzen hasten gara.





maketak mihisean

«Duela bi urte auzo baten maketa eraiki nuen 1:87 eskalan. Maketa diseinu eta eraikitze prozesuak hilabete batzuk iraun zituen eta horrek nire irudimena elikatu zuen. Bertan bizi zen jendea eta hauen ekintzak irudikatuz, auzoaren historia moduko bat eraiki nuen.

Pinturak eszena baten zati edo narrazio baten pintzeladak dira. Irudi batzuk sekuentzialki daude pentsatuak eta ez dira orden jakin batean irakurri behar. Etxeak, pertsonak, kotxeak edo urtaroak margotuz, denboraren iraganean oinarrituriko istorioak kontatzea interesatzen zait.»



models on canvas



«Two years ago, I constructed a 1:87 scale model neighborhood. The process of designing and assembling the setting over several months triggered my imagination to develop characters to populate the place along with a loose timeline of events that would culminate in the neighborhood's history. The paintings are glimpses of a scene or fragments of a narrative. Some of the images are conceived of sequentially. While the images don't necessarily need to be "read" in order, I am interested in storytelling over time through repeated depictions of the same house or car or person, seasonal changes.»

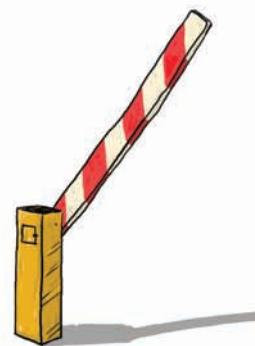


no comment



argazkia/shot: maite alberdi

zurich





# in the red records

## rock bitxia rock gems

testua / by: julen azpitarte

Larry Hardy-k zuzentzen duen Los Angeles hiriko In The Red diskoetxeak pasadan hamarkadako rock and roll diskorik onenak plazaratu ditu. Horien artean, The Reigning Sound, The Black Lips, The Ponys edo The Dirtbombs taldeenak. Horri esker, zigilu independente ezezagun bezain baliotsua bilakatu da.

Hasiera batean, garage eta punk estiloetan bustiriko banden grabazioak argitaratzeari ekin bazion ere, egun, bere esparrua asko zabaltzen ari da eta art-rock estiloko taldeetan arreta berezia jartzen ari da. Izan ere, garage edo punk estilokoa baino, "rock bitxiko" zigilua dela esan ohi du Larryk. Horren isla, bere katalogoko hamaika izen, hala nola, The Intelligence, Country Teasers edo aurreko alean elkarrizketatu genuen Blank Dogs. Ez hori bakarrik, laster berragitalpenak plazaratzeari ekingo dio binilo bikoitzean, besteak beste, The Urinals, The Homosexuals edo 100 Flowers taldeenak.

Hardy-k 1992an abiatu zuen In The Red helburu bakarrekin: garai hartan erabat ezezaguna zen Detroiteko The Gories talde primitiboaren singlea kaleratzea. Geroztik, irizpide berdinari tinko eusten dio: interesgarriak suertatzen zaizkion rock and roll talde gordinen diskoak plazaratzea. Soinu garratzekiko zaletasuna gaztetatik datorkio. "Gaztea nintzenean eskolako lagun guztiak Kiss-ekin maiteminduta zeuden, eta niretzat erabat gorrotagarriak ziren. Nik, hasierako punk rock-ean sakondu nuen eta horretan xahutzen nituen osak".

"Here be The Gories" (1991) The Gories-en single preziatu hori argitaratu baino lehen In The Red-ek beste bi single plazaratu zituen eta hobby gisa hasi zen egitasmoa hura, lanaldi osoko jarduna bilakatu zaio Hardy-ri. Diskoetxea asko hazi zen bat-batean. Sasoi hartan Memphiseko Gibson Brothers taldea Los Angelesen zegoen jotzen eta In The Red-eko buruak singlea plazaratu nahi zien. Taldea ziplo desegin eta taldekide ohiak berarekin jarri ziren harremanetan diskoak egiteko egitasmo berriekin, tartean, Blues Explosion, 68 Comeback eta Bassholes. Azken horien disko osoa argitaratu zuen, eta handik gutxira Cheater Slicks bere talde kutunenetako baten LPa atera zuen. Singleak grabatuzetik LPak argitaratzera igaro zen.

Aurten, Hardy oso lanpetuta ibiliko da, aipaturiko berragitalpenak ez ezik, zigiluan erabat finkaturik dauden makina bat talderen diskoak ere plazaratuko bait ditu: The Strange Boys, Kid Congo, Blank Dogs, The Intelligence, Reigning Sound, Thee Oh Sees, Haunted George, TV Ghost, Christmas Island, Vivian Girls, Barbaras eta Wounded Lion. Finean, soinu adierazgailuen orratzak gorrian jartzeko doinuak.

Larry Hardy owner of L.A. record company, In The Red, has released the best rock 'n' roll in the last decade. Amongst them we have bands like The Reigning Sound, The Black Lips, The Ponys or The Dirtbombs. Thanks to all of these it has become one of the most valuable little unknown independent companies.

Though it started off releasing records by garage and punk bands, nowadays their list of artists has grown and now especially focuses on art-rock bands. Larry himself has stated that he sees the label as a place for 'rock gems' rather than garage or punk. That is clearly visible in the many bands on their catalogue like The Intelligence, Country Teasers or the band we interviewed in the last issue, Blank Dogs. And that's not all, it will shortly re-release double vinyls by The Urinals, The Homosexuals or 100 Flowers and others.

Hardy set up In The Red in 1992 with a single objective in mind: to release a single by the then completely unknown Detroit band The Gories. Ever since, he has maintained the same criteria: to release any interesting records by raw rock 'n' roll bands. His like of harsh rock sound comes from his very early days: "When I was young, all my school friends were mad about Kiss. I hated them. I was into the emerging punk scene of the time. That's were all my money went".

In The Red released two other singles before issuing the much sought after The Gories' single Here be The Gories (1991) and what had started out as a hobby soon became a full-time job for Hardy. The label grew overnight. At that time, Memphis band Gibson Brothers were playing in Los Angeles and the head of In The Red wanted to release their single. The band suddenly split up and the former members were soon in touch with Hardy to discuss recording their new records with their new bands. Bands like Blues Explosion, 68 Comeback and Bassholes. He released a whole LP by the Bassholes. Hardy soon after released an album by one of his favourite bands, Cheater Slicks. He had taken the step from recording and releasing singles to doing albums.

This year, Hardy is going to have his hands full. As well as the above mentioned releases, he will also be releasing records by bands long established on the label: The Strange Boys, Kid Congo, Blank Dogs, The Intelligence, Reigning Sound, Thee Oh Sees, Haunted George, TV Ghost, Christmas Island, Vivian Girls, Barbaras and Wounded Lion. So, enough sound to send the volume needle shooting off into red.

# GLOBAL FUNK

--- LEHEN URTEURRENA ---

**MAKALA + ARKA!**  
LE BUKOWSKI / DONOSTI  
17/04 23h30

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OUTLET SKUNKFUNK / Bailén 21, BILBAO  
18/04 18h30 - 20h30

**MAKALA + ARKA!**  
BULLITT GROOVE CLUB / BILBAO  
18/04 22h30

**MAC MOHALDO + MAKALA Dj's**  
LE BUKOWSKI / DONOSTI  
15/05 23h30

**MAC MOHALDO + ARKA! Dj's**  
BULLITT GROOVE CLUB / BILBAO  
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Katixa Agirre

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# AUDIO

testua/by: arkaitz villar



## Olimpic

### Dirty towels

Discos Fever

Azalaren kolore fluoresentea ikustea besterik ez dago barruan aurkituko duguna ulertzeko. Doinu urbanoa, baina batez ere dantzalekura begira dagoena da Olimpic talde bilbotarrak eskaintzen diguna. Hamaika kantu sintetizadoreen erritmo dantzarri eta 80ko pop ilunenenaz beteta. "Teacher" edo "One night at the disco"-k hiritik gauez mugitzen lagunduko zaituzte.

Only by looking at the fluorescent cover, we can understand what is inside. Urban sounds, but directed to the dancefloor. This is what Olimpic, this band from Bilbao offers. Eleven songs to the rhythm of a synthesizer and dark 80's pop music. Songs like "Teacher" and "One night at the disco" will help you move around the city at night.



## Munlet

### Pong

Bi Batean Diskak / Screaminguy

Munduan proiektu bakarra da ACDC, Nuevo Catecismo Católico, Eskorbuto edo Cancer Moon bezalako bandak batzeko gai. Mendaron sortua da eta Munlet du izena. Estilo eta talde ezberdinen musika ulertu eta euren ikuspuntura moldatzeko duten gaitasunagatik txalotu nahi dugu Munlet. Kantu eta talde handiak, bertsio handietan. Euskal Herriko gazte sonikoak! There is only one project around the world that can get ACDC, Nuevo Catecismo Católico, Eskorbuto and Cancer Moon together. It was created in Mendaro and its name is Munlet. We want to congratulate them for their ability to adapt to the different ways that bands have of understanding and thinking about music. Big songs and bands in big versions. Sonic youth from the Basque Country.



## Ama

### Exposición permanente

Autoekoizpena

Ama donostiarrek poparen alderdirik pertsonalena lantzen jarraitzen dute. Lan berri honetan dantzalekura salto egiten ere ausartu dira, edo dantzalekuan salto egiten, bi oinen gainean erori eta ohiko kantu sorta sendoa eskaintzeko. Eguneroko bizitzan topatzen ditugun kezka existentzialek betetzen dituzte kantuok, eta askotan haiei aurre egiteko irteera erakusten digute. Bada esperantzarik oraindik!

This band from Donostia keeps on working on the most personal side of pop music. In their last work, they even jumped onto the dance floor or, while dancing on the dancefloor, they stood on both feet and offered a solid collection of usual songs. These songs are full of everyday life worries and sometimes, they show us the way out. There is still some hope!



## Buraka Som Sistema

### Sound of kuduro

Fabric/Pias

Joan den urtean argitaratutako "Black Diamond" indartsutik datoz ep berri honetako doinu eta kantuak. Buraka Som Sistema Angola eta Portugal artean banatuta dagoen proiektua izanik, beste inork baino hobeto nahastu ditu Afrikako indarra kaleko bizitasunarekin. Doinu bortitzak, txantxa gutxirako eraikiak eta beti ere ipurdia mugi araziko dizutenak.

The songs of this new ep are from last year's "Black Diamond" record. Buraka Som Sistema is a project between Angola and Portugal and that is why they successfully mixed the African strength and the street vitality. These are violent sounds, with no place for jokes that will make you move your body, for sure.



## Leda tres

### Mis operaciones habituales

Origami Records

Cadizko taldearen bigarren diskoak lehendabizikoaren ildo bera jarraitzen du: egile pop kantu sendoarena. Ondo landu eta konpondutako abesti hauekin aurreko proposamena berretsi dute. Gaztelaniaz abestuta, besteak beste, "Mis operaciones habituales" eta "Soy un forzado antiguo" kantueta hazi egiten dira eta erretzera helzen ez den bidaia eguzkitsua eskaintzen dute.

The second album of this band from Cadiz is headed in the same direction as the first one: strong pop songs. With these elaborated songs, they ratify their proposal. Songs in Spanish like "Mis operaciones habituales" and "Soy un forzado antiguo" make them grow strong and offer a sunny trip that never gets burnt.



## Pajaro Sunrise

### Done/Undone

Lovemonk 2009

Bi zatitan banatu du Pájaro Sunrise-ek lan berria : Done eta Undone. Lan bikoitza da eta gutzira hogeitabi abesti biltzen ditu. Kitarra akustiko eta oinarri elektronikoa leunez osatutako kantuek, Yuri Méndezek kezka biltzen ditu. Bakarrik eta taldearekin sortu dituen pieza hauek azaletik barrura bidai egiten lagunduko digute.

Pajaro Sunrise's last work is presented in two parts: Done and Undone. A double cd with 27 songs. Yuri Mendez uses acoustic guitars and soft electronic bases to express his thoughts. These songs composed by himself and with his group, will help us to travel from the skin to the inside of ourselves.

ipurdi gogorrak  
hard asses



Kuduroa punk da; "Do it yourself" filosofiaren adibide ederra. Herrialde garatuetan, aukera ezberdinak dauden errealitate batetan, DIY filosofia jarrera bat da gehienetan.

Beste hainbat tokietan ordea, har dezagun Angola adibide, DIY ez da filosofia bat, egunerokotasunean txertatua dagoen superbibentzia mekanismo bat baizik. Ez dago beste aukerarik. Horregatik, Kuduro musika, Favela Funk, Reggaeton eta beste hainbat 3. munduko musika garaikideren moduan punk hutsa da... lehenengo mundukoek deskubritzen ditugun arte.

Kuduro is punk; a wonderful example of "Do it yourself". In developed countries, where reality offers different possibilities, the philosophy of DIY is mostly an attitude.

In other places such as Angola, however, DIY is not a philosophy but rather an essential element in the everyday fight for survival. There is no other choice. That's why the Kuduro music, just like Favela Funk, Reggaeton and other contemporary third world music is pure punk... Until we in the first world gets our hands on it, that is.

### erritmo nahasketa indartsua

Kuduroa Angolako musika tradizionalari, Sungura, Ragga, Semba eta Afro Zouk erritmoak nahastu eta guztiari Europatik etorritako house eta techno erritmo elektrikoak gehitzean ateratzen den koktela da. 80. hamarkadan sortu zen, Luandako ekoizleek aipatutako erritmo ezberdinekin nahasketak egiten hasi zirenean, dantzaleku eta festa ezberdinetan euren trebezia erakusteko asmoz. Erritmo dantzagarri berri honek sekulako arrakasta izan zuen. Kuduro musikaren zabalkundearen, Luandako *candongek* (autobusak) eta *candonga* gidariak izan ziren bultzatzaile nagusiak. Musikari batek *candongeiroari* bere musika eman eta honek jarri egiten du, bidaiariei gustatzen

bazaie, behin eta berriro entzungo da eta jendeak musika hori grabatu egingo du...bestela, ba saiakera berria egitera. Kuduro musikan, hitzak, sinple eta zuzenak izaten dira. Gehienetan portugesez kantatzen badira ere askotan, Angolako beste hizkuntza ugariarekin nahastuta kantatzen dira. Kuduroan ez da erregela itxirik existitzen, dena da nahasketa. Askotan *gainera* herriaren errealitate sozio-politikoak izaten dute aipagai eta jakina, ezin esan Kuduroa agintarien musika estilo kuttunena denik.

### ipurdi gogorrek dantzan

Kuduro hitza, *culo duro*, ipurdi eta gogorra hitzen batuketatik dator. Musika hau dantzatzean ipurdi masailak gogortu behar direlako eta teoria baten arabera, dantza

honen inspiratzaileak halako ipurdia duelako. Tony Amado Kuduroaren "guruak" dio, Jean Claude Van Damme aktorearen film bat ikusten ari zela etorri zitzaiola dantzarako inspirazioa. Bere musikak eta Van Dammeren mugimenduek bat egiten zutela konturatu zen eta mugimendu horietan oinarrituta hasi zen dantzatzen. Kuduro dantzek ordea emakumeen mugimendu lizunetan lortzen dute euren mailarik gorena. Ipurdia atera, gogortu eta gerriari aurrera eta atzera eraginez dantzatzen da Kuduroa. Eta zin dagigu ez dela jaiotako dantza honen aurrean odol jariora hanka tartean kontzentratzen ez zaion gizasmerik.

### angolatik lisboara...lisboatik mundura

Kuduroa, Angolatik Lisboako auzo txiroetara bidaia egin zuen bertan bizi den angolar

jatorki komunitate zabalari esker. Berehala portuko dantzalekuek eta kalean antolatzen ziren sound system ezberdinetan lekua egin eta bertoko musikari gazteak soinu berri harekin esperimentuak egiten hasi ziren. Auzo horietako batean (Buraca) sortu zen Kuduro musika talderik ezagunena den Buraka Som Sistema. Egun, mundu osoko jaialdietan eta MIA bezalako artistekin lankidetzak egiten dihardute. Baina ez daude bakarrik, hementxe zuten interesa piztu dezakeen beste hainbat ipurdi gogor: Helder, o Rei do Kuduro, DJ Many, DJ SL, Daviz, Dog Murras, Tony Amado, DJ Nike, DJ João Reis, DJ Beleza, DJ Amorim, DJ Paulo Jorge, DJ Baby T, Sebem, Dj revolution, Dj znoobia, Bruno M, Puto Prata, Os F4, De Faya,...



### Strong mixture of rhythm

Kuduro is basically a massive mixture of traditional Angolan music, Sungura, Ragga, Semba and Afro Zouk rhythms added to European house and electronic techno beats. It first appeared in the 80s when Luanda producers started mixing the above mentioned music and rhythms as they showed off their DJ skills at dance halls and different party events. The new very danceable beat was a huge success. Kuduro music spread rapidly thanks mainly to Luanda *candonga* (bus) drivers. Musicians would give their music to the drivers and they would play it on their buses. If the passengers liked it, it would go on again and again, the passengers would eventually record the music and... if not,

well, back to the drawing board for something new. Kuduro lyrics are simple and direct. Mostly sung in Portuguese, many other Angolan tongues are also used at the same time. There are no rules in Kuduro. It's all about mixing stuff. The country's socio-political situation is often focused on by musicians. This is probably why those in power are not exactly huge fans of the music.

### Hard asses dancing

The word Kuduro is a combination of the words *culo* (ass) and *duro* (hard). The reason why is because when you dance to this music, you have to tense the cheeks of your bum (and according to one theory it's because the guy who came up the dance has a hard ass

himself). Tony Amado, Kuduro 'guru', says he first came up with the dance watching a Jean Claude Van Damme film. He realized his music and Van Damme's movements sat perfectly together and he based the dance movements on this. Kuduro dancing, nevertheless, really reaches the heights when it's danced by highly women. The moves are you basically stick your butt out, tense it, and you swivel your hips. We swear that there is not a man alive who can stop his blood rushing to his nether regions when confronted by the spectacle.

### From Angoa to Lisbon...

### From Lisbon to the world

Kuduro reached the poverty-stricken neighbourhoods of Lisbon via the local

Angolan immigrant community. It quickly found its way into the dancehalls and street sound systems in the port area. Local musicians soon began to experiment with the music. The most well-known Kuduro band, Buraka Som Sistema, come from one of those barrios, Buraca. They are now to be seen at any huge festival anywhere in the world and they collaborate with artists like MIA. But they are not the only ones. Here you have a few more 'hard asses' that might interest you: Helder, o Rei do Kuduro, DJ Many, DJ SL, Daviz, Dog Murras, Tony Amado, DJ Nike, DJ João Reis, DJ Beleza, DJ Amorim, DJ Paulo Jorge, DJ Baby T, Sebem, Dj revolution, Dj znoobia, Bruno M, Puto Prata, Os F4, De Faya,...





1945. urte hasieran amaitu zuten filmatzen Kolberg, eta korrika eta presaka estreinatu zuten urtarrilaren azken egunean Berlingo zine areto batetan eta La Rochelleko alemaniarren itsas basean.

## kolberg: azkena guda filma

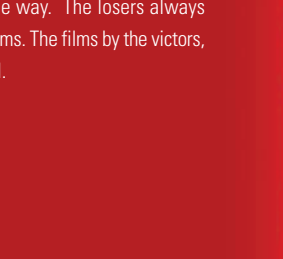
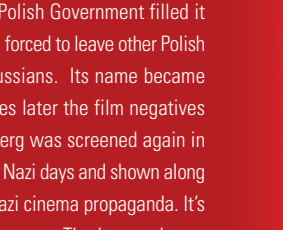
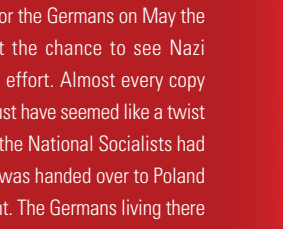
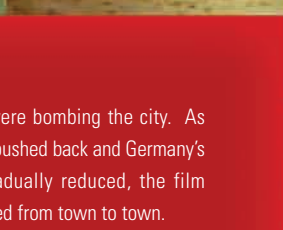
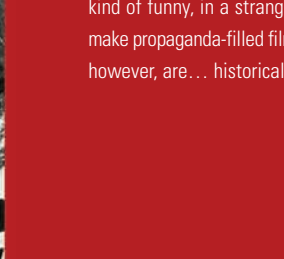
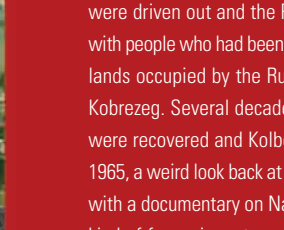
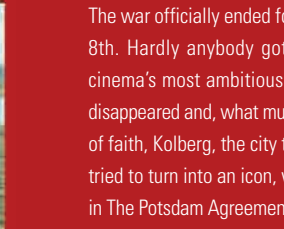
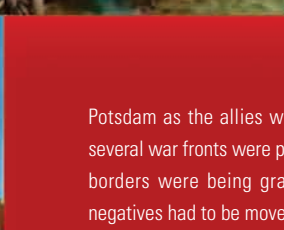
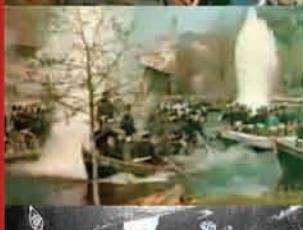
Kolberg, nazi erregimenaren zinematografiako pelikularik garestiena izan zen. Gudaroste eta herritarren izpiritua eta morala igotzeko ekoiztu zen. Veit Harlan eta Wolfgang Liebeneiner izan ziren zuzendariak eta aktore nagusien artean garaiko alemaniar zineko izarrak: Kristina Soederbaum, Heinrich George, Paul Wegener, Horst Caspar, Gustav Diessl, Otto Wernicke eta Kurt Meisel. Filmak, Joachim Nettelbeck, Kolberg hiriko alkatearen istorioa kontatzen du. 1807an, frantses ejertzitoaren setioari aurre egin eta garaile suertatu zen heroiarena hain zuzen ere. 1943. urtearen amaieratik aurrera gudak hartu zuen itxura ikusita, erraza da ulertzen zein zen alemaniar gobernuaren helburua film hau egiterakoan. Hain zuzen ere 1943an hasi ziren Kolberg filmatzen, Agfacolor pelikulaz eta



## kolberg : the last war film

Filming on Kolberg finished at the end of 1945 and it was quickly premiered in a cinema in Berlin and at a naval base in La Rochelle.

Kolberg was the Nazi regime's most expensive film ever. It was made in an effort to boost the army and the people's morale. The directors were Veit Harlan and Wolfgang Liebeneiner and amongst the main actors were the then stars of German cinema: Kristina Soederbaum, Heinrich George, Paul Wegener, Horst Caspar, Gustav Diessl, Otto Wernicke and Kurt Meisel. The film tells the story of Joachim Nettelbeck, the mayor of Kolberg. The very mayor who overcame a siege by the French Army, beat them and became a hero. Aware of how the war was developing from 1943 onwards, it's easy to imagine what the German Government intended with the film. It was in 1943 when they started filming Kolberg with Agfacolor and with a budget of over 8 million marks. Though it was shot during wartime, thousands of troops were taken from the frontlines to enable the film to be made. To film the snow scenes, more than 100 train wagons of salt were transported to the film location and the last scenes were shot at the Babelsberg studios in



garaiko 8 milioi markotik gorako aurrekontuaz. Guda garaia izan arren, milaka soldadu ekarri zituzten fronte ezberdinetatik filma gauzatu ahal izateko. Negu eszenak filmatzeko, gatzez betetako 100 tren bagoi baino gehiago eraman zituzten film kokapenetara eta azken eszenak Potsdam-en zeuden Babelsberg estudioetan filmatu zituzten aliatuek hiria bonbardatzen zuten bitartean. Fronte ezberdinek atzera egin eta Alemaniaren mugak murrizten ziren heinean, filmaren negatiboa hiri batetik bestera eraman behar izan zuten.

Guda ofizialki maiatzaren 8an amaitu zen alemaniarrentzat. Apenas inork ikusi ahal izan zuen zinemagintza naziaren filmik ambiziosoena. Kopia ia guztiak desagertu egin ziren eta patuaren kapritxoaren eraginez edo, gobernu nazionalsozialistak ikur bihurtu nahi zuen herria, Poloniarrei eman zitzairen Potsdam-eko akordioetan. Bertoko hiritar alemaniarrek kanporatuak izan ziren eta Poloniak Errusiaren mesedetan galdutako beste lurraldeetatik etorritako jendez bete zuten aurrerantzean Kobrezeg izenez ezagutuko zen hiria. Hamarkada batzuk beranduago negatiboa berreskuratu eta 1965. urtean proiektatu zen berriro Kolberg, bitxikeria gisa eta nazien propaganda zinemagintza aztertzen zuten dokumentalarekin batera. Kurioso da; Galtzaileek propaganda filmak egiten dituzte beti... irabazleek ordea film historikoak.

Potsdam as the allies were bombing the city. As several war fronts were pushed back and Germany's borders were being gradually reduced, the film negatives had to be moved from town to town.

The war officially ended for the Germans on May the 8th. Hardly anybody got the chance to see Nazi cinema's most ambitious effort. Almost every copy disappeared and, what must have seemed like a twist of faith, Kolberg, the city the National Socialists had tried to turn into an icon, was handed over to Poland in The Potsdam Agreement. The Germans living there were driven out and the Polish Government filled it with people who had been forced to leave other Polish lands occupied by the Russians. Its name became Kobrezeg. Several decades later the film negatives were recovered and Kolberg was screened again in 1965, a weird look back at Nazi days and shown along with a documentary on Nazi cinema propaganda. It's kind of funny, in a strange way. The losers always make propaganda-filled films. The films by the victors, however, are... historical.



## bizarre, bizarro, bizar

The word *bizarre* comes from French and is used to describe things that aren't usual, that are peculiar, singular and out of proportion. At one time it was also used to describe homosexuals. In French, the word is a loanword from Italian. *Bizarro* means two things in Italian: It is used to describe people who are full of energy and people who are hot-blooded (we'll see the connection between the two meanings in a moment). With the language's two genders, men are *bizarro* and women *bizarra*. And this is where the idea of peculiarity or "bizarreness" comes from. We've been told time and again that the *balde* is a *bizarre* magazine. And because of this we decided to look into this special word and we came across a peculiar theory. This theory has it that *bizarro/bizarra* reached Italian from Basque. In 1607 Baltasar de Echaue wrote in his book "Discursos de la antigüedad de la lengua cántabra bascongada" ("Towards the Antiquity of the Basque Language"), the word *vicarra* is used to describe brave soldiers who have hair on their faces and chests.

We're not going to deny that the *balde* is a bit *bizarre*, especially as we're quite proud of our bizarreness ... and at the same time we've realised that for us Basques bearded women are doubly *bizarre*.

Frantsesetik datorren *bizarre* hitzak, ohikoa ez dena, bitxia, arraroa, nabarmena eta neurririk gabekoa izendatzeko erabiltzen da. Garai batean homosexualak izendatzeko ere erabiltzen zen. Frantsesek italieratik hartu zuten maileguan *bizarre*. Italieraz *bizarro* hitzak bi esanahi ditu: Batetik pertsona kementsua eta ausarta izendatzeko erabiltzen zen, bestetik (aurrekoarekin harremana duela ikusiko dugu geroago) pertsona odolbero. Sexu bereizketa eginez gero, gizonak *bizarro* eta emakumeak *bizarra*. Eta hementxe dator bitxikeria edo "bizarkeria". Behin baino gehiagotan entzun dugu the *balde* aldizkari *bizarroa* dela. Eta horren ondorioz hitz xeblearen inguruan ikerketa egiten hasi eta teoria berezi batekin egin dugu topo: *bizarro/bizarra* hitza, italiarrek, euskaratik mailegatu zutela dioena. Baltasar de Echauek 1607. urtean idatzi zuen "Discursos de la antigüedad de la lengua cántabra bascongada" liburuan, *vicarra* hitza erabiltzen du bularean eta aurpegiaren ilea zuten soldadu ausart eta odolberoaren itxura definitzeko. The *balde* *bizarro* samarra denik ez dugu ukatuko, are gehiago, harrotasunez daramagu gure *bizarra*... eta bide batez, jabetu gara euskaldunontzat, *bizar*dun emakumea, bitan dela *bizarra*.



hunting hide  
information  
post



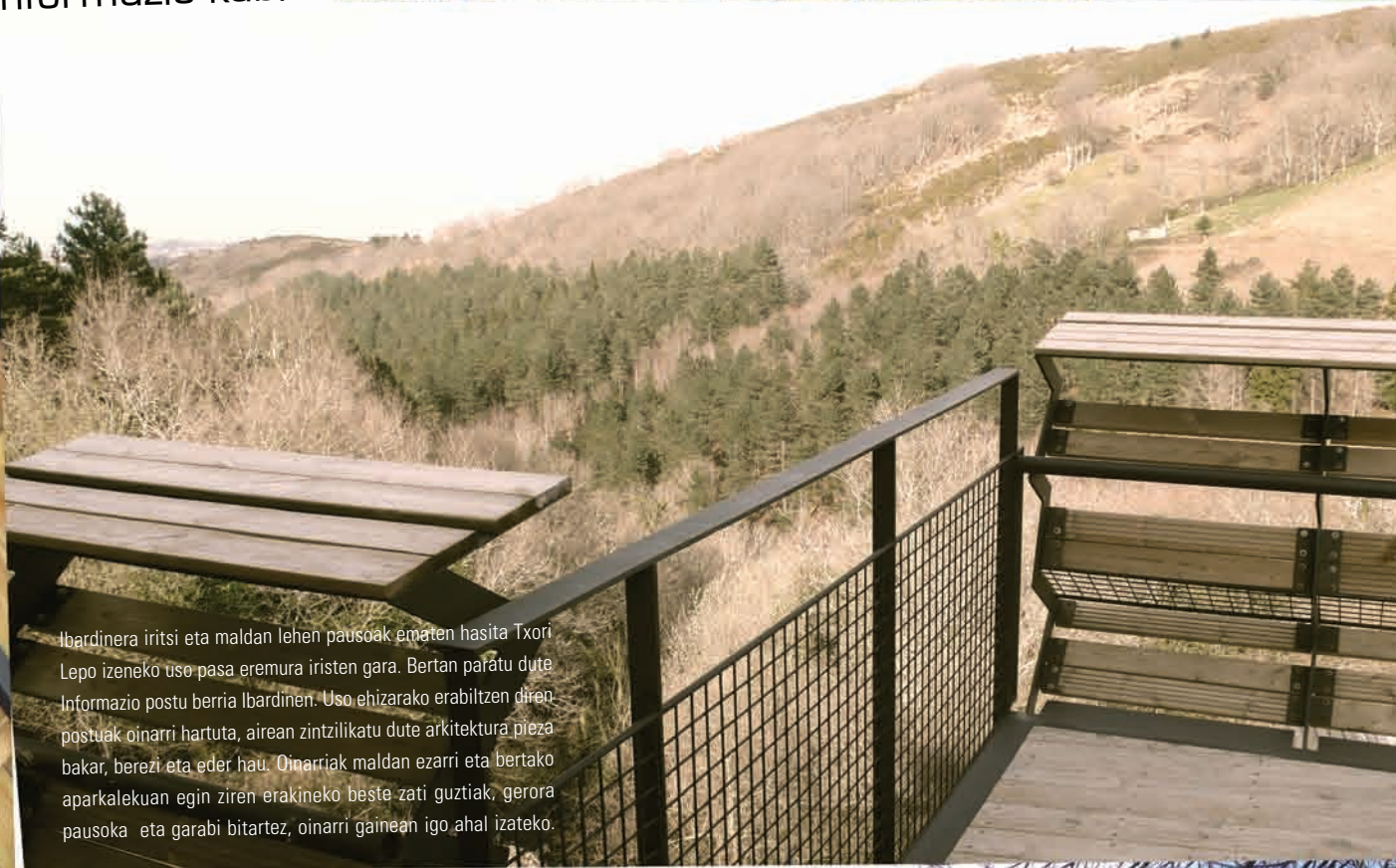
On reaching Ibardin and starting up the hill, we reach the area where the pigeons fly over, known as Txori Lepo (bird's neck). This is where the new information post has been set up at Ibardin. Based on a pigeon shooting post, this singular, beautiful architectural work hangs in the air. The foundations are built on a slope. The parts were assembled in the car park next to it and then raised by a crane and put in place one-by-one.

Clad in wood, the metal nests painted black, the edges of the roof have bare sides, different sized windows...., all of this is used in line with "treehouse" principles, a spontaneous, attractive type of architecture. It is appropriate to its surroundings both in formal and in conceptual terms. And a recommendation. After going up into the air, it's worth getting your feet back onto the ground, standing on the concrete foundation and watching the film projected by the shadows of the chestnut tree's branches blown by the wind.

*Ibardin information area*  
*Lekuona architects*



## uso postua informazio kabi



Ibardinera iritsi eta maldan lehen pausoak ematen hasita Txori Lepo izeneko uso-pasa eremura iristen gara. Bertan paratu dute Informazio postu berria Ibardin. Uso-ehizarako erabiltzen diren postuak oinarri hartuta, airean zintzilikatu dute arkitektura pieza bakar, berezi eta eder hau. Oinarriak maldan ezarri eta bertako aparkalekuan egin ziren erakineko beste zati guztiak, gerora pausoka eta garabi bitartez, oinarri gainean igo ahal izateko.

*hegoak ebaki banizkio,  
nerea izanen zen,  
ez zuen aldeginen.*

*bainan honela  
ez zen gehiago txoria izanen  
eta nik...  
txoria nuen maite.*

*artze/laboa*

Egurrezko estalkia, beltzez margoturiko metalezko habeak, saihets biluziak erakusten dituen ertz teilatua, neurri ezberdineko leihoak,... osagai guzti hauek, "treehouse" kontzeptua jarraitzen duen arkitektura arina ekartzen digu gogora. Bai kontzeptualki, bai formalki guztiz aproposa dagoen ingurunerako. Eta gomendio bat, airean zintzilikatuta egon ostean, merezi du oinak lurrean jarri, eta porlanezko enbor oinarrian, haizeak lagunduta, uso postua kamuflatzen duen gaztainondoaren adarren itzalek proiektatzen duten pelikulari erreparatzea.

*Ibardin informazio gunea  
Lekuona arkitektoak*





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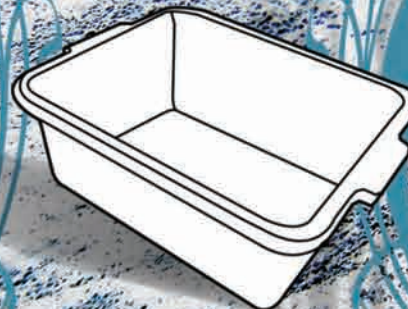
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## The E- era Aro E-roa

Ahoak bete hortz ditu,  
normala da halere,  
kolpean gaixo gelditu:  
aro E-roan gaude.

E-222,  
E-306,  
E-417,  
E-500 mesedez.

Dena da kontserbatzaile...  
lurrinak udareari,  
sagarrari argizari,  
super-emulsionatzaile!

Kimika da sukaldari,  
milaka egonkortzaile,  
teknika dugu garaile,  
eguneroko mirari!

Ahoak bete hortz ditu,  
normala da halere,  
kolpean gaixo gelditu:  
aro E-roan gaude.

E-222,  
E-306,  
E-417,  
E-500 mesedez.

Festara koloratzaile,  
kontserbatzaile guztiak!  
Utikan gauza garbiak!  
Nork izan nahi du galtzaile?

Pozoina eman elkarri  
(osagaiak osagarri),  
bustitzen ez den egarri,  
kentzen ez dugun gehigarri.

Ahoak bete hortz ditu,  
normala da halere,  
kolpean gaixo gelditu:  
aro E-roan gaude.

E-222,  
E-306,  
E-417,  
E-500 mesedez.

testua/by: ion olano

We are all so astonished,  
but it's normal after all  
to get sick (as never wished)...  
in the E- era we fall.

Gimme E-240,  
Gimme E-303,  
Gimme E-460,  
Gimme E-500, please.

Preservatives it's all about...  
adding perfume to the pear,  
wax to apples, oh my dear!  
Emulsifiers all around.

Chemistry is a great cook,  
thousands of stabilizers,  
technologies cooking dinners...  
it's a huge miracle: look!

We are all so astonished,  
but it's normal after all  
to get sick (as never wished)...  
in the E- era we fall.

Gimme E-240,  
Gimme E-303,  
Gimme E-460,  
Gimme E-500, please.

Let's go party, sweetener!  
Preservatives, all food dyes  
(organic food also dies)  
Who wants to be a loser?

Feed with poison your fellow,  
(ingredients: additional)  
addiction is functional,  
How could we stoop so low?

We are all so astonished,  
but it's normal after all  
to get sick (as never wished)...  
in the E- era we fall.

Gimme E-240,  
Gimme E-303,  
Gimme E-460,  
Gimme E-500, please.

Amazing new meat packaging creation  
brings you  
**HOME-COOKED GOODNESS**

YOUR CHOICE OF  
**3 MEATS**  
Each with a dash of  
**MILD BARBECUE SAUCE**

POK  
Beef  
Wieners

Easy now to serve QUICK MEALS  
and enjoy meals that formerly took hours to prepare

Tabla de Hierro

Tabla de Mar

猜好农村饮水卫生  
We drink for our well-being



Diseinu industrialak, dirutan inbertsio handia eta teknologia garatuak behar dituen zerbait iruditzen zaigu beti. Zure lan eta ekintza batzuk ikusita ordea konturatzen gara eremu zabalago bati eragiten diola... ¿Noraino iristen da diseinu industrialaren influentzia?

Jendeak nahi duen tokira iristen da... are gehiago, jendeak usten duena baino urrutirago iristen da. Niretzat, jarrera, gogo eta sinismen kontu bat da bereziki. Diseinuak gauza askotarako balio du. Dirua, nahiz eta merkatuak eta gizarteak ia beti erabiltzen duen "parametroa" izan, ez du zergatik faktore erabakigarria izan behar. Herrialde txikiak eta ekonomia murrizteko hainbat taldek diseinu on eta erabilgarriaren adibide ugari eskaintzen digute. Askotan gainera guk sortzen duguna baino erabilgarriagoak eta sostengarriagoak izaten dira.

Diseinu industrialak funtzioa, estetika eta lehengaiari garrantzi handia ematen dio. Zure lanek ordea, badute beste zerbaiten euskarri direnaren usaina. Beti dago ironia kutsu bat eta gizarte aldarrikapen bat (inmigrazioa, ekologia,...), diseinu industrialak ez da inoiz neutroa? Gizartearekiko jarrera hori balio erantsi bat da? Diseinua, norabide ezberdin eta askotan kontrajarriak batzen dituen jardura zabalago da. Ez dut uste %100 neutroa den diseinu bat existitzen denik. Nahiz eta egileek asmo jakinik gabe sortu, inguruneak beti kutsatzen du nolabait lan hori. Zorionez, diseinugileek, geroz eta modu irekiagoan onartzen eta bilatzen dituzte aipatu dituzten balio sozial horiek. Balio erantsiarena izan daiteke, baina kontzeptu hori, itsatsitako zerbait dirudi, "eta gainera honi ere erreparatzen dio..." eta niretzat, proiektuaren beste elementuak bezain garrantzitsua izan behar du.

Zure ibilbidearen inguruan irakurtzen jardun eta herrialde asko eta oso ezberdinetan lan egin duzula jabetu gara. Zergatik toki ezberdinetan lan egiteko gogo edo behar hau?

Atsegin du alde egin eta "kanpora" ateratzea tarteka. Beharra sentitzen dut. Akaso beste bizitza batean hegazti migratzailea izan nintzen. Zorioneko sentitzen naiz herrialde ezberdinetan lan egiteko dudak aukerarekin. Gehienetan mintegia eta tailerrak izaten dira. Aukera pertsonala da, beste lurralde batzuetan gauzak nola egiten diren ikusi, ezagutu eta ikasteko beharra dut. Diseinugile eta irakaslea batzen dira nigan eta ziurrenik horrek bultzatzen nau. Askori gertatzen zaigula iruditzen zait, ezin dugu garena eta egiten duguna banatu. Aurrera egiteko, elkarriketan eta elkar trukaketan sinisten dut. Kontzeptu hau, garatuagoa eta sofistikatuagoa jakina, *intelligentzia kolektiboa* delakoaren oinarria da.

Hitzaldiak ematen dituzu, askotan haurrei zuzenduak... Guk adibidez Kunsthal diseinu eskolan emandakoari esker hitz egin dugu zurekin. Garrantzitsua al da hezkuntza lan hori? Zein eratako erantzuna ematen du haur eta gazteez osatutako entzulegoak?

Haurren kontu hau misterio bat da beti. Ezin da aurretik jakin zer gertatuko den. Batzuetan asko kostatzen da haiekin bat egitea. Beste batzuetan harritu egiten zara zein azkar sartzen diren hainbat gaietan. Gauzak egin eta begiratzeko beste modu bat dute. Askoz gehiago adierazten dute. Aurreiritzi gutxiago dute. Beno esaten ari naizen guzti honek nahiko kutsu topikoa du... baina iruditzen zait gure jardunerako, diseinurako, osagai horietako asko ( ez guztiak, ezta horiek soilik!) oso aproposak eta garrantzitsuak direla.

Galdera asko dago hainbat bizi balio eta jokabideren inguruan ( bizitzeko modu justuago, arduratsuagoa eta orekatuagoaren inguruan gehien bat), zeinetan haurrak, nagusiak baino arduratsuago azaltzen diren. Batzuetan frustrazioa sortzen du helduok, onerako izanda ere, hainbat alorretan aldaketak egiteko zein jarrera eskasa dugun ikusteak. Behin irakurri nuen, ez dut gogoratzen nork idatzia zen, gaztea izatea ideiak aldatzeko gaitasuna izatea dela.

Egile eskubideak eta babes industrialaren gaia nola dago egun? Diseinu industrialean ba al da creative commons edo copyleft-aren modukorik?

Jende askok hitz egiten du horren inguruan eta iruditzen zait zerbait garrantzitsua gertatuko dela horren inguruan. Gauzak entzun ditut baina ez dakit zehazki zer esan. Ez da gai erraza zeren eta hainbat kasutan, besteen izerdiaz baliatzen den jende asko dago ( lotsarik gabe kopiak egiten diharduten Asiako eta baita Espainiako hainbat enpresa,...), eta orain arte ez da asmatu hori galarazten. Copyleft-ari dagokionez niretzat aurrera egiteko eta garapenerako neurri oso garrantzitsua izan daiteke. Jabego pribatuaren kontuak muga asko ezartzen ditu eta hainbat gaietan min handia egin duela uste dut.



curro claret: diseinugile ibiltaria  
the nomad designer [www.curroclaret.com](http://www.curroclaret.com)





argazkiak / shots: Carl Alberto Consolo, Miriam Dominguez, Maria Arranz

It's always seemed to us that industrial design, large financial investments and technological development were things that you needed. But after looking at some of your work and projects we've realised that a wider field is affected. How far does industrial design's influence go?

As far as people want it to go... And in any case, it goes further that people think. I think that attitude, wanting to do things and believing in them is particularly important. Design is valuable for many things. Even though the market and society are almost always the parameters used, does money always have to be the decisive factor? Small countries and groups with very little money sometimes produce extraordinarily good design. And what's more, what they do is often more efficient than what we produce, maybe even more sustainable, too.

Industrial design places a lot of importance on functionality, aesthetics and prime materials. On the other hand, your work gives the impression it rests on several other pillars. There's always a lot of irony and a social demand (about immigration, the ecology, etc), is industrial design never neutral? Does that attitude towards society add value?

Design, the discipline of combining different and often contradictory directions, is a wide field. I don't believe there's any such thing as a completely neutral design. Even if the creator doesn't realise it, the setting always affects the work in some way. Luckily, designers are increasingly open to accepting and bringing together the social themes we have mentioned. It may add value, but to my mind the concept's a bit forced, and I think other parts of the project are just as important.

When reading about you, it stands out that you have worked in many different countries. Why do you like working in different places?

It's nice to go away and get "outside" from time to time. I feel the need to do that. Perhaps I was a migratory bird in some other life. I feel fulfilled when I have the chance to work in different countries. Mostly they're conferences and workshops. It's my personal choice, I feel the need to see find out how things are done in other countries. I am both a designer and a teacher, and that's probably what pushes me in that direction. And I also think that very often we can't combine what we are with what we do. I believe in shared conversations and exchanges as a way of moving forwards. This sort of idea, in a more developed and sophisticated way, of course, is called *collective intelligence*.

You give talks, often to children, and we got in touch with you through a workshop which you held at Kunsthal, in Irun. Is teaching important for you? What sort of response do you normally get?

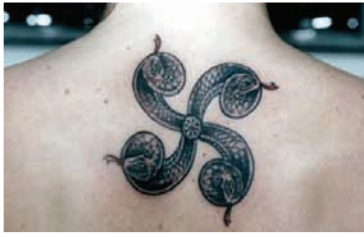
Children's response is always a mystery. You never know how they are going to react. Sometimes it's really hard to get through to them. And on other occasions you're surprised by how quickly they understand things. They have different ways of doing and seeing things. They're much more expressive. They have less prejudices. I know this sounds like a bit of a cliché... I think that for our work, design, many of these factors (but not all of them, and neither are these all of them) are highly appropriate and very important.

There are many open questions about certain values in life and ways of behaving (above all with regard to a new way of living, fairer, more responsible and in harmony with the world) to which they seem to be more receptive and happier to accept than adults are. Sometimes it's a bit frustrating to see that we adults really aren't prepared to change certain things, even though we know that it will benefit us and that there are important reasons to make these changes. Once I read, I don't know where, that the definition of being young is having the ability to change your ideas.

What is the current situation with regard to copyright and industrial protection? Is there anything similar to creative commons or copyleft in the world of industrial design?

Many people are talking about this, and I think something big will have to happen in this area soon. I heard things about this but I don't know what I can tell you about it. I don't think it's an easy subject because there are a lot of thefts, lots of Asian companies, and also Spanish companies, who copy hundreds of products. And nobody's been able to do anything about it so far. With regard to copyleft, I definitely think it could be an important step forward. There are many limitations to the idea of private property and I think it has been and still is very harmful in many senses.

# izorratu zure bizitza fuck up your life

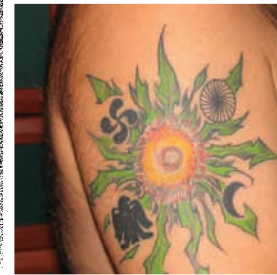
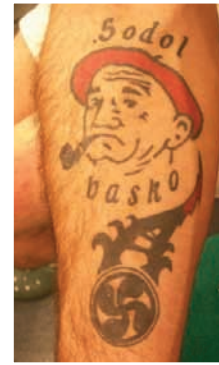
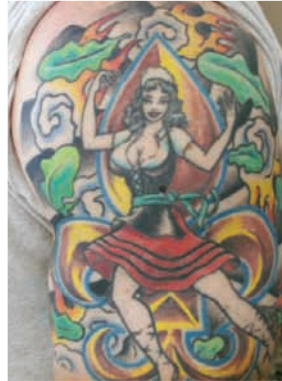


*"You always have to be different. Fishermen and sailors, wear an anchor around their necks or tattooed... but you lot, just because you have to be different... you lot have to wear a propeller! "*

Said by a flatmate from Tarragona back in our student days.

*"Beti gustatzen zaizue ezberdindurik azaltzea. Arrantzale eta mariñelek, aingura daramate lepoan zintzilik edo tatuaturik... zuek ordea, beti ezberdinak izateko posturan elizea aukeratu behar duzue"*

Ikasle garaiko Tarragonako pisukide batek esana



Herrialde primitibo ugairaren adierazgarri izan da tatuajea. Sutik salto egindako txinparta batek azala zulatu eta bere marka bertan utzi zuenetik ezagutzen du gizakiak tatuajea. Gorputza apaintzeko modu mingarri hura, apurka-apurka garatzen joan zen.

Euskal Herrian ez da tatuaje tradizioirik izan sekula. Primitiboak ginenean apaingarrientzako primitiboegiak

ginelako ziurrenik eta kristatu bihurtu ginenean kristauegi. Gurera, ia herrialde guztietara bezalaxe, tatuajeak itsasotik iritsi ziren. Itsasgizonen euren balentriak azalean tatuatzen zituzten lurrekoek istorio horien berri izan zezaten. Itsasgizonen tatuaje klasikoak berdinak izan dira portu guztietan: kaskezurrak, enarak, aingurak, faroak, emakumeak,...

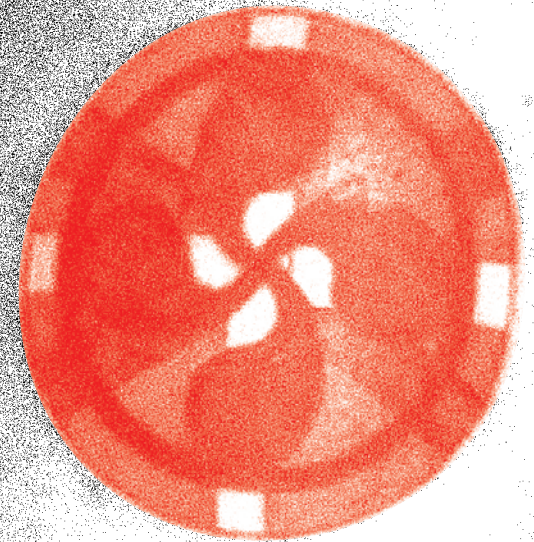
Hasera batetan kanpotik etortzen zena kopiazen bazen ere, apurka gure ikonografia propioa, aberririk gabeko itsas gizonen eta urruneko tribuen sinboloekin nahastu egin da. Jakina da, Tattoo-ajea ez dela aspirina batekin pasatzen, eta beste hainbat bizioekin gertatzen den moduan, behin frogatuz gero, zaila izaten da gelditzea.

Horretan datza tatuajeen xarma... zurekin aldatu, zahartu eta hil egingo den gauza bakarra da. Azala tintaz orbantzeak, ekinga primitiboa izanik, adierazpen garaikidea ere bada. Modekin badu zerikusia eta askorentzat pitokeria eta atentzioa deitzeko beharra duten gizajoen kontua ere bada. "Gurea" eta "bertakoa" ez den ohiturekin gertatzen den moduan, tatuajearen munduan ere, azken urteotan, gurea ez den kultura baten onarpena eta bereganatze prozesu aberasgarria eman da. Nahiz eta zure ama, guzti honekin, ziurrenik ados ez egon.

The tattoo was used by many primitive peoples. Humans have known tattoos from the moment a spark leapt from the fire and burned a mark into somebody's skin. This painful way of decorating the human body has been evolving ever since then. There has never been a tradition of tattooing in the Basque Country. That's probably because when we were primitive we were too primitive and when we became Christians, well, we really, really became Christians. Tattoos came to us, as it has done in so many places, over the sea. Seamen tattooed their brave deeds and adventures onto their skins so that landlubbers might know of their adventures back on dry land. Classic seamen tattoos are the same in every port: skulls, swallows, anchors, lighthouses, women... Even though tattoos here were simple copies of what was being done in other places, we slowly began to develop an iconography of our own, a kind of mixture of symbols belonging to landless seamen and distant tribes. One thing that's certain: tattoo withdrawal isn't a simple matter of an aspirin. Just as with many other vices, once you've got a taste for it, you're in trouble.

That's the charm of tattoos. They are the one and only thing that will wrinkle up, get old and die with you. Staining your skin with ink is both a primitive and contemporary method of expression. There's an element of fashion and for some it's a macho thing as well. For others, well, it's their way of calling attention to themselves. That said, as tends to be the case with something that is not 'ours' and not from 'here', and though there are people who openly disapprove, there has been an enriching gradual acceptance and assimilation of something belonging to another culture by people here. Even if your mother, probably wont agree with you fucking up your life.

testua/by: uxeta labrit



## a fuego negro.

everest.

Donostiako A fuego negroek, euren lokalaren historia, euren sukaldaritzako kontzeptua eta beste hainbat bitxikeria kontatzen dizkigute liburu honetan. Beste mila sukaldaritzako libururen moduan pentsatuko duzue. Ba zorionez ez, Edorta, Iñigo eta Amaia komikia erabili dutelako, testu labur eta argazkiekin nahastuta, euren ibilbide eta proposamenak kaleratzeko. Ausardia honengatik gure liburutegiko apalean egotea merezi dute su beltzaren apostolu hauek.

The people involved in San Sebastian's A fuego negro talk about the history of their premises, their concept of cooking and lots of other little pearls in this book. You're probably thinking this is just another one of a thousand cookery books... Well, fortunately, it's not. Edorta, Iñigo and Amaia have used a comic format with short texts and lots of photographs to underline what they are about. Their daring in releasing the book in this format assures a place on our bookshelves for these disciples of black fire.

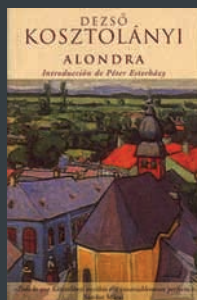


## el eternauta.

hector g. oesterheld, francisco solano. doedytores.

Argentinako komiki lan sakratua. Diktadura garaiko metafora ederra egin zuen Hector Oesterheld gidoilariak lan izugarri honetan. Akziozko komiki belikoen marrazki estiloak irakurleko zabal batetara helarazi zuen. Gidoia guztiz berritzaile eta liluragarria da. Eternitatean zehar bidaiatzen den pertsonaia nagusiak bere historia kontatuko dio istorioan barneraturik dagoen gidoilariari. "Gau hartan elurretan hasi zen eta elur harekin kontaktuan jartzen zen oro hil egiten zen". Oesterheld gidoilari, 1977. urtean bahitu zuten. Bere hiru alabak ere atxilotu zituzten. Orduz geroztik guztiak desagerturik daude, elur geruza batek estali izan balitu bezala...

A sacred comic from Argentina. Scriptwriter Hector Oesterheld came up with an incredible metaphor for the period of the dictatorship. The popular war-comic type artwork brought it to a wide audience. The script was totally breathtaking and innovating. The main character, who travels throughout eternity, tells his story to the scriptwriter who has become an element of the story. "It started snowing that night and anybody who was touched by the snow died." Oesterheld was kidnapped in 1977. His three daughters were also abducted. They have been missing ever since... it's as if they had been covered by a blanket of snow...



## alondra.

dezső kostolányi. byblos

XIX. mendeko idazle hungariar handienetakoa da Kosztolányi. Eurekin bizi den alaba neskazaharra astebeteko etxea utzi eta kanpora derrigorrez ateratu behar denean, hasten da liburua. Gurasoek, alabak utzitako toki tristuraz bizi dute hasera batetan, baina berehala, etxetik ateratzen hasi eta jabetuko dira alaba zintzoarekin bizi duten gora beherarik gabeko bizitza osasuntsuaz gain badela plazer txikiak osatzen den beste "bizitza" bat. Familia barnean sortzen diren lotura eta dependentsia txikiak aurkako manifestu ederra da Alondra.

Kosztolányi is one of the greatest 19th Century Hungarian writers. The book starts when an elderly unmarried daughter is forced to leave her parents house and go away for a week. Her parents are at first saddened by her absence but they soon start leaving the house and come to realise that there is another 'life' apart from the steady, unchanging healthy life they lead with their daughter. Alondra is a gorgeous protest against 'little' dictators and family ties.

## paperpapers

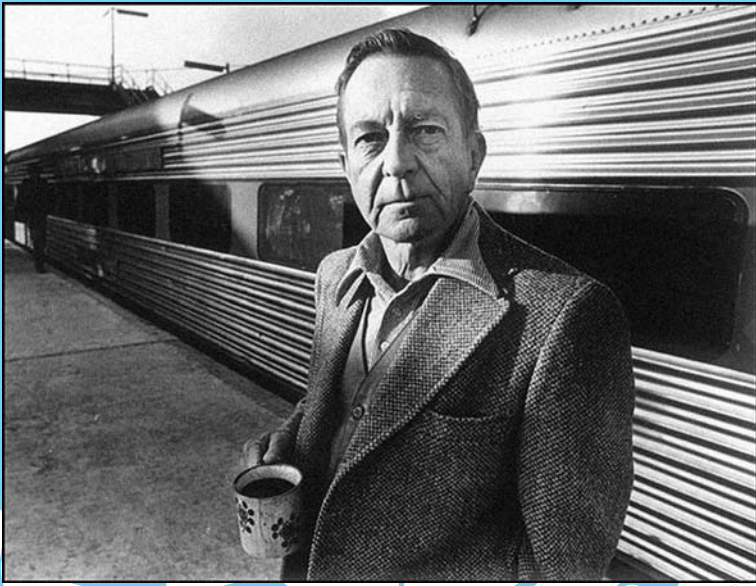


## zinea eta literatura, begiaren ajeak.

harkaitz cano. elkar

Begia da irakurketan eta ikus-entzunezko sormenetan informazioa eskuratzeko erabiltzen dugun instrumentua. Egun begiek lan gehiegi egiten dute. Nekatu egiten dira gure errealtate gero eta bisualagoaren ondorioz. Zinea eta literaturaren harremanaz asko esan da. Askotako esateko. Baina honez gero hain gaztea ez den idazle honek hausnartu eta esaten dituen moduan, liburu interesgarri honetan soilik topatuko duzue.

The eye is the instrument we use to capture information from creative writing and audio-visual work. The eyes do too much work nowadays. As a consequence, our evermore visual reality just tires them out. A lot has been said about the relationship between cinema and literature. There's a lot to be said yet. But you'll only find it said and reflected upon in this way in this book by this now-not-so-young writer.



## john cheever-en diarioak: desilusioaren poetika.

Sari ugari eta arrakasta profesional merezia izan zuen John Cheever idazleak bere bizitzan zehar. Ipar amerikako idazle handien modura, ipuin formatuan lortu zuen bere idazkerak mailarik gorena. AEB-tako XX. Mendeko bigarren zatiaren klase ertainaren erradiografia zehatzagorik ez dugu beste inon topatuko. 1991. urtean argitaratu ziren Cheever-en Diarioak (hil eta 10 urtera). Bere eguneroko idazketa zati hauek irakurtzean jabetuko gara zergatik ezagutzen zituen hain ongi eta hain modu sakonean gizarte haren sekretu eta kontraesanak.

Klasean zigarroak erretzeagatik bota zuten eskolatik. Egun hartan amaitu zen bere heziketa akademikoa eta hasi zen bere idazle bizitza. Gertakizun hura izan zen hain zuzen ere bere lehen ipuinaren hasia: *Expelled* (kaleratua). Malcom Cowley editoreak erosi eta New Republic egunkarian argitaratu zuen. Aurrerantzean Cheever-ek New Republic, Collier's Story edo Atlantic aldizkarietan hasi zen tarteka ipuinak argitaratzen. The New Yorker aldizkaria, gazte haren talentuaz jabetu eta proposamen serio bat egin zion. Aldizkari mitikoa eta idazlearen arteko harremanak Cheever hil arte iraun zuen.

1937. urtean Mary Winternitz-ekin ezkondu zen eta bi urte beranduago bere lehen ipuin liburua argitaratu zuen, *The Way Some People Live*. Liburu honetan, eta ondoren idatzi zituen guztietan, Cheever-ek bere inguruko klase ertainaren zorion mozorroaren barruan zeuden arrakalak eta miseriak azaleratu zituen. Bere ipuin ezagunena ziurrenik *The Swimmer* da, Frank Perryk, narrazio harekin, film iradokitzaile eta zorrotza egin zuelako Burt Lancaster protagonista hartuta (Cheever-en nortasunaren alter ego ezin aproposagoa, urte batzuk beranduago jakingo zen moduan). *The Swimmer* ipuinean, Ned Merril, bere auzoetako igerilekuek balizko ibai bat osatzen dutela jabetu eta etxera igeri egiten itzultzea erabakitzen du. Auzokide ezezagun eta ezagunen igerileku batetik bestera doa, eta bide horretan bere eta bere inguruko bizitza deskubritzen joango gara. Zine historiako *swimming-pool movie* bakarra dela esan genezake.

Ipuin honetan edo *The Enormous Radio*, izenekoa detailez jositako esaldiak eta begirada sinbolikoz betetako narrazioak ehuntzen ditu Cheever-ek. Eguneroko bizitzak sortzen dituen tentsioak, harreman arazoak, alkoholismoa eta sexualitateak sortzen duen frustrazioa dira agerian batzuetan, eta itzalean ezkutaturik besteetan, bere idazkien protagonista nagusiak.

### Diarioak.

1982an hil zen John Cheever, 70 urte bete berri zituenean. Bere desagerpenak ordea 29 koadernoan agerpena ekarri zuen. 40. hamarkadan idazten hasi zen diario hau izan zen bere lanaren ardatz nagusi eta bere gordelekua. Bizitzako azken urteetan idatzi zuenari erreparatuz gero, Cheever, infernua ibili ostean garaile atera zela irudituko zaigu. Alkoholismoa, pilula adikzioa, sexualitate zalantzak, bazterketa familiarra, lowan irakasle gisa emandako klase kaotiko eta polemikoak iraganeko kontuak dira. Cheever, Ossining-ko (New York) santutegi familiarra itzuli da, alkoholik ez du dastatzen eta pilulak desagertu dira mesanotxetik. Mary Winternitz emazteak, senarraren joera homosexual ezkutua elegantziaz gainditu du, eta Cheever-k, amorante bakarra, Max Zimmer gaztea, izango du bere bizitzako azken urteetan. Arlo profesionalean gainera errekonozimendu handia izango du. AEB-tako literaturako izen handien artean azalduko da eta Saul Bellow-rekin batera garaiko ipar amerikarraren alaitasun eta sufrimenduen ispilu nagusia izango da. Idazle gazteentzat ikono bihurtu da (zendu berri den John Updike haren pupilo-ikaslea izan zen).

Bere diarioak irakurri eta akaso gehiegizkoa litzateke bere azken urteak baikortasunez begiratu zituela esatea, baina bere kontzientzia lasaiago zuela nabaritzen da. Azken urte horiek ordea, 29 koaderno horietako pare batetan soilik daude gordeak. Beste guztietan, aipatutako arazo, adikzio eta bere sexualitate ezkutua sortzen zion ezinegonaren kronikak dira. Cheever-ek, diarioetan, idazle jantzi eta moldeak baztertu eta biluzik idazten du. Cheever-en izaera bitan banatzen den ibai bat zela jabetuko gara. Batetik familia amerikar normal eta zoriontsuaren adibide izan nahi zuen. Mary emaztea eta seme alabak maite zituen, idazle arrakastatsuen pertsonaia atsegin zuen, baina bere desioak ez zetozen bat aurreko irudi horrekin. Desio horien korrontean murgiltzen zen behin eta berriro. Desio horiek amatatzeko nahiak, bestetik, alkoholean bustita eta pilulen efektupean pasa arazi zion bere bizitzako parterik nagusia.

Cheever-ek sorkuntza eta suntsiketa artean bizi izan zen beti. Eta bere idatzietan, modu arin baina bortitzean, ongizate gizarte perfektuaren itxurakeria eta aurpegi iluna azaltzen da. Lorategi eder, kotxe dirdiratsu eta dentistek zuritutako irribarre horien atzean ezkututzen diren eguneroko miseria eta desilusioen bildumagile izan zen Cheever.

## john cheever's diary: poetic disillusion.

The writer John Cheever won numerous prizes and well-deserved professional success throughout his life. In the manner of the great North American writers, his best writing is in his short stories. You can't find a better analysis of the middle class in the second half of the 20th century in the States anywhere. Cheever's diary was published in 1991, 10 years after his death. Reading his diary you realise why he knew and understood that society's secrets and contradictions so well.

He was expelled from school for smoking in class. That same day his academic education finished and he began his life as a writer. This was also the origin of his first short story: *Expelled*. The editor Malcolm Cowley bought it and the newspaper New Republic published it. From then on Cheever published his stories in New Republic, Collier's Story and Atlantic magazines. The New Yorker spotted the young man's talent and made him a serious offer. The connection between the famous magazine and Cheever lasted until his death.

He married Mary Winternitz in 1937 and his first book of short stories, *The Way Some People Live*, was published two years later. In this book, and in all the books he later wrote, Cheever uncovered all the flaws and mediocrity in the middle class around him. His best-known story is probably *The Swimmer*. Frank Perry made an evocative, harsh film of it starring Burt Lancaster (the most appropriate alter ego for Cheever's personality, as we found out some years later). In *The Swimmer*, Ned Merrill realises that the swimming-pools in his part of town are a hypothetical river and decides to swim his way home. He goes from one swimming-pool to another, their belonging to people he knows and people he doesn't, and we get to see the life people around him live. Probably the unique *swimming-pool movie* in cinema history.

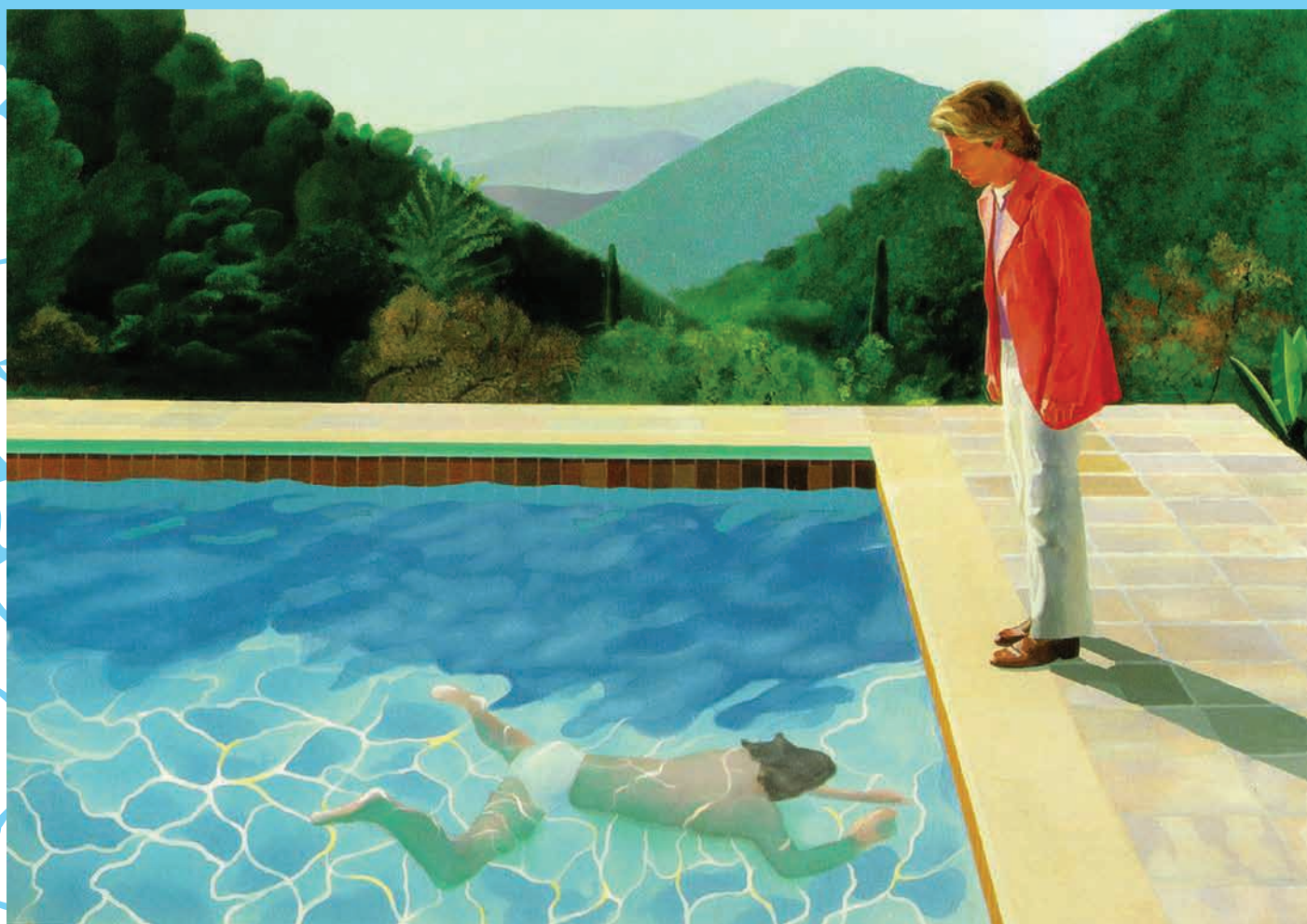
In this story and in *The Enormous Radio*, Cheever spins sentences full of details and narrative threads full of symbolism. The tensions which arise in everyday life, problems with relationships, alcoholism and sexual frustrations are sometimes obvious, on other occasions the main characters hide them away.

### Diaries


John Cheever died in 1982, just after reaching seventy. 29 notebooks were found after he died. This diary, which he started writing in the 40's, was the main axis of his work and his store room. When you read what he wrote in his last years of life, you realise that Cheever wasn't just a survivor, he was actually a winner. Alcoholism, an addiction to pills, sexual doubts, a family separation and the chaotic and controversial classes he gave in Iowa were all in the past. Cheever returned to the family sanctuary in Ossining, New York. He gave up drinking and the pills disappeared from his bedside table. His wife, Mary Winternitz, got over his hidden homosexuality with grace and Cheever had a single lover during the last years of his life, the young Max Zimmer. He also received considerable professional recognition. He has entered the list of the greats of US literature and, along with Saul Bellow, was the great mirror of happiness and suffering in the States during his period. He has become an icon for young people. John Updike, who died recently, was a disciple.

On reading his diaries perhaps it would be an exaggeration to say that he became an optimist in his last years, but he clearly had a much quieter conscience. However, only a couple of the 29 notebooks are from his last years. Amongst other things, the other notebooks tell us about the problems we've mentioned, addiction and sexual frustration. In his diaries Cheever uses no formulas, distances himself from the cultivated writer he was and writes openly. You realise that Cheever's personality was a river which split in two. On the one hand he wanted to have a typically happy, normal American family. He loved his wife Mary and their children, he had the agreeable personality of a successful writer, but his desires weren't always in agreement with that image. He was prey to his desires time and again. And to extinguish these desires, he soaked himself in alcohol, took pills and spent most of his life under their influence.

Cheever always lived between destruction and creation. And in his writing, in an easy-to-read but violent way, this perfect society's hypocrisy and dark side are brought out. Cheever dissected the daily mediocrity and disillusion hidden behind the beautiful garden, shiny car and dentist-guaranteed smile.



Portrait of an Artist (Pool with Two Figures) · David Hockney

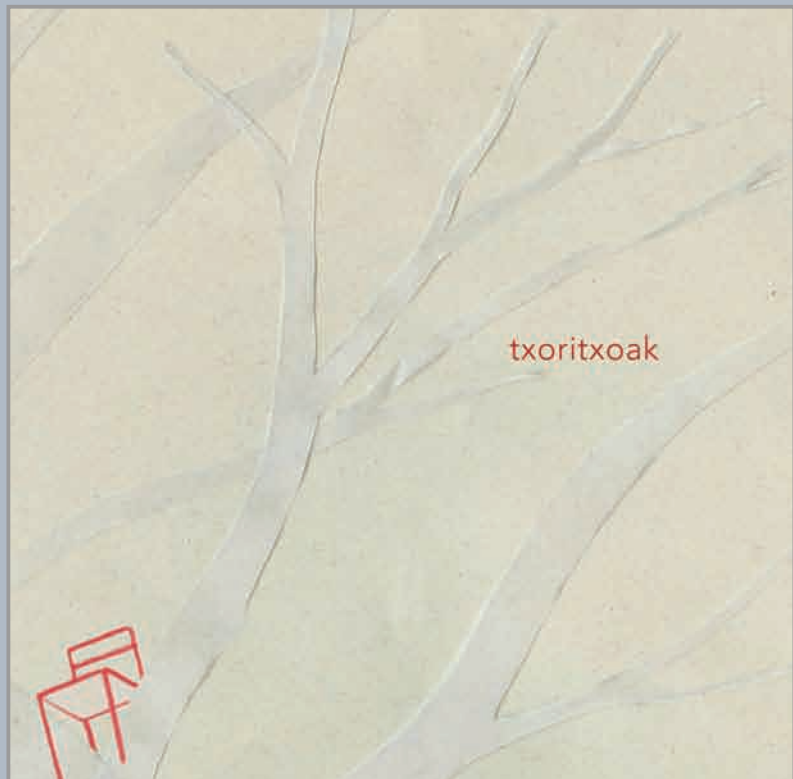


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Kamara eta erretratutako objektuaren arteko harreman ekaiztsua. Basoan barna abiatu den kamara batek testuingurutik kanpo dagoen figura batekin topo egiten du. Azken honek, ihes egin eta zuhaixka artean ezkutatzen da kamarak erretratatu ez dezan.

The stormy relationship between the camera and the object captured. A camera moving through a wood comes across a figure which is out of context. It runs away and hides between bushes to avoid having its picture taken by the camera.



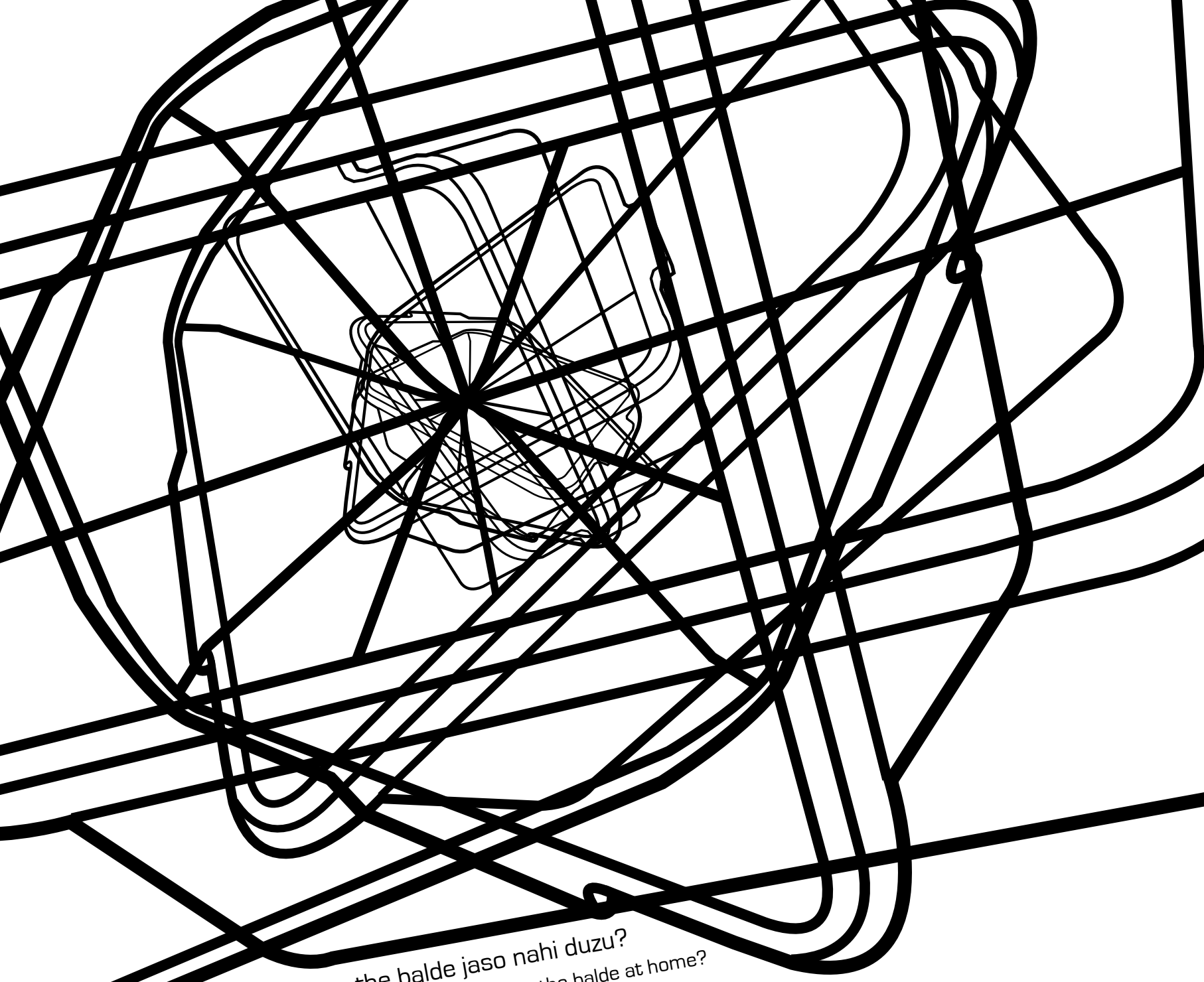
Kamara erabakiak hartzen. Basoaren lasaitasunean edertasunaren bila. Objektiboak, bat batean, silueta aztoratzaile batekin topo egin eta fokua galtzen du. Ez dakigu erreakzio instintiboa edo argazki makinaren autozentsura ekintza izan den.

A camera taking decisions. Looking for the beauty of the wood's tranquility. The lens, suddenly, comes across a retreating silhouette and goes out of focus. We don't know if it's been an instinctive reaction or whether the camera has censored itself.



Putzu baten ertzean, basoan dabilen txantxangorri bati jarraiki panoramika eginez objektiboaren egonkortasuna hausten duen agerraldiarekin egiten dugu topo beste behin. Supituki, objektiboa jaitsi egiten da... zoritxarrez putzuaren ur geruzan saihestu nahi duen horren isla topatzeko ...

At the side of a puddle, while taking a panorama of a robin flying through the wood, once more you come across the presence that interrupts the lens's stability. Suddenly the lens falls... unluckily, on the surface of the puddle it comes across the reflexion it wanted to avoid.



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Nancy Bird-Walton



Bere herrira iritsi zen hegazkin pilotu bati 2 egunez matraka eman ostean, harekin hegaldi akrobatiko bat egin zuen. Une hartan bere bizitza betirako aldatu egin zen. 13 urte zituen

After bending the ear of a pilot who came to her town for two days, she went on an acrobatic flight with him. At that moment her life changed for ever. She was 13 years old.

19 urterekin lortu zuen abioi bat gidatzeko baimena.

She got her pilot's licence at the age of 19.

1,50 metro eskaseko emakume txikia zen eta askotan burko bat jarri behar zuen eserlekuan.

She was a small woman, standing at 4 feet 11 inches. She often had to put a pillow on her seat.

Garaiko pilotu iaioenetakoa zen. Behin, hegazkinak oreka arazoak zituela jabetu, lurra hartu, hegalean zaldi hil baten gorputza kargatu eta hari esker lortu zuen bere helburura onik iristea.

She was one of the most skilful pilots of her time. Once she had a problem with balance, so she quickly landed and piled a dead horse onto one of the wings and was soon back up in the air doing what she did.

Beste behin, laino itxiaren eraginez, tren burdinbidea jarraitu eta geltokietako kartelak irakurriaz heldu zen helburura.

Another time, with a lack of visibility due to thick fog, she followed the train tracks and read the station names along the way until she found where she wanted to go.

Asia eta Australiako zeruetan milaka ordu egin zituen eta bere pilotu bizitza osoan ez zuen istripu bakarra izan.

She spent thousands of hours flying through the skies of Asia and Australia in her time as a pilot and she never had a single accident.

Oh my God. It's a woman (Jainkoarren emakume bat da!) izenburua jarri zion bere autobiografiari. Hain zuzen ere, bere hegazkinaz uholde batetan erreskatatu zuen nekazari batek esan zuenari trufa eginaz.

'Oh my God. It's a woman!' was the title given to her autobiography. Exactly the words a farmer spat out at her when she landed her plane to rescue him from a flooded island.

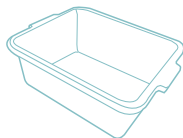
Aurten, urtarrilaren 13an zendu zen bere Sydneyko apartamentuan 93 urte zituela eta bere azken ametsa bete ostean: Qantas konpainiak bere izenarekin bataiatu zuen Airbus A-380a lehendabizikoz aireratzten ikustea.

This year, on the 13th of January she died at her Sydney apartment at the age of 93 after she had fulfilled her last wish. Australian airline Qantas named their Airbus A-380 after her and she witnessed it taking off on its maiden flight.





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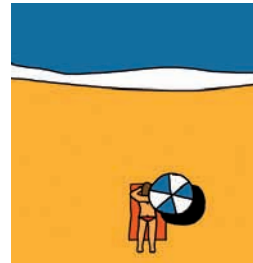
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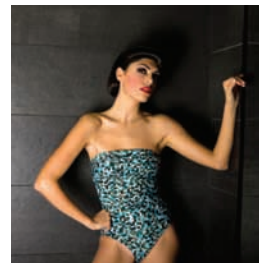
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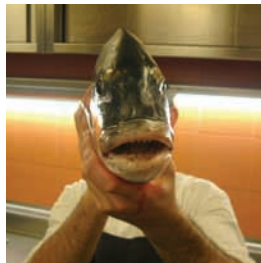
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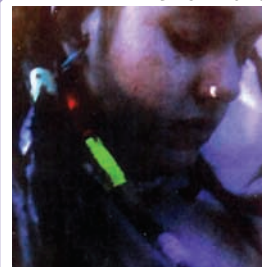
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KURUTZIAGA 40  
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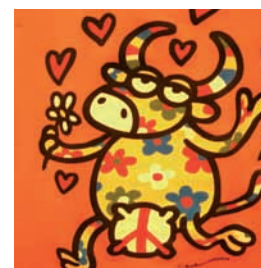
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**komodo**

7 PANNECAU KALEA - 64100  
komodo.baiona@wanadoo.fr

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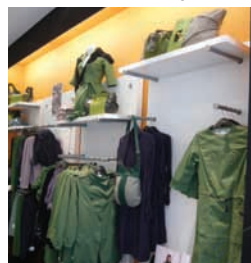


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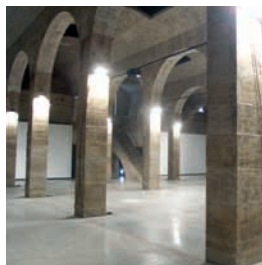
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FRAY ZACARÍAS MARTÍNEZ 2 - 01001  
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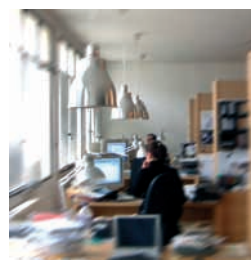
**parral**

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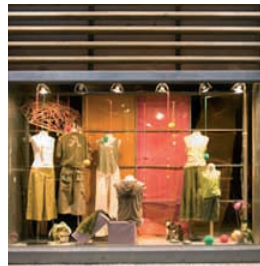
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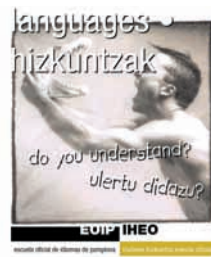
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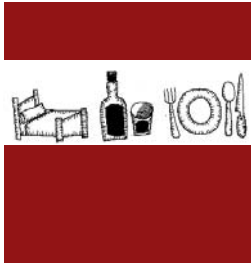
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