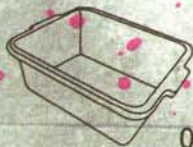
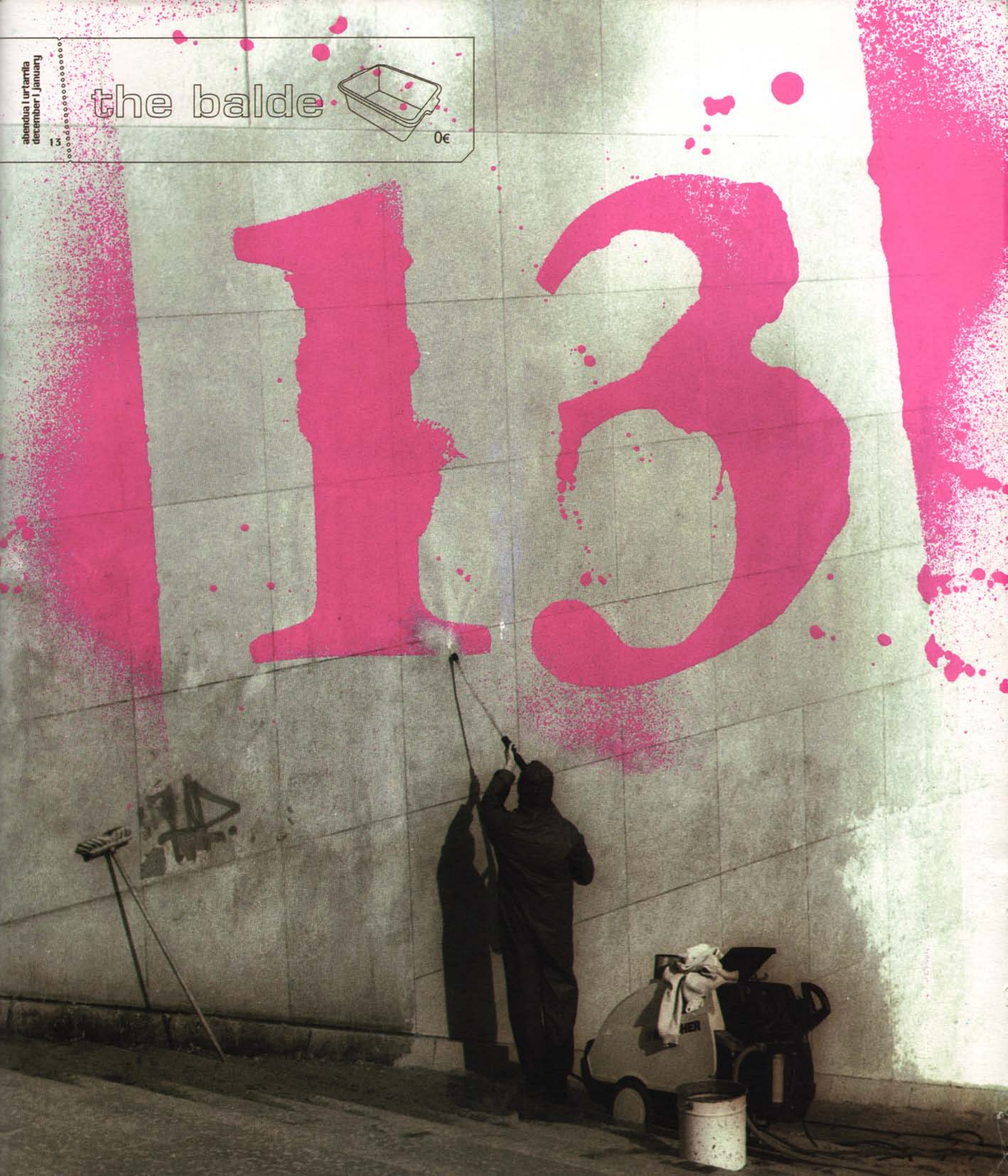


# the balde



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#### TIKI-TIKI WAY OF LIFE

Anti-christmas horietako marmarti bat zarela? Bi aukera: plazan jarri duten jaiotza harrikatu edo tiki-christmas-a antolatu. Ozeano Pazifikoko uharteetatik edaten du tiki-kulturak. Tiki kulturaren murgiltzeko ezinbesteko gunea testu honen amaieran. Alkandora hawaianoak, surf tabla kotxean, koktelaria ikastaro azkarra eta jarrera cool-a. Eta tiki-gabonetarako prestatu ostean, orain nahi baduzu, poltsiko bete harri joan plazara eta...  
www.konakai.com

#### TIKI-TIKI WAY OF LIFE

Are you one of those Anti-Christmas grouches? Two choices so: you can either brick the local Christmas Crib set up in your local square or church or organise a Tiki-Christmas. Tiki-Culture people drink from the waters of the Pacific Ocean. You can find out all you want at the web page given below. Grab your Hawaiian shirts and get your surf board ready, take a crash course in the art of cocktails and being hip. Once you have everything ready, stuff your pockets full of stones and mosey on down to the local square...

## SURF TAULA KOTXEAN, KOKTELERIA IKASTARO AZKARRA ETA JARRERA COOL-A



#### DEMIAN5 BERRIZATUA

Aspaldi aipatu genuen demian5 webgunean inoiz egin den interneterako komiki hoberenetarikoa bat zela. Demianek komikia orriaren formatuaz askatu eta internetek eskaintzen dituen baliabideak ezin hobeki erabiltzen ditu. Demianen webgunean ez da mugimendurik egon urtetan, baina aldaketa nabariak egin ditu berriki. Dauden komiki berri hauek eta urte baten buruan jartzen dituenak irakurtzeko 3 dolar ordaindu beharko ditu. Bai, 3 besterik ez.

#### THE REVAMPED DEMIAN5

Way back in the mists of time we mentioned to you that was home to some of the best comics ever to be seen on the net. Demian has freed himself of the printed page format and gets the best out of what the internet has to offer. The web page had been extremely quiet for ages, but there have been some noticeable changes made recently. If you want to read these comics and find out what'll be stuck up on the page in the next year, you'll have to cough up three dollars. Yep, three miserable dollars, not a cent more.



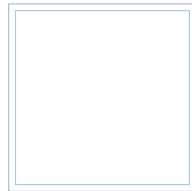
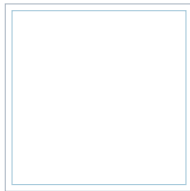
#### TRINEO EXTREM

Gizakiak elurra deskubritu eta segundo gutxira asmatu zuen ipurdi-trineoa. Gero animaliak domestikatu eta trineo espezializatuagoak asmatu zituen. Egun, gure mendietako pistetan ere ikus ditzakegu hainbat musher txakurrek tiratutako koadrigetan. Guri ordea, Calvin-i bezala tigreak zakurrak baino gehiago gustatzen zaizkigu eta ipurdi-trineoa erradikalagoa iruditzen zaigu. Eski estazioetan trineoarekin ibiltzea debekatu badute zerbaitengatik izango da.

#### EXTREME SLEIGHING

People invented arse-sleighting about three seconds after they came across snow for the first time. They later tamed a few poor animals and evolved towards more complicated forms of travelling by sleigh. Nowadays you can see mushers being dragged along by our four-legged friends in the nearby mountains. All the same, we think that arse-sleighting is more radical. If sleighs are banned from ski-stations, there must be a reason for it. Sleighting...you can even do it with tigers!





AUDIO



### HIM

Many in high places are not well

Beti nortasun berrien bila dabiltzan musikarien artean kokatzen ditugu H.I.M taldekoak, horregatik agian ez dira horren ezagunak. Finlandiako beste talde batek izen berbera erabiltzen du eta irrati, telebista eta aldizkarietan askoz gehiago azaltzen dira. Gu ordea, Chicago aldera hurbiltzen gara bertakoek eskaintzen duten erritmo aniztasun eta hausturen proposamenekin bat egiteko.

Doug Scharin jauna dugu zazpi urte luzez musikaren komunitateari proposamen berriak ekartzen ari zaiguna banda honen gidaritzapean: dub, jazz, pop, rock, elektronika... dira taldearen ibilbidean zehar maisuki nahastuak azaltzen zaizkigun erritmoak, beti ere inprobisazioa ezinbesteko elementu bihurtuaz.

Musikaren estandarizaziotik aldentuta dator "Many in high places are not well" lan berria. Ahotsak dira diskoa kolore eta aire berrietara daramatenak. Ez da entzuteko lan erraza, baina denborarekin diskoko zazpi kanten atmosferan sartuko zara eta seguruenik ez duzu berriz arnasa modu berean hartuko.

H.I.M. are one of those bands that are always on the lookout for something to add to their character as a group and that's why they're probably not that well known. There's a Finnish group of the same name and they get a lot more coverage on the box, radio and in music mags. We lean more towards Chicago and the multiple jagged rhythms of H.I.M.

Doug Scharin is the main man at the helm in this band that have been offering us the results of their experiments for the last seven years. The group has masterfully jiggled its way through the rhythms as dub, jazz, pop, rock, electronica...and improvisation has always been a vital element to their music.

Their new LP "Many in high places are not well" sees them stray further off the beaten path of standardised music and it's the voices this time that lend colour and a new air to the music. It's not an easy record to listen to, but once you get into the buzz of the seven songs on the record, there's no looking back.

ome & matxin

### AUDIENCE

Second Handed

Gernikako boskoteak bigarren lana dakar eskuartean. Nabari da gainera denborak euren doinuekin elkartu dituela, taldearen nortasuna gero eta argiago azaltzen zaigulako disko berrian. Lehen diskoan nabari genuen jada nondik nora zihoaizen talde honek proposatutako doinuak, baina agian ez genituen ildo berean bilduak aurkitzen, oraingoan ordea ikaragarritzko lana sumatzen da kanten ekoizpenaren atzean, eta lan berria urteko ezinbesteko erreferentzien artean kokatzen dugu.

Hamar abestik osatzen dute "Second handed", horietako bat euskaraz eta beste guztiak ingelesez. Rock, country eta hardcore ukituak alderdirik gordinenean azaltzen zaizkigu lan berri honetan: "Go home (Sweet hole)", "Ten times" edo "Beste zeruaren azpian" kantuetan sentitu dezakegun bezala. Talde honen dotorezia gainera "Second hand" kantua bi bertsoetan edo "You could be shot" abestietan besarkatu dezakegu. Lan borobila gernikarren bigarren hau.

The second release by this five piece outfit from Gernika. The lads are growing as a band with the passing of time and it's certainly very noticeable on this record. We had a fair clue of where this lot were heading musically when we heard their first record but there was still something not all there. Not on this one. The huge amount of work they've done shines through the songs and this is, without a doubt, one of the musical high points of the year.

Of the ten songs on the record one is sung in Basque and the rest in English. On songs like "Go home (sweet hole)", "Ten times" or "Beste zeruaren azpian" you can clearly appreciate the rock, country and hardcore influences at their most. The elegance of the group is patent on the two versions of the song "Second hand" or "You could be shot". Great second album from this Gernika band.

ome



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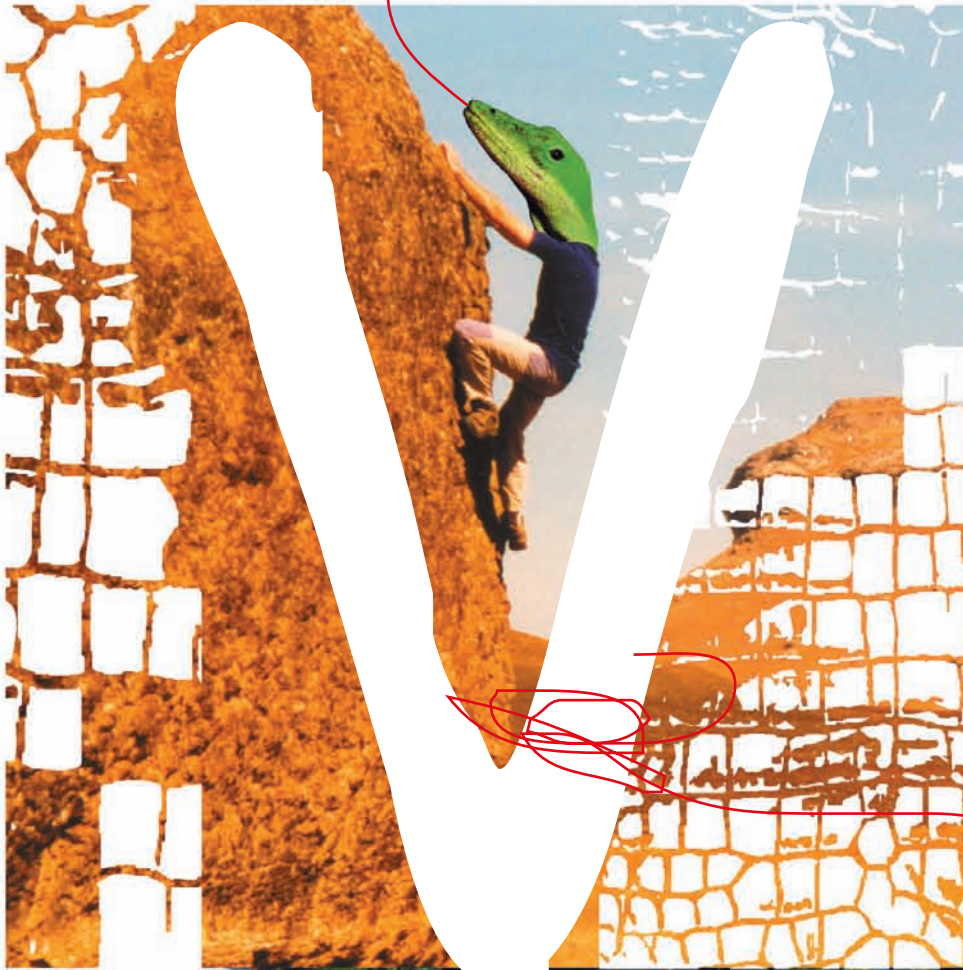
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 z u r e t z a k o   a z e n a r i o a !

narrasti “Vulder”

reptile Voulder”





boulder





Voulder



## »loturik« dauden islands

Zerotik hasita –zeroa mundua bezain borobila baita– hizkuntza bat ikasteko asmoz ikasgelan sartzen garenean berriro ispiluairean aitizinean paratzen dugu geure burua. Eta eguneroko gauzak indar bereziaz berritzen dira gure barruan, musika ezberdinez: *Ni naiz, I am, Je suis, Yo soy, Io sono, Ich bin...*

Beheititik goitira begiratzen diogu geure soinari: oinak, feet, pieds, pies, piede, FüBe. Eta ondoren: hankak, legs, jambes, piernas, gambe, Beine... Noraino? Burura, head, tête, cabeza, testa, Kopf... Eta polliki-polliki handitzen goaz. Abestiak bezala: "handitzen, handitzen".

Aniztasun ikaragarri honek izutzen ahal gaitu eta agian "cappogiro" izaten ahal dugu, baina eskuratu berri ditugun oin berri hauekin gauza bagara xendaz eta harri kokkorrez beterik dagoen bidetik ibiltzen, gauza harrigarriak ikasiko ditugu, izan ere, bidean hartuko ditugun liburu, historia, iruzkin eta bestek gauza argi bat aditzera emanen digute: hizkuntzek gauza anitz dute amankomunean. Esaera zaharrek eta atsoitzek horrela adierazten dute argi eta garbi. Hipokritak direnei

zera esanen genieke "zozoak beleari ipurbeltz" ingelesez "Pot calling kettle black" dena edota "egia da latz eta garratz" ("The truth hurts").  
Beti zalantza dantzan dabiltzanentzat, aproposa litzateke: "Coger el toro por los cuernos", ingelesez "Take the bull by the horns" edo ondoko hau "Burdina berotan jo behar da", ingelesez "Strike while the iron's hot". Eta garai moderno hauetan, dena kable, dena makina bada ere: "Eroriz, eroriz ikasten da oinez", ingelesez ere "You can't learn without falling".

Baina dagoeneko bada garaia gure alfonbra magikoa hartu eta gibelerareginez gelatik leihotik irteteko, gibelerara hegan, ziztu bizian. Atzera so eginez bi irla agertzen zaizkigu. Hurbiltzean elkarren artean dituzten ezberdintasun arraroek atentzioa deitzen digute. Lehen irla oparoda, baso eta oihan joriez bete-betea, kolore anitzez zipriztindua, aberastasun mugagabe hornitua. Bigarren irla, ordea, laua da, ia basamortua dena, bertako harkaitz zorrotzek ilunabarrean diz-diz bitxia egiten dute ortzi osoan.

Zer egin ez dakigula, itsasora salto egin dugu eta irlen arteko itsasoturkesak goxo eta busti besarkatu gaitu. Ondoren burbuilen nahas-mahasak gure ezinegona handiagotzen du, baina emeki-emeki lasaitzen doa dena, itsasoa bare, bihotzaren pare, eta uretan murgilduz, itsaspara goaz, eta itsas azpian, egunen batean berriro erabiltzeko prest dauden hitz atzendu eta hitsek -galeoi zatiak bailiran- hartzen gaituzte. Forma arraroak dituzten hizki exotikoek itsasoaren sakonak ibiltzen dituzte aho baten bila. Eta azkenean itsas azpia jotzen dugunean, eta beste altxorren bila gabiltzala, zerbait datorkigu burura bat-batean, irribarrea sortarazten diguna: bi irlak loturik daude itsaspean. Bada garaia batzen gaituen aniztasuna ospatzeko:

When we tip-toe into the classroom to learn a foreign language for the first time - the nought of our knowledge is as round as the world – we are obliged to look into the mirror again. And those things so familiar to us are renewed with a different energy, a different music. *Ni naiz. I am. Je suis. Yo soy. Io sono. Ich bin...*

And as we contemplate ourselves, we cast our gaze at our feet and start from the bottom. Oinak. Feet. Pieds. Pies. Piede. FüBe. And then Hankak. Legs. Jambes. Piernas. Gambe. Beine. Until we finally reach the top. Burua. Head. Tête. Cabeza. Testa. Kopf. And so, little by little, this is how we grow.

We might find such variety and contrast rather off-putting, even frightening, making us suffer a "cappogiro" as some would say. But

# ÉTÈ, OMBEZA,

if, with these new feet that have just seen the light of day, we are able to walk along this road full of daunting forks and other difficulties, we will come across some surprising things. Thanks to the books that come into our hands and thanks to the stories and anecdotes those close to us tell, we will soon realise that apparently different languages have so much in common. If we are lucky enough to discover proverbs and sayings we will see that this is so. For all those miserable hypocrites that plague our existence we can dedicate the following to them: “zozoak beleari ipurbelz” which in English turns out to be “Pot calling kettle black.” Or even this one. “Egia da latz eta garratz.” “The truth hurts” And for those poor creatures who can’t make up their minds, can’t take a step forward, we can offer this advice. “Coger el toro por los cuernos.” “Take the bull by the horns.” If they’re not into bullfighting, then perhaps this one: “Burdina berotan jo behar da” which in English is “strike while the iron’s hot.” And in these modern times with so much machinery and so many wires that help us to learn, there is a little piece of wisdom we shouldn’t forget: “Erroriz, eroriz ikasten da oinez” “You can’t learn without falling.”

But now it’s time to pick up our magic carpet and leave the classroom flying backwards at breakneck speed. We look round and we catch sight of two islands that appear on the horizon. As we get closer, we notice strange contrasts between the two. One with countless numbers of hills covered in a voluptuous and seductive vegetation coloured in shades of green that go beyond the imagination. The other is flat and desert-like. It is covered with sharp rocks that send hypnotising rays to the sky at twilight. We are not sure what to do. The dilemma finally forces us to jump up into the air and suddenly we feel the embrace of the turquoise waters that separate the islands. Then there is a whirl of bubbles and a lot of confusion. But soon everything calms down once again and we begin to go down deeper. On our way, we bump into sad, forgotten words, like the wreckage of galleons waiting for the day when they will be found again. Exotic strangely shaped letters swim in the depths searching for an open mouth. Finally, we touch the sea bed and while we look for more treasures we become aware of something, something so obvious that it brings a smile to our face. The islands are joined together. Let’s celebrate, then, the differences that unite us.

# TESTA, KOPF

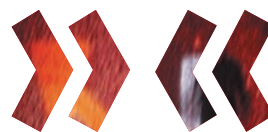
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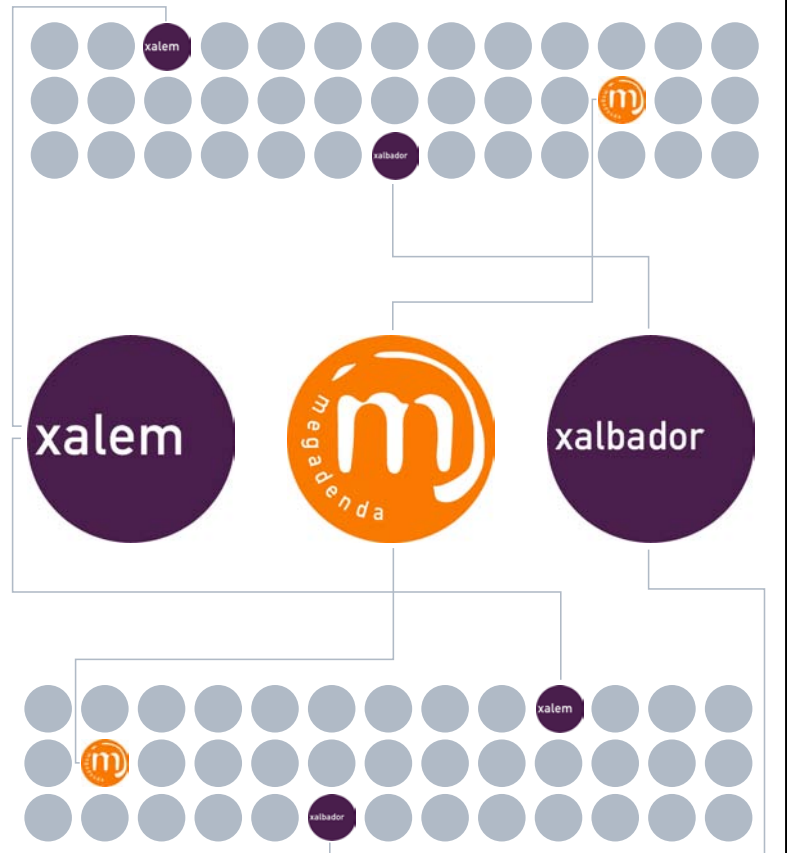
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NEW COMMENT

# krakena mitotik errealitatera

testua / by: elhuyar, beñardo kortabarria

Jatorriz, Krakena Eskandinaviako mitologiako irudi bat da. Tamaina ikaragarriko animalia da, itsas gainean oso gutxitan ikus daitekeena. Eta noizbait agertu bada ere, gorputzaren zati bat baino ez zaio ikusi, bi kilometro luze izatera ere irits daiteke eta.

Tentakuludun piztia izuaren irudi bihurtu zen eskandinaviarren artean. "... gerrarako itsasontzi handienari hel diezaioke, eta eskifaia osoa berarekin urpera eraman" zioten eskuizkribu zaharrek. Dokumentu horietan irakur zitekeen Krakenak denbora luzea ematen zuela elikatzen, hilabeteak. Gero, atsedean hartzen zuen, eta digestioa egiten hasi. Bere gorotzen usain gozora milaka eta milaka arrain hurbiltzen ziren. Atsedendalitik esnatzean, Krakena arrainez inguratua egoten zen, eta berriro jaten hasteko moduan izaten zen.

Norvegiako eta Finlandiako marinela Krakenaren beldur bizi ziren; batzuetan txibia erraldoi baten itxura ematen zioten; beste batzuetan, olagarro itxura. Edozelan ere, erasoan margotzen zuten beti, itsasontziak hondoratu nahian.

Beste hainbat kasutan bezala, kondairaren bihotzean benetako animalia bat dago. Hondartzetan txibi erraldoien gorpuak azaltzen hasi zirenean, naturalistek jakin zuten itsasoan tamaina handiko

animalia bat bizi zela. 1856. urtean Johannes Japetus Smith Steenstrupek izen generikoa eman zien erraldoiei: *Architeuthis*. Bataio horretarako, zoologo daniarrak 11,5 zentimetroko txibi-mokoa erakutsi behar izan zuen. Horrela, piztia mitologikoa zientzia-gai bihurtu zen.

Txibi erraldoiak, tamaina handiko harraparien oinarrizko elikagaia direla uste da, batez ere kaxaloteena. Izan ere, kaxaloteen azalean behin baino gehiagotan aurkitu dira txibien bentosen arrastoak.

Kostaldean ere agertzen dira; hilda gehienetan, eta hilzorian batzuetan. Orain arte ez da txibi erraldoi bakar bat bizirik ikusi edo harrapatu, horregatik, beren biologiaz edo fisiologiaz ezer gutxi daki zientziak. Uste denez, txibi erraldoiek gaitasun gutxi dute oxigenoa garraiatzeko. Horregatik, tenperatura altuko eta oxigeno gutxiko uretan sartzen direnean, ito egiten dira. Terranova, Britainia Handia eta Eskandinaviako uretan sarri samar biltzen dira bi ezaugarri horiek.

Beraz, zientzialariek dakiten apurra hildakoetatik ateratakoa da. Diotenez, jaiotzerakoan txibi erraldoiek hiru milimetro neur ditzakete, eta baliteke haztean 20 metrora ere iristea. Horrek esan nahiko luke tona bateko pisua hartzera irits daitezkeela. Barne-belarrietako otolitoetako hazkunde-bandak ikertuta jakin denez, ehun kiloko Kraken batek bi urte izan ditzake. Hortaz, hazkunde-tasa altuena duen itsas-animalia da. Bi milioi arrautza jartzeko gai dela eta, pentsa daiteke espezie oportunistak dela. Galderak, hala ere, ezagutzen dena baino gehiago dira: zertarako behar dituzte hain begi handiak —bizidunen artean dauden handienak— argirik ez dagoen tokietan? Nola ehizatzen dute? Nola egiten dute kideak aurkitzeko? Noiz ugaltzen dira? Nola ugaltzen dira? Non jartzen dituzte arrautzak? Nola erabiltzen dituzte tentakuluetako bentosak? Zenbat mugitzen dira? ... Mitologiak erantzungo luke galdera horiei guztiei, baina mitologia ez da zientzia.

## the kraken; from myth to reality

It seems that the Kraken originally originates in Scandinavian mythology. It's an enormous beast that very rarely breaks the sea surface. And if indeed it has ever been sighted, all that has been seen is a mere glimpse of a part of them. These creatures can measure anything up to two kilometres in length.

The tentacle-covered beast soon became the very image of fear in Scandinavian countries. One old written reference describes it in the following terms: "... it can grab hold of even the greatest battleship and drag the whole thing down to the deepest depths". In the very same documents it goes on to describe how the krakens can spend up to months feeding itself. Once it had satisfied its voluminous appetite, it rested and digested its meal in peace and calm. The sweet smell of its excrement then attracted thousands of fish and once the beast awoke from his slumber... well, it was surrounded by fish and it was back to feasting again.

Norwegian and Finnish sailors lived in fear of the kraken; sometimes it was pictured as a giant cuttlefish; and at others, as an octopus. Whatever its resemblance to a sea creature, it was always shown in attacking mode as it tried to sink some ship.

As in many other cases, the legend of the kraken is also based on a real-life animal. When the bodies of giant cuttlefish, or giant squid as they are commonly known, started to wash ashore, naturalists discovered the sea housed a creature of enormous proportions. In 1856, Johannes Japetus Smith Streestrup came up with a generic name for the animal: *Architeuthis*. When he did so, this Danish zoologist had to present an 11,5cm-long cuttlebone. That's when the matter of legends became the object of scientific study.

It is believed that giant cuttlefish are part of big predators diet, and especially that of the sperm whale. The reason for this belief is that traces of suckers belonging to cuttlefish have appeared on sperm

whales' skin on many occasions.

They normally wash ashore, dying or dead. Nobody has ever seen or caught a live giant cuttlefish and because of this science knows very little about the biology or physiology of the creature. It is believed that these animals have great difficulties in holding oxygen, which is why they normally drown once they have drifted into waters with high temperatures and low oxygen supply. The seas around Terranova, Great Britain and Scandinavia quite often come up with the above mix of little oxygen and high temperatures.

This all means that the little that scientists know has been garnered from the dead animals washed ashore. They say that giant cuttlefish can measure as little as 3mm when they are born and that they can grow anything up to 20 metres in length. That suggests that they can also weigh up to a ton in weight. Investigation of the growth rings of the inner-ear bone indicates that a 100 kilo kraken is probably about two years old. If that's the case, it's the biggest animal in the sea. It's capable of producing two million eggs and is held to be an opportunist species. There are more unanswered questions than answered ones however, why does it need such big eyes – the biggest of any living creature – in a place with no light? How does it hunt? How does it find a mate? When does it reproduce? How does it reproduce? Where does it lay its eggs? How does it use the suckers on its tentacles? How much do they move?... Mythology would come up with an answer to all these questions, but mythology isn't a science.



architeuthis-aren arrastoaren bila. In search of the Architeuthis.

2004ko udaran, dakigunez 3 espedizio abiatuko dira ozeano diferenteen barrenak arakatzera, Krakenaren argazkiaren bila. Erraldoi honen lehen argakia lortzen duenak irabaziko du saria. Estatubatuarrak, Zelanda Berritarrak eta espainolak dabilta lehian; teknika eta kokapen estrategiko desberdinak erabiliko dituzte. Ez da lehen aldía eta hauetako zientzilari batzuk urteak daramatzate Krakenaren atzetik. Euskal Herritik gertu, 2003 urteko saiakera errepikatu nahi dute: Asturiaseko itsasertzetik 28 kilometrotara dagoen "Caladero de Carrandi " izeneko lekuan.

As far as we know, 3 expeditions will set out next summer 2004 in an attempt to photograph a kraken. The glory will go to the first team to achieve the photo. The three teams in the chase are from America, New Zealand and Spain and each of them will look in different parts of the world and they methods they intend to use vary. This is not the first attempt at trying to capture a kraken on film and some of the scientists involved in the have been after this for years. The Spanish will repeat last year's effort and will concentrate their search about 25 km off the Asturian coast at a place called the "Caladero de Carrandi, which is quite close to the Basque Country.

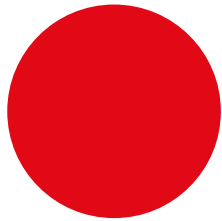


Aula del mar, Lueca (Asturiasen Krakenen gorpuak biltzen dituen museoa / You can visit the museum that houses remains of kraken at ): [www.cepesma.com/auladelmar.htm](http://www.cepesma.com/auladelmar.htm)

Saiakera espainiarraren web orria / the Spanish team can be visited at: [www.proyektokraken.com](http://www.proyektokraken.com)

krakenaren ezaugarriak / and you can find out more stuff about kraken characteristics at: [www.elmundo.es/elmundo/2002/graficos/jul/s4/calamar.html](http://www.elmundo.es/elmundo/2002/graficos/jul/s4/calamar.html)

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GETXOKO II. KOMIKI JARDUNALDIAK  
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Amaitzar dagoen 2003. urteak biñeten munduan eman duenaz gozatzeko aukera. Erakustokiak, proiektzioak, emanaldiak eta 2 dimensioetako hainbat sorpresa Getxo...

A great chance to enjoy the comics that have been issued throughout the whole of this year. Stands, screenings, exhibitions and lots of 2D surprises to be savoured at Getxo...

● [www.fandecomics.com](http://www.fandecomics.com)



PELLO IRAZU ARTIUM-EN  
GASTEIZ, otsailaren 22ra arte  
Pello Irazu at Artium. Gasteiz (till Feb. 22)



Pello Irazuk ARTIUM-en antolatutako erakusketan, beste hainbat artelaren artean bertako paretetan margotutako muralak eskaintzen dizkigu. Erakusketaren amaierarekin bat desagertuko direnak. Beraz otsailaren 22rarte soilik duzue lan hauetaz gozatzeko.

The very walls at Artium painted by this artist are among the works of art on display at this exhibition organised by Artium. They – the paintings, not the walls – will disappear once the exhibition has finished. You've only got till Feb 22nd to feast your eyes on them so.

● [www.artium.org](http://www.artium.org)



DRUM GALERIA  
General Etxague 2 kalea - Donostia.(Abenduak 19-Urtarrila 24  
Drum Gallery. Nº 2, General Etxague St, Donostia. Dec. 19 – Feb. 24



Abenduaren 13an Pigmatic erakusketak kolektiboa amaitu eta Astebetera Ramón Cabestany-ren eskulturak izango dira ikusgai Donostiako espazio berezi honetan.

A week after the Pigmatic group exhibition finishes on Dec 13th Ramón Cabestany's sculptures will be on show at this peculiar spot on Donostia.



ELLIOT MURPHY  
Urt. 17 Donostia Antzoki zaharra/ Urt. 18 Bilbo Euskalduna  
Antzoki Zaharra Donostia Jan. 17th / Euskalduna Congress may, Jan. 18th



Nekez entzungo dugu Elliot Murphy irratiforuleto zerrendetan...baina honezkerok ez zaigu axola, ilehoriaren musikaz gozatzeko aukera urtero izaten dugulako. Oraingoan Olivier Durand lagunarekin eskainiko ditu bi emanaldi. Ez galtzeko modukoak.

You're not very likely to hear Elliot Murphy on commercial radio...but we don't really care about that any more because we get a chance to delight at this blonde musician's music every year. This year he plays two shows accompanied by his friend Olivier Durand. Not to be missed.

● [www.elliottmurphy.com](http://www.elliottmurphy.com)



KULTURA BASURA  
Montehermoso Gasteiz abenduaren 15a arte  
Montehermoso Junk Culture in Gasteiz (till Dec. 15)



Bartzelonan arrakasta itzela izan ondoren ibiltaria bihurtu den erakusketak. Jordi Costa-k kudeatuta, benetan merezi duen proposamena... Eta ez ezazue pentsa sasi-intelektual baten ikuspegitik antolatuta dagoenik erakusketak hau. Ez. Zerbait izatekotan hainbeste gozatu arazten diguten film, iragarki, musika eta beste hainbat jardueren apologia da.

Following up on its massive success in Barcelona, this exhibition has gone mobile. Jordi Costa is the man at the helm of this really worthwhile project...don't even imagine for a second that it's some kind of pseudo-intellectual art-farty crap. Not a chance. If it's anything at all, it's a cry for the trash films, ads, music, etc... that we all really love.

● [www.vitoria-gasteiz.org/mhermoso](http://www.vitoria-gasteiz.org/mhermoso)



NONTZEFLASH  
1. Animazio lehiaketa  
NontzeFlash, animated film competition



Nontzeberri.com kultura webguneak eta FANT Bilboko Zinema Fantastikoaren jaialdiak NontzeFlash Animazio Lehiaketa jarri dute martxan. Lehiaketa on-line egingo da gunean eta, amaitutakoan, film onenak FANTen pantailaratuko dira. Lanak SWF formatuan aurkeztu beharko dira. Guztira, 5,300 euro banatuko dira saritan.

The nontzeberri.com culture web site and Bilbao's Fantastic Film Festival (FANT) co-promote the animated film competition called NontzeFlash. This is an online competition at and the best animated films will be chosen by a panel of judges. They films will be shown at Bilbao's Fantastic Film Festival FANT 2004.

● [www.nontzeflash.com](http://www.nontzeflash.com)



BILBAO HIRIA 16. POP-ROCK LEHIAKETA  
Bilbao Hiria 16th Pop-Rock Battle of the Bands



Bilbao Hiria pop-rock lehiaketa martxan jarri da berriro. 15 edizio igaro ondoren, Euskal Herrian zein estatu osoan ere musika lehiaketarik ospetsuena bihurtu da Bilbao Hiria eta orain europar talde gazteentzako erreferentzia izateko asmoa du. Parte-hartzea europar taldeei zabalduko dago eta 3 musika mota daude: Pop-Rock, Metal eta Joera Berriak hain zuzen ere. Aurkezteko epea abenduaren 31n amaituko da.

Time once more for the yearly edition of the Bilbao Hiria competition. 15 editions old and by now one of the most famous events of its type in the Basque Country and in Spain. They now aim to become a reference point for the rest of Europe as well.

● [www.bilbao.net/bilborock](http://www.bilbao.net/bilborock)



TANTA  
Ab. 13 Berako Kultur Etxea. Ab. 20 Gasteizko Gaztetxean  
Dec. 13 Bera, Dec 20 Gasteiz



Bomberenean sortutako taldeak emanaldi bereziak eskaini ditu azaroan zehar. Abenduan, Akazauztekin batera joko dute. Etorzizunear? Ez dakigu, baina eurteak jarrai dezala espero dugu.

The group formed in Bomberenea offered special concerts during November. On december they're playing with Akazauzte. In the future? We hope it keeps raining

● [www.bomberenea.com](http://www.bomberenea.com)

## la ascensión del gran mal

[ david b. sins entido ]

Igandeetan El Mundoko gehigarria hartzen dutenentzat. Maitena gustatzen ez zaienentzat. Dena duten galtzaile makrobiotikoak agertzen dira. Aurreko bizitzan pobreak ziren pertsonak ere bai. Frantzian orain bost urte argitaratu zuten. Orduan ez dakit zeini gomendatuko niokeen, orain bai: maitasun deklarazioa etxeko giltzak ematea, ama aurkeztea edo autoa uztea baino gehiago dela pentsatzen dutenei. Benetako deklarazioa telefono mobileko deiak erantzuten uztea dela pentsatzen dutenentzat.

For those of you who read the El Mundo supplement on Sundays. For those of you who don't like Maitena. The story is full of loser macrobiotics who have it all. It's full of people who were poor in past lives. The book was first published in France five years ago. I don't know who I would have recommended it to in those days, but I do now: to people who feel that a true declaration of love is more than giving the other half the keys to your pad, introducing them to Mum or lending them your car. This is for those who think that true love is letting your other half answer your mobile phone calls.



testua / by: nagore telleria

paperpapers

## bookcrossing

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A role-playing game for book lovers. You don't have to read it to be able to take part. Take a book, register it and hide it in Artikutza, The Bardeak or amongst the rocks at Gaztelugatxe. The risk-lovers can hide them at places where you may be searched by the police: at airports, banks and the rest. Wherever you want. You can follow the travels of the book and comments that have made at Bookcrossing.com or at bookcrossing-spain.com. There are about 5,000 books waiting to be found in Spain at the moment. We have no definite figures for the Basque Country yet.



## eguraldiaz hizketan

[ mikel peruarena ansa. elkar ]

Idazleek sufritzen dutenean poema ederragoek egiten dituztela pentsatzen dutenentzako. Liburu honetan askoz ederragoak dira jada sexurik ez dagoeneko amildegi ertzeko poemak. Bakarka izararen aurka itotako uluak musuak baino estetikoagoak diren bezala. Anari, Dut, eta irratia dira bertako soinu bandak. Paisaiak berriz, eskutik helduta bisitatutako leku bakartiak eta zine aretoak. Tarteka kanta herrikoiren bateko bertsoen bat ere bai, baina estribilorik gabe.

This is for the people out there who think that the more poets suffer the more beautiful their poetry. The poems without the sharpened knife of sex hanging over their head are much more beautiful in this book. Just as the smothered sighs protesting at loneliness are much more aesthetic than kisses. Anari, Dut and the radio make up the soundtrack. The scenery, lonely places where you are brought to by hand and cinema theatres. There is also the odd verse of a folk song, but there's no chorus.



## linterna magica

[ ediciones de ponent ]

Jorge Zentner-en kontakizunean, zarpigarren artea deskubritzen duen haurraren gora beherak kontaktzen zaizkigu. Kioskoa, laban jaurtitzaila, itsasontzi fantasmak eta marinel tatuatuak. Sergio Moraren ilustrazio ederrek argitzen dute linterna magikoa. Liburu bitxia eta edizio zaindua. Altxor txiki bat, altxor beharrezko bat.

Jorge Zentner's story tells the tale the ups and downs of a child who discovers the Seventh Art. A kiosk, a knife-thrower, ghost ships and sailors' tattoos. Sergio Mora's lovely drawings illuminate the magic lantern. A little treasure, a necessary treasure.



Chad Tucker

KYLIE MINOGUE'S  
PET CARE DIRECTOR

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BEHIND THE SCENES  
SINCE 1889



Egunotan kaleratu dute Aritz pelotariaren Nayarit-eko altxorra komikia. Arazo unibertsalei aurre egiten dion euskal heroi bat izateko grinarekin jaiotzen da Aritz. Joxe eta Eiderrekin batera han hemenka hamaika abentura bizitzeko prest eta mundu osoko jendea ezagutzeko gogoekin. Pello Gutierrezek idatzita eta Daniel Redondoren marrazkiekin (kolorea Iban Astondoaren esku), Jean François Sauré argitaletxearen eskutik etortzen zaigu. Eta, nola ez, Frantziar komikiaren modurik tradizionalaren formatuan; tapa gogorreko albuma.

Hirukote honen lehenengo abentura Mexikora eramaten gaitu, Huicholen ondora, eta bertan izanen dugu hauen bizimodu eta tradizioen berri. Baina hau hasiera baino ez da. Bai marrazkilaria eta gidoilaria bat datoz; bizitza luzeko pertsonaiak izanen direla eta oraingoz ez daude guztiz garatuak. Abentura bakarrean ez autoreek ezta irakurleagoak ere ez dute Aritz Jose eta Eider ezagutuko. Daniekek erraten digun bezala marrazten zoazen ehinean pertsonaiak ezagutzen zoaz. Pixkanaka gero eta gehiago identifikatzen zara haiekin (beno Daniekek Joxe nahiago omen du gizatiarragoa delako) eta zure pusketa bat ematen diozu. Hortaz pertsonaiak ez dute emateko duten guztia, hasiera baino ez da.

Pelloren esanetan izugarritzko ilusioa egin zion Jean François-ek eta Daniekek deitu zutenean, hark txikitzen Danielen marrazkiak hartzen bait zituen eredu marrazten ikasteko. Egia izanda gogotsu ikusten zaie bakoitza bere arloan lanean. Ikusi dezagun nolako abenturak eskeintzen dizkigun hirukote honek.

The comic book featuring Aritz the Pelotari has just hit the racks at your local book store. From the moment our trepid young Aritz is born, he yearns to be the Basque hero that will face down any type of danger. Aritz, along with Joxe and Eider, travels here and there in search of adventure and new friendship. The comic is drawn by Daniel Redondo, written by Pello Gutierrez and is published by Jean Francois Saure's lot. Unsurprisingly, the comic book comes in traditional French format: hardback.

Our trio's first adventure takes us to Mexico and the part of the country known as Guitzol. We get to see the local people's traditions and how they live out their daily lives. But this is just the start. Both artist and storywriter agree that these characters will be around for a long time and that they have not developed in full yet. The reader won't get to know Aritz, Eider or Joxe by just reading the one story. Daniels points out that with each new story you get that little bit closer to the characters (Daniel prefers Joxe because he's more the sociable type). You'll end up handing over a little part of yourself to them, wait and see. As we said above; this is just the start.

Pello says that he was really chuffed when he got the call from Daniel and Jean Francois because when he was small, he learnt how to draw using Daniel's drawings. There's no doubt that all of them are really committed to what they are doing. Let's wait and see what this trio gets up to.





*Sally O'Sullivan*

ROBBIE WILLIAMS' FAN MAIL COORDINATOR

**Lee** BEHIND THE SCENES SINCE 1889



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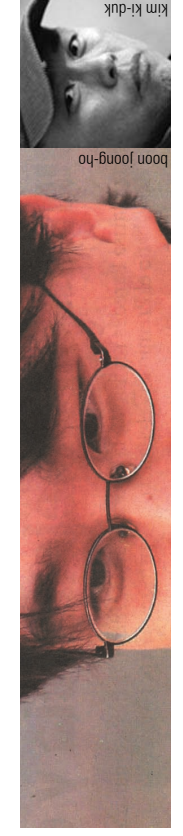
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...unc...  
...t dangerous place.

# HEGO- KOREAR ZINEMA new south-korean zinema BERRIA

testua / by: koldo almandoz



# HEGO- KOREAR ZINEMA new south-korean zinema BERRIA

Azken urteotan, pelikula Hego-Korear ugari ikusten dugu. Zinemaldi ezberdinetako programazio eta palmaresetan. Ez da kasualitatea edo patuaren kapritxoa. Hego Koreak, irekiera politikoarekin batera arlo ezberdinetan egin du eztanda azken urteotan. Aurrekontu oso eskasekin, bortziki askeak diren lan zirrargariak egiten dituzte bertako zinegileek. Apurka-apurka mendebaldeko herrialdeetako ekizileek sekula bultzatuko ez lituzketen lanak iristen hasi zaizkigu Hego Koreatik. Tarteka, gure zine-begirada aburgesuatuari muturrekoa ematera etortzen den zineaz gozatu ahal izatea eskertzekoa da.

Urtero, guretzat oraindik hain ezegunena den herrialde hartako egile berrien pelikuletaz gozatzeko aukera izaten dugu. Istorio intimista, esperimental edo terrorizkoak nagusi izanik ere, guztieta giza harremanak, gizarte aldatkorren borbakaria eta sexua eta gorpuzta ulertzeko modu bereziak islatzen dira. Izen ugari alipatu dezakegu: Jang Sun-woo (bertako zinemetan estreinatutako masokisinoa eta maitasunaren arteko harremanaz hausnartzen zuten bere "Lies" film gogor eta ederra), Hong Sang-soo-ren lan esperimentalak, Im Kwon-taek emankorren dozentak filmak eta batez ere sakonkiago aztertuko ditugun Kim Ki-duk eta Boon Joo-ho...

## KIM KHUK: e-zinezko elkarriketa

Intemetez azken saiakera egin baina ezetz, Kim Ki-duk zuzendaririk ez duela elkarrizketarik eskaiatzen. Behin kazetari batek zera idatzi omen zuen: <<Kim Ki-duk en zineá, ama baten maitasuna izan ez duen gizon baten zinea da>>. Eskutitz batean bere amañ, frakurtzen eta idazten ez jakin arren ama on bat izan zela esan eta elkarrizketa gehiago ez zuela emango iragarri zuen.

Kim Ki-duk zuzendari intuitiboa da. Haurtzaraoan eskolatik bota zuten, lantegi batean hasi zen lanean, gero ejertzitara joan zen soldadu. Inongo zine ikasketarik gabe filmografia pertsonal eta sendoa osatu du. Koreako gizartearen alderdi ilunenak azaleratu izan ditu, beti ere begirada berezia erabiliaz. Errealismo magikoetik ihes egiten duten indut-metafora bortitz bezain ederrak sortzen ditu. Korean bere filmak ez dute arakasta komertzialik lorzen baina Europako zinemaldeen bere lana estreinatu ahal izateko labankadak ematen dizkioite elkarri. Donostiako 51.ean, eta ia inork espero ez zuenean, Zinemalديو Peñia, ikuslegoaren filmik kuttunenari saria jaso zuen bere Bom, yeoreum, gaeul, gyeowool, geurigo, bom (spring, yeowool, bom summer/fall, winter...and spring) zoragariak. Aurretik, Coast Guard, Bad Guy, Address Unknown, Paladaerum, Real Fiction edo ziurrenik bere lan ezagunena den The Isle bezalako pelikula interesgarriak egin ditu.



Over the last few years we've seen quite a few South Korean films shown at film festivals where they have also been awarded a fair number of prizes. And that, dear reader, is by no means a coincidence or quirk of fate. The political opening-up of South Korea has jugged up a fair number of different circles there. Local film-makers have made some really spine-tingling, radically shackle-free films on shoestring budgets, and little by little, we're finally getting to see the kind of stuff that Western producers wouldn't touch with a ten-foot barge pole. We should be grateful for the opportunity we're getting to see the type of cinema that dances all over the bourgeois dribble that fills our screens normally.

Every year, there's always somewhere you can get to feast your eyes on new films coming out of a country that is still very unknown to us. While most of these intimate stories are either experimental or terror, we still get a new focus on human relationships, the violence of our ever-changing society and a unique look at how we understand our bodies and sex. There are loads of names we could mention: Jang Sun-woo (he premiered his wonderfully daring and beautifully bone-crunching story about masochism and love, "Lies", on the big screen over here); Hong Sang-soo's experimental work, any of the prolific Im Kwon-taek's dozens of films, but we'll concentrate our efforts on Kim Ki-duk and Boon Joo-ho...

## KIM KI DUK: e-possible interview on cinema

We tried one last time to interview this man over the net but there was absolutely nothing doing. Kim Ki-duk doesn't do interviews. A journalist once said of him: "Kim Ki-duk makes the type of films that are made by somebody who has never been loved by his "mother". He wrote back to the journo saying that even though his mother might not know how to read or write, she had been a good mother. He also wrote that he would never give another interview.

Kim Ki-duk is an intuitive director. He was thrown out of school as a child, he started working in a factory and then he enlisted in the army. He has created a really vibrant and personal style of film-making without ever having received any formal training. He has exposed the darker sides of Korean society with his ever-present personal angle on things clearly to the fore. He comes up some violent yet beautiful metaphorical imagery that shies away from magical-realism. His films aren't all that popular in his native land but over in Europe the organisers of the film festivals are always at each other's throats trying to get him to premier his work with them. At the 51st San Sebastian International Film Festival, he was unexpectedly awarded Public's Favourite Film Award for his amazing Bom, yeoreum, gaeul, gyeowool, geurigo, bom (spring, summer, fall, winter...and spring). He has also made interesting pics like Coast Guard, Bad Guy, Address Unknown, Paladaerum, Real Fiction, and what is probably his most famous film, The Isle.

## BOON JOONG-HO: zinezko elkarrizketa

Barking dogs never bite (2000) film ero eta surrealista izan zen bere lehendabiziko lana. Bere bigarren filmarekin zetorrela jakin bezain pronto Donostiako Zinemaldiko prentsa bulegoan eskatu genuen elkarrizketa. Hoteleko bulego prefabrikatu batetan da zita. Kuriositatez zenbat elkarrizketa eskatu ote zizkioten galdetu eta ituztzaileak gurea azkenekoa zela, laugarrena. Zinemaldia amaitu eta bere bigarren filmak, Memories of Murder, (2003) zuzendari onenari, zuzendari berrinari eta FPRESCI kritika saiak jaso zituen.

**Zergatik aukeratu zenuen benetan gertatuko istorio hau Memories of Murder egiteko?**

Nire bigarren filma poliziakoa izatea nahi nuen. Hala ere ez nuen ohiko polizien pelikularik egin nahi, akzioan, intrigan eta pertsekuzioetan soilik oinarriturikoa. Pertsonaiak landu nahi nituen, istorio poliziakoa gain, film humanista eta soziala ere egin nahi nuen

**Soluziorik izan ez zuen benetako ikerketa batean oinarritua egoteak ere originaltasuna gehitzen dio**

Bai. Film ambiguo bat egiteko aukera ematen du horrek. Gidoia hitzailearen inguruan soilik oinarritu beharrean, polizien jardunean ere jartzen du ikuspuntua. Eta polizi hauen bitartez ere duela 20 urteko Korea islatzea da filmaren asmoa.

**Genero zehatzik ez dute islatzen zure bi filmek?**

Nik pelikula humanista bat egin nahi nuen, Errealista. "Memories of murder" oinarritzen den benetako kasuak adibidez, pasarte beldurgarriak dituen moduan, beste batzuk nahiko barregarriak izan ziren. Errealitate oso baten isla eman nahi izan ezkerro ezinezkoa da genero baten neurri finkoetara mugatzea. "Barking dogs never bite" ekin ere gauza bera gertatzen da.

**Pelikula polizia torturatzaile batzuk azaltzen dira eta hasieran euren jarduerak harritu eta mintzen bagaitzute filmaren amaierarako ikusleak euren borroakera bere egin eta justifikatzen duela esango nuke...**

Eta ez al da hori eguneroko gertatzen? Ez al ditugu onizat ematen egunero telebistan ikusten ditugun hainbat astakeri? Ikusleak, bi detektibeen pertsonaiekin pairatzen duen ikuspuntu aldeketa hori ez da gauza arraro bat. Guztioi gertatzen zaigun zerbait da.

**Zine hego korearraren leherketaren arrazoiak zeintzuk dira zure ustez?**  
70. hamarkadatik aurrera zuzendari eta ekizile belaunaldi berri batek astindua eman zion zinema korearrari. Koreak, azken urteotan politikoki eta sozialki asko ireki ditu ateak. Kanpoko errealitateekin bat egiteak gure mundua berrasmatzeko aukera eman digu.

**Koreako zine berriak European duen arrakasta bera al du Korean bertan...**  
Film batzuk bai. Baina akziozkoak, arte martzialak edo estatubatuarrei kopiatzen dizkiegunak. Izaera edo autore zineak, nolabait esateagatik ez da hain popularrak. Hemen bezala ez? Europar zinean, zinemaldi hauetzat kanpo ere, nik dakidala ez du ikusle arrakasta gehiegirik... Ez al da horrela?

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**JUNG SUH, YOO-SEOK KIM, SUNG-HEE PARK, HAHNG-SUN JANG, JAE-HYUN CHO**

Screenplay by & Director Ki-Duk KIM | Producer Eun LEE | Executive Producer Dong-Jun SEOK | Director of Photography Suh-Shik HWANG | Lighting by Jun-Ha SHIM | Art Director Ki-Duk KIM  
Music Supervisor Sang-Yun JUN | Editor Min-Ho KYUNG | Sound Supervisor Seung-Chul LEE | Costume & Makeup by Eun-Jung JOO | Assistant Director Hyun-Seok KIM

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zer jantzi?



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Argazkia: Luis Azanza / Monster: Dhanylee Gozni / © Kukuxumusu



kukuxumusu.com



ELHUYAR  
fundazioa

Azken argitalpenak



Oroimenaren  
Lapurrak

13 urtetik aurrera  
Hona hemen espero  
zenuen abentura grafikoa.  
Bidaia Euskal Herriatik  
eta ea Oroimenaren  
Lapurren kasua  
argitzeko gai zaren!!

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munduan 3

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Nire gorputza  
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## stencils, do it yourself. txantiloiak...zu zeuk egin

Beste ihardueratan bezala, grafitia eta kaletan margotzeko erak garatzen doaz, agian gehiengo baina azkarrago, inobilismora derrigortzen duen arrazoi komertzialik ez duelako. Azken bolada honetan txantiloien erabilera gero eta zabalduago dago, nahiko ezagunak egin dira horretan dabiltzan hainbat artista ( ikus [www.banksy.co.uk](http://www.banksy.co.uk) txantiloien gurla ) eta hainbat aldizkaritan ikusi izan dugu honen berri. The balden zu zeuk txantilo grafikiak nola egin erakutsiko dizugu bost pausu azkarretan.

Just like everywhere else, the different ways you can paint or spray graffiti on street walks has evolved, and probably faster than most other things at that, because it doesn't suffer the commercial pressure that everything else in real estate does. The use of stencils is now more widespread than ever and they have become common tools for many artists (you see plenty of blurb about stencils at [www.banksy.co.uk](http://www.banksy.co.uk) ) and many references about their use have been made in mags in the know. The balde will now take the opportunity to show you how to make stencils in five quick and easy steps:



Choose a design/picture; take the following into consideration:

- The design shouldn't have too many black parts. Black is a gap in stencils and if you abuse, chances are the end result will be a rather weak one.
- Don't surround any white parts with black, if black is a gap...how will you be able to maintain a white area if it's surrounded by gaps?
- You'll more than likely have to change the drawing or come up with something more appropriate.



Marrazki bat aukeratu; kasu gomendio hauetara:

- Ez da komeni marrazkiak zati beltz gehiegi izatea. Beltza "hutsunea" da txantiloian eta beltza askorekin txantiloia ahulegi geratuko da seguruenik.
- Ez daitezela egon puntu edo zonalde zuriak beltzez inguratutik, beltza hutsunea bada ... nola mantendu txantiloian zonalde zuri hori hutsunez inguratuta bada?
- Ziurrenik marrazkiak zertxobait aldatu beharko duzu edo eta marrazki mota aproposagoak bilatu beharko dituzu.



Drop into your nearest printer's and ask them for the acetate they use to make the photolithographs (it's chucked out once it's been used). There are no printer's round your way you say. You'll have to make do with a Corn Flakes box so.

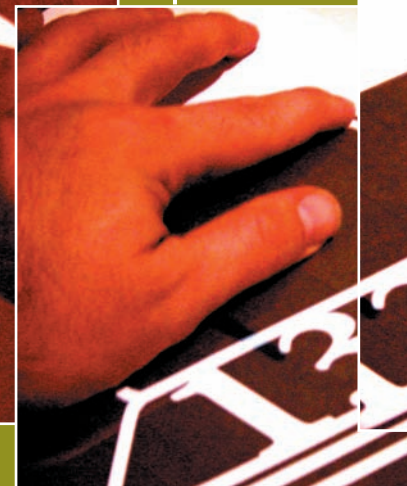
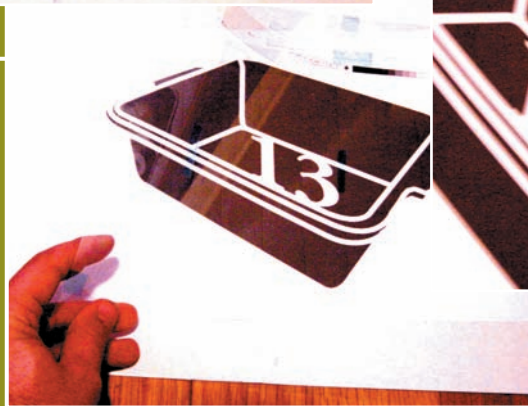
Hurbileko inprimategi batetara joan eta eskatu bertan fotolitoak egiteko erabilitako azetatoa (erabili ostean zakarretara joaten da). Inprentarik ez etxe ondoan? hartu gosariko zerealen kutxaren kartoia.





Marraskia duzun papera azetato azpian jarri (kartoiarekin bazabiltza hobe duzu gainean itsatsi) eta marraskia jarraituz moztu kontu handiz. Hobe duzu ongi zorrotutako labana edo kuterra erabiltzea bestela... ufa! Botako duzun izerdiaz gain marraskia baietz trakets ageri!

Place the paper with your drawing under the acetate (if you're using cardboard, you're better off sticking the drawing on top) and carefully trace over the drawing. Use a really sharp knife or Stanley Knife to cut it out or you're asking for trouble. Otherwise you'll sweat all over your lovely piece of art work and banjax it all together.



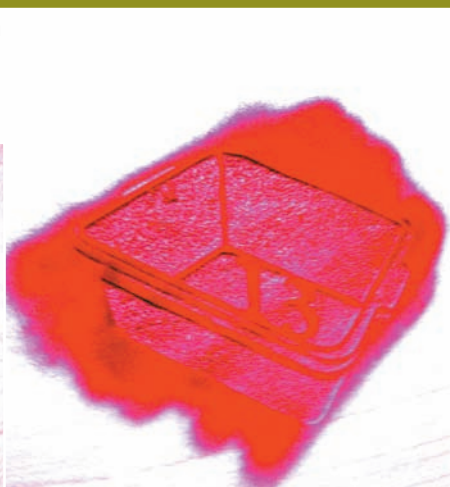
Kalean zaudelarik txantxiloiak ez du paretara itsatsi nahiko, temati jartzen dira askotan. Margolariek erabiltzen duten itsasteko zinta erabili dezakezu, moztu zati txikitari eta itsatsi zure jakaren barrualdean, behin lekuan zaudelarik zinta moztzen ez ibiltzeko... Pijoena zarela? Ba erosi maketatzaileek erabiltzen duten spray pegamentua eta emaitza txantxiloari paretan jarri aurretik. Kasu! Maketatzaileek erabiltzen duten jarri eta kentzeko pegamentu hori izan behar du, bestela txantxiloia gaixoa paretan geratuko da, betirako.

Once your out and about, you'll find that the stencils don't like hanging around walls – they're chickeny little buggers – so you're better off lashing them up with artists' sticky tape; cut off little bits and stick them to the inside of your jacket and you can lash them onto the stencil just before you do the deed. You don't want nasty sticky tape ruining your super-cool clobber? You can always buy a can of spray-glue and use that instead. Make sure you buy the stuff that can be peeled off, otherwise your poor wee stencil will become a permanent part of the local masonry work.



You can carry your stencils around in any old folder, but be careful that the stencil (and the glue) doesn't dry on you while you're strolling around – you'll have one hell of a job ripping the buggers out! People use all sorts of things to carry their stencils around, nice and concealed. For instance, there's the old pizza tray trick; you cut out the bottom and stick your stencil in (Nobel Prize for that one!), so it will look like a plain ol' pizza from the outside. Once you get to the scene of the crime, you just lash the box against the wall, pop down the cover and get to work with the can of spray paint. Finger Lickin' Good.

Txantxiloia eramateko karpeta antzeko bat prestatu dezakezu edozein kartoiarekin eta kasu ibili bertan lehortzen bada gaizki pasatuko baituzu txantxiloia berreskuratzen. Jendeak trikimailu ezberdinak erabiltzen ditu txantxiloiak eramateko eta disimulatzeko, hala nola: pizza kutxa bat hartu eta azpiko zatia kenduta itsatsi horren ordez txantxiloia, goiko aldean pizza kutxa normalaren antza izango du, baina behin paretan kokatua ireki eta barruan spraiarekin pintatzen baduzu... et voilà! Gero pizza kutxa itxi eta afari goxoaz gozatzeraz.





Ah, eta argi izanen duzu honezkeru guzti hau zure etxeko salan pintatzeko komentatu dizugula ezta?

Oh and by the way, you will say that we mentioned this to you because you were going to do up your sitting room, won't you.

gure!  
arteak  
euskaraz



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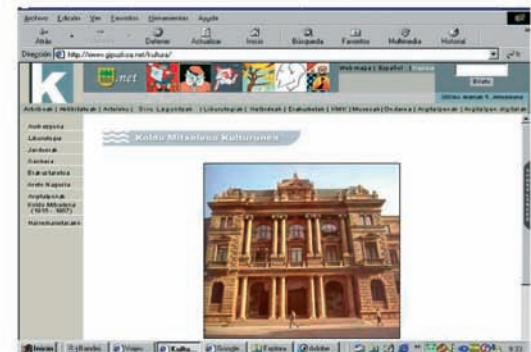


"zirtaka"  
leopoldo ferrán  
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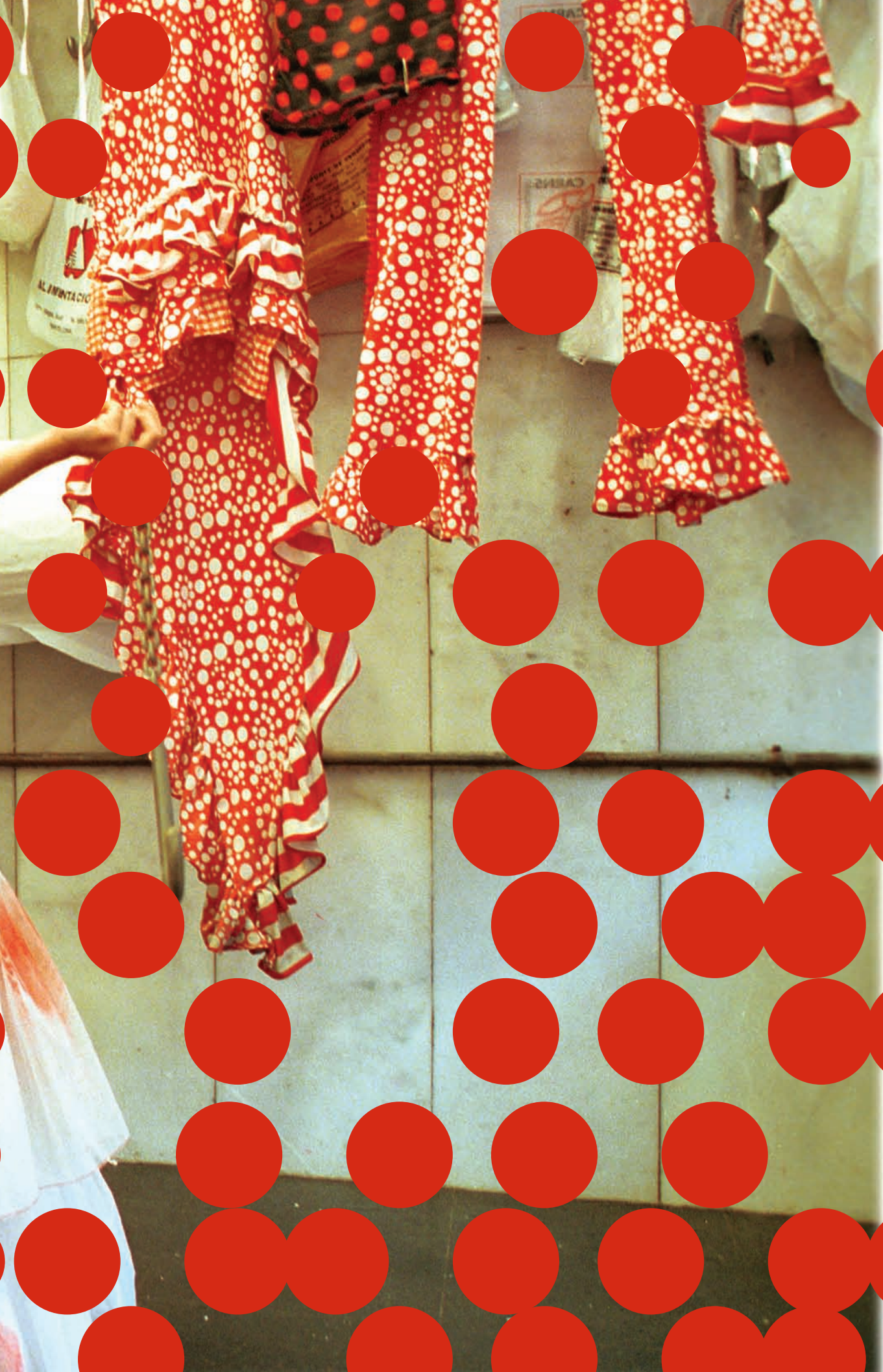
Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa

WIKIN le frik

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photo / argazkiak: marc torrent  
make up / makillajea: inma cifré  
stylist / estilismoa: NeKaNe le frik  
models / modeloak: NeKaNe le frik & friky











errealitate bihurtzen den amets bat

oihu bat

nire egia

nire mugimendua

egun oro hiltzen hasten naiz eta jaiotzen amaitzen dut

nire errealitatea nire jokaera da eta nire jokaera ni naiz

nire egoerak aurkezten nau

aurrez aurre ezer pentsatu gabe

pasioa

pasio geldiezina

pasio inspiratua

bihotzeko taupadak sentitzen ditut

argien dizdira sentitzen dut

nik dizdira arazten ditudalako

friky

friky nirekin dago

friky.....

bizitza eta irribarrearengatik

a dream that comes true

a scream

my truth

my movement

I start to die every day but end up being born

my reality is my attitude and my attitude is me

my mood represents me

nothing premeditated

passion

wild passion

inspired passion

I feel my heart beat in my chest

I feel the lights that shine

because I make them shine

friky

friky is here with me

friky.....

for life and a smile

miau!



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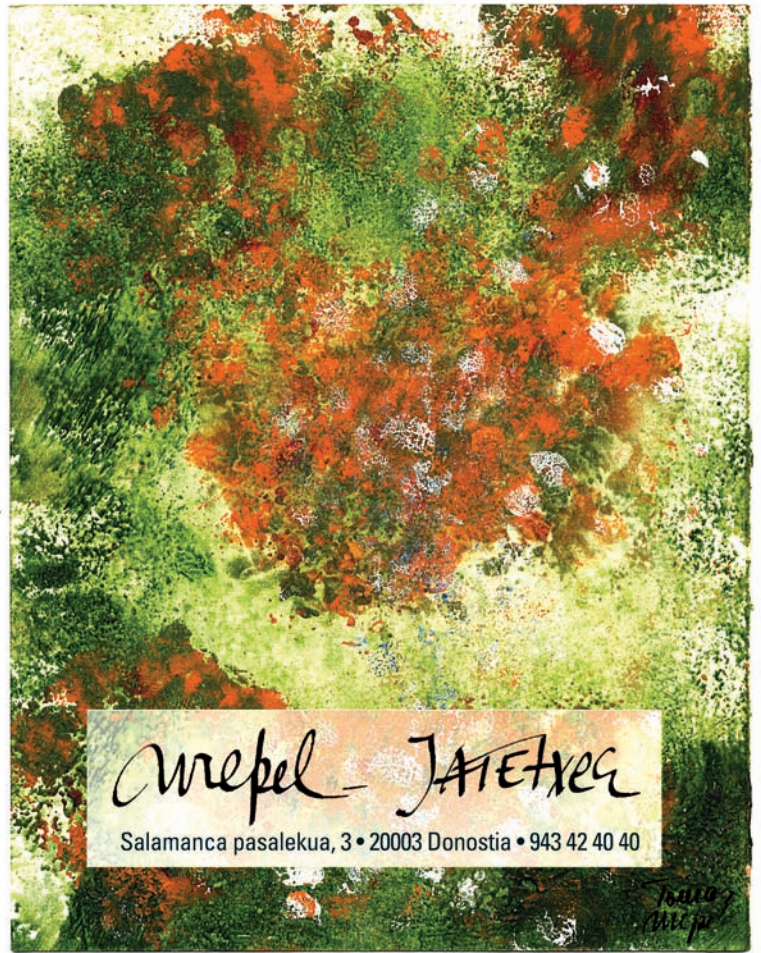
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ireki eta...

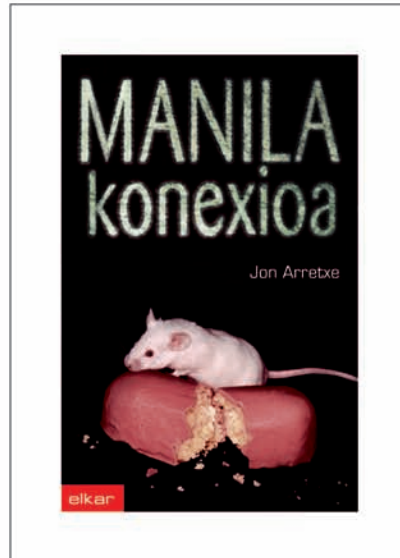
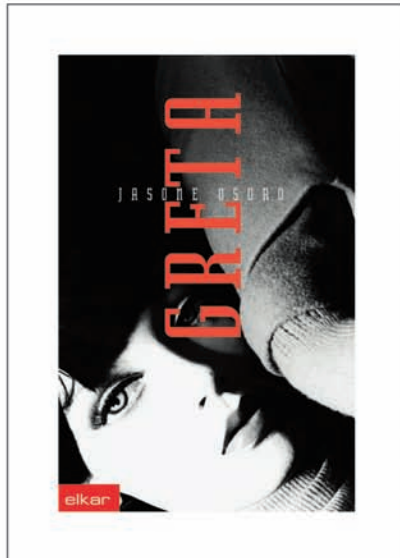


open it up and...

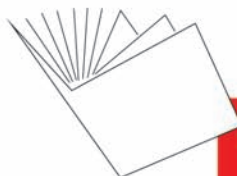
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JASONE  
OSORO  
234



235  
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elkar

Durangonobedadeak 03

# «EZ DAKIGU DEFINITZEN BI AHOTS BEREZI HAUEK ELKARREKIN ETA BATERA KANTATZEN DUTENEAN SENTI ARAZTEN DIGUTENA»

testua / by: the balde irudiak / images: galder izagirre

## PIL-PIL SESSIONS



At present, when we find the music biz submerged in a major crisis, projects like the Pil Pil sessions seem to be the fruit of some mad kamikaze nut. There are, however, two ways to face a storm: You can run for the shelter of a building and sit at the window observing the fury of nature or go out and get drenched to the skin. The Pil Pil sessions have gone for the second option. Gailu's *Kutxa Beltza* project set the ball rolling for this beautifully special collection and Metak Records have come up with another two exquisite offerings. The unique and daring combined work of different artists is reflected on these two records.

We saw Anari and Petti on stage together while we were waiting for this record to be released. We don't know exactly what it is we like so much about them, we just don't know how to define what the effect on us that these two special voices have is. We just know that, above all, they have the same special thing that music itself has. The thing that lights up a fire inside you. Anaritapetti's voices seep through your skin like tiny raindrops.

The group Sen have chosen another fiery guitarist to play with them for the Pil Pil sessions: Blues band Del Tono's Hendrik Roever. But if you were expecting noise and power-blues then you'd be mistaken. The third LP of the Pil Pil sessions collections drags us off to the days of the 1970s when Mustangs hot-rodged it down desert roads to the sound of pop-rock.

More than one you might say that the above reads like a promo release and they wouldn't be far wrong. We certainly appreciate, in the same way we respect the mad kamikazes, the people who face down the storm of drudgery with daring, originality and we really need more of this kind of stuff. Let's get drenched...more Pil Pil sessions please.

Musika munduak krisialdi larria bizi duen garaietan, Pil Pil sessions moduko proiektuek kamikaze baten garunetik ateratakoak dirudite. Ekaitzari ordea bi modutan aurre egin dakiok: Aterpean ezkatututa leihotik begira geratu edo eta blai busti arte kalera atera. Bigarrena aukeratu dute pil pil sesio hauek. Gailu-ren *Kutxa Beltza* proiektu berezi eta ederrak eman zion hasera bilduma bitxi honi eta orain beste bi kutizia eskaintzen dizkigu metak diskoetxeak. Artista ezberdinak elkarlanean egindako bi lan paregabe eta ausartak.

Anari eta Petti elkarrekin taula gainean ikusi genituenetik disko honen zain geunden. Ez dakigu zer den hainbeste gustatzen zaiguna, ez dakigu definitzen bi ahots berezi hauek elkarrekin eta batera kantatzen dutenean senti arazten digutena. Beste jarduera guztien gainetik musikak bereziki duen gaitasun hori dutela dakigu. Barne ekaitzak piztearena. Anaritapetti-ren ahotsek, euri tanta txikien moduan azaletik barrura sartzen zaizkigu... Sen taldeak beste gitarrista sutsua aukeratu du pil pil lagun: Del Tonos blues taldeko Hendrik Roever. Noise eta power-blues doinuak espero dutenek ordea ez dute halakorik topatuko. Pil Pil sessions bildumako hirugarren bilduma honek desertuetako errepideetan, 70. hamarkadako Mustang kotxe batean entzungo genituzkeen pop-rock kantuek eskaintzen dizkigu.

Batek baino gehiagok honokoa promozio horri baten itxura duela esango du. Eta ez zaio arrazoirik falta. Kamikazei begirunea diegun moduan, ekaitzen aurrean ausardia, originaltasuna eta gisa honetako proposamenak kaleratzen dituenak merezi duelako gurean tarterik. Busti nahi dugu... Pil Pil sessions gehiago mesedez.



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

# PIL-PIL SESSIONS



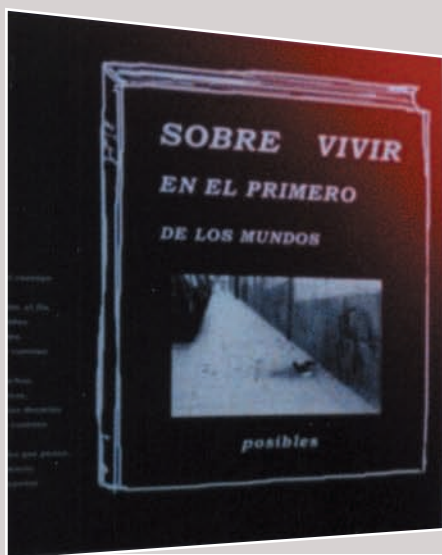
# biziraun!!

testua / by: the balde

OKUPGRAF (Artelekurekin bateginiko proiektuak) , 20 pertsona edo talde gonbidatu zituen joko batean parte hartzera. Joko hori, funtsean, beren ikuspegi pertsonaletik, testu, irudi, marrazki, edo zeinuen bidez, ondoko lelo honi erantzutea zen: "biziraupenerako kartelak lehen munduan".

Kartelak Donostiako Bretxa azokako paretetan jarri ziren. Okupgraf-ek proposatutako leloak, ikuspegi eta irakurketa anitzak izan ditu. Preziatzen den kartel oro kaleko paretetan jarria izateko jaio da. Kartel hauei ere kaleak ematen die zentzua. Erakusketatik haratago joanda egunerokotasunean txertaturik egon dira lehen munduan bizirauteko 20 proposamenak. Kaleak gainera, kartelen egileen begiradari berea erantsi dio. Eta horren froga graffity okupek okupatu dituzten kartelak (Okupgraf kontzeptuari biribiltasuna emanaz). Labanek ere urratu dituzte hainbat proposamen eta azokako eguneroko jardunek zikindu eta usaina erantsi diete. Hiritarrak pareta bati begira egotera bultzatu dituen proposamen biziak izan dira.

Biziraupenerako kartelak lehen munduan proiektuak bizirik darrai.  
Kartelak eta proposamenak [www.okupgraf.net](http://www.okupgraf.net)  
helbidera bidali ditzakezue.



Pasioan zebilen gizonezko batek Bretxa alboko tabernariari: "Nahiko errespetatu dituzte. Lehendabizikoz ikusi nituenean asteburua ez zutela pasatuko iruditu zitzaidan".

A man out for a stroll comments to a barman beside the Bretxa: "They've respected them quite a lot. When I saw them for the first time I didn't think they'd last out the weekend."

survive!!!

OKUPGRAF

(project associated with Arteleku) invited 20 individuals or groups to take part in a bit of a game. The basic idea of the game was for each one, from their own personal point of view, to answer the caption "survival posters for the first world" through text, images, drawings or signs.

The posters were put up on the walls of the Bretxa Market, Donostia. The caption put forward by Okupgraf has provoked quite a few opinions and readings. Any poster worth its salt is made to be pasted onto a street wall somewhere and these are no different. The 20 posters on display have spilled over the boundaries of the exhibition and are very obviously anchored in the everyday business of survival in this world of ours. The walls have also added their grain of salt to the artists' posters. Proof of that is the graffiti that has been scrawled on a few (really rounds off the Okupgraf concept). Knives have also left their mark on a few of the posters and the everyday hustle and bustle of the market has dirtied and stunk them up a little. The posters have been a great success insofar that they have been able to captivate people's attention.

The survival posters project is still alive. Send your posters and proposals to [www.okupgraf.net](http://www.okupgraf.net)



Bretxako dendariak ez datoz bat, halabeharrez, txartelek edukiarekin.



IRAK -1  
SPAIN -0



Garbiketa lanetan zegoen gizonak...

"Ba nik ez ditut ulertzen... bueno batzuk bai...baina beste batzuk ez... zergatik galdetzen didazu?"

Man at work cleaning:

"I don't understand them myself...well, maybe a few of them...why do you ask?"

Azokako saltokian izaten den emakumeari entzun geniona.

"Eskerrak hor dagoen hori itsua dela bestela egunero horren alboan lan egiteak...kar kar kar".

What we heard a regular woman at the market say:

"It's just as well your over there is blind. Imagine having to work beside that everyday...".

gerra ondorengo paisaia txuri-beltzean 02

postwar landscape in black and white 02

ZAGREB, VELIKA GORICA, BUŠEVEC, LEKENIK, ŽAŽINA, ŠISAK,  
PETRINJA, BILINJA, PREVRŠAC, HRVATSKA KRISTINICA,  
DVAR, HRVATSKA DUBICA, JASENOVAC, DIVUSA, SLAVONSKI BOD,  
BEOGRAD, LONČARI, BUBRAVE, ŠPIONICA DONJA, TURELA, BUKINJE,  
ŽIVINICE, ĐURĐEVIK, STUPARI, KLAĐANJ, OLOVO, SREDNJE,  
ŠTRATEVO, ROMANIJA, PODROMANIJA, SOKOLAC, ŽLJEBOVI,  
HANI PIŠESAK, VLAŠENICA, MILIĆI, SREBRNICA, PALEŽ, ZENICA,  
DOBOS, KOTORSKO, VUKOSARLJE, BOSANSKI ŠAMAC, SLAV ŠAMAC



argazkiak / by: eñaut agirre





Survives



testua / by: harkaitz cano / the balde  
ziriborroak / sketches: harkaitz cano

12 soka eta bat-bateko marrazkiak

12 bits of rope and improvised drawings

It must be wonderful to be able to write and not actually be a writer. It really must be. Well, I imagine so at any rate. The thing is, I'm forced to be a writer. Why? By who? I don't know, but that's just the be all and end all of it. And drawing is like a TOTAL ACCIDENT to me. Something that happens completely by SURPRISE, like now, and isn't it just wonderful to come up with drawings (sketches) without actually being an artist, or take photos without being a photographer? It should be compulsory for anybody who works in one discipline to chance their arm at something they haven't the faintest about.

(Arthur Cravan boxer and poet)

I wanted to tie my boxing gloves with strands of a woman's hair  
A boxer who fell and  
laughed at the grass and was...

Nire boxeoa goanteak emakumeen ile adatsekin lotu nahi nituen  
Erori eta



belarrari barre egiten zion boxeatzailera izan...

dabilenarentzat, idelarik ere ez daukan beste diziplina bat besarkatzea.

(Arthur Cravan, boxer and poet)

Bai guzua ederra idazle izan gabe idaztea. Hala behar du. Hala irajainatzen dut. Baina ni idazle izatera derrigorturik nago. Zergatik? Nork? Ez dakit, baina hala da. Eta niretzat (STRIPUA da marraztea. USTEKABEAN sortzen den zerbaít, adibidez oraintxe, eta ze gauza hederra den marrazkilarí izan gabe marrazkiak (zirriborroak) egitea, argazkilarí izan gabe argazkiak ateratzea. Derrigorrezkoa behar luke edozein diziplinatan dabilenarentzat, idelarik ere ez daukan beste diziplina bat besarkatzea.



# à trouble sens

## isa suarez-en instalazioak

Euskal Herrian gaindi eta Hendaiaiko Abbadian berean hiri-soinuak, soinu naturalak eta lekukotasunak grabatu ondotik, Isa Suarezek interes berezia aurkitu die bizi istorio eta eguneroko arrabots haiek sortako sentrazioei. Gero, Antoine D´Abbadie zientzilari, astronomo, esploratzaile eta linguistaren etxeko gauza batzuk bildu ditu eta itsasoa filmatu du lekuek, egoerek, topaketek edo eguneroko gertaerek adieraz ditzaketen errealitateak eta ilusioak hobeki aztertzeko, hauen ingurumena, denborazkotasuna edo inspiratzen dizkiguten sentimenduak kontutan hartuz. Orotara instalazio ezberdinak bidaia intimo, poetiko eta abstraktu bat eskaintzen diote ikus-entzuleari, errealitatearen eta ilusioaren inguruan. Kontakizunek, arrabotsek, bideo irudiek, bai eta ere instalazioak osatzen dituzten gauzakiek toki ezagun, irudizko eta urruti batzuetara eramanez dute bisitaria.

## isa suarez installations

Having recorded city-sounds, natural sounds and testimonies throughout the Basque Country and especially at Hendaye Abbey, Isa Suarez has come up with an interesting view of the sensations caused by these everyday noises. She later gathered together bits and pieces from scientist, astronomer, explorer and linguist Antoine D´Abbadie’s home and filmed the sea. She wanted to investigate the realities and illusions created by places, situations, meetings and everyday happenings, and in order to do so, she takes a close look at the surroundings, timing and feelings inspired by the above. These different installations offer the viewer-listener an intimate, poetic and abstract journey between reality and illusion. The stories, sounds, video clips and the different objects that make up the installations will take the visitor to familiar, imaginary and far off places.



### 2- Local sailors

The Basques and the sea. A video projection of where the sea meets the skyline. The place where stories of sailors past and present meet...

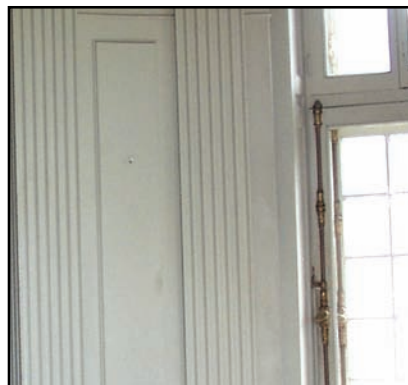
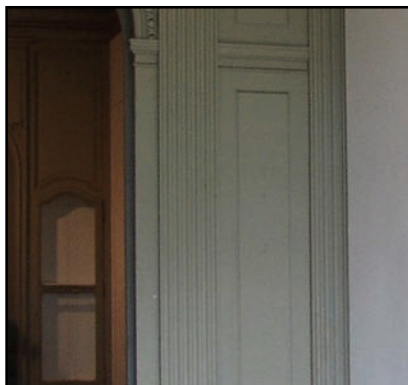
#### The sailor's fate

Is to end up down in the sea  
His ultimate destiny  
The sad news shall reach his home

(From the anonymous **Itsassoco Perillac** – “The dangers of the seas” verses from the end of the 17th Century)

### 1-Transit vitae sicut fumus...

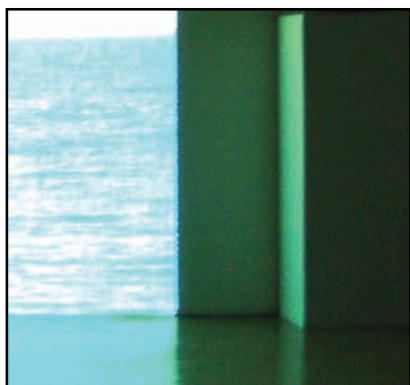
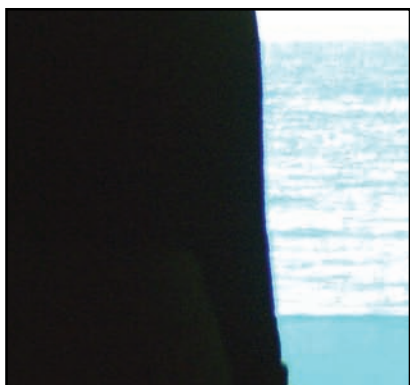
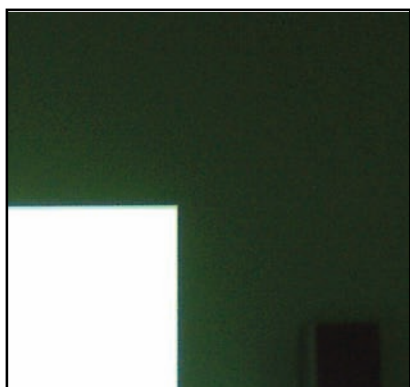
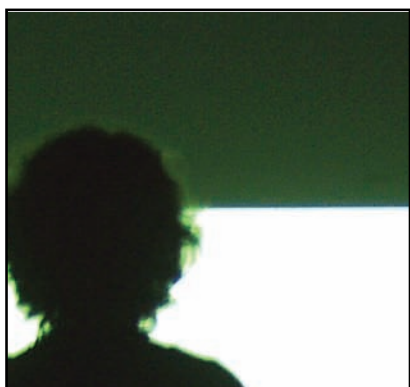
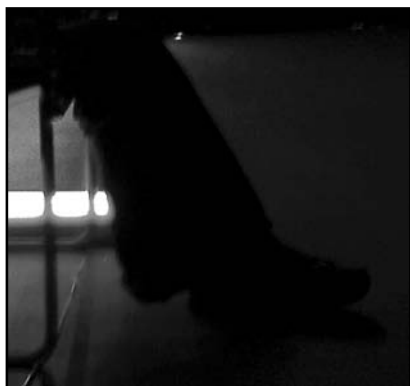
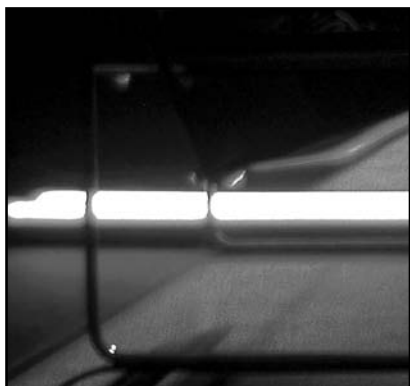
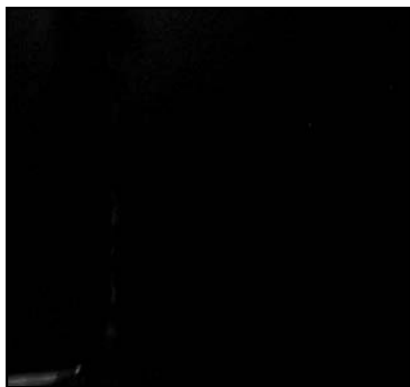
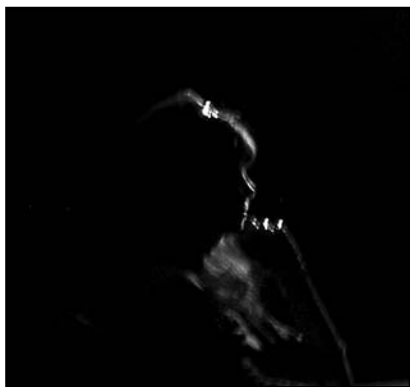
Jatorri eusko-irlandarra zuen Antoine D´Abbadiek Hendaian eraiki zuen jauregiko pareta batetan irakurri daitezke latinez idatzitako hitzok... *Bizitza kearen moduan pasatzen da.* D´Abbadie-ren zaletasun alkimikoei erreparatuaz, liburuak eta gatz paisai batean haren bizitza azaltzen dizkiguten ahotsak entzungo ditugu...



### 1-Transit vitae sicut fumus...

The above words can be read on one of the walls of the palace built by Antoine D´Abbadie, of Basque-Irish stock, in Hendaye... *Life passes by like a wisp of smoke.* If we take a closer look at D´Abbadie’s passion for alchemy, we’ll begin to here many voices that tell us of his life in books and salty seascapes...





## 2-Hemengo itsasturiak

Itsasoa eta euskaldunak. Itsasoak eta zeruhertzak bat egiten duten eremuaren bideo proiektzioa. Egungo eta aintzinako marinelen kontakizunak bat egiten duten eremua. ...

Mariñelaren bentura  
itsasoan sepultura  
seculaco bere fiña  
etcheraco herri miña.

(XVII. Mendeko amaierako **Itsassoco Perillac** bertso anonimoak)

## 3-Voces of the night

Iluntasunean eseri eta bat batean, Abbadiako, naturako eta euskal herriko egunerokotasunean txertaturiko elementuen hotsekin konposizio elektro-akustiko bat entzuten dugu. Soinuei esker, kaos beltzak zentzua hartzen du. Erritmoak gidatzen gaitu iluntasunean. ,

“ O soinu xarmagarri  
Inguruka ibiltzen dena  
O gauaren ahotsak  
Apal kanta ezazue ! Apal kanta ezazue !  
Apal kanta ezazue ! ”

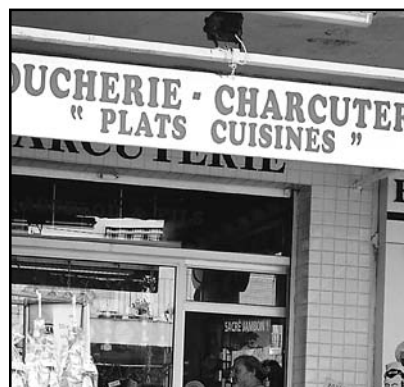
Abbadia jauregiko egongelako habeetan idatzia den olerkiaren zati batetik hartua (“ Syren ” deitu bildumatik hartu olerkia). Robert Buchanan aro viktoriarreko poeta eskoziarra.

## 3-Voces of the night

You sit down in the dark and suddenly, we here an electro-acoustic composition of sounds from the Abbey, nature and everyday life in the Basque Country. Thanks to the sound, this black chaos makes some sense. The rhythm guides us through the dark...

“Oh Charmed Sound  
That Hoverest Around  
Oh Voices of the Night  
Sing low! Sing low! Sing low!”

The above was taken from a part of a poem written on one of the columns in the living-room in the abbey (taken from the collection of poems called “Syren”). Robert Buchanan was an scotish poet from the victorian ages.



## 4- Instalazio interaktiboak Hendaian.

Instalazio interaktiboa Hendaiaiko bi saltegietan : “ Colette ” perfumeriaa eta “ Euskal harategia ” (“ Boucherie Charcuterie Basquaise ”). Saltegien sartzean, ohiko tinbre doinuaren ordeaz, publikoak soinu naturalak eta ezagunak entzuteko parada ukanen du, kontestu berri horretan lekuz kanpo direnak. Itsas doinuak, behien muuuuak,....



## 4- Interactive installations in Hendaye.

There are interactive installations at two shops in Hendaye: the perfumery “Colette” and “Euskal Harategia” (“Boucherie Charcuterie Basquaise”). When you go into the shops, you get to here public, natural and familiar sounds taken completely out of their natural context, instead of the typical doorbell sounds that we are used to. Sounds from the sea, the mooing of a cow...



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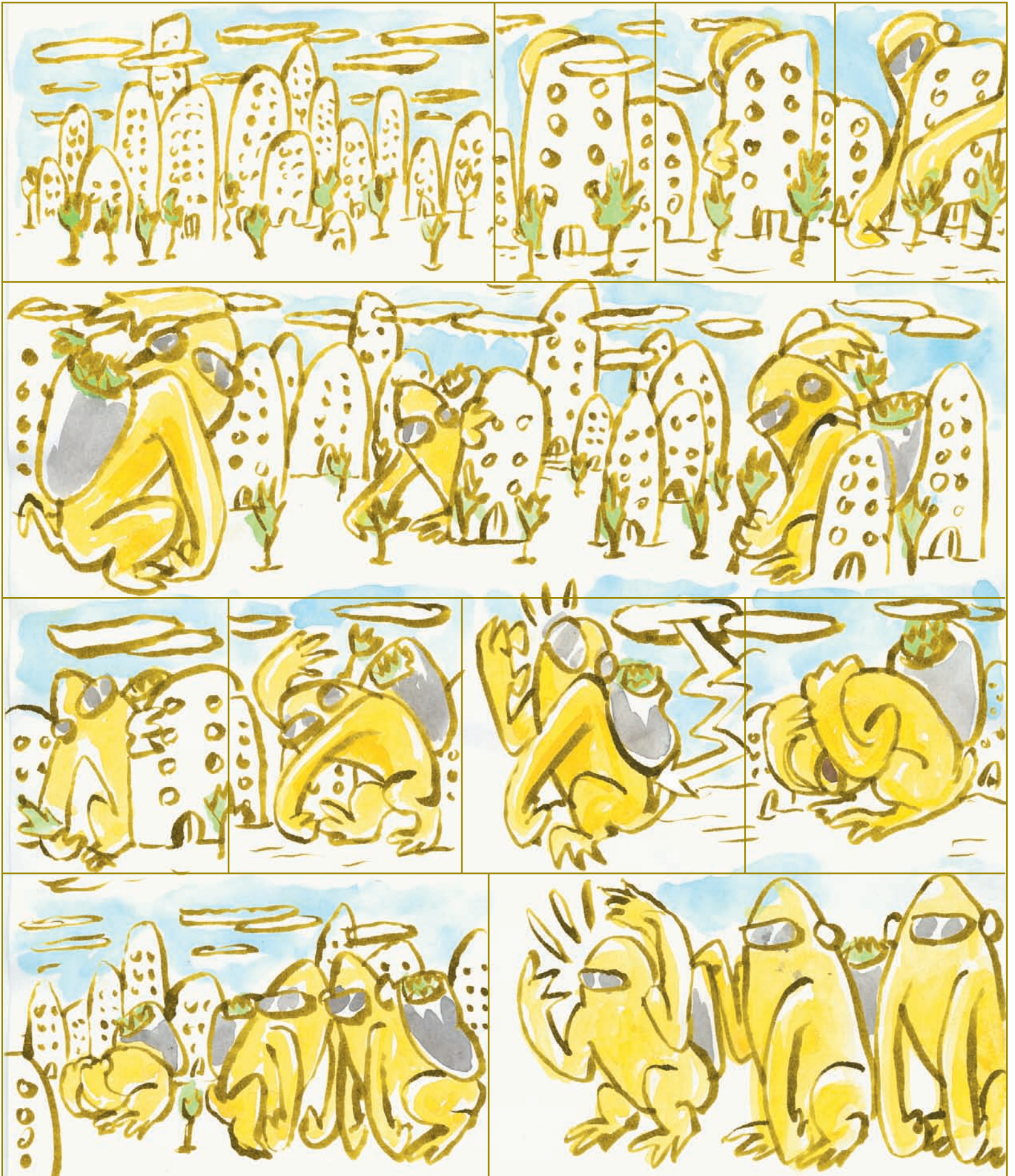
ELVI'S GHOSTS.

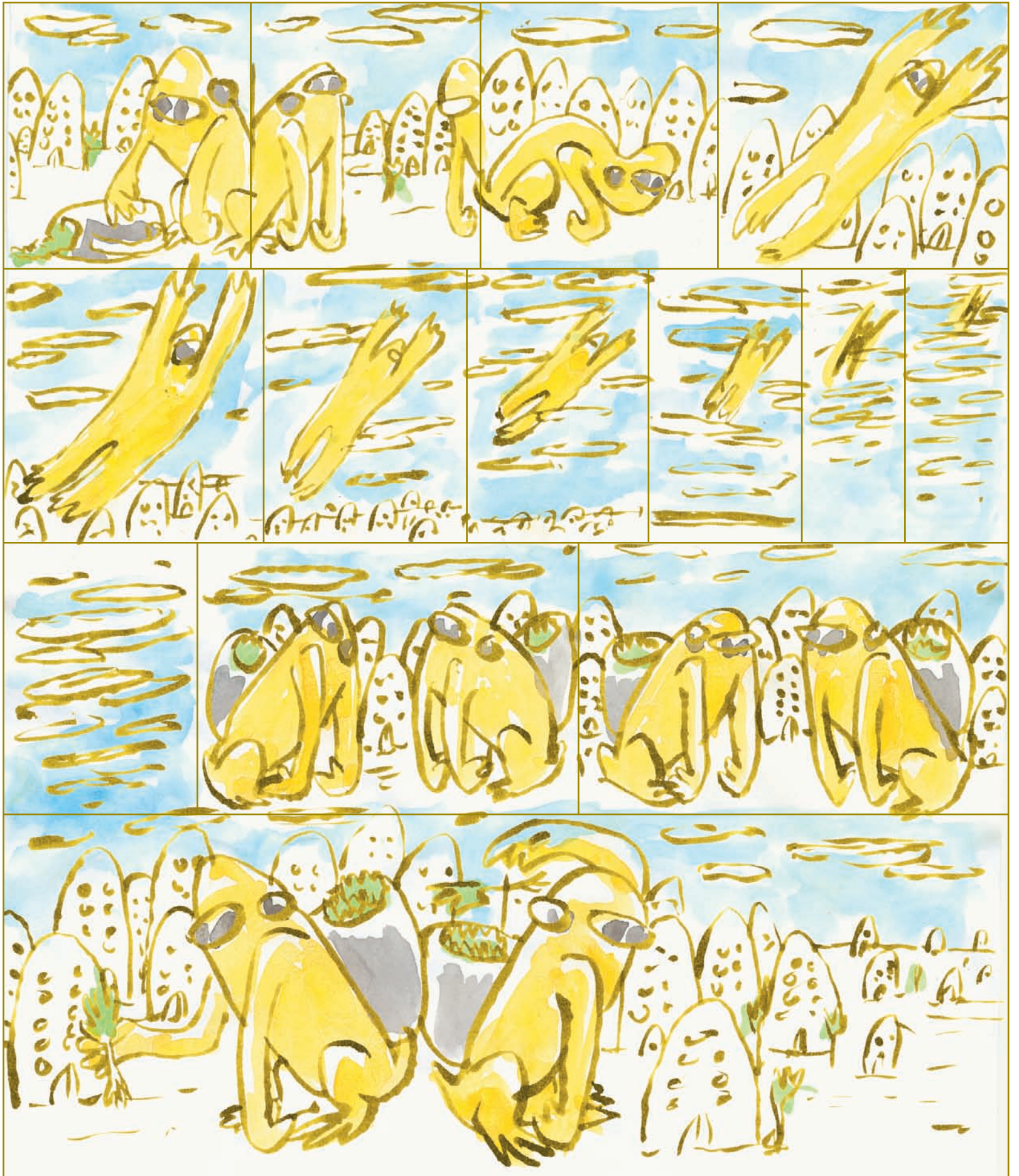
Love

HELLO my name is  
BLAMI  
Fuck you !!

BLAMI.

EUSKO-PAJARA





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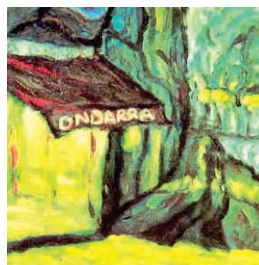
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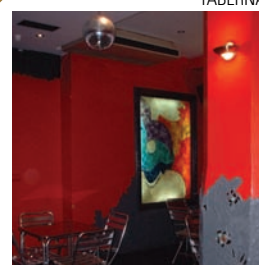
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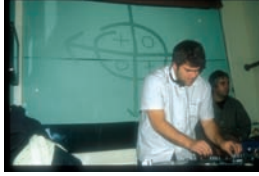
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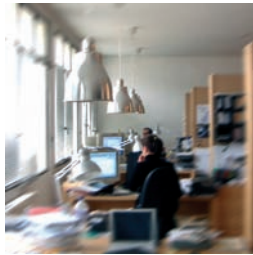
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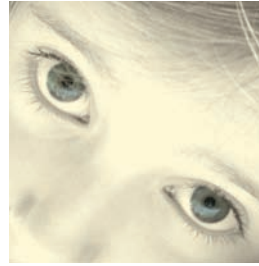
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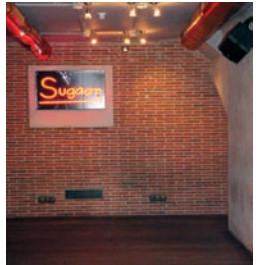
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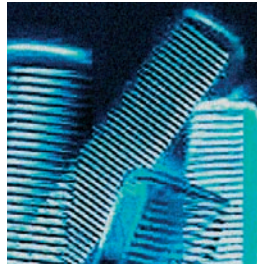
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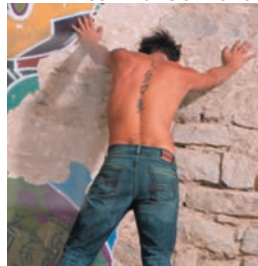
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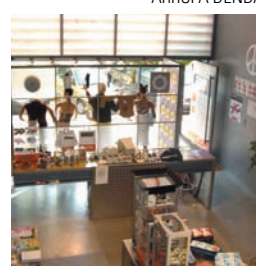
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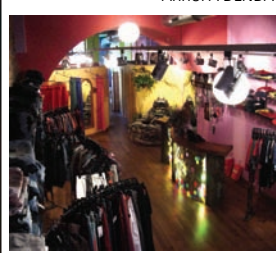
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TABERNA



subsuelo

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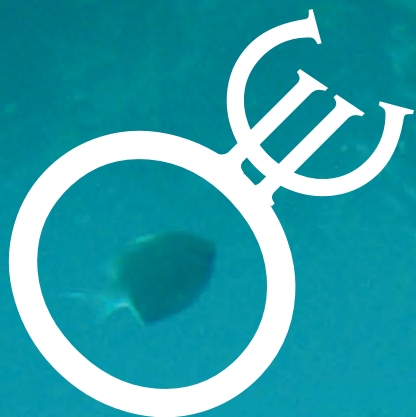
xalem

948 17 55 38  
PASAJE DE LA LUNA S/N 31008  
www.megadenda.com

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**botxo**

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PZA. SANTOS JUANES 2 48006  
botxokafesl@wanadoo.es

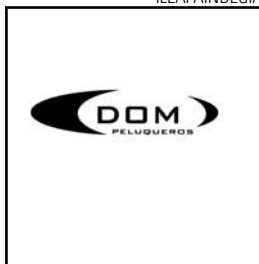
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ESPERANZA 3 BEHEA 48005  
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**don chufu**

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IPARRAGIRRE 17 48009

TATTOO & PIERCING



**nebula**

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SOMERA KALEA 25 48005

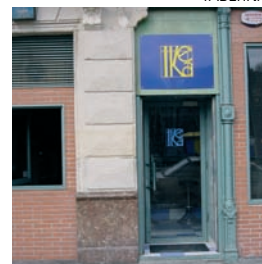
ILEAPAINDEGIA ETA ESTETIKA



**la baraque**

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CARNICERÍA VIEJA 18 48005

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**ikea**

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Grisez bustitako egunak  
CD + bideo



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**ZEIN?**  
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**RAFA RUEDA**  
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In-komunikazioa  
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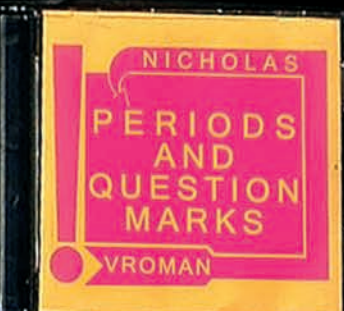
**ANARI ta PETTI**  
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**SEN + HENDRIK ROEVER**  
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**NICHOLAS VROMAN**  
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