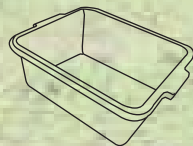




arauak apurtzen breaking the rules

the balde

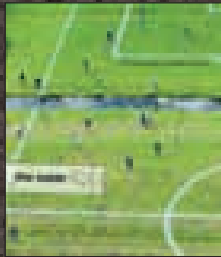
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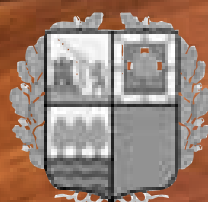
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The Baldek sortutako eduki guztiek honako lizentzia pean daude:



Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



Eusko Jaurlaritzako  
Kultur sailak diruz  
lagundutako aldizkaria



Lan berritzaile, irudimentsu eta ausartak  
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Imaginative, provocative and interesting  
works? send them to: [info@thebalde.net](mailto:info@thebalde.net)



## LABURRAK IN BRIEF

### remi gallard

Remi Gaillard, beste balentria askoren artean, Frantziako futbol selekzioak munduko kopa irabazi zuenean, jokalariekin nahastu zen, eta Chirac presidentearen aurretik pasa zen haiekin kopa jasotzera. Gendarmeak izaten dira askotan Gaillarden txantxen helburu. Sarean deskubritu genuen guk. Bilatzaileak eta bideoak partekatzeko webguneetan topatuko dituzu haren balentriak. Gaillardistak gara!

### remi gallard

Remi Gaillard, amongst other feats, mixed with the players when France won the World Cup, and went with them, in the presence of President Chirac, to collect the cup. The police are often the butt of Gaillard's joke. We came across him on the web. You can find out about him on video collectors' and sharers' web sites. We're Gaillardists!



## BARBARELLA MEETS JUDAS Z

### beldurrezko astea

Barbarella-ri omenaldia egiten dio Donostiako Beldurrezko Astearen afitxak. Urtero sorpresaz beteta egoten da Zinemaldi hau, eta, aurten, Euskal Herriko eta Japoniako tradizioen nahasketa berezia ekarriko du The Balde oso gertukoa dugun Judas Z-ren aitaren eskutik. Aurtengo karaokean txapelak izango dira nagusi! Urriaren 30etik azaroaren 5a arte.

[www.donostiakultura.com/terror/](http://www.donostiakultura.com/terror/)

### horror week

Donostia's Horror Week pays homage to Barbarella. This special Zinemaldi is always full of surprises, and this year The Balde's friend Judas Z's father is going to bring a special combination of Basque and Japanese tradition. Berets are going to be important in this year's karaoke! From the 30th of October to the 5th of November.

[www.donostiakultura.com/terror/](http://www.donostiakultura.com/terror/)

### arkitekturatik naturara

Izenburu hauxe jarri diote Jesus Mari Lazkanok Bilbon eskaintzen duen erakusketari. Ongi definitzen du bergarar honek, estilo zehatz eta pausatuan, margotzen dituen paisaia urbanoak eta naturalak. Lazkanoren obra zuzenean ikusi duenak badaki ez galtzeko moduko zita duela Bilboko Arte Eder Museoa.

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

### from architecture to nature

Jesus Mari Lazkano has given this title to his exhibition in Bilbao. This Bergara artist clearly defines the urban and natural landscapes he paints with a precise, considered style. Those who have had the chance to see Lazkano's work know that the exhibition at Bilbao Fine Arts museum is unmissable.

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





## the balde 2011 agenda

agenda: 10 €

the balde aldizkariaren urtebeteko  
harpidetza (6 ale) + agenda: 15 €

Agenda praktikoa asteka antolatuta, urteko kultur ekitaldi nagusien egutegia eta 2011. urterako, sortzaile ezberdinen eskutik, alfabetoko hizkien moldaketa berezi eta berritzailea.

An easy and practical agenda with some of the cultural meetings of the year and a new and mindblowing interpretation of the letters of the alphabet by a bunch of creators.

eskariak: [info@thebalde.net](mailto:info@thebalde.net) // 948 12 19 76



# ZOMBIDANTZA!

## zombiak Bilbon

1961ean sortu zen talde britaniarrak lehendabiziko aldiz joko du gurean. Azaroaren 13an, Kafe Antzokian. Beren garaikide askok baino arrakasta eskasagoa izan badute ere, kritikaren kuttunak izan dira konponketa konplexuak eta ahots-joko ederrak eginaz kantatzen zutelako. Hilerritik alde egin, eta eskenatokian daude berriro The Zombies.

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

## zombies in Bilbao

This British group, formed in 1961, is going to play here for the first time. 13th November, Kafe Antzokia. Although they were much less successful than many of their contemporaries, they're the critics' favourites because of their complex songs and fine voice arrangements. They've left the cemetery, and The Zombies are on stage once more.

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



## donostikluba

Donostiklubak programa aurkeztu du. Gune bakarra izatetik, iaz hasitako zabalkundeari eutsi dio. Aurten, kutsu ezberdinetako kontzertuak antolatu dituzte areto bakoitzean. Artista lokalak nazioartekoekin nahasteko filosofiarekin jarraitzen dute eta, besteak beste, The Pains Of being Pure At Heart, Lori Meyers, Dotore eta Rafa Berrio igoko zaizkigu eskenatokira.

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

## donostikluba

Donostikluba has presented its programme. From being held in a single place, it is going to continue to spread out, like last year. This year different styles of concerts have been organised in each hall. The idea of having both local and international artists goes on, this year including The Pains Of Being Pure At Heart, Lori Meyers, Dotore and Rafa Berrio among others.

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

## skatopia

Esistitzen da Ikeak apaintzen ez duen errepublika independente bat. Errepublika horretan ez da askatasun erlijiosorik esistitzen, erlijio bakarra anarkismoa delako. Oinezkoen eskubideak lau gurpildunen azpitik daude, eta festa eta kontzertu jaialdiek ez dute amaierarik.

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

## skatopia

There is an independent republic which is not fitted out by Ikea. There is no religious freedom in that republic because anarchy is the only religion. Pedestrians' rights are second to four-wheeled things' rights, and there's no end of parties and concerts.

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



# KONTRAIN DARKERIAK

Emakumearen aurkako erasoen kontrako arte praktika

Koldo Mitxelena Kulturunea  
2010.10.28 - 2011.02.05

SA NOSTRA Obra social y cultural de Caba Balear:  
Menorca 2011 Marçosa-Maiatza  
Ibiza 2011 Maiatza-Urtatza  
Palma de Mallorca 2011 Iraila-Azaroa

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MAJA BAJEVIC /  
LOUISE BOURGEOIS /  
STEFAN CONSTANTINESCU /  
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REGINA JOSÉ GALINDO / CRISTINA LUCAS /  
SÜKRAN MORAL / BETH MOYSÉS /  
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GANBARA ARETOA

**JAVIER USABIAGA**

Biziaren gainean, paperaren gainean

2010.09.29 - 2010.11.13



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Astearteko irekierak: orotik 11:00 - 14:00 / 16:00 - 19:00



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diseinua, internet  
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## PACK ATTACK!

### xixongo zinemaldia

Azaroak 19tik 27ra gure beste zinemaldi kuttuna. Begi mod bat. Horixe da haren logoa, eta horixe jaialdi honek duen nortasuna. Zinemaldi gaztea, nahiz eta aurtengoa 48. edizioa izan, arriskuak hartzen dituen programazioa, jarrera elegante eta harroa, kontzertuak eta gau giro aparta... Jose Luis Morenoren aurkezpena dirudi, baina merezi du Xixongo zine jaialdiak!

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

### xixon film festival

From november 19th to 27th our other beloved film festival. A mod eye. That's their motto, and that what this festival is all about. A young film festival, although this is its 48th year, which takes risks with its programme, its proud, elegant attitude, concerts and great night-time atmosphere. That sounds like an introduction to Jose Luis Moreno, but Xixon film festival deserves every word!

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



### haurtzarora bidaia

Arcade Fire talde kanadiarrak, azken urteotan, entzulegoaren eta kritikaren onespina irabazi du bere musikarekin. Azken diskoko "We used to wait" kantaren bideoklip interaktiboarekin, ordea, liluratu egin gaituzte. Zure haurtzaroko eremuetara itzultzeko gonbidapen ederra.

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

### a journey to childhood

The Canadian group Arcade Fire have won critical and public approval in recent years. Their most recent disc, with its "We used to wait" interactive video, is amazing. A beautiful invitation to go back to your childhood.

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



### package

Denda batzuetan asko zaintzen dituzte beren produktuak aurkezteko eta garraiatzeko edukinak. Webgune honetan ikusiko dituzu zorroak, poltsak, botilak eta edozein produktu aurkezteko diseinatzen diren edukin zoragarriak.

<http://www.thedieline.com/>

### package

In some shops they take great care of their products for showing and shipping their contents. On this web site you can see amazing contents designed to be shown by their bags, handbags, bottles and many other products.

<http://www.thedieline.com/>



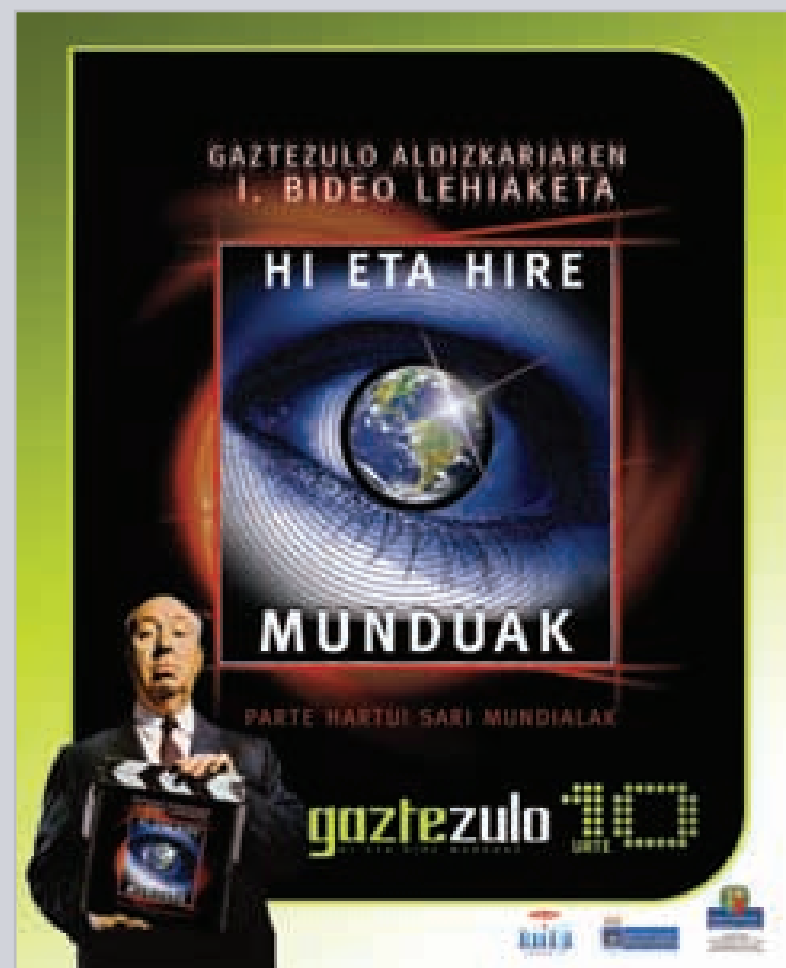
**Ikaragarri  
gustatzen  
zait the way  
you talk  
to me  
maitia!**



**Iruñeko  
Hizkuntza  
Eskola  
Ofiziala**

- |             |              |             |
|-------------|--------------|-------------|
| ● euskara   | ● alemana    | ● txinera   |
| ● ingeleza  | ● gaztelania | ● japoniera |
| ● frantsesa | ● italiara   | ● arabiera  |

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<http://centros.educacion.navarra.es/eoip>  
 948 20 63 43





## FINE ARTS?

### **fine rats aldizkaria**

Bartzelonan argitaratzen dute ilustrazioari eskaintzen zaion aldizkari berezi hau. Izenak ongi dioen moduan, arte ederren kontzeptua kalera atera eta arratoi-artista fin hauek lan anitz eta bereziak eskaintzen dizkigute. Nazioarteko egileak, gisa guztietako proposamenak eta ilustrazio garaikidearen bilduma ederra da *fine rats*.

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

### **fine rats magazine**

This special illustration magazine is published in Barcelona. As the name well says, it offers us fine art of many types, taken out to the street by these artist rats. *Fine rats* is a beautiful collection of international artists, all types of suggestions and contemporary illustration.

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



### **helduentzako txotxongiloak bergaran**

Nazioarteko Helduentzako Txotxongiloen X. Mostra izango da Bergaran hilaren 22tik 24ra. Taun Taun Teatroak proposamen zirikatzailea prestatu du aurtengorako. Besteak beste, Belgikatik heldutako "Twin Houses" bakarriketa anizkunak, Laitrum eta Pep Gomez artista katalanek edo Alemania eta Errusian sortutako The Fifth Wheel taldeak bisitatuko dute herria. Hiru egun, hamar ikuskizun eta erakusketa bat izango dira gozagarri, kalean, Gaztetxean eta Zabalotegin.

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

### **puppets for adults in bergara**

Bergara will hold the X. International Puppet Festival for Adults from 22nd to 24th October. Taun Taun Teatroa has prepared a provocative proposal for this edition. Among others, the town will receive the visit from the Belgian "Twin Houses" multiple monologue, the Catalan artists Laitrum and Pep Gómez or the The Fifth Wheel group created in Germany and Russia. Three days, ten shows and an exhibition will be enjoyable in the streets, the Gaztetxe and Zabalotegi.

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

### **nire buruan dago. begien atzean.**

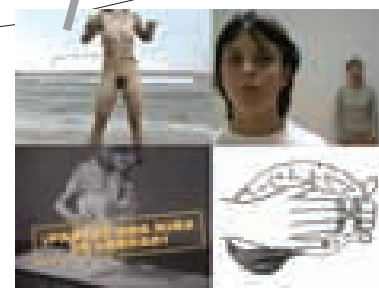
Esaldi horrek iragartzen du Montehermosok *emetasunari buruzko irudikapen berriak* proiektuaren barne aurkeztu digun erakusketa kolektibo berria. Oraingoan, generoaz, feminismoaz eta identitateaz hausnartzen duen ekimen honek, beste batzuen artean, Dora García, Maria Llopis, Sigalit Landau, O.R.G.I.A. eta Diego del Pozoren lanak erakutsiko ditu.

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

### **it's in my head. behind my eyes.**

That's how Montehermoso is presenting the new collective exhibition which is part of the *new representation of femininity* program. This time, the artists reflecting on feminism, identity and gender are, amongst others, Dora García, Maria Llopis, Sigalit Landau, O.R.G.I.A. and Diego del Pozo.

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





no comment



argaskia / shot: uxeta labrit • vigo





polder cup  
a project by maider lopez









Kanalez betetako lur sail batetan futbol zelaiak eraiki eta irailaren 4an, Polder Cup futbol txapelketa ospatu zen Holandan. Txapelketa berezi hau, Maider Lopez-en proiektua bat da, Rotterdam-ko Witte de With-ekin elkarlanean gauzatuta. Jendearen partehartzea, espazioen erabilera eta giza estrategien inguruko hausnarketa berri hau, artista donostiarrek aurreko lanetan erakutsi duen ildoarekin koerentea da oso.

Futbolera jolasteko arauak, hein handi batetan, futbol zelaiaren ezaugarriek zehazten dute. Futbol zelai horren ezaugarriak aldatuz gero, automatikoki aldatzen dira erregelak eta joko berri batetan bihurtzen da. Polder Cup-en parte hartu zuten jokalariek, taktika eta bide berriak bilatu eta deskubritu behar izan zituzten euren helburua lortzeko. Eta hain zuzen ere parte hartzaileek (ez soilik jokalaria, baizik eta bertara hurbildu zen jende ororena, musika banda barne) emandako erantzun eta izandako jokabide anitzek ematen dio zentzua proiektuari. Futbolaz ari gara, baina bizitzako edozein gertakizunaren aurrean gutariko bakoitzak hartzen duen estrategia ezberdinarekin analogia dauka.

On September the 4th, The Polder Cup Championship was held on a football pitch built in a canal-filled section of land in Holland. This special competition was the brainwave of Maider Lopez working together with Witte de With from Rotterdam. The use of space, people participation and reflection on human strategies are all coherent elements that can be found in this Donostia artist's previous work.

The rules of football are to a great extent dictated by the characteristics of the football pitch. If you change the characteristics of that football pitch, the rules automatically change and a new game is invented. The players that took part in the Polder Cup therefore had to come up with new tactics and strategies in order to achieve their goals. What really made sense of the project was the response of all the participants (not just the players but the spectators also - music band included - who came along) and the different methods of play used. We are talking about football but it is analogous with any of the different strategies we employ in any situation in our everyday lives.

[www.maiderlopez.com](http://www.maiderlopez.com) / [www.wdw.nl](http://www.wdw.nl)





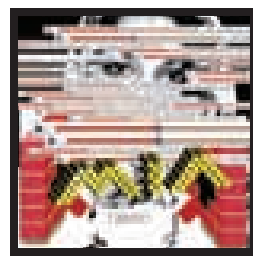
audio

testua / by: arkaitz villar



Diruak ez du M.I.A.ren arima hiltzailea aldatu eta musikaren terrorista izaten jarraitzen du. Ez du ordea aurreko diskoetako kantu entzutetsurik asmatu, ez dira horren erraz entzuten. Rusko, Diplo edo Blaqstarr bezalakoekin lan egitearen ondorio da, baita industriarekin duen borroka etengabea denez Suicide bezalakoekin samplerrak erabili ditu disko ilun eta bortitza sortzeko.

Money hasn't changed M.I.A.'s murderous soul and she's still a musical terrorist. Nevertheless, she hasn't come up with the type of listenable songs she did on previous records, they are not that easy to listen to at all. That is undoubtedly the consequence of working with Rusko, Diplo or Blaqstarr as well as her never-ending struggle with the music industry. She has used samplers like Suicide to create a dark and violent record.



**M.I.A.**  
Maya  
XL



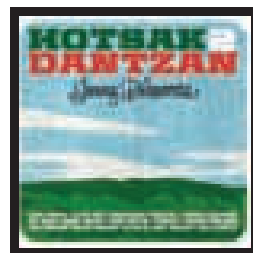
**Die Antwoord**  
5  
Interscope Records

Txantxa gutxi Hego Afrikatik datorren talde honekin. Elektronika eta punka uztartzen ditu eta jarrera oso gogorra erakusten dute. Industria kantu bakarretako Hype-ak sortzen dabilen bitartean, hauek festa basatiak antolatzen dabilta. Ondorioz, datozen hilabeteetan guztion ahotan egongo dira. Industria lehertuko duen taldea.

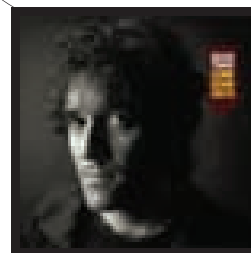
No messing with this South African band. They mix electronica and punk and they are as hard as nails. While the music industry busies itself focusing on single song Hype, this lot organise savage parties. Everybody will be buzzing about this lot shortly. This band will blow the industry apart.

Tipo alaia da Jimmy Bidaurreta. Egia esan katxondo bat da. Gasteiz Big Band edo Hotsak Dantzan proiektuan sortzen dituen nahasketekin bere ibilbidea asko sendotu du azkeneko urteetan. Oraingo honetan, Soraluzeko zigiluko katalogora mugatu gabe Luis Mariano edo kantu herrikoiak moldatu ditu, irribarrea eraikiko dizun diskoa osatuz.

Jimmy Bidaurreta is a happy guy. To tell you the truth, he's always up for a laugh. He's established himself over the last few years with his Gasteiz Big Band and mixing work with Hotsak Dantzan. This time round he's stayed put with the back-catalogue of artists at the record co. in Soraluze. He's remixed Luis Mariano and popular folk songs. A record that will bring a smile to your face.



**Jimmy Bidaurreta**  
Hotsak Dantzan 2  
Gaztelupeko Hotsak



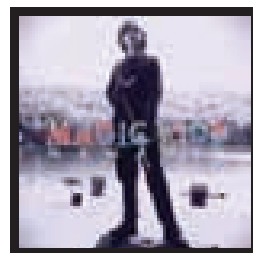
**Gecko Turner**  
Gone Down South  
Lovemonk

Berak esan duen bezala ez da "perro flauta" bat. Horren erakusle bere kantu berrian entzun ditzakegun estilo nahasketak dira. Baina batez ere, etxean geldirik eta bakarrik sortu beharrean azkeneko urtean egindako bidai eta kolaborazioek nabarmentzen dute hori. Aspaldian ez genuen autore hitza erabiltzen, hemen duzu bat.

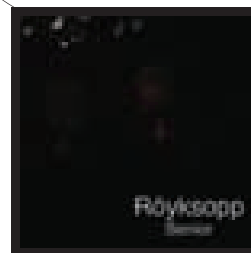
As he says himself, he's no "new age crusty". The evidence can clearly be heard in the mixing of his new songs. That and, above all, his refusal to sit at home and write on his own, rather he has travelled and collaborated constantly these past few years. We haven't used the word singer-songwriter for a long time. Here's one for you.

Misisipi ibaian surfa egiten duten The Magic Kids-ek pop kutsakor eta alaia dakarte bere lehen diskoan. Egun koloretsuetan entzuteko kantuak dira, Brian Wilson bezalakoekin eragin zuzena erakusten dutenak. Iraupen laburrekoak dira, sinpleak baina zuzenak. Nerabezaroko momenturik onenak gogorararaziko dizkizute.

Mississippi River surfers The Magic Kids play happy catchy pop on this, their debut album. Songs for colourful days, you can hear the likes of Brian Wilson in there. Short simple but snappy tunes. It'll bring back your happiest teenage moments.



**The Magic Kids**  
Memphis  
True Panther



**Röyksopp**  
Senior  
Wall of sound / PIAS

Norbegiarren laugarren estudioko diskoa da hau. Beti bezain ilun eta misteriotsu izaten jarraitzen dute, melodiarekin jolasteko abilezia mantentzen dutelarik. Pasa den urtean Junior argitaratu bazuten, orain Senior dator, tonu serioagoa duen diskoa. The Drug, mmm, the drug, bidaiatzeko abesti perfektua.

This is the fourth record by this Norwegian act. They are as dark and mysterious as ever, and as skillful with melody, too. They released Junior last year and this year they are back with a more serious-sounding record. The Drug, mmm, the drug, a perfect song for any trip.



# manchester 80

testua / text by: aritz branton

Duela 25 urte, orain bezala, Manchester izugarri hiri itsusia zen: itsusia, iluna, goibela. Hori bai, musikazalea izanez gero, oso hiri interesgarria zen bizitzeko.

25 years ago, just like now, Manchester was a very ugly city: ugly, dark, gloomy. But if you really like music, it was a very interesting city to live in.



Punka ondoren, Ingalaterrako hiririk bizienetakoa zen. Buzzcocksek punk erromantikoa eta zapu-tua eman zigun; The Fallek musika gordina, eta Mark E Smithsen ahots arraro eta hipnotikoa; Joy Divisionen iluntasunak alaitu gintuen. Gutako batzuk, bederen.

Nire herri txikitik filologia ikastera joan nintzen. Baina, munduko musikaren hiriburutzat genuen hura, eta poesia baino musika modernoa ikasi nuen. Osaba Louk-ek abesten zuen bezala, olerkari guztiek bertso arauak ikasten zituzten eta emakume horiek begi-keinuak egiten zituzten... Egia esan, bertso arauak bai, ikasi nituen, baina emakume horiek ez zidaten begi-keinurik egin. Tira, ez asko.

Nire luxuzko bizimodua ordaintzeko, Haçienda Klubean lan egin behar izan nuen zerbitzari. Nahiz eta lan arrunta izan, abantaila pare bat zeukan: edozein kontzertu dohainik ikustea eta jende asko ezagutzea, haien artean musikari ugari.



Musika taldeen parean, klubak oso garrantzitsuak ziren garai hartan. Klubik garrantzitsuena Haçienda zen. Factory Recordsek ireki zuen Haçienda 1982n. Izena Huxleyren liburu batetik atera zuten; drogekin harreman handia zegoen hautaketa hartan.

Behin baino gehigotan Karl Burns, The Fall eta PILen bateria-jolea, etorri zitzaidan substantzia bereziak saldu nahian. Baina, batetik, ez neukan interesik, garagardoarekin nahiko izaten nuen, eta, bestetik, banekien substantzia hori sukaldea garbitzeko hautsekin nahasten zuela.

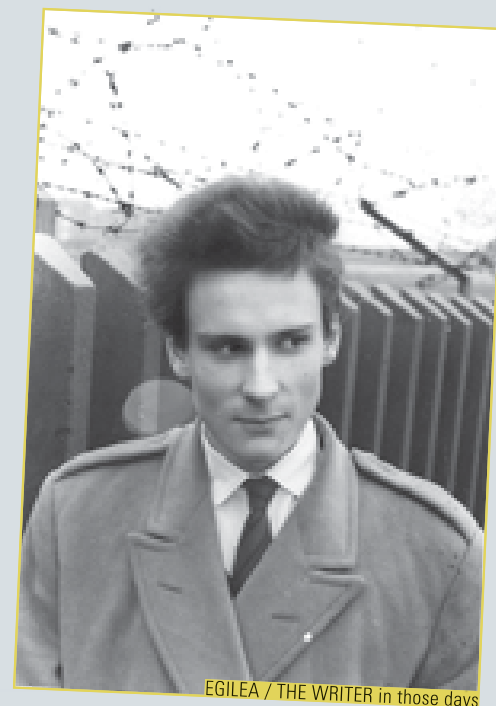
Baina Haçiendaren ideia nagusia musika eta modernitatea bultzatzea zen, non eta Manchesteren, hiri handi, itsusi eta industrial ohian. Orduan, langabezia zen hiriko enpresabururik handiena, eta Haçienda lantegi ohi batean ezarri zuten. Ederra zen: ederra, industrial, handia.

19 urterekin den-dena posible da. Ez dago zalantzarik, edo, zalantzarik baldin badago, zalantzak berez zalantzatiak dira eta erraz gaindi ditzakegu. Dirua irabazi behar nuen, eta horregatik lan egiten nuen Haçiendan. Baina ordu asko egin behar izan nituen diru hori irabazteko. Originaltasunari iheska, beti bezala, eta akats berri baten atarian, berriro ere, klub berri bat irekitzea erabaki nuen.

Lokala aurkitu nuen, erdigunean, eta, printzipioz, astean behin erabiltzeko akordio bat egin nuen jabearekin. Baina banekien arrakasta lortzeko oso kontzertu on batekin ireki behar nuela kluba. Nola lortuko nuen taldea? Galdezka lortuko nuen, besterik ez. Bestela, ez nuen kluba irekiko, ez horixe.

The Smithsen lehenengo diska, Hand in Glove, atera berri zen eta taldekideak bistaz ezagutzen nituen, Haçiendatik, noski. Abesti hori izugarri ederra, erromatikoa eta misterioz betea iruditzen zitzaidan.

Beraz, gau batean, Morrisseyri hurbildu nintzaion eta esan nion The Smiths oso talde ona iruditu zitzaidalda. Gure Stephenek erantzun zidan berari ere oso talde ona iruditzen zitzaiola. Barre egin, konfidantza osoa galdu instant batean, eta hanka egin nuen. Ezin nuen The Smithsekin kontatu kluba irekitzeko eta, gainera, handik oso gutxira talde ospetsu bihurtu zen.



Ezin nuen gehiago itxaron, ez nuen lokalaren jabearekin akordioa galdu nahi. Mark E Smithekin hitz egin nuelako erabaki nuen. Haçiendaren lurpeko tabernan (The Gay Traitor, Anthony Blunt espioaren omenez) hurbildu nintzaion. Momentu bat, esan zidan, eta beste bi gazterekin hitz egiten jarraitu zuen.

Ezagutzen nituen, bistaz. The Happy Monday anaiak ziren. Beti urduri zeuden eta egun hartan ohi baino urduriago. Mark E Smithek musikan hasteko delinkuentzian aritu behar zutela azaldu zien, bestela, diruarena ezinezkoa izango zela. Nolabait esateko, gaia pribatua iruditu zitzaidan eta, berriro ere, alde egin nuen.

Azken aukera bat neukan. Big Flameren Dil laguna neukan eta baiezkoa eman zidan, eskerrak... ala ez. Hogeita bost lagun geuden klubean astearte hotz hartan eta, noski, ez nuen lortu nahi nuen arrakasta. Beste bi gabez ireki nuen eta, azkenik, nire diru guztia galdu baino lehen, beharrezko erabakia hartu nuen. 19 urterekin ere, batzuetan, den-dena ez da posible.

Handik aste batera, The Gay Traitorrerara joan nintzen lagun pare batekin. Gutaz gain, Karl Burns, nola ez, eta New Orderen Peter Hook zeuden. Hookiek gu lotzea iradoki zuen: taberna ez zen asteazkenan irekitzen eta, ondorioz, bi egun pasatuko genituen han behean. A, umore hori! Baina, osaba Louk-ek abesten zuen bezala, inork ez zuela parte hartuko eta gero parte hori gorrotatuko.





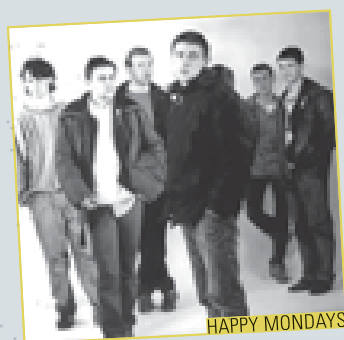
Along with the groups, clubs were very important at that time. The Hacienda was the most important club. Factory Recordists opened the Hacienda in 1982. They took the name from a book by Aldous Huxley, and drugs had a lot to do with that decision.

More than once, Karl Burns, The Fall and PIL's drummer, tried to sell me strange substances. But on the one hand I really wasn't interested, beer was enough for me, and, on the other hand, I knew he cut his substances with kitchen cleaning products.

But the main thing about the Hacienda was promoting music and general modernity in Manchester, a large, ugly and previously industrial city. At that time unemployment was the biggest employer and the Hacienda itself was set up in an old factory. It was beautiful: beautiful, industrial, large.

When you're 19 anything's possible. There aren't any doubts or, if there are any, the doubts themselves are doubtful and easily got over. I needed to earn money, and that's why I worked at the Hacienda. But it took a lot of hours to get the money I needed. Fleeing from originality, as ever, and at the gates of making another mistake, once more, I decided to open a new club.

I found a good premises in the centre of town and reached an agreement with the owner to open once a week. But I knew that I'd need to open with a really good concert if I wanted to make a success of it. How would I get hold of the right group? I'd get it by just asking. Otherwise there was no way I was going to open the club.



So one night I went up to Morrissey and told him I thought The Smiths were a great group. Our Stephen said he thought it was a great group too. I laughed, lost all my confidence and walked away. So I couldn't get the Smiths to open the club for me and, what's more, they became very famous shortly after that.



The Smith's first record, Hand in Glove, had just come out and I knew the members of the group by sight, from the Hacienda, of course. I thought that song was incredibly beautiful, romantic and full of mystery.

I couldn't wait for ever, I didn't want to lose the agreement I'd reached with the premises' owner I decided to talk with Mark E Smith. I chose a good moment and went down to the Hacienda's underground bar, The Gay Traitor (named after the spy Anthony Blunt). Just a moment, he told me, and carried on talking with two blokes.

I knew them by sight. They were the Happy Mondays brothers. They always looked nervous, and that day more than ever. Mark E Smith was explaining to them that they would have to resort to petty crime to get started in music, otherwise the money side of things wouldn't work out. I felt this was a bit of a private conversation and, once more, I walked off.

I had one last option. I was friends with Big Flame's Dil and, thankfully, he said yes ... Thankfully? There were twenty-five of us in the club that cold Tuesday and it really wasn't the success I'd hoped for. I opened another two nights and then, before losing all my money, I took the decision I had to take. Sometimes, not everything is possible when you're 19.

A week later, I went to the Gay Traitor with a couple of friends. Apart from us, Karl Burns was there, of course, with New Order's Peter Hook. Hookie suggested tying us up there: the bar didn't open on Wednesdays, so we'd have spent two days down there. Ah, that sense of humour! But then, as Uncle Lou used to sing, anyone who ever played a part wouldn't turn around and hate it.





dotore

Uda honetako disko berezienetako batek uda du protagonista. Dotore-ren *Los veranos y los días* (Cosas Primo) Brian Wilson Family-rekin oporretara joan eta arratsero joko lituzketen kantuen doinua du. Hori da, behintzat, burura datorkiguna “Nadie llora en Nanjing”, “La mañana” edo “Septiembre” kantuak entzuten ditugunean. Zentzu guztietan, disko dotorea kaleratu du Dotorek. Pablo Dotorerekin mintzatu gara.

*Los veranos y los días* disko alaia eta melankolikoa da aldi berean. Terrazak, egunsentiak mauka motzetan... Bartzelonan, bizi zaren hirian, konposatu duzula irudikatzen dugu, baina oso “uda donostiar” kutsukoa geratu zaizula esatea gehiegizkoa litzateke? Udak hemen udaberriaren eta udazkenaren usain handia du. Bueno, galdera honekin tratatzen ari naiz. Zergatik *Los veranos y los días*?

Diskoa nire bizitzako azken hiru urteotan dago konposatua, eta denbora horretan Shanghai, Bartzelona, Donostia eta Afrikako hainbat herrialdetan bizi izan naiz, baina arrazoi duzu, bai, donostiar kutsuko uda atera zait. Lehendabiziko diskoa amaitu nuenetik, gogoa nuen udari disko bat eskaintzeko, eta, nagoen tokian nagoela, nire buruan udak Donostiaren irudia du (eguraldi onarekin!). Izenburua 2008ko uda donostiar batean irakurri nuen Marcel Proust-en *Los Placeres y los días* (Les Plaisirs et les Jours) liburutik atera nuen, eta diskoan islatu nahi izan ditudan sentsazioak eragin zizkidan.

Nolakoa izan da diskoa egitearen prozesua? Nola konposatzen duzu? Argi izaten duzu dena grabatu aurretik, ala espazioa uzten duzu grabazioan sor daitezkeen ideietarako?

Egia esan, ez dut espazio gehiegi uzten estudioan sor daitezkeen ideietarako. Ahalik eta hobekien jotzen eta soinu onena lortzen saiatzen naiz. Estudiara sartzen naizenean oso argi dut zer nahi dudana eta moldaketa bakoitza oso pentsatuta egoten da. Prozesuari dagokionez, gitarrarekin konposatzen dut eta, bitartean, ahots-lerroak, celloa, tronpeta edo dena delako doinuetan pentsatzen joaten naiz. Aurreratu samar dagoenean, hitzak idazten ditut sortzen dizkidan sentsazioen arabera. Disko honetan berrikuntza nabarmen bat dago: Iñaki Irisarri (Café Teatro) donostiarra baterian eta Håvard Enstad norbegiarra pianoan eta celloan lagun izan ditut. Haiekin biltzen nintzen, banaka, zati ezberdinak konposatzen genituen, eta, gero, hirurak biltzen ginen ensaiatzeko. Luxu bat da gisa horretako musikariekin lan egitea, kantuak beste maila batera eramaten lagundu didate.

One of the most unusual discs of the summer has been the summer star. Dotore’s *Los veranos y los días* (Cosas Primo) sounds like they’ve gone on holiday with the Brian Wilson Family and this is what they sing every afternoon. Or at least, that’s what springs to mind when we listen to songs like “Nadie llora en Nanjing”, “La mañana” and “Septiembre”. In every sense, Dotore have brought out an elegant disc. We talked to Pablo Dotore.

*Los veranos y los días* is happy and melancholy disc at the same time. Terrace bars, the dawn wearing short sleeves ... We suppose that you wrote this in Barcelona, they city you live in, but would it be too much to say that there’s a lot of Donostia summer in it too? The summers here have a lot of spring and autumn scent in them. Well, I’m getting lost. Why *Los veranos y los días*?

I’ve written this disc in the last three years, living in Shanghai, Barcelona, Donostia and many countries in Africa, but yes, you’re right, there is a bit of Donostia summer to it. Since I finished my first disc, I’ve wanted to dedicate a disc to summer and, wherever I’ve been, summer brings Donostia back to me (with good weather!) The title. In the summer of 2008, in Donostia, I read Marcel Proust’s *Les Plaisirs et les Jours* and I took it from the book. I wanted to reflect the sensation the book had given me on the disc.

What was the process for making the disc? How do you write? Are you sure about everything before you record, or do you leave some space for creation and ideas while you are recording?

In fact, I don’t leave too much space for ideas that come up in the studio. I try to play as well as possible and to get the best possible sound. When I go into the studio, I’m very sure about what I want and all the arrangements have normally been well thought through. As far as the process is concerned, I write with the guitar and, at the same time, I come up with the vocal lines, the cello, the trumpet and sounds like that. When it’s fairly well advanced, I write the lyrics depending on the sensation the music gives me. On this disc there’s one big innovation: Iñaki Irisarri (Café Teatro), from Donostia, played the drums and Håvard Enstad, from Norway, played the piano and the cello. I used to meet up with them individually, we’d write different bits, and later the three of us would get together to rehearse. It’s a real luxury to make music like that, it helped me to take the songs up to another level.





Hitzei dagokionez, lehendabiziko entzunaldian, batek uste du hitzen esanahia sinplea dela, baina kantuak entzun ahala hitzen gaitasun iradokitzaileaz jabetzen hasten zara. Ez dago hitzik soberan, dena bere tokian dagoela dirudi, eta suposatzen dugu horrek guztiak dirudiena baino lan gehiago eskatzen duela... Horrela da, ala besterik gabe gure lasto txiki mental bat da?

Ez, ez, hala da guztiz. Hitzek sinpleak dirudite baina oso serio hartzen dut alor hori eta denbora asko ematen dut idazketa prozesuan: hitzak aukeratu, doinua... Oso tarteka egin dut letra oso bat jarraian; normalki asko itzultzen naiz idatzitakora, eta nahita egiten ditut laburrak. Uste dut esan nahi dudana guztia esaldi horietan dagoela, eta estrofa gehiago gehitzen badut mezua galdu egiten dela.

**Diskoa. Objektua. Zer iruditzen zaizu Primoren lana? Zein punturaino da musikarako garrantzitsua eta osagarria diskoaren kontzeptua eta diseinua?**

Niretzako ezinbestekoa da diseinua eta diskoaren kontzeptua. Izugarria da diseinuak kantuen pertzepzioan joka dezakeen papera, eta alderantziz. Azalak eta diseinuak barruko kantuek transmititzen dutena islatzen ez duen diskorik ezingo nuke kaleratu. Primo-k egin duen lana liluragarria da alor horretan, ez soilik diseinua eta kontzeptuarekin baizik eta nik musikarekin esan nahi dudanera ere moldatzen jakin izan duelako. Egia esan, oso pozik nago diskoaren artwork-arekin.

As far as the lyrics are concerned, when you listen to them the first time they sound simple, but, on further listening, you realise they're evocative. There aren't any surplus lyrics, everything seems to have its own place, and we imagine that takes more work than you might think ... Is that right, or have we just been wanking too much?

No, no, that's quite right. The lyrics seem simple, but I take them very seriously and I spend a lot of time writing them, choosing the words, the sounds ... I very seldom write a whole lyric in one go, I normally go back to what I've written time and again, and I make them short on purpose. As I think everything's in the sentence I've written, an extra verse would lose that meaning.

**Disc. Object. What do you think of Primo's work? To what extent is the disc's concept and design important for the music?**

For me, the disc's design and concept are fundamental. It's incredible how important design can be in the way songs are perceived, and the other way around too. I couldn't bring out discs whose sleeves don't reflect the songs. Primo's work is marvelous in this sense, not only in terms of design and concept, but because he's also managed to adapt to what I've wanted to say with the music. In fact, I'm really happy with the disc's artwork.

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





testua / text by: uxeta labrit

## aquascaping

The IAPLC (International Aquatic Plant Layout Contest) has been taking place since 2001. It has become the most important aquarium design competition in the world with a huge number of participants taking part. Fans of aquariums from all over the world (1342 last year) sign up for the competition in search of the million Yen prize with their little underwater glass worlds. Those awarded with prizes or who get a special mention are lauded and gain fame in specialised magazines, television shows and other such media. These aquariums cost serious money, however, and not just anybody can afford them. That's why in the cities of Asia many people turn their TVs into fish tanks. There are a huge amount of DVDs on the market with all types of designs and templates that, at the flick of a switch, give that special elegant "Cousteau touch" to their TV aquariums. These tele-aquariums have numerous different screens, you don't have to feed the fish, you don't have to change the water, you don't have to clean the glass... and you can sit back on your sofa and relax as you gaze at the fish from the seven seas of the world.

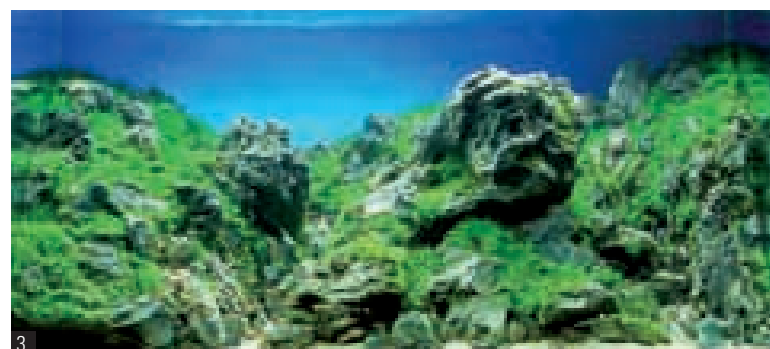
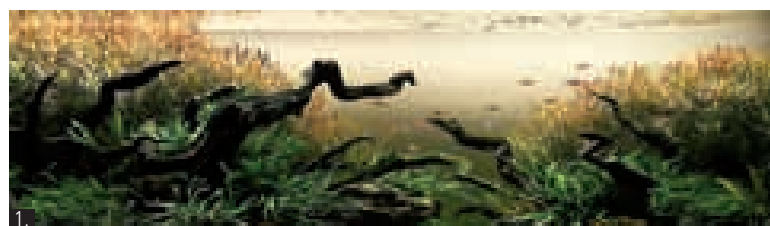


### judging criteria & guidelines:

Artistic impression point (maximum 100 points)

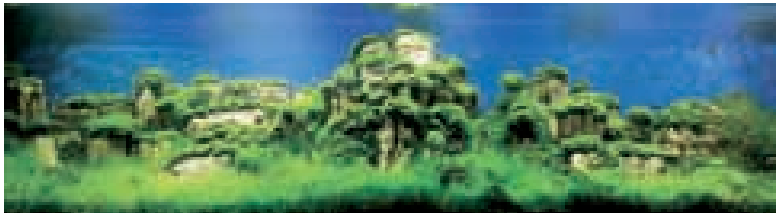
Technical point (maximum 100 points)

- Creativity (maximum 20 points)
- Composition / Arrangement of plants (maximum 20 points)
- Balance between the fish and the layout design (maximum 20 points)
- Natural atmosphere (maximum 20 points)
- Vegetation durability (maximum 20 points)



2001.  
urtetik hona, IAPLC  
(International Aquatic Plant Layout Contest)  
leihaketa ospatzen da. Munduko aquarium diseinu  
txapelketarik garrantzitsuen bihurtu da eta parte hartzaile ugari  
biltzen da bertan. Mundu osoko aquarium zaleek izena eman -iaz  
1342 parte hartzaile- eta milioi bat yen-ko sari nagusiaren bila abiatzen  
dira euren kristalezko ur azpiko mundutxoekin. Leihaketa honetan sari  
edo aipamena jasotzen dutenak, ospea eta laudorioak jasotzen  
dituzte aldizkari, telebista eta medio espezializatuetan.  
Dirutza bat balio duten aquarium hauek ordea ez daude  
gehiengoaren poltsikoen esku. Horregatik, Asiako hirietako pisu eta etxe  
txikietan bizi den pertsona ugari, aquarium bihurtzen du etxeko telebista.  
Molde eta estilo makina bat dvd esistitzen da merkatuan, eta dvd-a piztu  
besterik ez da behar etxe txikiari "Cousteau ukitua" emango dion aquarium  
elegante bat izateko. Abantaila ugari ditu gainera teleaquarium-  
ak. Ez duzu arrainik elikatu behar, ez urik aldatu, ez kristalik  
garbitu,...eta etxeko sofatik altxa gabe munduko itsaso  
guztietako arrainei erreparatuaz erlaxatzeko  
aukera eskaintzen dizu.

aquascaping



1. Grand Prize | Nguyen Tien Dung, VIETNAM | Title: Moment in Time
2. Gold Prize | Chan Shih Hsien, TAIWAN | Title: Magic Forest
3. Silver Prize | Yuji Yoshinaga, JAPAN | Title: Time of Eternity (Yaku Island)
4. Silver Prize | Josh Sim KH, MALAYSIA | Title: Awakening
5. Bronze Prize | Wang Chao, CHINA | Title: Looking for Mystery



**CHEAP TIME**  
**PEACHY JOKE**  
**KEA**  
**PODEROSA**  
**AFRODITA**

**DELorean**  
**TOKYO SEX**  
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## farsari - rosin

Bi gizon eta destino bat  
Argazkilaritzaren aitzindaria izan den Adolfo Farsariren berri izan genuenean, artikulua bat egitea erabaki genuen. Japoniako lehen argazkilaria izan da Italiar hau eta, hein handi batean, egunsentiko eguzkiaren herrialdeko irudiaren eta ikonografiaren sortzailea. Dokumentazioa biltzen genbiltzala, gertuago, gure inguruan, halako pertsonaiaren bat esistitzen ote den galdetzen genion geure buruari. Eta bai, guk badugu gure Farsari partikularra: Parisen jaio eta Katalunian bizi izan zen Lucien Roisin jauna. Garai, leku eta baldintza ezberdinetan bizi izan ziren biak, baina pasio bera izan zuten. Bi gizon hauen istorioa duzu honakoa.



Two men, one destiny  
When we heard about pioneering photographer Adolfo Farsari, Japan's first photographer and, to a large extent, he was the creator of the land of the rising sun's image and iconography. When we were looking for documentation, we wondered if there were an similar personalities closer to home. And there are, we do have our own Farsari: Mr Lucien Roisin, who was born in Paris and lived in Catalonia. They lived at different times, in different places and in different conditions, but they had the same passion. Here's the two men's story.

**A. FARSARI**  
PHOTOGRAPHER, PAINTER & SURVEYOR  
NO. 18 BOND STREET GRAND HOTEL



## Farsari

Adolfo Farsari 1841. urtean jaio zen Vincenzan; egun Italia da, baina garai hartan Austriako inperioaren barne zegoen, Lombardia-Venezia erresuman. Karrera militarra hasi zuen, baina aristokraziaren boterearen aurkako testu batzuk idatzi zituen. Ez zuen, beraz, lagun gehiegirik egin uniformedunegun artean eta, "badaezpada", Ameriketara abiatu zen 1863an. Bere ideologia aurrerakioari jarraiki, esklabutzaaren aurka borrokatzeko, bertako guda zibilean parte hartu zuen zalditerian bolondres. Guda amaituta, ezkondu egin zen, baina harreman hark ez zuen aurrera egin eta, 1873an, emaztea eta bi seme-alabak utzi, eta beste behin itsasoratu zen, Japoniarako bidean oraingoan. Yokohaman, E.A. Sargent merkatariarekin batera, hiztegiak, gidak, mapak, aldizkariak eta argazkiak saltzen zituen enpresa bat sortu zuen. Berehala konturatu zen bidaiekin zerikusia zuten produktuek geroz eta salmenta handiagoa zutela, argazkiek nagusiki. Tamamura Kozamuro argazkilariarekin bat egin zuen eta beste enpresa bat sortu zuten; Japonia osoan barna bidaiatzen hasi zen argazkiak eginez. Sepia koloreko argazkiek, ordea, ez zuten Farsari asetzen, eta japoniako margogintzaaren tradizioari heldu zion bere lanen osagarri gisa. Argazkiak margotzeko pintoreak kontratatzen hasi zen. Bete betean asmatu zuen. Banan banan landutako argazkiek sekulako arrakasta izan zuten. Herrialdea bisitatzen zuten orok Farsari-ren lana eraman nahi zuten etxera. Japoniako dirudunen kapritxo ere bihurtu ziren Farsari-ren irudiak. Enkargu ugari jaso zuen eta, Kozamuro sozioarekin hautsi ostean, enpresa berri eta handi bat sortu zuen A Farsari & Co. Bere teknikak irakatsi zizkien argazkilari berriei, herrialdeko mutur guztietara bidali zituen eta Japoniako koloreztatzaile onenak kontratatu zituen. Artistez gain, lanerako materialik onenak erabiltzen zituen beti (horri esker kontserbatu dira hain ongi), eta horrek bere lana garestitzen zuen. Denbora gutxian, Japoniako argazkilari ofizial bihurtu zen Farsari. Halakoa izan zen haren arrakasta, ezen enperadoreak Jauregi Inperialaren argazkiak egitea eskatu baitzion.

1886an sute batek Farsari-ren estudioa eta negatibo guztiak suntsitu zituen. Kamara hartu, eta bost hilabetez egon zen Japonian barrena bidaiatzen eta argazki berriak ateratzen. 1887an estudio berria zabaldu zuen, eta 1889rako 1.000 paisaia eta erretraturen argazkiak eginda zituen. Farsari ez zen berriro ezkondu, baina emakume japoniar batekin alaba bat izan zuen, Kiku izenekoa. Urteak pasa ahala, Italiara itzultzeko gogoak areagotu zitzaion. Aristokraziaren aurka idatzi zuen gazte hark, askotan gertatu ohi den moduan, album berezi bat egin zion Italiako erregeari eta Italiara itzultzeko desioa azaltzen zuen gutun bat idatzi zion. Itzulera hori apaintzeko, Cavaliere titulua eskatu zion, Italiako aristokraziaren ateak ireki ahal izateko. Ez dago garbi lortu zuen ala ez, baina 1890ean, Kikurekin batera, beste behin itsasoratu eta jaioterriara itzuli zen. 1898an zendu zen Vincenzako jaiotetxean.

Turistentzako argazkilaritza komertziala egin zuen; haren asmoa ez zen sekula lan antropologikoa egitea izan, baina onerako edo txarrerako, Farsari-ren argazki koloreztatuek Japoniako XIX. mendearen irudia eraiki dute. Japoniarrek argazkilari italiar bati zor diote euren buruaz duten memoria eta historiaren irudia, hein handi batean.

Adolfo Farsari was born in 1841 in Vincenza. Today that's in Italy, but then it was in the Austro-Hungarian empire, in the Kingdom of Lombardy-Venetia. He started off in the army, but then wrote some texts criticising the power of the aristocracy. So he wasn't going to make too many uniformed friends and, just in case, set off for America in 1863. In line with his progressive ideology, he fought as a voluntary cavalryman in the civil war against slavery. After the war, he got married. But the relationship wasn't a success and, in 1873, he left his wife and two children, setting sea again, this time for Japan. At Yokohama, along with the merchant E.A. Sargent, he set up a company selling dictionaries, guide books, maps, magazines and photographs. He quickly realised that products connected with journeys, particularly photographs, were selling more and more. He set up another company with the photographer Tamamura Kozamuro and started travelling all over Japan taking photographs. But sepia photographs weren't enough for Farsari, so he decided to make use of traditional Japanese painting techniques as a complement to his work. He started taking on painters to colour his photos. It was a complete success. These individually prepared photographs were hugely popular. Everywhere he went, they wanted to take Farsari's work home with them. His images also became the favourite of the Japanese rich. He received a lot of commissions and, after splitting from his partner Kozamuro, he set up a big new company: A Farsari & Co. He taught his techniques to new photographers, he sent them to the farther corners of Japan and took on the best colourists. As well as the artists, he always used the best materials, which is why the work is so well conserved today and is also one reason why it was expensive. Before long, Farsari was named Japan's official photographer. So great was his success that the emperor asked him to photograph the Imperial Palace.

In 1886 a fire destroyed Farsari's studio and all his negatives. He took up his camera and spent five months going all over Japan taking photos. In 1887 he opened a new studio and, by 1889, he had 1,000 landscapes and portraits.

Farsari never married again, but he did have a daughter, Kiku, with a Japanese woman. As the years went by, his desire to return to Italy grew and grew. The young man who had criticised the aristocracy did something which happens quite often: he made a special album for the king of Italy and wrote a letter to explain that he wanted to go back to Italy. To decorate that return, he requested a knighthood to open the doors of Italian aristocracy to him. It's not clear whether he achieved that or not, but in 1890 he and Kiku got onto a ship and went back to the land of his birth. In 1898 he died in his home town, Vincenza.

His photography was commercial. He never intended to do anthropological work but, for better or for worse, Farsari's colour photos created the image of 19th century Japan. The Japanese are in debt to an Italian photographer for the image of their history and memory.



## ROISIN

Farsariren bitzta abentura bat izan bazen, Roisin-ena txango amaigabe baten moduan definituko dugu. Ez zen itsasoratu edo herrialde ezezagunetan barneratu, baina bere inguruko paisaia eta jendea modu nekaezinean bildu zituen. Parisen jaio zen 1876an. Gutxi dakigu haren gaztaroaz. Historiako lehen pelikula egin zuten Lumiere anaia famatuen aita ezagutu zuen, eta hark egiten zituen argazki kamaretako bat lortu zuenean hasten da Roisinen biografia. Montmatre inguruei eta han zebilen jendeari argazki artistikoak ateratzen hasi zen. Bere lana erosten zutenak nagusiki kanpotarrak eta turistak zirela jabetu zenean, ideia bat izan zuen. Serieak errebelatzen hasi, eta argazkiak postal gisa saltzen hasi zen. Urte gutxitan, Roisin-en estudioa Frantziako postal-egile garrantzitsuena bihurtu zen. 1917an, I Guda mundiala puri-purian zela, apenas zegoen Frantzia postalak idazteko aldarlean zegoen gizasamerik. Toldrà izeneko enpresariak, postalen negozioa Kataluniara eramateko asmoz Roisin hiru urtez kontratatzea erabaki zuen. Roisin Bartzelonara iritsi eta gutxira, bonbardeaketa batek bere Parisko familiako kide ia gehienak hil zituen. Illobak Bartzelonara eraman zituen eta lanean hasi zen. Hurrengo urteetan, Iberiar Penintsulan barrena bidaiatu zuen, hiri, herri eta paisaiei argazkiak ateratzen.

La Casa Postal denda ireki zuten Bartzelonan eta, iloben laguntzaz, negozioak aurrera egin zuen. Roisin artxiboak ere gora-behera larriak bizi izan zituen. Ez zen Farsarirena bezala erre, baina Roisin-en koinata batek, zaborra zirelakoan, trapu biltzaile bati saldu zizkion milaka negatibo original prezio barregarri batean. Zorionez, Labor argitaletxeak horietako gehienak berreskuratu zituen, trapu biltzaileak ordaindu zuenaren bikoitza ordainuz. Egun, 40.000 negatibotik gora gordetzen dira Kataluniako Argazkilaritza Institutuan.

Euskal Herrian bisita ugari egin zituen, eta nagusiki gure kostaldeko herri eta hirien erretratatuak egin zituen. Ezin dugu ahaztu turismoari begira eginiko lan komertzialak zirela. Guk ere, hein handi batean, Roisin-en argazkiei zor diegu gure herrien garai hartako arkitektura, paisaia, janzkera eta ohiturak ezagutzea. Dendetan oraindik saltzen dituzten sepia koloreko postal horietan erreparatzen baduzue, etzaizue batere kostako L. Roisin sinadura topatzea.

1940an gaixotu zen eta, negozioa iloben eskuetan utzita, Frantziara itzuli zen. Marselle-n, hil zen bi urte beranduago.



If Farsari's life was an adventure, Roisin's was a non-stop expedition. He didn't take to sea and go to unknown lands, but he did collect the countrysides and people around him tirelessly. He was born in Paris in 1876. We don't know much about his youth. He knew the father of the Lumière brothers, who were to go on to make the first film. It is when he got hold of one of the photographic cameras that the father made that Roisin's biography begins. He started by taking artistic photos of the people and surroundings of Montmartre. When he realised that most of the people buying his work were foreigners and tourists, he had an idea. He started revealing whole series and selling them as postcards. In a few years, Roisin's studio became the most important manufacturer of postcards in France. In 1917, in the middle of the First World War, hardly anyone in France was writing postcards. A businessman called Toldrà decided to contract Roisin for three years to take the postcard business to Catalonia. Shortly after Roisin reached Barcelona, nearly all his family in Paris died in a bombardment. He took his brought his nephews to Barcelona and started work. He spent the next years travelling around the Iberian peninsula and taking photos of villages, towns, cities and the countryside.

They opened La Casa Postal shop in Barcelona and, with his nephews' help, the business prospered. Roisin's archive also went through difficult times. It didn't get burned like Farsari's, but a sister-in-law, thinking it was rubbish, sold them to a rag and bone man for a ridiculous price. Luckily, the publishers Labor got them back and paid the man twice what he had given. Today, there are 40,000 of these negatives in the Catalonia Photographic Institute.

He also visited the Basque Country on many occasions, mostly photographing the towns and villages on our coast. It should not be forgotten that it was commercial work with tourism in mind. We too owe Roisin a lot for being able to know about that period's architecture, countryside, clothing and customs. His sepia postcards are still for sale in shops today, you won't find it at all hard to come across the signature L. Roisin. In 1940 he fell ill, left the business in his nephews' hands, and went back to France. He died two years later at Marseilles.





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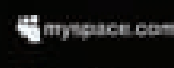


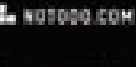










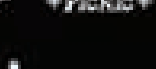





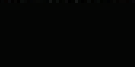
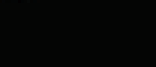








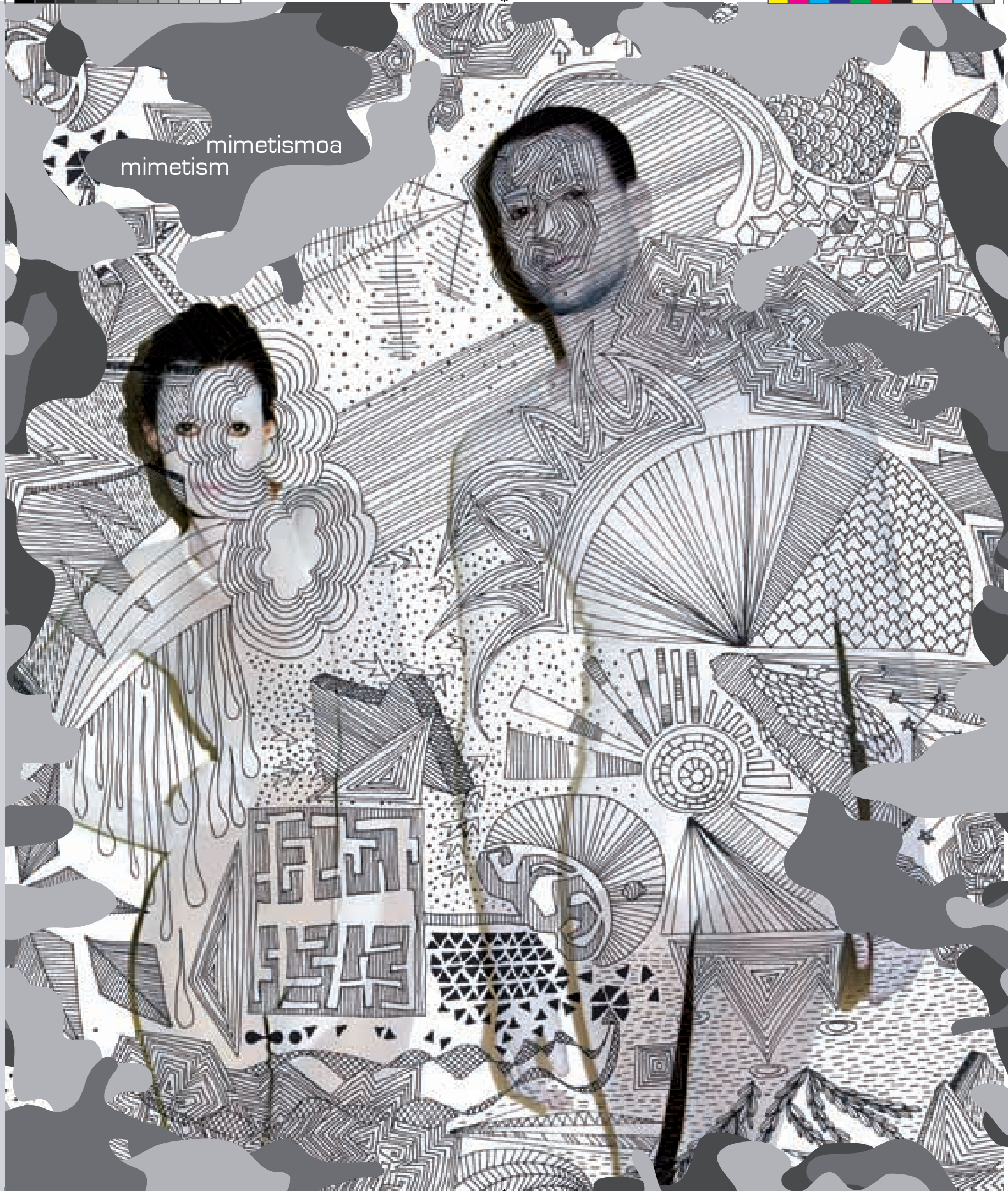


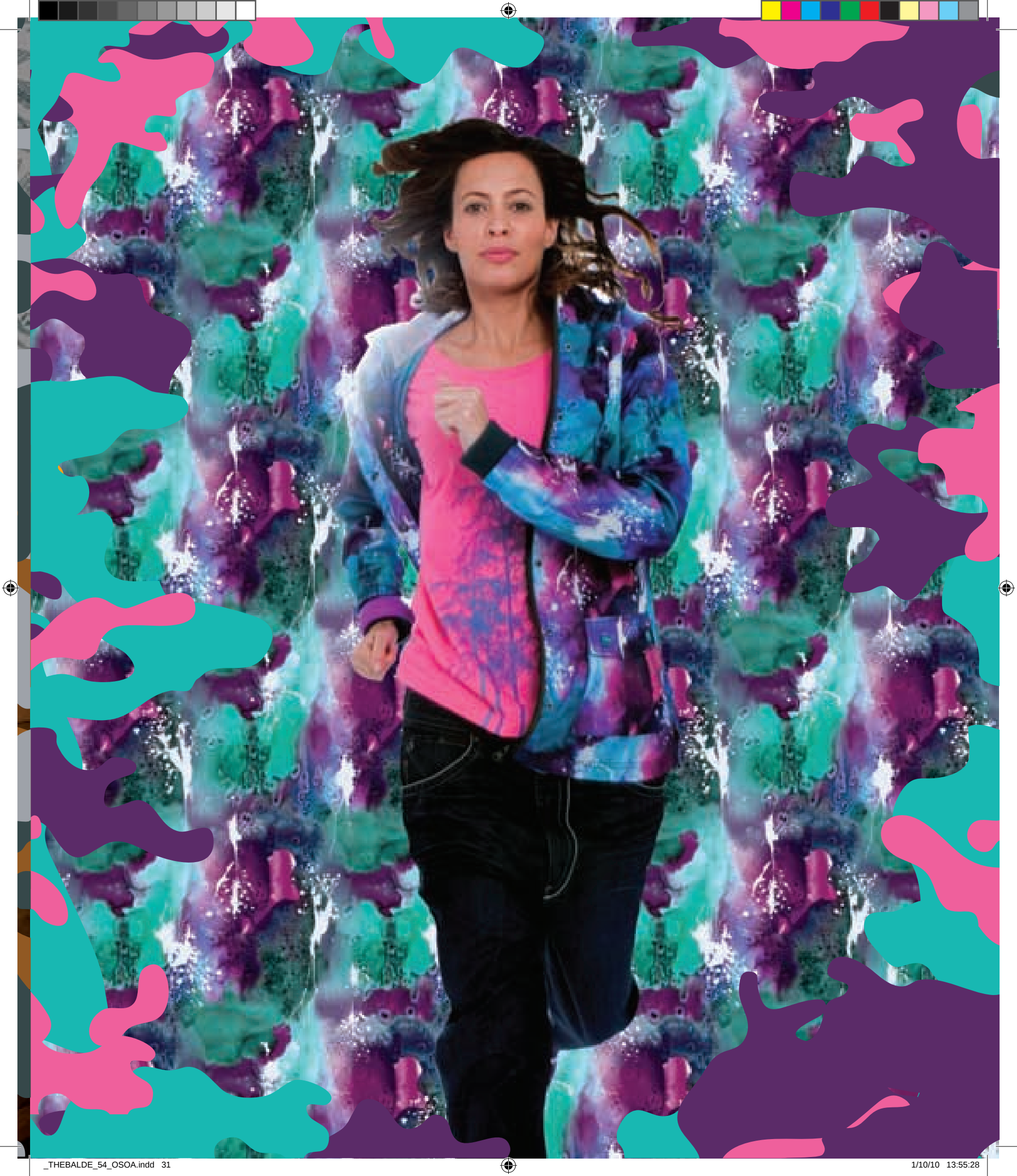
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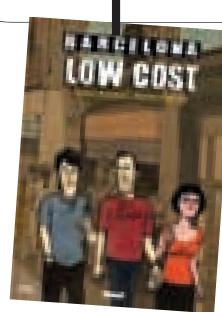


### ospitalekoak

mikel antza.susa

Liburua ireki eta irakurtzeari ekin diodan bakoitzean, nire burua kalean ala berriz ere Martutenen nuela egiaztatu behar izan dut. Mikel Antzak espetxearen absurdoa eta iluntasuna giza-harremanen handitasunarekin uztartu, eta narrazio bikain batean bildu du, laguntasuna, umore beltza, maitasuna, zalantzak, egiak eta errealtate gordina batuz. Espetxea sistema kriminal bat da, gure baitan bestelako barne-espetxeak sortzeko gaitasun ikaragarria duena. Horregatik, elbarritasun animikoa eta ezintasun fisikoa gainditze aldera, idazkiaren terapiari atxikitu zaio idazlea. Baita bikain atxikitu ere, hastapenaren erritmo geldoari hizkuntza aberats eta bizia jarraitzen zaio-eta. Gozarazteko eta pentsarazteko liburua.

Every time I open this book and start reading I have to check if I'm in the street or in Martutene prison again. Mikel Antza has brought together the absurdity and darkness of prison with the magnitude of relationships and put them into an excellent narrative which combines friendship, dark humour, love, doubts, truths and crude reality. Prison is a criminal system which has an amazing ability to create different types of prisons inside us. Because of that, the writer used writing as a therapy for getting over moral disability and physical inability. And he used it well, a fine, lively use of language following the calm rhythm of the start. This book is enjoyable and also makes you think. **dsastre**



### barcelona low cost

anibal mendoza  
eta martin tognola.  
glenat

Bartzelonako pisu batean bizi diren hiru pertsonen gorabeherak kontatzen zaizkigu, hainbat ataletan banatuta. Gizartearen gehiengo handi baten egunerokotasuna kontatzen du: 30 urte pasatxo, ikasketak aspaldi amaituta baina lan dezente bati heldu ezinik bizi den jendearena. XXI. mendeko neoerrealismo kutsua du, baina usain politikorik edo ideologikorik gabea. *Barcelona Low Cost*-en umore gaiztoa, maitasunaren tira-birak eta hilabete amaierara iristeko egin behar diren txiribuelten narrazio entretenigarriak eskaintzen zaizkigu.

We read about the adventures of three flatmates in Barcelona in several fragments. It's about the daily life of a large part of society: People who are just over 30, who finished studying a long time ago, but who haven't yet got a decent job. It has a taste of 21st century neo-realism, but without smelling of politics or ideology. *Barcelona Low Cost*'s wicked humour, the ups and downs of love and the difficulties of getting to the end of the month all come into this amusing narrative. **u.l.**

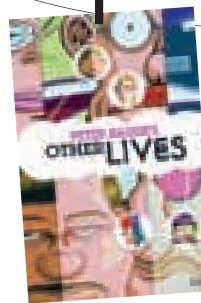


### maletas perdidas

adria punti.  
salamandra

Gabriel kamioi gidaria da. 60eko hamarkadan Europan barna makina bat kilometro egindakoa da. Kilometroak eta semeak. Lau ditu. Bakoitza emakume batekin eta herrialde ezberdin batean. Lau seme horiek elkarren berri dutenean eta aitaren bizitza deskubritzeko elkartzen direnean hasten da narrazioa. Punktik guztiei ematen die ahotsa, eta maisuki egiten du salto batetik bestera (ez soilik lau anaiena, lankideena eta maitaleena ere azaltzen da). Narrazioak aurrera egin ahala, Gabriel kamioilariaren bizitza deskubrituz joango gara. Adria Ponti-ren eleberrri hau opari bat da irakurlearentzat.

Gabriel is a lorry driver. In the 60's, he's done a lot of miles all over Europe. Miles ... and sons. He has four of them. Each one with a different woman and in different countries. The story starts when the four sons hear about each other and get together to find out about their father's life. Ponti gives each of them his own voice and skillfully moves from one to the other. As well as the four brothers, workmates and lovers also appear. We find out about Gabriel the lorry driver's life as the story goes along. Adria Ponti's novel is a real treat for readers. **u.l.**



### other lives

peter bagge.  
vertigo.

Peter Bagge komikilariak *Hate* bildumari zor dio bere fama. Hala ere, tarteka, beste komiki bilduma batzuk eta esperimentuak egiten ditu. Azkena, *Other Lives* izenekoa. Gurera berandu samar iritsi da "second life" fenomenoaren aitzakian gutariko bakoitzak ezkutatzen dituen nortasun ezberdinak aztertzen dituen komiki hau. Hala ere, beti merezi du Bagge-k eskaintzen diguna: umore garratza, zauriak irekitzeko moduko hausnarketa politikoak, eta hasieratik amaieraraino begiak binetetan pega-pega eginda izango ditugulako bermea.

The comic author Peter Bagge owes his fame to the *Hate* collection. But at the same time he puts together other comic collections and experiments. The latest is called *Other Lives*. This comic, which investigates the different characters which each of us hides, has reached us late thanks to the "second life" phenomenon. But it's always worth reading what Bagge has to offer us: acid humour, wound-opening political observations, and, from the start to the finish, you won't be able to tear your eyes away from the comic. **u.l.**





testua / text by: m.g.

Azken urteotan kale-arteak eman duen egilerik ezagunenak egin duen filma ikusteko aukera izan dugu Donostiako Zinemaldian. Filmaz baino, filmak utzitako hondarrak hausnartu nahi dugu. Banksy ez da inor molestatu gabe guztion miresmena lortu nahi duen artista horietakoa. Ondorioz, jarraitzaile eta etsai sutsuak ditu. *Exit through the gift shop* filmari esker, artista honen jarduera eta izaera apur bat gehiago ezagutzeko aukera izan dugu... edo ez.

Los Angelesen bizi den Thierry Guetta frantsesak piztu zuen metxa. Guettak (guk dakigula, DJ famatuarekin duen zerikusi bakarra, biek poltsikoa bete diru dutela da) bideo kamara bat oparitu zion bere buruari, eta, une horretatik aurrera, bere mutur aurrean jartzen zen oro filmatzen hasi zen, zentzu eta asmo zehatzik gabe. Kale-artearekin topo egin zuen arte. Eta beste zereginik ez duenaren gogoaz ekin zion AEBetako grafiti-egile garrantzitsuenen lanak filmatzeari. Grafitietan eta hainbat kale-arte jardueratan dabilen artistekin bildu zen, eta haiekin elkarrizketatzea lortu zuen (Obey/Shepard Fairey, Space Invader...), batekin izan ezik: Banksy.

Guetta, egoskorra gizona (beste zereginik ez duela esan dugu), lortzen du, azkenean, Banksy-rekin biltzea. Makina bat ordu grabatzen dituzte, baina Banksy jabetzen da atraktibo handiagoa duela film batean Guettaren bizitza kontatzeak berea baino. Orduan, narrazioari buelta osoa eman eta Banksy bihurtzen da zuzendari eta Guetta filmaren protagonista. Aipatu dugun hori guztia filmaren promozioan eta komunikabide espezializatuetan azaldutakoa da. Ez dakigu noraino den egia eta noraino gezurra. Agentea duen artista kaletar honek promoziorako duen gaitasunaren beste adibide bat izan daitekeelako. Ez dakigu zer den egia eta zer ez... Hori da, ziurrenik, film honen atraktiborik handiena. Ironia finaz, inteligentzia eta umore beltzez, artearen munduaren ikuspegi berri eta ausart bat eskaintzen digu *Exit through the gift shop* filmak.

Filmaren inguruan bi elkarrizketa besterik ez ditu eman, betiere bere agentearen bitartekaritaz, eta, hain zuzen, ere promozio eza hori izan da promozio kanpainarik arrakastatsuenak. Onartu behar da, bestalde, estreinatu aurretik Sundance, Berlin, Sydney eta Donostiako jaialdien modukoetan izan duen harrera ere. Banksy zaleak ez direnak ere filmak merezi duela onartzen dute. Entreenigarria eta originala da oso. Erantzunik gabeko galdera ugari eta fikzioa eta ez fikzioaren arteko tira-bira nabaria sumatzen da filman, eta horrek egiten du interesgarri hein handi batean. Ez da film itxi bat. Aipatu bezala, ez dakigu pertsonaiek zein punturaino diren benetazkoak eta zein punturaino ari diren paper bat antzetzten. Banksy-k ez du oreka zail horretan dagoen balantza inongo aldetara eraman nahi izan, eta zalentza guztiak azken muturreraino eraman ditu.

At Donostia's Zinemaldia we had the chance to see a film made by the best known street artist of the last few years. Rather than talking about the film itself, we want to reflect on the ideas left behind by the film. Banksy isn't one of those artists who wants to win everyone's admiration without upsetting anyone. So he has enthusiastic followers and detractors. Thanks to his film "*Exit through the gift shop*" we've been able to get to know the artist's character and way of working a bit better ... or maybe not.

The French Los Angeles resident Thierry Guetta lit the fuse. Guetta (as far as we know, the only connection he has with the famous DJ of the same name is that they're both rich) bought himself a video camera and, from that moment onwards, started to film whatever came in front of him, without any specific intentions. Until he came across street art. And then, with greater enthusiasm than for any other task, he started filming the works of the most important graffiti artists. He met up with lots of graffiti and street artists (Obey/Shepard Fairey, Space Invader...) and managed to interview them, with only one exception: Banksy.

Guetta, a persistent man (he tells us he had no other obligations), finally managed to meet up with Banksy. They filmed lots of hours of footage, but Banksy realises that it's more attractive to talk about Guetta's life than it is to talk about his own. So they turned the story-line around and Banksy became the director and Guetta the subject. Everything we've said so far was explained in the film's promotional material and in the specialised press. We don't know how much is true and how much is false. Because it could be another example of this street artist's agent's promotional skills. We don't know what's true and what isn't ... That's probably the most attractive thing about the film. We're offered a new, daring point of view about the world of art in the film *Exit through the gift shop*, which is packed with fine irony, intelligence and dark humour.

He only gives two interviews in the film, both given via his agent, and it's precisely this lack of promotion that creates this most successful promotion campaign. We also have to take into account the reception it's had at the Sundance, Berlin, Sydney and Donostia film festivals. People who aren't Banksy fans have also admitted that the film's worth seeing. It's highly entertaining and original. There are many unanswered questions, and a continual tug of war between fiction and non-fiction, and this is a large part of the film's interest. It isn't a closed film. As we say, you don't know to what extent the characters are real and to what extent they're playing parts. Banksy doesn't want to move the scales in that difficult balance in any particular direction, and he takes all the doubts out to their further extremes.

#### Spoiler

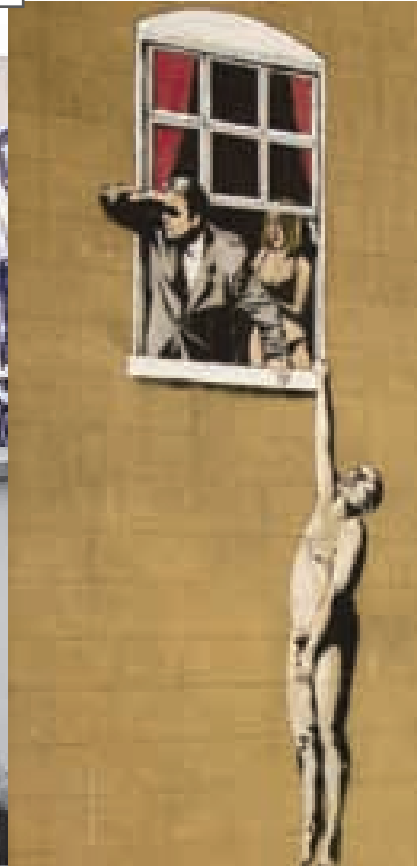
Banksy-ren misterioan murgildurik jarraitu nahi duzuenok pasatxanda egin eta ez ezazue hurrengo orrialdea begiratu.

Those of you who want to enjoy Banksy mystery should not look at the next page.

(mis)understanding Banksy  
Banksy (gaizki)ulertzen

[www.banksy.co.uk](http://www.banksy.co.uk)





Robin Gunningham. Hori omen da Banksy izenordearen atzean ezkatzen den Bristolgo gizaseme honen benetazko izena. Bere agenteak ez du ezer esan nahi izan informazio horren inguruan, baina, dirudienez, argazkian azaltzen den tipo hau da, besteak beste, Disneylandian Guantanamoko torturak irudikatzen duen tamaina naturaleko eskultura jarri zuena, edo Bristol-ko museop, agintarien aurrean 100 artelan propio zintzilikatu zituen, edo israeldarrek eraikitzen ari diren murua margotu zuena... Makina bat dira Banksy-k irudimenaren eta salaketaren diskurtsoaz margotu eta eraldatu dituen espazioak. Aipatu bezala, badu etsairik ere kale-artearen ikono honek. "Saldu naizela eta komertzialtasunean erori naizela diote askok. Arrazoi dute, nire lanaz bizi naiz eta ez dut ezer itsusia ikusten horretan. Ez dut lo hartzeko arazorik. Ongi egiten dut lo, alkoholikoa naiz eta". Kendu diogu moztorra Banksy-ri. Hala ere, zalantza bat dugu. Robin Gunningham da Banksy, edo Banksy berak sinistarazi nahi digu hori. Batera edo bestera, beti dugu Banksy-ren tranpan erori izan garelako sentsazioa.

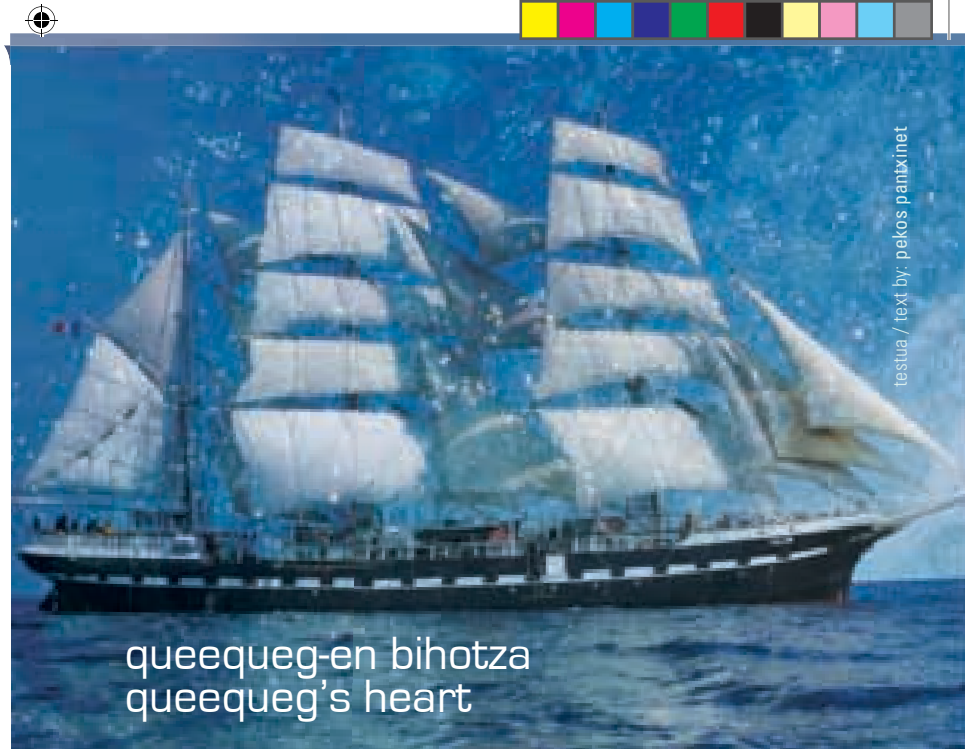
Robin Gunningham. Apparently this is the real name of the Bristolian behind the name Banksy. His agent doesn't want to say anything about this information but, apparently, this is the man who realized, amongst others, in the life-size sculpture of the Guantanamo tortures at Disneyland, and he's the man who hung 100 of his own works of art at Bristol Museum, and he's the one who painted the wall the Israelis are building ... Banksy has changed and painted lots of spaces with his language of images and denunciation. As we've said, this iconic street artist also has his enemies. "Many people say I've sold myself and I've gone commercial. They're right, I live off my art and I don't see anything ugly in that. I don't have any trouble getting to sleep at night. I sleep well because I'm an alcoholic". We've taken Banksy's mask off. But we still have a doubt. Is Robin Gunningham Banksy, or is that what Banksy himself wants us to believe? One way or another, we always have the feeling we've fallen into one of Banksy's traps.

Pasa berri den udan Belem belauntzian itsasoratu naiz. Frantziako azken belauntzi komertzial handia da. 1896. urtean eraiki zuten, Brasil eta Antilletatik kakaoa ekartzeko. Egun marinelentzat eskolak eman eta gisa honetako nabegazio tradizionalarekin maiteminduak dauden turista dirudunak pasiatzen ditu. Eta turista dirudunak dauden tokian, honez gero jakin beharko zenukete, han da Pekos Pantxinet!

Atuntxiki bat arrantzatu eta itsasuntziaren bizkarrera igo bezain pronto, David izeneko azpiofzialak patrikatik labana atera, atuntxikiari ebakia egin eta eskuarekin bihotza atera zion. Bihotza eskuan, buelta eman eta karelera gerturatu zen. Itsasora bota behar zuela iruditut zitzaidan. Une hartan, Moby Dick-en atzetik zebilen Ahab kapitainaren Queequeg arpoilariaren antza hartu nion David-i. Bere izen polinesiarra esan zidan itsasoratu nintzen egunean, baina ez nuen oroitzen. Tripulazio guztiak David esaten genion. Orain itsasora itzuliko du atuntxikiaren bihotza. Ez nuen asmatu. Labanaz bihotza zati txikitan moztu eta hura jaten hasi zen. Ahotik bihotz beroaren lurrina zerion. David begira nengoela konturatu eta bere herrialdeko ohitura zela esan zidan, eta zatitxo bat eskaini zidan. Ezetz esan nion, baina berak harrapatutako atuntxikia prestatzeko ideia eman zidala esan nion. Atuntxikia berehala sukaldara eraman eta limoia eta bertan genituen lau belarrekin marinatu nuen. Ez zen David azpiofziala izango atuntxikiaren arima bereganatuko zuen bakararra. Gau hartan, tripulazioak "ceviche" ederra izan zuen afaltzeko.

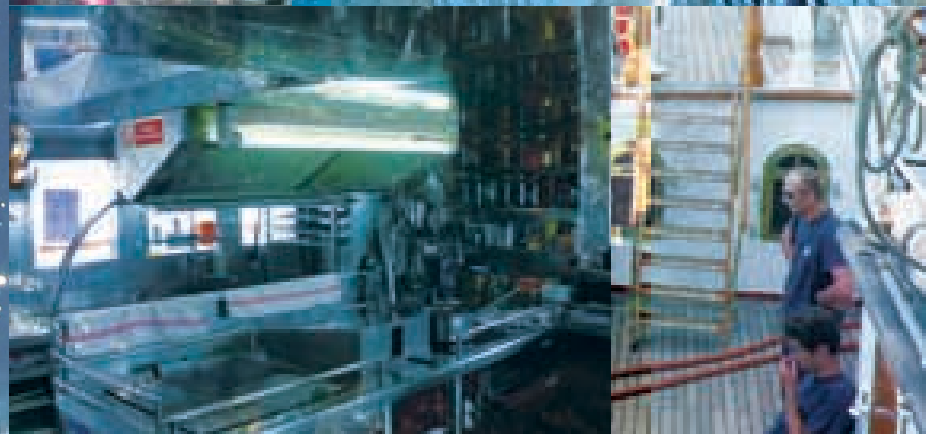
This summer I went to sea on the ship Belem. It is the last big commercial sailboat in France. It was built in 1896 to transport cacao from Brazil and The Antilles. Nowadays, there are classes for sailors on the boat and wealthy lovers of this traditional way of navigation also take the occasional spin on board. And you should all know by know that where you can find wealthy tourists, you'll soon run into Pekos Pantxinet!

As soon as sub-officer David had caught a skipjack tuna and reeled it on board, he took a knife from his pocket, cut a hole in the fish and scooped out its heart. Holding the heart in his hand, he turned towards the gunwale. It seemed as if he was going to throw it back into the sea. At that moment, I found David the image of Queequeg the harpooner in Moby Dick as he follows Capitan Ahab. He told me his Polynesian name the day I boarded the boat but I couldn't remember it. All the crew called him David. He would return the skipjack's heart to the sea. I was wrong, however. He sliced the heart into little pieces with his knife and began to eat them. His breath smelled of warm heart. David noticed I was watching him and he told me it was a tradition amongst his people. He offered me one of the morsels. I declined, but I told him he had given me an idea on how to prepare a dish with the fish. I brought it straight to the kitchen and marinated it in lemon and the few herbs at hand there. The sub officer David would not be the only one to get the skipjack's soul. That night the tripulation had wonderful "ceviche" for dinner.



testua / text by: pekos pantxinet

## queequeg-en bihotza queequeg's heart



### Ceviche "a la Queequeg"

errezeta:

Baratxuria, zilantroa, piper beltza eta apioa txiki-txiki pikatu eta limoi zukuarekin nahastu. Atuntxiki fresko-freskoa zati txikitan moztu eta 30 minutuz prestatu berri dugun limoi eta belar saltsan marinatzen utzi. Mahaira atera aurretik gatza bota eta nahi izanez gero fin moztutako tipularekin atera.

### Ceviche "a la Queequeg"

recipe:

Finely chop garlic, coriander, black pepper and celery. You then mix it with lemon juice. Cut the fresh bonito into small pieces and marinate it for 30 minutes in the lemon – herb mixture. Add salt before serving. If you want, you can serve it with finely chopped onion.



picha:

afrikar  
komikia

"Picha" k, swahiliz, marrazkia esan nahi du. "Picture" hitz ingelesaren afrikar moldaera da.

Ezezaguna da gurean Afrikar komikia. Apurka-apurka, ordea, ari zaizkigu gauzak iristen. Kontinente afrikarretik gurera egiten duen bide horretan, jakina, Frantzia izaten da zubia. Frantsesek bd-a (bande dessinée) maite dute, eta maitasun hori garai bateko euren kolonietara eraman zuten. Afrikan nagusiki egiten den komikiaren oinarrian, beraz, frantziar komikia dago. Frantziar komikiak ibiltzen dituen bideen eta eragin berrien isla ere iristen da Afrikara (manga, eleberrir grafikoak...) eta, azken urteotan, komiki underground, sozial edo artistikoaren gorakada nabaritu da. Frantziatik datozen eragin horiek guztiak, hala ere, beren errealitatearekin nahasten dituzte egile afrikarrek. Emaitza: biolentzia, korrupzioaz eta salaketaz beteriko komiki gordinak, gizarte basati eta aldakorren testigantza binetetan, historiaurrea eta XXI. mendea bat egiten duten eremua paperean islatua.

Bestetik, komikia errealitatearen ispilu zehatza izaten dela frogatuz, komikigile afrikarrek euren ohituren eta sinismenen berri ere ematen dute. Nahasketa horrek, azkenean, Afrikako egunerokotasunaren berri ematen digu. Askotan uste denaren aurka, eta gure suposizioen aurka, urbanoa da nagusiki komiki afrikarra. Kontatzen zaizkigun istorioak kaletarrak izaten dira, egunenoroko errealitatean ardaztuak. Komikien bitartez, komunikabideek erakusten ez diguten Afrika ezezagun bat eta zinematik desitxuratzeko duen errealitate ezberdin bat ezagutzeko aukera dugu. Egile ugari dago, izan ere, kontinente batetaz ari gara hizketan. Senegalen, Googoorlu komiki pertsonaiaarekin eginiko telesaioa eskaintzen dute; Hegoafrikan egile ugari dago, eta irakurle andana dute jende xumearen artean; Keniako Litu marrazkilariak interneten zintzilikatzen ditu bere lanak ([www.theshikwekwe.com](http://www.theshikwekwe.com)); eta, nabarmenena ziurrenik, ondoko orrialdean hizpide duzuen Bolikostako Margarite Abouet-en "Aya de Yopougon" saila.

Aipatu bezala, komiki jaialdiak eta aldizkariak ugaltzen ari dira. Komikiak, gainera, oso prezio merkean ekoiztu daitezke Afrikan. Hezkuntza urriko biztanleentzat aproposa da, eta makina bat begiren aurretik pasa daiteke komiki aldizkari edo bilduma bakoitza (Etiopian, esaterako, IHESaren aurkako kanpaina egiteko erabili izan da komikia). Ziurrenik ez da negozio handia izango, baina komikiak asko du esateko eta erakusteko etorkizuneko Afrikan.

picha:

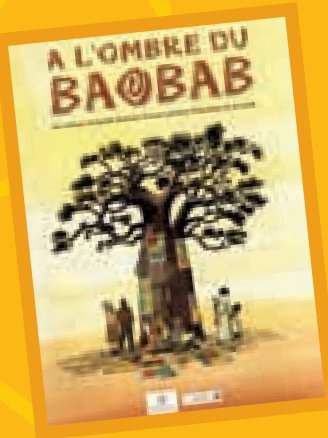
african comic

"Picha" is the Swahili word for "drawing" and a corruption of the English word 'picture'.

African comics are not familiar to us. But, little by little, things are reaching us. And, of course, France is the bridge between Africa and Europe. The French love bds (bande dessinées) and at one time that took them to their colonies. So the starting point for African comics is French ones. French comic tendencies and new influences also reach Africa (manga, graphic novels...) and, in recent years, the rise of underground, social and artistic comics has been noticeable. However, the African authors combine all of these influences with their reality. The result is rough comics full of corruption and criticism; cartoons which bear witness to changeable, savage societies; wastelands which bring prehistory and the 21st century together as one.

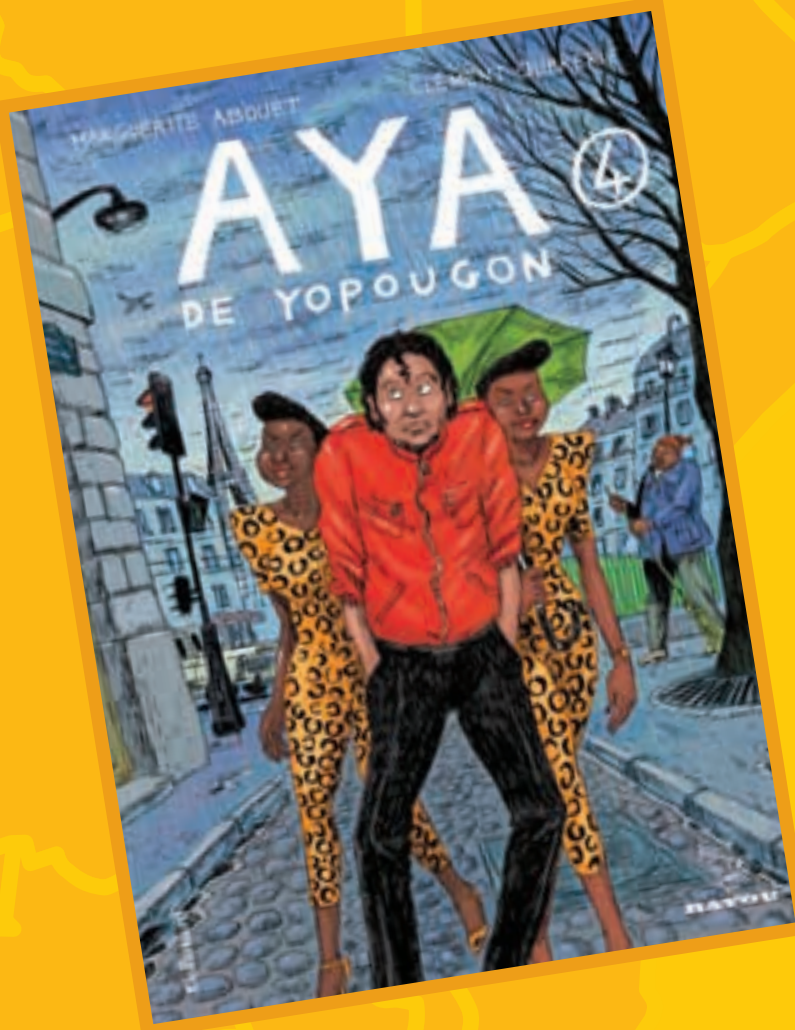
At the same time, proving that comics are a true reflection of reality, African comic writers talk about their customs and beliefs. This combination tells us about daily life in Africa. Contrary to what is often believed, and to what we imagine, African comics are mostly urban. The stories we're told come from the streets and are based on everyday life. Through these comics, we have the chance to get to know an unknown Africa which the media doesn't show us and a reality which cinema deforms. There are many authors, bearing in mind that we are talking about a single continent. In Senegal, there's a tv programme about Googoorlu, a comic character; there are numerous authors in South Africa, and the readers include the very poorest people; Litu, a draughtsman from Kenya, uploads his work onto the Internet ([www.theshikwekwe.com](http://www.theshikwekwe.com)); and perhaps the most striking of all is the Ivory Coast's Margarite Abouet's "Aya de Yopougon" series.

As we've said, there are more and more comic festivals and magazines. What's more, comics can be produced very cheaply in Africa. They're suitable for people with little formal education, and each comic magazine and collection can be seen by many pairs of eyes (in Ethiopia, for example, they decided to run the campaign against Aids using a comic.) It may not be a great business opportunity, but comics have a lot to say and show us about the Africa of the future.



## aya de yopougon

Margarite Abouet-en komiki-bilduma honek Bolikostako auzo alai batean bizi den neska gazte baten istorioa kontatzen digu. Afrikatik etorri ohi zaizkigun bortxakeria eta gaisotasun estereotipoei aurre egiten die komiki honek. Aya protagonistari egunero gertatzen zaizkion gauzak kontatzen dizkigu Margaritek, Clement Oubrerie marrazkilari frantsesaren laguntzaz. "Ayarekin gertatzen dena da 4 orrialderen ostean ez duzula Afrikan pentsatzen baizik eta munduko edozein tokitan gerta litekeen istorio batean. Ni Abidjan hiriko Yopougon auzoan jaio nintzen. Hautsaz beteriko kaleak, eraikuntza kaskarrak... baina oso bizirik zeuden auzo bizitza eta elkartasuna. Hori, hala ere, 70eko hamarkada zen, nire haurtzaroa, ez nago itsu, badakit Afrikako hainbat tokitan hori ez dela errealitatea, baina nik ezagutzen dudana mintzatzen naiz". Margarite Abouet-ek 39 urte ditu. Egun Parisen bizi da eta bere lanaren 300.000 kopia tik gora saldu ditu. 12 hizkuntzetara itzuli ditzute Ayaren eguneroko abenturak, eta 2006ko Angoulêmeko jaialdian lehen saria jaso zuen. "Nire bizitza aldatu zen. Lege-aholkulari gisa egiten nuen lana utzi nuen, eta egun editoreak atzetik izaten ditut. Zorionekoa naiz". 2011n Ayaren paperezko gorabeheretan oinarrituriko filma estreinatuko da. Egun, neska paristar baten istorioa lantzen ari da; lan horren izena ere ezagutzen dugu: Wellcome. "Pertsonaia zurien istorioak ere idatzi ditzaket, zer uste zenuten ba?".



The collection of comics by Margarite Abouet tells us the story of a young girl who lives in a happy town in Ivory Coast. This comic stands up to the stereotypes about violence and illness coming from Africa. Margarite tells us about the things that happen to Aya, the main character, every day, with the help of the French draughtsman Clement Oubrerie. "After reading the four pages about what's happening to Aya, you don't think about Africa, they're stories that could happen anywhere in the world. I was born in Abidjan, in the Yopougon district. Streets full of dust, poor housing ... But the district was lively and full of solidarity. However, that was in the 70's, when I was a child, and I'm not blind, I know that isn't the reality in many parts of Africa, but I'm talking about what I know". Margarite Abouet is 39. Now she lives in Paris and she has sold more than 300,000 copies of her work. Aya's adventures have been translated into 12 languages, in 2006 she was given first prize at Angoulême. "My life changed. I stopped working as a legal adviser, and nowadays editors chase me. I'm happy". In 2011, Aya's paper adventures are going to be used to make a film. At present, she's working on the story of a Parisian girl, and we know the title: Wellcome. "I can also write about white characters, or didn't you imagine that?".

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

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## argaz(ni)kiak

Argaz(ni)kiak proiektuakin hasi ginenean, Getxophotoko izpirituari eutsi nahi genion. Argazkiak kalean nahi genituen. Hiria eta hiritarrak gure proiektuaren partaide aktibo izan zitezen nahi genuen. Orduan, ikusleak erakusketara eraman beharrean, ikusleak erakusketaren euskarri bihurtzea pentsatu genuen. Horretarako, nikiak, kamisetak, erabiltzea iruditu zitzaigun euskarriarik aproposena. Argazkiak nikietan inprimatu eta hiritarren artean banatu genituen. Niki euskarria aukeratu izana ez da ausazko kontua gainera. Aurtengo edizioan, aisialdia zen Getxophotoko kontzeptu orokorra. Musika kontzertuak eta jaialdiak azken hamarkadetako aisialdiaren zati garrantzitsua izan dira. Horien inguruan kultura oso bat sortu da. Eta kultura horren barne, musika idoloak kamisetetan eramatea eta zaletasuna erakustea ohiko bihurtu da. Moda fenomeno horri jarraiki, inguruko zuzeneko kontzertuetan argazkiak ateratzen jardun den Galder Izagirre argazkilaria gonbidatu genuen gure nikietako idoloak "tirokatzeko". Getxophoto eta SkunkFunk-ekin elkarlanean, ehundaka argaz(ki)niki banatu eta, eguberri oro mezua ematen digun telebikoak dioen moduan, "pozez eta harrotasunez betetzen gaituen" egitasmoa izan da Argaz(ki)nikiak.

# SHOOT YOUR IDOLS

## photoshirts

When we started with the Argaz(ni)kiak (photoshirts) project, we wanted to tie it in to the spirit of Getxophoto. We wanted photos in the street. We wanted the city and its citizens to be active participants in our project. So, instead of getting spectators to come to our exhibitions, we decided to turn the spectators into physical supports for the exhibition. In order to do so, we felt the simple t-shirt would be the most appropriate support format. We screened the photos onto t-shirts and handed them out to people in the streets. The choice of the t-shirt was far from casual though as the central theme for this year's edition is leisure time. Music festivals and concerts have become a very important part of people's free time. A whole culture has grown up around this phenomenon. As a part of that culture it is very common for fans to wear their musical idols and passions on t-shirts. In accordance with this new(ish) fad, we asked local live music photographer Galder Izagirre to take a few 'pot shots' at the idols that adorn our t-shirts. In conjunction with Getxophoto and SkunkFunk, we handed out hundreds of argaz(ki)niki (photoshirts) and, this project has, as the King Muppet tell us every Christmas, "filled us with pride and happiness."



www.getxophoto.com





**TB: 50/60eko hamarkadetako moda zalea zinen aurretik, ala Mad Men telesailen lanean hasi zinenen sakondu zenuen hamarkada horietako estilismoan?**

JB: Moda diseinatzailea nintzen aurretik eta modaren historiak beti erakarri nau. Garai guztietako modak erakartzen nau. 50eko hamarkada hasierako moda-ikonoen inguruan gehiago nekien eta ez hainbeste 60eko hamarkadako hasierako modaz, baina liluratuta nauka garai hartako modak. Hain zuzen ere guda aurrekoa (Vietnam) eta presidentearen hilketa garaikoa ( J.F. Kennedy)... aldaketa handiko garaia izan zen eta horrek ere eragin nabarmena izan zuen modan.

**TB: Matthew Weiner, telesailaren egilea, ezaguna da detaile txikiak ere erreparatzen diolako. Horrek erronka berezia suposatzen al du zure lanean?**

JB: Matt eta biok ikuspegi berdina dugu alor horretan. Perfezionistak gara geure lanetan. Ezagutu ginenean hiru orduz egon ginen hizketan garai hartako estilismoaz, diseinuaz, itxuraz... Ez genituen aktoreak eta pertsonaiak aipatu ere egin. Zentzu estetiko beretsua dugu. Horri esker, berak gidoiak eta informazioa ematen dit eta nire lana egiten uzten dit. Fidotzen da aktoreekin egingo dudana. Elkarlana da eta hori oso atsegina da.

**TB: Zure lanaren erronkarik zailena?**

JB: Galdera zaila da. Gauza asko daude, baina extrak aipatuko nituzke. Oso urduri jartzen naiz extrekin. Obsesionatuta nago. Pertsonaia nagusiak bezain ongi jantzi nahi ditudalako, baina ezinezkoa da atzealdean azaltzen diren 300 pertsona horientzat jantziak egitea. Atal bakoitzeko, batzuetan 100, beste batzuetan 200 jantzi prestatu behar ditut aktore nagusientzat, eta ezinezkoa zaigu extrak modu berean jantzea. Hala ere, jabetzen naiz nire neura partikularra dela. Kamaran primeran ematen dutelako guztiek.

**TB: Zein da jantzea gehien gustatzen zaizun pertsonaia?**

JB: Atal bakoitza ezberdina da, eta denboraldiak ere aldatzen dira. Bigarren denboraldian, adibidez, asko gozatu nuen January Jones (Betsy) jantzen. Asko aldatzen delako. January guztiz eraldatzen da cocktail jantzi horiek jantzen dituenean.

**TB: Eta zer esan diezagukezu Joan Holloway pertsonaiaren inguruan? Bere gorpuzkera hori jantzeko erabiltzen dituzuen jantziak iraultza moduko bat izan dira emakume askorentzako.**

JB: Joan emakume puska bat da. Eta bere gorputza azpimarratzen duten jantziak eta koloreak bilatzen ditut. Garaian modan zeudenak, jakina. Ez dago edertasun molde bakarra. Gorpuzkera ezberdin ugari dago. Gorpuzkera horren abantaila erreparatzean eta probetxu ateratzen jakitean datza sekretua. Ez da Joan bakarrik. Telesail honetan kalean topa daitezkeen gorpuzkera ezberdin ia guztiak topatzen ditugu. Eta horietako bakoitzarentzat estilo aproposa lortzea erronka bat da.

**TB: Zaila al da Mad Men estiloari jarraitzea mozturoriturik gaudela sentitu gabe?**

JB: Ez. Alkandora vintage bat eta praka bakero pitillo batzuk besterik ez dituzu behar. Kontua ez da jantzen duzun guztia garai hartakoa izatea, baizik eta pieza esanguratsuak eta ikono direnak egungo jantziekin konbinatzen jakitea. Garai hartako zerbait erosten baduzu, nahastu egungo jantziekin. Ni nahasketen oso zalea naiz.

**TB: Were you a fan of 50's and 60's fashion beforehand, or did you really get into it when you started work on Mad Men?**

JB: I was a fashion designer beforehand, and the history of fashion has always interested me. I'm interested in all periods of fashion. I knew more about fashion from the start of the 50's than about fashion from the start of the 60's, but now I'm fascinated by that period. In fact, before the war (Vietnam) and at the time of the president's assassination ( J.F. Kennedy)... it was a time of great changes, and that's to be seen in the fashion.

**TB: It's well known that Matthew Weiner, the series creator, looks at even the smallest details. Is that a special challenge in your work?**

JB: Matt and I have the same point of view about this. We're perfectionists in our work. When we met, we spent three hours talking about that period's stylization, design, look ... We didn't even mention the actors or the characters. We have very similar aesthetics. Thanks to that, he can give me the scripts and I can get on with my work. He trusts the actors to do their work. That's real team work, and it's a real pleasure.

**TB: What's the toughest challenge in your job?**

JB: That's a hard question to answer. There are many things, but I'd say it's the extras. I get very nervous with the extras. I'm obsessed. I want to dress them as well as the main characters, but it's impossible to do that with the 300 characters behind them. In each episode I have to prepare between 100 and 200 outfits for the main characters, but it's impossible to do that with the extras. But I have realised that it's my particular obsession. They all look good on camera.

**TB: Who's the character you most enjoy dressing?**

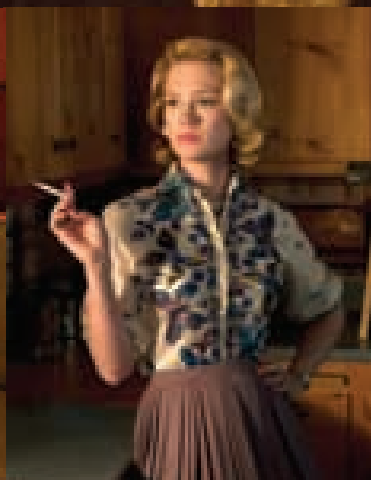
JB: Each episode's different, it also changes from season to season. In the second series, for instance, I loved dressing January Jones (Betsy). Because she changes a lot. January changes completely when she puts on those cocktail outfits.

**TB: What can you tell us about the Joan Holloway character? The clothes you use for her physical appearance have been a revolution for many women.**

JB: Joan's quite a woman. And I look for outfits and colours to really bring out her body. Things that were fashionable at the time, of course. There is no single type of beauty. There are many different types of physical beauty. The secret's getting that physical look right and taking real advantage of it. It's not only Joan. In the series there are almost all the body types you can see out on the street. And it's a challenge to find the right style for all of them.

**TB: Is it hard to follow the Mad Men style without feeling that you're dressing up?**

JB: No. You only need a vintage shirt and a pair of narrow jeans. It's not a matter of wearing everything from that period, it's a question of knowing how to combine meaningful or iconic pieces of clothing with contemporary ones. If you buy something from that period, combine it with something from now. I love combining things.





## mad men armairuan in the mad men closet



Ezer gertatzen edo esaten ez denean zenbat gauza esan daitezkeen erakusten digu Mad Men serieak atal bakoitzean. Pertsonaiak eta euren zirkustantziak apurka deskubritzen ditugu, eta tarteka oso gertukoak, oso geureak sentitzen ditugu pertsonaien minak eta azal barruko infernuak. Gaur, ordean, azal hori gorde, eta erakusten duten jantziez arituko gara. Ez da kasualitatez azken urteotako telesailik sarituena izan. Aurreko arrazoi guztiek egin dute arrakastatsu Mad Men, baina horietako gutxi esan dezakete estilo edo moda bat berreskuratu dutenik. Mad Men-ek modan jarri du berriro 50-60eko hamarkada. Diseinatzaile ugari onartu du telesail horren eragina. Jane Bryant da telesailaren estilismoaren arduraduna. Atal bakoitzeko 200 jantzi prestatu behar ditu. Mad Men maniaaren arduradunak azalduko dizkigu bere lanaren sekretuak (guztiak ez, jakina, sekretuak baitira Mad Men seriearen ardatza).

In each episode of Mad Men it's clear that a lot of things can be communicated when nothing is said or nothing happens. We find about the characters and their circumstances little by little, and sometimes from very close up, we really identify with their suffering and their private hells. But today we're going to get into that private world and talk about what it shows us. It's no coincidence that it's won the most prizes in television in recent years. Mad Men's been a success for all of the above reasons, but very few series can claim to have brought back a whole style or fashion. Mad Men's made the 50's and 60's fashionable again. Many designers have admitted they've been influenced by the series. Jane Bryant is in charge of the programme's stylization. She has to get 200 outfits ready for each episode. The person responsible for Mad Men mania has told us about the secrets of her work (not all of them, of course as secrecy is at the heart of Mad Men).





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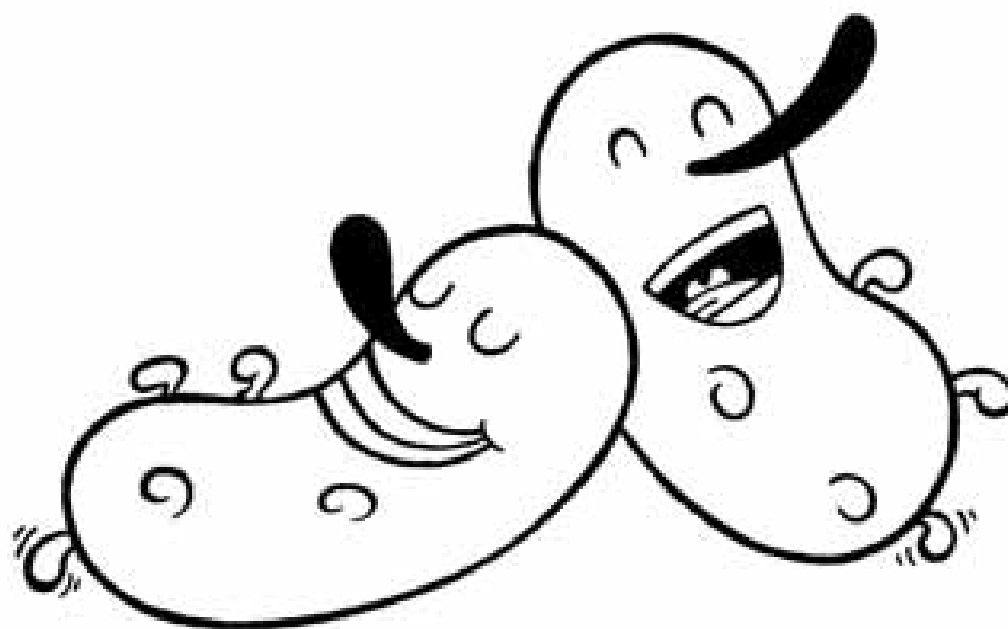
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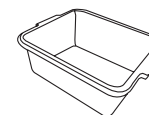




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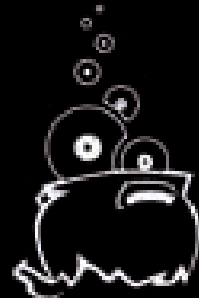


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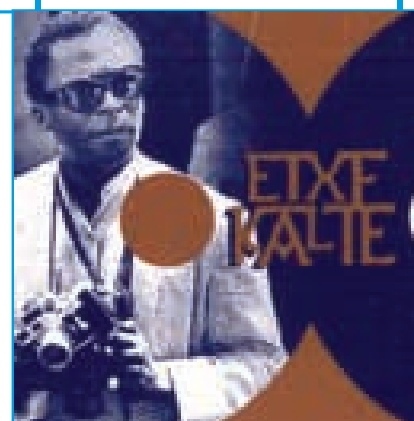
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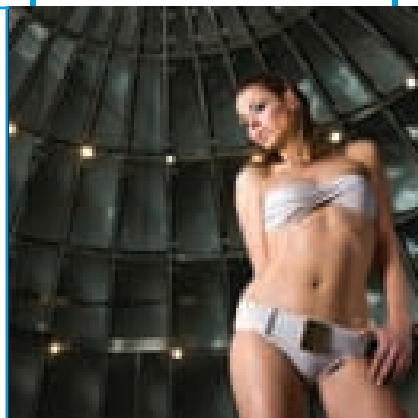
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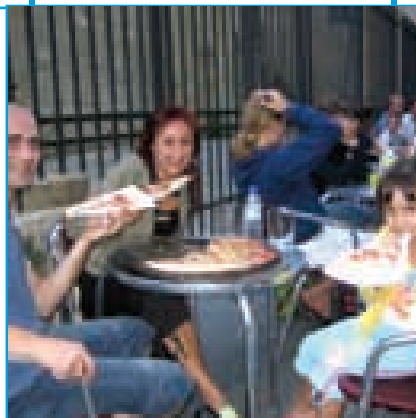
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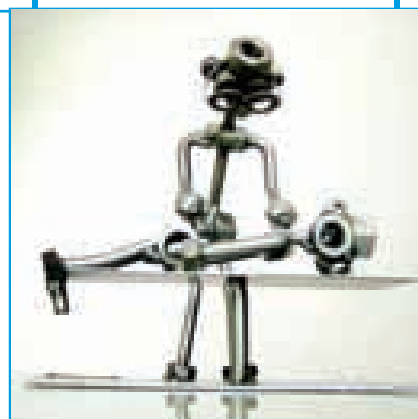
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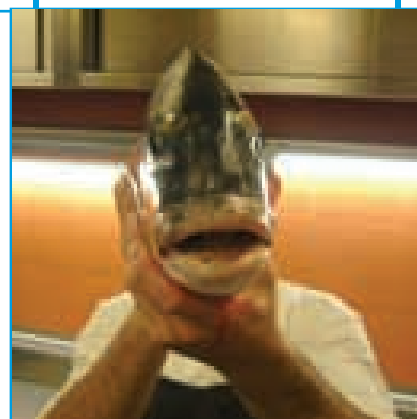
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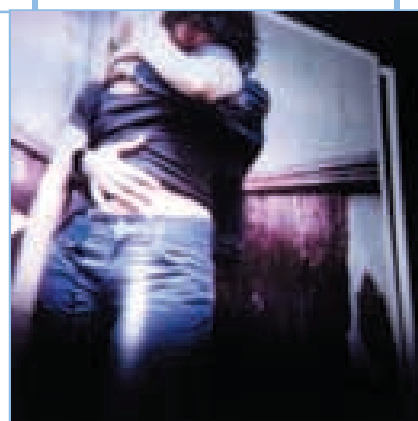
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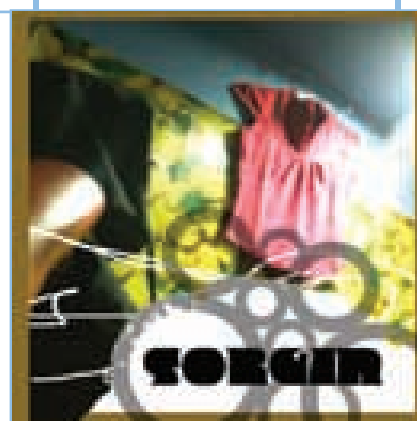
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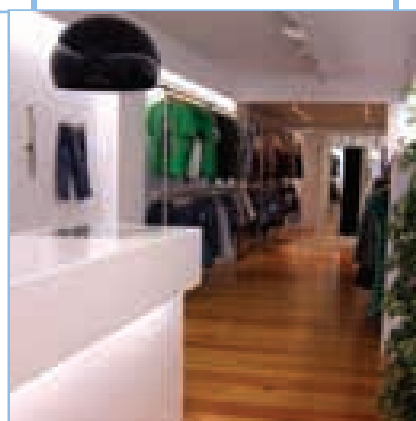
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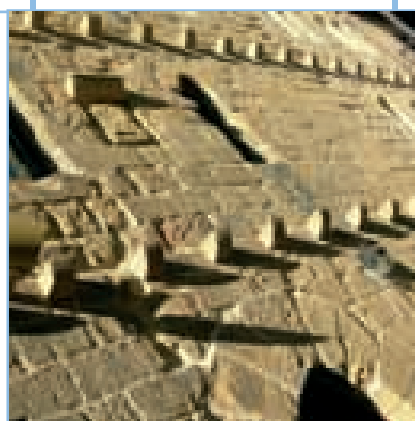
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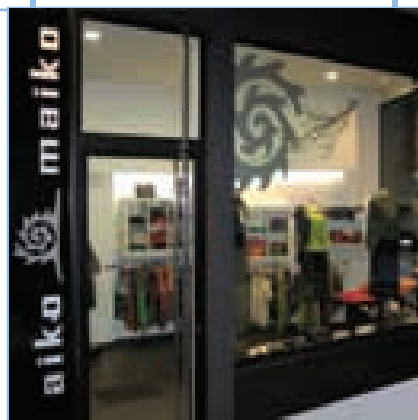


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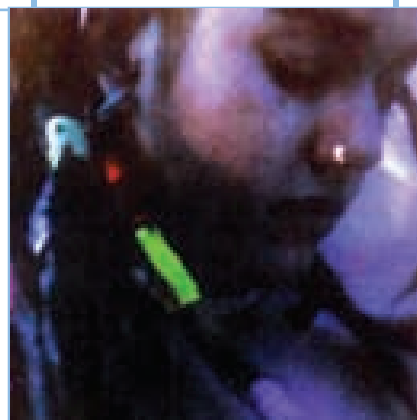




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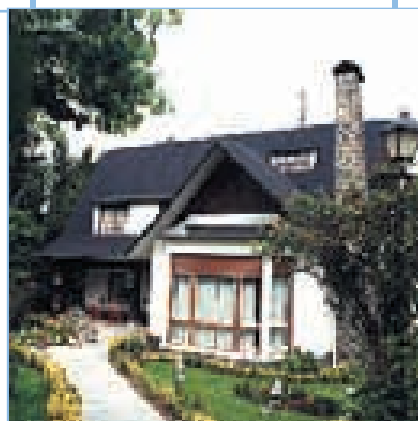
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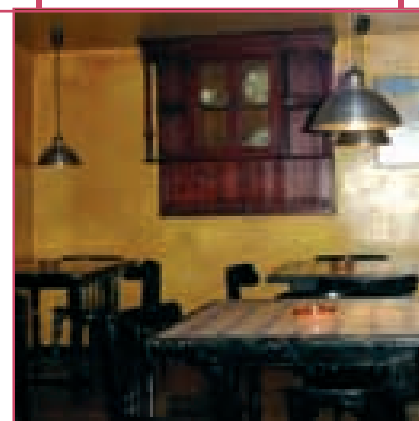
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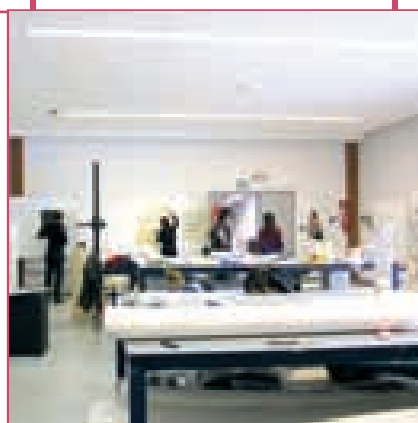
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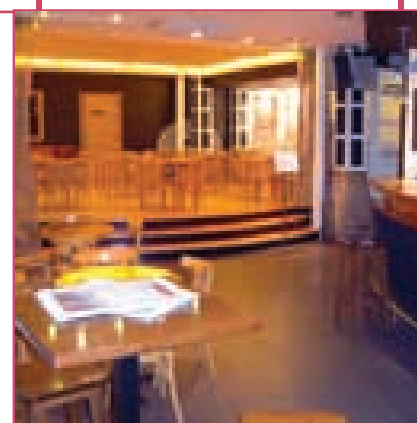
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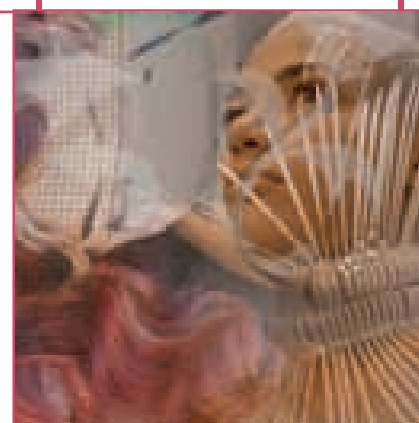
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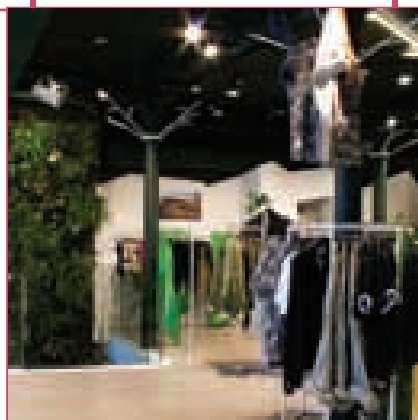
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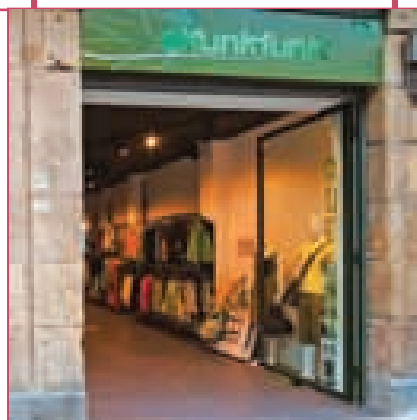
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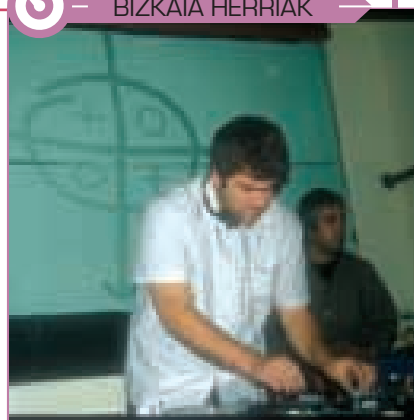
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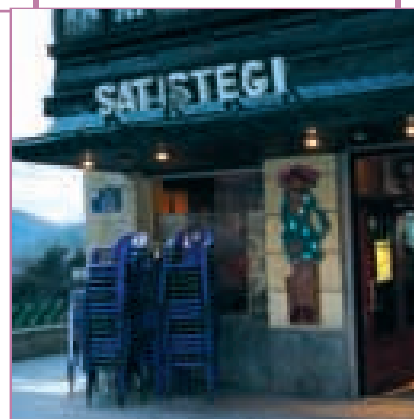
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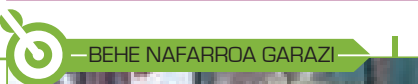
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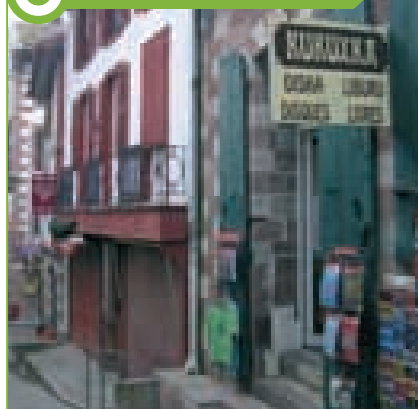
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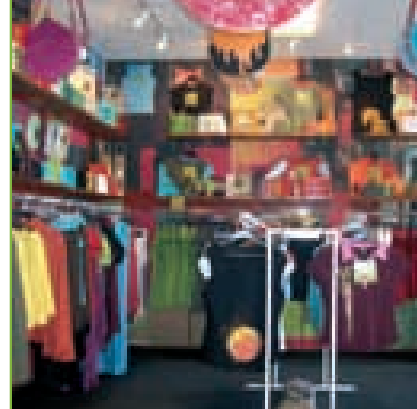
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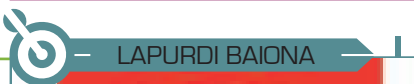
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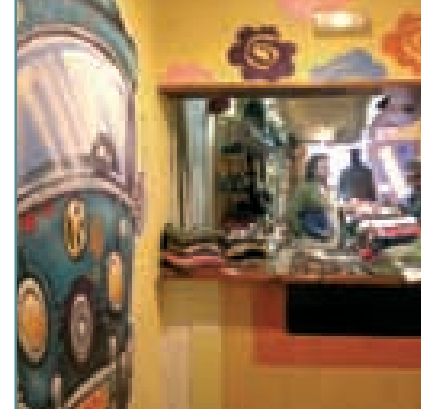
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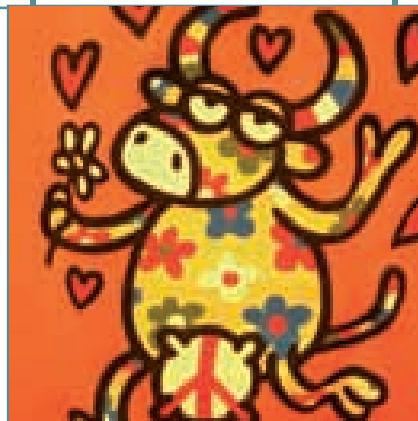
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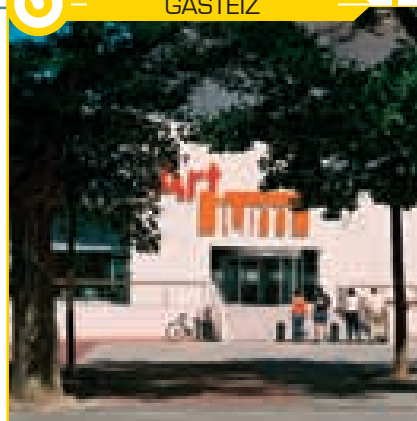


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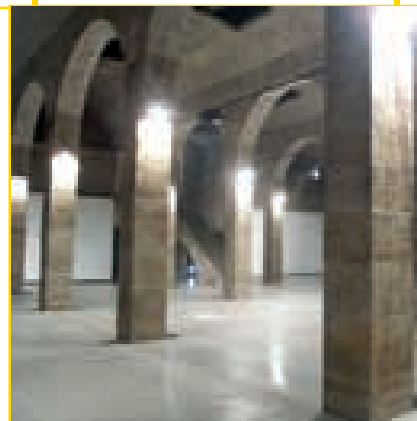
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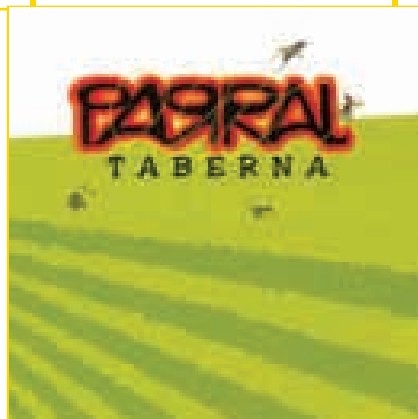
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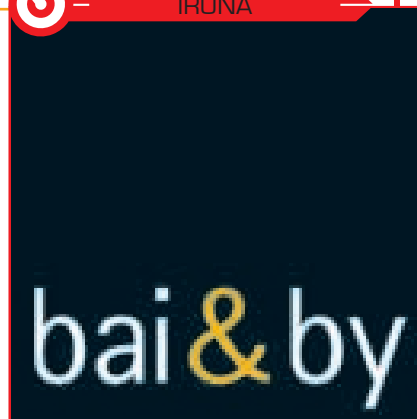


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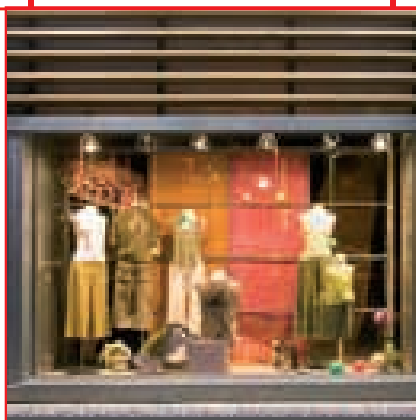
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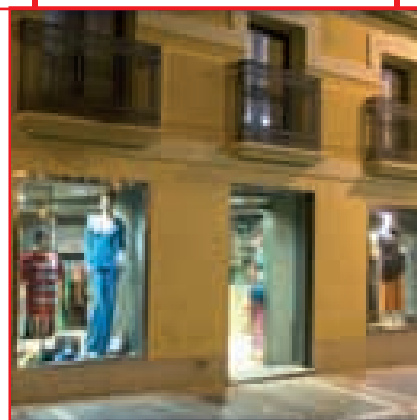
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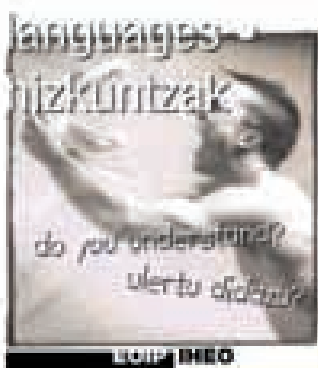
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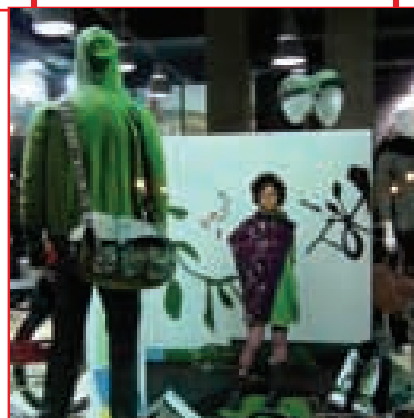
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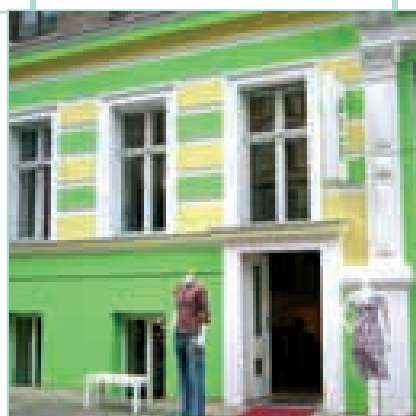
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BANYS NOUS, 6 - 08003  
[www.skunkfunk.com](http://www.skunkfunk.com)  
BARCELONA

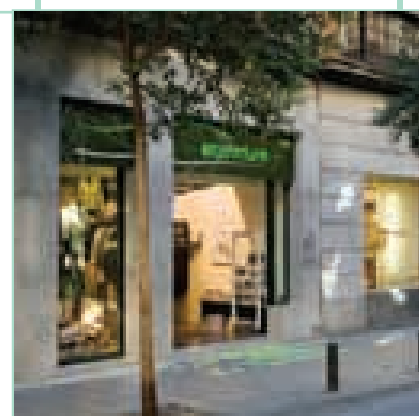
ARROPA DENDA



### skunkfunk berlin

030-44033800  
KASTANIENALLEE, 19-20 - 10435  
[www.skunkfunk.com](http://www.skunkfunk.com)  
BERLIN

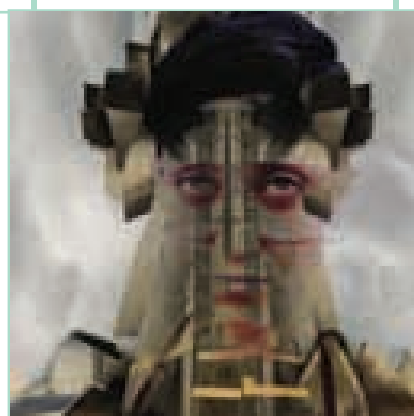
ARROPA DENDA



### skunkfunk madrid

913 198 739  
Hortaleza, 102 - 28004  
[www.skunkfunk.com](http://www.skunkfunk.com)  
MADRID

ARROPA DENDA



### la baraque

915 233 973  
GRAVINA, 8 - 28004  
MADRID  
[www.labaraque.com](http://www.labaraque.com)

ILEAPAINDEGIA ETA ESTETIKA

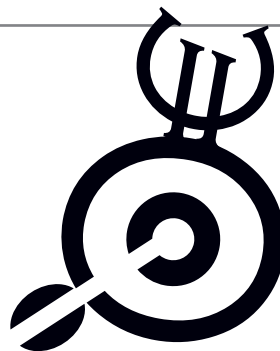
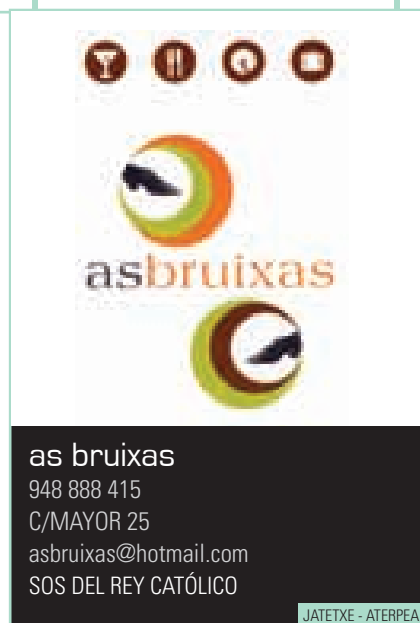


### euskara elkarte

+44 207 739 7339  
OXFORD HOUSE, DERBYSHIRE ST. E2 6HG  
[www.zintzilik.org/london](http://www.zintzilik.org/london)  
LONDON

ELKARTEA





the balderen banaketa puntua izan nahi baduzu:  
if you want to distribute the balde:



+34 943 444422

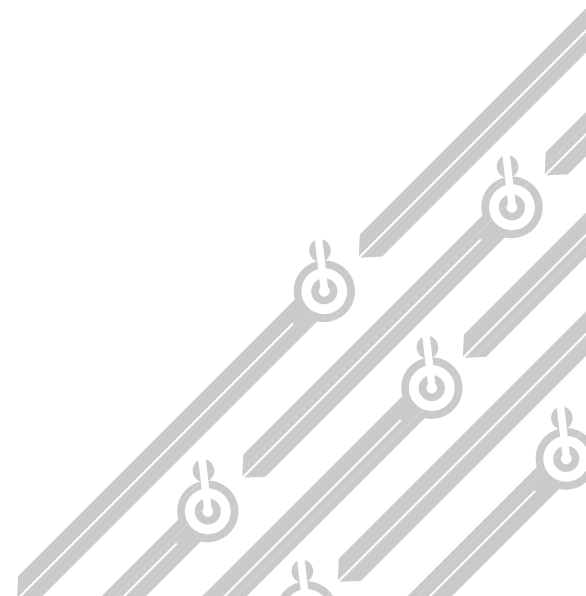
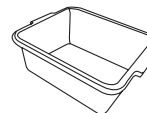


+34 948 121976



info@thebalde.net

**the balde**





lagunekin  
euskaraz

interneten  
ere bail

gozatu  
euskaraz



mobiletik  
euskaraz

Norahi goazela. Norahi gaudela.  
Gure jendearekin. Gure iritzia adierazi  
nahi dugunean, geure erara. Euskara  
gure bizimoduaren osagaia da.  
Berezkoa dugu. Lagunen artean, gure  
giroan, gure artean euskaraz.



Bizkaiko Foru Aldundia  
Diputación Foral de Bizkaia

17/09/2010 – 09/01/2011

## What I See

SusanHiller

17/09/2010 – 09/01/2011

## monkey see monkey do

Christian Andersson / Maja Borg

Tamar Guimarães / Emma Kay

Runo Lagomarsino / Laibach

Ilias Papailiakis / Juan Pérez Agirregoikoa

Lena Svedberg / Magnus Thierfelder

Ylva Westerlund

Komisarioak / Comisariado por / Curated by  
Anna Johansson, Emma Reichert, Elena Tzotzi

Tetriss Produktion

17/09/2010 – 06/02/2011

## contraseñas / pasahitzak / passwords 10

“ESTÁ EN MI CABEZA.  
DETRÁS DE LOS OJOS”

Dora García / Sigalit Landau

María Llopis (Girlswholikeporno) / O.R.G.I.A

Diego del Pozo / Martha Rosler

Señora Polaroida / Soytomboi

Komisarioak / Comisariado por / Curated by  
Haizea Barcenilla, Saioa Olmo

21/10/2010 – 08/12/2010

## PERISCOPIO

The IAN PARRY scholarship 2010

17/12/2010 – 06/02/2011

## NEXT

presentaciones/aurkezpenak

ENTRE CAZADOR Y EXPLORADOR

PARA NEXT

Iker Serrano

CÓMO ANDAR CON UNA PIEDRA

EN EL ZAPATO

Amaia Alonso



Ayuntamiento  
de Vitoria-Gasteiz  
Vitoria-Gasteizko  
Udala

montehermoso fray zacarías martínez, 2 01001 vitoria-gasteiz +34 945 161 830 montehermoso.net