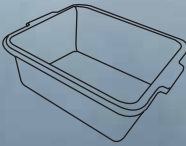


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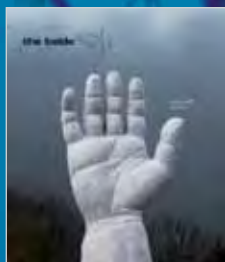
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Aske zara: lan hau kopiatu, banatu eta jendaurrean hedatzeko ondorengo helbidean zehazten diren baldintza zehatzetan: <http://www.thebalde.net/lizentzia>



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IRRIBARREAK MARRAZTEN

garagardo erretratuak

Kim Alsbrooks artistak, kalean topatzen dituen garagardo latak jasotzen ditu. Honaino ez dugu ezer originalik esan. Makina bat jende egiten du hori. Alsbrooks-ek, ordea, lata horietan erretratuak margotzen ditu, sekulako emaitza eder eta koherentea lortuaz.

beer portraits

Artist Kim Alsbrook collects the beer cans she finds in the street. There's nothing original about that. Loads of people do that. But Alsbrook paints beautiful, coherent portraits on those cans.

kimalsbrooks.com



umore azoka leioa

Maiatzaren 15etik 18ra, Leioako kaleak kale-antzerki proposamenez beteko dira. Kalea bezalako antzoki ireki batean, eta hurbildu nahi duen ororen aurrean antzeztea da, ziurrenik, antzerkiaren alde egin daitekeen promoziorik eraginkorrena. Urteko zita ezinbesteko horietakoa.

leioa humour fair

The streets of Leioa will be full of theatre from the 15th to the 18th of May. Playing in front of people who want to see outdoors theatre is probably the most effective way of promoting the theatre there is. One of this year's unmissable events.

umoreazoka.org



aitziber alonso

Behin baino gehiagotan argitaratu dugu Aitziber Alonsoren lana *the balden*. Haren ilustrazio originalen zehaztasun eta detalle maila liluragarriaz zuzenean gozatzeko aukera izan dugu. Orain, Aieteko kultur etxean jarri duten erakusketari esker, denontzako ikusgai daude ilustratzaile donostiarraren marrazki originalak eta beste hainbat lan. Ekainaren 15era bitartean.

aitziber alonso

We've published her work in *the balde* more than once. We had the chance to enjoy her wonderfully detailed and original work. Now everybody can see this Donostia illustrator's original drawings and other work pieces at an exhibition at Aiete Culture Centre. Until 15th June.

aitziberalonsoilustracion.blogspot.com



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



**Iruñeko
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Eskola
Ofiziala**

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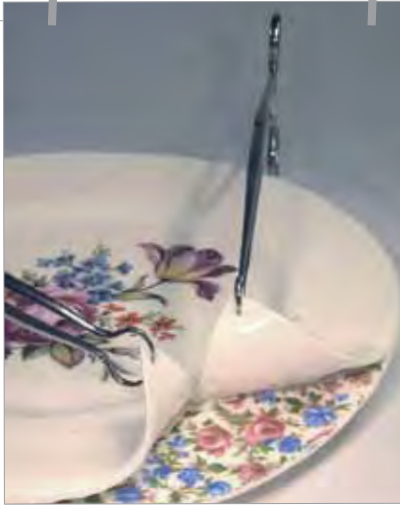


eragin.com

diseinua, internet
eta argitarapenak



KITT KITT I NEED YOU!



ontziteri ebaketa

Beccy Ridsdel-ek egunero erabiltzen ditugun zeramikazko objektuen disezioa egiten du. Zirujau baten moduan, zeramika-geruzen azpian dagoena erakusten digu. Lan iradokitzaile eta originala, ezbaierik gabe.

crockery operation

Beccy Ridsdel dissects the ceramic objects which we use on a daily basis. She shows us what is beneath each layer of clay as if she were a surgeon. Her work is certainly suggestive and original.

beccyridsdel.co.uk



blablabla biblia

Roberto Equisoainek argitaratu duen *Bla bla bla biblia* da, ziurrenik, azken aldian gehien gustatu zaigun objektu-arte-pieza-argitalpen-artefaktua. Biblia bat da detaile guztietan: izenburua eta orrialdeen ertzak urre kolorez estanpatua daude, eta barrualdean... bla bla bla.

blablabla bible

Roberto Equisoain's bla bla bla bible must be one of the best publishing artefact objet d'arts in recent years. It's a bible with all the trimmings: the title and edges of the pages are golden and inside, well, inside it's all bla bla bla.

bellezainfinita.org



motor kitsch revival

Castelloko aireportuaren usaina duen Nafarroako Los Arcos zirkuituari nolabaiteko bultzadatzoxa emateko edo, motor kirolak eta musika jaialdia antolatu dute. David Hasselhoff-en gidaritzapean, Vengaboys, Rick Astley, Samantha Fox, Sabrina eta beste hainbaten kontzertuak izanen dira. Maiatzaren 2tik 4ra.

motor kitsch revival

Los Arcos Circuit, in Nafarroa, reminds as the airport of Castellon. To promote it, they've organised motor sports and a music festival. Led off by David Hasselhoff, Vengaboys, Rick Astley, Samantha Fox, Sabrina and many others will be playing. From 2nd to 4th May.

ego gutxiago less ego
antalde gehiago more teamwork



the balde.net



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OLA TU !!! TALK A !!!

Jaialdia
Festival



Astindu hiria
Sacude la ciudad

2014

Maiatza / Mayo

23, 24, 25

Ekaina / Junio

01

donostiakultura.com

gaztezulo

150 zenbaki bete ditu, eta indarberriturik kaleratu da *Gaztezulo* aldizkaria. 150 zenbaki betetzea, gauzak dauden moduan, ez da meritu txikia. Mantxeta eta diseinu eraberrituaz datozkigu. Datozen beste 150 zenbakietan ere bazterrak nahasten jarraitzea espero dugu.

gaztezulo

Gaztezulo's reached its 150th number and it's stronger than ever. Reaching 150 issues is quite an achievement nowadays. With a renewed new look, we hope it'll carry on stimulating reactions over its next 150 numbers.

gaztezulo.com



pentsamendu proiektua

Paul Harfleet artista, eraso homofobiko bat gertatu deneko eremuetara joaten da, eta *pentsamendu* bat landatzen du bertan. *Guerrilla gardening* akzio horiei argazkia atera, eta erasoetan erabili diren irainak jartzen ditu izenburu gisa. Erresistentzia keinu bat da. Askotan komunikabideetan ere ageri ez diren gertakizunen oroigarri.

pansy project

Artist Paul Harfleet goes to places where there have been homophobic attacks and plants a pansy there. He takes photos of these *guerrilla gardening* actions and uses the insults used during each attack as a title. It's a symbol of resistance. Thoughts that don't often appear in the media.

thepansyproject.com



pop pilula 2

Lehendabiziko edizioa agortu ostean, bigarren zenbakiarekin arrakastari eutsi nahi dio fanzineak. Kolore eta efektu ezberdinetako pilulen artean, free zinema, psikodelia proletarioa, historiako emakume ezkutatuak edota inguruotako aktibitate paranormalari buruzkoak.

pop pilula 2

After selling all the copies of its first issue, this fanzine's second number wants to be just as successful. The different coloured and effect-provoking pills include free cinema, women hidden in history and the whole panorama of activities around.





olatu talka

Donostiako kultur, kirol eta gizarte alorreko hainbat eragilek hiriko kaleak hartuko dituzte beren sormenarekin. Urtero geroz eta jende gehiago biltzen du egitasmo honek, eta ikusgarritasuna ematen die urtean zehar inurri-lana eginaz lanean diharduten elkarte eta ekimen herrikoiei. Aurtengoak maiatzaren 23tik ekainaren lehenera iraungo du.

colliding waves

Different people from Donostia's cultural, sports and social environments are going to take to the streets with their creativity. This project brings more and more people together every year and everybody's contribution, small as it may be, makes different associations' and popular projects more visible. This year the initiative will last from 23rd May to 1st June.

olatutalka.eu



irakurriz bidaiatu

Iruñako Villabesa (autobusa) gida aitzakia hartuta, irakurketa-gida bat kaleratu berri du *the baldek* katakrakekin elkarlanean. Hiri garraioan edo etxeko sofan irakurriz bidaiatzeko gida ederra, gaika sailkatua. Katakraken bertan, gomendatutako "bidaiekin" altzaria ere baduzu, nahi izanez gero.

travel by reading

Based on Iruñea's villabesa (bus) guide, *the baldek* and katakrak have brought out a reading guide. It's a beautiful guide which will help you to read on public transport or on your sofa. At katakrak there are also recommendations in a special shelf.



markus lüpertz

Txekoslovakian jaio baina Alemanian hazi eta lan egin zuen artista hau iaz zendu zen. Neue Wilden (basati berriak) mugimenduko partaide, alemaniar expresionismo berriaren ikurretako bat da. Bilboko gure museo kuttunak, Arte Eder museoak, aukera paregabea eskaintzen digu artista handi honen margolanak eta eskulturak ikusteko.

markus lüpertz

This artist, who was born in Czechoslovakia and brought up and worked in Germany, died last year. A member of the Neue Wilden (new savages) movement, he was one of the symbols of new German expressionism. Our favourite museum in Bilbao, the Fine Arts Museum, offers a fine chance to see this great artist's paintings and sculptures

museobilbao.com

ASPERTZEKO
AUKERARIK EZ



**Ana Jaka
Ez zen diruagatik**

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sodalicious

Elkar ezagutu genuenetik, 2007. urtean, elkarrekin zerbait egingo genuela jakin genuen. Sentitu genezake. Gauza berdinak gustatzen zaizkigu, musika, sinpletasuna, arte grafikoak eta jakina...birziklatzea. Gure scrapbook estiloa sinplea da. Aldizkari zaharrak eta egunkariak erabiltzea gustatzen zaigu eta gure lanaren bidez bigarren aukera bat ematen diegu. Arte gordina gustatzen zaigu. Halako batean, inspirazio iturri eta gure lana bilduko zuen marka bat sortzea pentsatu genuen. Horrela sortu zen SODAlicious.

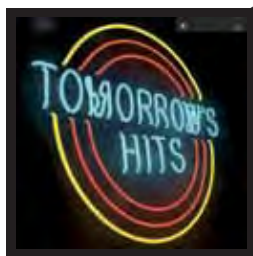
Oporretan edo eta ikastaroetan gurekin bidaiatuko zuen arte eguneroko bat sortu nahi genuen. Bidaietan bildutako notatxo eta oroigarri guztiak onartuko zituen arte egunerokoa. Polonian lehen marka izan ginen mota honetako lana egiten. Gure emozioak erakusteko modu benetan egokia dela ikusi genuen. Lanak originalak eta bakanak izatea nahi dugu eta gure denbora guztia eskaintzen diogu bihotzetik ateratzen zaigun lan honi.

From our first meeting in 2007, we knew that we were going create something together. We could feel it. We love the same kind of things, music, raw interiors, graphic arts and of course... recycling. Our scrapbook style is simple. We like to use old magazines, newspapers. We try to give them a second life through our work. We like raw art. One day we decided to create a brand which inspires us. Which shows what we really like. And that's how SODAlicious came into being. We wanted to create an art journal which would travel with us on our holidays, workshops etc. An art journal which could adopt all kinds of notes and souvenirs connected with our journey. We are the first brand in Poland which introduced art journals to it's offer. Because it inspires us, we love this form of showing our emotions. We want things to be unique and original and we make it from the bottom of our hearts and we spend all of our time on it.

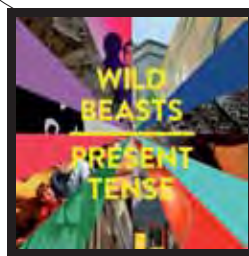
by: nulka & jaszmurka sodalicious.pl

Rock zikina eta basatia gustuko duzuenontzat disko aproposa da honako hau. The Men taldearen bosgarren lanean energia handia dago, eta *Pearly gates* bezalako kantuek ongi erakusten dute hori. Neoizko areto ilunetan dantzatzeko doinu lizunak dira, punk eta noise estiloen artean mugitzen direnak. *Different days* da disko honetan nabarmendu nahi dugun beste abesti bat, punk ereserki geniala.

This is a good disc for those of you who like dirty, savage rock. There's a lot of energy in The Men's fifth album and songs like *Pearly Gates* show that well. It's licentious music to dance in dark, neon-lit halls, somewhere between punk and noise. *Different days* is another stand-out song on the record, a great punk hymn.



The Men
Tomorrow's hits
Sacred Bones



Wild Beasts
Present Tense
Domino Records

Laugarren estudioko diskoa argitaratu du Wild Beasts taldeak. Pop eta elektronikaren dialektika dotorea lantzen du banda honek eta denboran zehar bere maila mantentzea jakin du. Horregatik, oraingoan ere gozamina eragin diguten uneak aurkitu ditugu. 'Wanderlust' kantu misteriotsuan esaterako 80ko hamarkadako uhinek bete dute gure barrua eta denboran zehar bidaiatzeko aukera izan dugu.

Wild Beasts have brought out their fourth studio record. The band promotes an elegant dialectic between pop and electronic music and knows how to keep everything it does to a high standard. That's how they still give us moments of pleasure. The mysterious 'Wanderlust', for instance, fills you up with waves from the 80's and takes you on a trip through time.

Annie Clarkek David Byrneekin elkarlanean argitaratu zuen diskotik bakarka kaleratzen duen lehendabizikoa da hau. Disko kontzeptualetara gerturatzen da eta horretarako St Vincent aro digitalean oinarritu da. Honen emaitza Balde Runner-eko ciber diskoteka batera gerturatzen da. *Birth in reverse* da replikanteek larunbat gauerako aukeratuko luketen soinu banda.

This is the first solo record since the collaboration between Annie Clarke and David Byrne. It's almost a concept record and it's based on the digital age. The result is something like getting into Blade Runner or some cyber discotheque. *Birth in Reverse* is the sound track a Replicant would choose for a Saturday night.



St Vincent
St Vincent
Caroline



Beck
Morning phase
Capitol

Hogeit urte pasa dira Beck-ek *Loser* kantua egin zuenetik eta sei urte bere aurreko estudioko lana argitaratu zuenetik. Ibilbide musikal honetan kontraesan handiko lanak argitaratu baditu ere aitortu beharra dago azkenengo urteetan kaleratu diren disko honenetakoen artean kokatzen dela hau. Kaliforniako pop kutsua dakar oraingo honetan eta burutik kendu ezin ditugun melodiez beteta dago.

Twenty years have gone by since Beck brought out *Loser* and it's been six years since his last release. Although there have been numerous contradictions in the work he's brought out over the years, we have to say that this is one of his best records from recent years. It rings of California pop and is full of tunes you can't get out of your head.

Bi kidek osatutako taldeak topiko batean erori badaitezke ere hori albo batera uzten duen salbuespena da Bakelite. Hainbat single argitaratu ostean lehen disko luzearekin datoz orain. Blues rock gordina eta garage zikina nahasten dituzte eta emaitza borobila da. *Azeriak* bezalako abesti erraldoiek euskal underground eszena indarberrituta dagoela erakutsi digute.

Groups with just two members can fall victim to clichés, but that doesn't happen with Bakelite. After releasing many singles, this is their first long player. They bring together crude rock and dirty garage and the results are excellent. Giant songs such as *Azeriak* show that the Basque underground is back with a punch.



Bakelite
Azeriak
Self-published



Morgan Delt
Morgan Delt
Trouble in Mind

Psikodelia eta rockaren arteko nahasketa argitsu baten aurrean gaude. Egitura kaleidoskopikoz betetako kantu hauetan Morgan Deltek b serieko edukietara era bidaiatzen du bere hitzak sortzeko. Zonbi eta bestelako pertsonaien artean *Barbarian Kings* abestiko zurrunbiloan galdu gara. Tame Impala eta Holy Wave taldeen jarraitzaileentzat aproposa.

This is a luminous combination of psychedelia and rock. In their songs full of kaleidoscopic structures, Morgan Delt use b-movie subjects to write their lyrics. Amongst zombies and other characters, we got lost in the whirlpool of *Barbarian Kings*. Advisable for Tame Impala and Holy Wave fans.

ilargiaren soinu gordina

Fred Cole, 60ko hamarkadan eta 13 urte zituelarik, Las Vegas hiriko The Lords taldearekin hasi zen musika munduan. Los Angelesera joan zenean The Weeds konboarekin elkartu ("You Must be a Witch" garage-rock gutziaren sortzaileak) eta Lollipop Shoppe izen berriarekin, AEBtako ipar mendebaldean jotzen ari zirela, Fredek Toddy Connor izeneko neskatilarekin topo egin zuen. Bikoteak, Portland inguruan eraiki zuten bere "tippia" eta musika denda bat ireki zuten. Fredek bitartean hainbat taldeekin jotzen jarraitu zuen eta Toddy musika ikasten hasi zen. 70eko hamarkadaren bigarren erdian, beren bizitza betirako aldatuko zuen zerbaitekin egin zuten topo: punk-rocka. Punk-rockaren energia eta bat batekotasunarekin maitemindu ziren eta urte batzuk beranduago, bikoteak Andrew Loomis bateriajolearekin batera, haien eragin guztiak bateratzen zituen taldea sortu zuen.

Dead Moon talde zeharo independentea da. Kantak eta diskoak, haiek sortutako Tombstone Records zigiluaren bitartez kaleratzen zituzten. Biniloak ere, irrati emisora bateko sotoan aurkitutako tramankulu batekin fabrikatzen zituztelarik. Beti izan dira altxor bilatzaile sutsuak eta instrumentu zaharren bila abiatzen ziren EEBBtako errepideetan barrena. Haien etxea punk memorabilia eta instrumentu eta mota guztietako tramankulu zaharrez beteriko museoa da. Badakigu, hori gaur egun moda ergel bat bihurtu dela, baina mastilik gabeko gitarrek eta bateria elektronikoak boterean zeudenean, instrumentu zaharrek jarraitu zuten taldeek balio erantsi handia daukate nire zerrendan. Eta antza denez, beste askorentzat ere bai. Taldeak, bere musika arima dun eta gordinarekin maitemindu zuen kultuzko jarrailea aurkitu bai zuten, batez ere Europa zaharrean.

San Franciscon ikusi nituen behin. Taberna zuloa SOMAn zegoen, lan toki eta biltegiz betetako desertu isil moduko bat dirudien auzoan. Iluna eta bakartia. Tabernara goiz heldu nintzenez Gill izeneko zerbitzari batek "adoptatu" ninduen, solasaldia eskaini eta pare bat pintetara gonbidatu ninduen. Taldea berandu iritsi zen eta zorte txarreko moteroen itxura zeukaten roadie zahar batzuk zebiltzan backline-a muntatzen. Kontzertua hastera zihoanean ordea, roadie haiek Fred eta Toddy zirela jabetu nintzen. Bonboaren gainean kandela bat zeukan whiskey botila batek ematen zuen argiaren inguruan topa egin zuten hiru taldekideek eta akelarrea hasi zen. Kontzertu osoan apenas hitz egin zuten bata bestearekin eta denbora gehiena begiak itxiak zituztela jardun zuten. Giroa oso astuna zen, batzuetan biolentoa zela ere esango nuke. *Biker* eta kamorraista dezente zeuden lehenengo ilaretan eta bakarrik joan nintzenez beldur apur bat ere pasa nuen. Tabernako barrara bueltatu nintzen kontzertua Gill-en babesean ikustera. Parekorik ez zuen elizkizun moduko bat izan zen, liturgia bat. Amaitzerakoan, taldekideak berak joan ziren merchandising-a saltzera eta zaleekin hitz egitera. Eta guztiarekin bukatu zutenean, instrumentu eta trasteak furgonetan sartu zituzten. 60 urte inguru edukiko zituzten orduan, eta zeramatzaten anpli-ak ez ziren txikiak.

Dead Moon 2006. urtean banandu ziren. Askok zioten aiton-amona pare hau zaharregia zela, behar bada, halako bizitza sakrifikatua eramateko errepidean. Baina bikotearen erantzuna hurrengo urtean etorri zen. Kelly Halliburton bateria jole gaztearekin elkartu, eta Pierced Arrows taldea sortu zuten.

Jakin dudanez, VICE Records-ekin sinatu dute azkenaldian, eta berriz elkartu dira Dead Moon. Diruaren hotsak erakarri ote ditu gure aiton-amon xarmangarriak? Agian bai, baina, ze arraiol! Hala bada, merezi dute arrakasta edo errekonozimendu pixka bat underground mundutik harago. Orain, *uncool* zena, *cool* bihurtu den garaiotan, akaso gure begiek halakorik ikusiko dute. "Dokumental bat merezi dute tipo hauek" pentsatuko du batek baino gehiagok. Too late, bizardun! Dokumental bat ere badute, orain dela 10 urte egina.

Fred eta Toddy-k bilobak dituzte dagoeneko, eta hauek Pearl Jam edo Foo Fighters-ek Portlanden ematen dituzten kontzertutara joaten dira, harro, beren lagunekin. Eddie Vedder edo Dave Grohl astunek beren aiton-amonak sortutako taldeari abestiak eskaintzen dizkietenean, nork ez luke halako aiton-amonik nahi?

Badakit orain dena dela kultuzkoa, DIY eta hori guztia... baina hau benetakoa da, eta hauek bizimodu gisa aukeratu zuten bide hau, DIY kulturak oraindik izenik ere ez zeukanean. Supermerkatu txiki bat ere badute. Badakizu, tabakoa, garagardo urtua eta jaki gutxi batzuk saltzen dituzten "dendatxo" horietako bat.

Eta beno, berez, Gill-ek pinta batera soilik gonbidatu ninduen... Badakizue... *Do it yourself* gezur txiki bat rock and rollaren mitologiaren zerbitzura. Zeren hori ere DIY da... Ala ez?





the raw sound of the moon

Fred Cole started in music in the sixties at the tender age of 14 with the Las Vegas band The Lords. When he moved out to LA, he hooked up with The Weeds (their "You Must Be a Witch" was the forerunner of all garage rock) who, under the new moniker Lollipop Shoppe, toured the north-west of The USA. Fred met a girl called Toddy Connor and the couple made Portland their home where they opened a music shop. Meanwhile Fred was playing with lots of bands and Toddy decided to study music. In the second half of the 70s they came across a music that would change their life forever: Punk rock. They fell in love with punk's energy and spontaneity, and a few years later, along with drummer Andrew Loomis, they formed a band that would showcase all these new influences of theirs.

Dead Moon were a totally independent band. They released their music and records on their own Tombstone records. They printed their own vinyl records on an old machine they found in the basement of a radio station. The couple have always been fervent seekers of old treasures and they spent a lot of time criss-crossing the States in search of old instruments and equipment. Their house is a museum stuffed to the gills with punk memorabilia and loads of old instruments and machines. I know that this type of collection has become a rather trite fashion, but the bands that stayed loyal to older instruments during the times of headless guitars and electronic drums have a huge added value as far as I am concerned. And it seems this sentiment was felt by many others who fell in love with their soulful raw music, especially in old Europe.

I saw them in San Francisco once. The small pokey hole of a bar was in SOMA, in a silent deserted neighbourhood that was filled with factories and workshops. I got to the bar early and was *adopted* by a barman called Gill who offered me conversation and a couple of free pints. The band were late getting there and were helped to set the backline up by a bunch of roadies who looked like old bikers fallen on hard times. I later realised, just as the concert was about to start, that the *roadies* were Fred and Toddy.

The three band members grouped around the light shed by a candle stuck in a whiskey bottle that sat on top of the bass drum. The witch coven began. They barely said a word to each other throughout the entire concert and most of the time their eyes were closed shut. The atmosphere was oppressive and sometimes verged on the violent. There were quite a few bikers and rowdy-looking types at the front and because I'd gone there on my own, I even felt a bit scared at times. I headed back to the bar to watch the concert from the protective presence of Gill the barman. It was like a unique church ritual, a liturgy. At the end of the gig, the band members themselves went over to the merchandising stand to sell stuff and meet the fans. When they had finished with everyone they loaded all their instruments and gear into the van. They must have been about 60 at that time, and their amps certainly weren't on the small side.

Dead Moon split up in 2006. Many people said that maybe this grandpa-grandma couple were too old for the demanding on-the-road lifestyle. Their doubts were soon cleared up the following year when they were joined by the young Kelly Halliburton to form the band Pierced Arrows.

The latest I've heard is that they've signed to VICE records and that Dead Moon have got back together again. Was it money that enticed these charming grandparents back? Maybe, but who cares! If that is the case, well, they deserve recognition from beyond the underground circles. Nowadays, when the *uncool* has become the new *cool*, we might just witness something of the sort. "These guys deserve a documentary" you might think to yourself, well, too late my hypster friend, there was one made about them 10 years ago.

Fred and Toddy have grandchildren and their grandkids go along to see the likes of Pearl Jam or the Foo Fighters when they visit Portland. When heavyweights like Eddie Vedder and Dave Grohl dedicate songs to their grandparents' band, well, who wouldn't want grandparents like that?

I know that the whole DIY buzz is cult hip now... but this is the real deal and these guys chose that life style well before the concept of DIY was ever defined. They also have a small supermarket, you know, the type that sells cigarettes, watery beer and a few food items. A little corner shop.

And, well, to be honest, Gill only gave me the one free beer... a small single Do-It-Yourself lie in the service of rock 'n' roll mythology. Cause that's DIY too... or are you going to contradict me?



moonpalace records

Paul Austerrek izen hori eman zion liburu bati. Luna taldeak izen hori eman zion kantu bati. Eta duela hamaika urte, Juanra Pradok ez zuen beste aukerarik izan sortzen ari zen diskoetxe berezia bataiatzeko orduan.

¿Nola eta zergatik hasi zinen disko zigilu berezi honekin?

Web-fanzine bat nuen, eta, urtea bete zuenean, ospatzeko zerbait berezia egitea pentsatu nuen. Gustatzen zitzaizkidan taldeei kantuak eskatu nizkien bilduma trakets moduko bat prestatzeko, baina, kantuak jaso, eta oihartzun handiagoa izango zuen zerbait egin behar nuela pentsatu nuen. 1.000 aleko tirada "konbentzionala" egin nuen, ohiko DK bat, alegia. Esperientzia horren ostean, ezin izan nuen gelditu, baina ez nuen modu profesionalen egin nahi (eskerrak ez nuen egin), eta eskulan formatura jo nuen. Etxean egindako edizio zenbatuak. Inbertsio txiki batekin diskoak argitaratzeko aukera emango zidana...

¿Zenbat argitaratzen dituzu? ¿Dena saltzen al duzu?

Normalki 100 kopia egiten ditut, eta formatua, gutxi gora behera, berdintsua bada ere, beti daude ezberdintasunak. Beti nabil diskoak egiteko material berrien bila. Eta ez dira guztiak saltzen. 100 botata ere badira berehala agortzen diren batzuk, eta beste batzuk, ordea, urteak daramatzate editatuta eta apenas saldu dira 50 ale.

Zure diskoen edizioak oso zainduak dira, eta itxura organikoa dute beti. Esaten denez, egun, diskoak saltzeko, ezinbestekoa da objektuak erakargarritasuna izatea. Hala ere ez dugu uste salmentengatik edo diruagatik ari zarenik negozio honetan.

Hala da. Nik ere, erosle gisa, balio erantsia ematen diot diskoen formatuari eta erakargarritasunari. Orain nahiko binilo saltzen da, eta soinu nostalgikoaren kontua ulertzen dut, baina ni ez naiz oso binilo zalea izan inoiz. Nik uste dut dkarekin oso gauza ederrak egin daitezkeela. Eta jakina, ni ez nago salmentengatik. Hala balitz, ohiko diskoetxe batean egongo nintzateke. Moonpalace hobby bat da. Primeran legoke nik kaleratzen ditudan artistek sekulako arrakasta balute, eta beren musikaz bizi ahaliko balira. Nire neurria zein den badakit; ezingo nuke makina bat disko saldu. Egiten dudan disko bakoitzak denbora eskatzen dit, eta ezinezkoa litzateke.

Kartoia, papera, kautxuzko zigiluak, tinta... Honez gero, hainbeste urteren ostean, Moonpalace estetika bat badela esan genezake...

Baietz uste dut, formatu ezberdinak egonik ere badago "standard" moduko bat, kartoia, zigiluak... Eta pentsatu nahi dut soinu aldetik ere badela estetika bat; nik baietz uste dut, akaso oker nabil, baina, nire ustez, kaleratzen

dudan disko batekin gozatzen duenak zigiluko beste diskoekin ere gozatzen du. Baina jakina, hori oooooo subjektiboa da. Nik, maite ditudan diskoak ateratzen ditut soilik, eta besteen gustua zailagoa da neurtzen.

Aipatzen duzunez, bada musika jakin batekiko joera. Malenkonía kutsua duen musika organikoa, zure diseinuekin oso harreman zuzena duena, gainera. Normalki, gutako gehienontzat ezezagunak diren talde edo musikarien lanak argitaratzen dituzu... Bai, artistei dagokienez, badira batzuk nik diskoa ateratzear ezezagunak zirenak (Anthony Reynolds edo Ursula, adibidez), baina gehienak talde berriak eta ezezagunak dira. Soinuari dagokionez, joera guztiz nabarmen bat dagoela esango nuke, bai, malenkoniatsua, geldoa... Folk kutsua dute, baina apurka ari naiz beste estiloetara irekitzen, adibidez *Francis Alun Bell* edo *Old Amica* diskoetan. Horiek ez dira guztiz urruntzen zigiluaren soinu horretatik, baina badute beste kutsu bat. Beraz, egia da badagoela nolabaiteko bide bat; ezberdintasunak egonik ere, Moonpalace disko guztiek norabide bera dute.

¿Nola lortzen duzu artistengana hurbiltzea eta diskoak Moonpalacen argitaratzeko baimena eskuratzea?

Mimo eta maitasun haaaaandiz. Gustuko dudana artista bat deskubritzen dudanean, diskoetxea duen edo ez ikertu, eta idatzi egiten diot zigilu txiki bat dudala esanez, nola egiten dudanean lan azalduz, nire bilduma bandcamp-ean ezagutu dezan gonbidatzen dut, argazkiei eta formatuei bistadizo bat eman diezaion eskatu... Hortik aurrera, suertatzen dena. Egia esan, apur bat pentsatuz gero, kasu gehienetan erantzuna positiboa da, eta beren kantuak argitaratzen amaitzen dut. Baina filtroa ere oso zorrotza da; gauza asko entzuten dut, baina soilik % 100ean ziur nagoenean jartzen naiz artistarekin kontaktuan. Gutxi gora behera urtean hiru disko kaleratzen dudala ikusirik, ez dut jende gehiagi kontaktatu behar izaten.

moonpalacerecords.com





The writer Paul Auster titled one of his books Moon Palace. The band Luna called one of their songs the same. Juanra Prado didn't really have a choice when it came to naming his peculiar record label when he set it up 11 years ago.

How and why did you set up this rather special record label?

I had a web-fanzine and I wanted to do something special to celebrate its first anniversary. I asked some bands I liked to give me a few songs so that I could kinda throw together an iffy compilation, but I quickly saw that I should do something a little, well, more worked out, so I got the conventional 1,000 cd copies pressed... the usual. I couldn't stop after that but I didn't really wanna do it professionally (thank god I didn't) and I choose the craftsmanship route. I made up numbered editions at home. This enabled me to release records without having to pay out lots of money.

How many records do you release? How many do you sell?

I normally do 100 copies and while the format is basically the same, there are always differences. I'm always on the lookout for different materials to make the records with. I don't always sell the 100 copies. I press a 100 and I could sell them all really quickly while others have been available for years and they have barely sold 50 copies.

Your editions are very carefully elaborated and always come across visually as very organic... the word is that if you want to sell records nowadays the records need to have that something especially attractive about them... but we certainly don't get the impression that you are in this for the money...

That's it alright. I mean, I myself as a buyer add value to the format and attractiveness of the record. Right now, vinyl is selling quite well and I understand this type of nostalgia, the thing is I have never been a fan of vinyl. I think you can do some really great stuff with cds. And of course I'm not in it for the sales. If that were the case, I'd be working for a traditional record company. Moonpalace is a hobby. It would be great if the artists I release records for became hugely successful and could make a living from their music. I know my size and I could never sell many records. Each record I do takes a lot of time and it would just be impossible.

Cardboard, paper, rubber stamps, ink, at this stage after so many years, Moonpalace is an aesthetic style in itself...

Yep, I think so. While there are differences in each one, there is a binding style, cardboard, stamps... and I'd like to think there's also a common sonic aesthetic as well, maybe I'm wrong, but I do think that the person who likes a record we release will like the other records we have done as well. But that is very, very subjective, I only release records I really love and, well, it's difficult to measure other people's likes.

As you have already mentioned yourself, there seems to be a certain style musically speaking. A melancholic organic music to be more precise and it seems to be closely tied into your design for the records. You release records by artists and musicians most of us have never heard of...

Yeah, as far as the artists are concerned, while there are some who were already known when we released their records (Anthony Reynolds and Ursula for example), the majority are new and unknown. And as regards the musical style, there is definitely a common ground, yeah, melancholic, slow... a touch of folk, but I'm slowly opening up to other styles such as those on the Francis Alun Bell or Old Amica records. They are not that far from the type of sound we've showcased so far but they are a moving in another direction. But there is a common bond to what we do musically, and while there may be differences, all of the records on Moonpalace are heading down the same street, sort of.

How do you get to know the artists and convince them to release their records on Moonpalace

With a lot of loooovee and affection! When I come across an artist that I like, I find out whether they are already on another label or not. Then I write to them telling them that I have a small record label, how I work and I ask them to have a listen to the compilation of artists I have on bandcamp. I ask them to take a look at some photographs and previous editions... and after that, well, whatever will be, will be. And to be honest, the response is positive most times when I think about it, and I end up releasing their songs. But I have a strict filter. I listen to a lot of stuff but I only get in touch with the artist when I am 100% certain. I release about 3 records a year so I don't really have to chase that many people down.

super heroiak sortzen

Super heroiak eta horien nemesiak asmatzeko eta marrazteko aukera amaigabeak eskaintzen zituen tresna-jostailu honi esker, marrazkirako trebeziarik ez genuenok ere, plastikozko pieza aldagarri hauekin, Eisner, Siegel, Kirby, Mignola, Moore edo Miller izatera jolasten genuen.

Super heroi bat asmatzea, ordea, ez da marraztera mugatzen. Hona hemen super heroi bat sortzeko argibideak:

Super heroi bat sortzeko hurratsak:

- 1- Aukeratu zure super heroiaren botereak.
- 2- Erabaki nola eskuratu dituen botere horiek.
- 3- Pentsatu nola garatu dituen botereak.
- 4- Eman aldaera tragiko bat zure super heroiari.
- 5- Eman zure pertsonaiari super heroi izaera bat, eta beste bat bere eguneroko bizitzarako.
- 6- Definitu zer nolako harremana duten gizartearekin bai super heroiak, bai eguneroko pertsonaiak.
- 7- Aukeratu izen bat zure super heroiarentzako.
- 8- Diseinatu jantzi bat.
- 9- Jarri marka bat, edo bi, super heroiari. Sinbolo edo logoren bat.
- 10- Erabaki zure super heroia laguntzailerik izango duen.
- 11- Erabaki zure super heroia nemesi edo etsai nagusi bat izango duen.

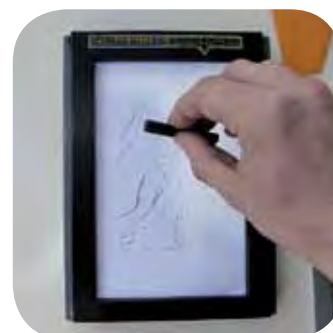
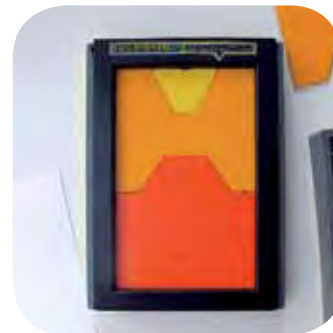
creating super heroes

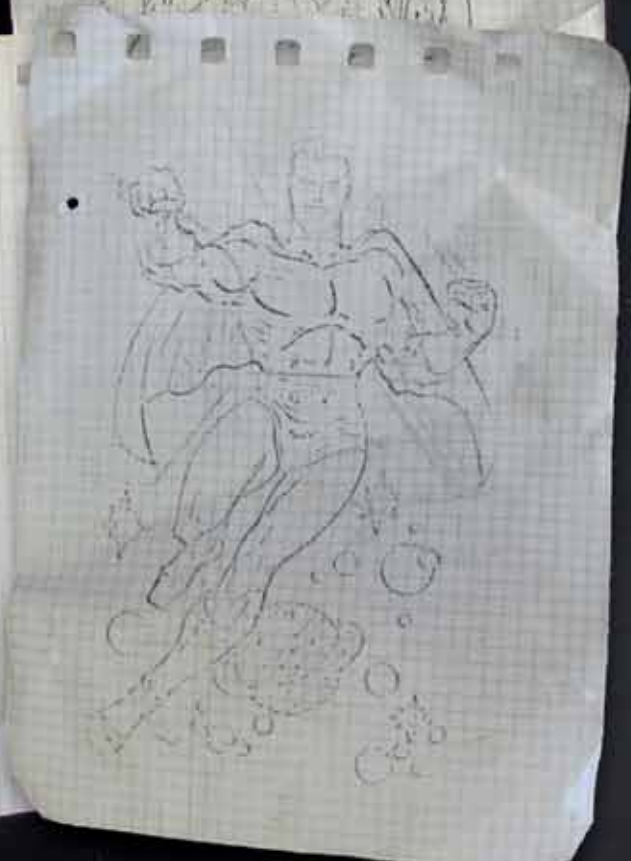
Thanks to this tool-toy, which allows those of us who aren't good at drawing to create and draw super heroes and their arch enemies, and thanks to its changeable plastic pieces, we can play at being Lee, Eisner, Siegel, Kirby, Mignola, Moore or Miller.

But coming up with a super hero is more than just doing the drawings. Here's how to create a super hero:

Steps to Create a Super Hero

- 1- Choose your superhero's powers.
- 2- Decide how the character got those powers.
- 3- Think about how the powers have evolved.
- 4- Give your superhero a tragic flaw.
- 5- Flesh out your character's superhero personality and an everyday personality.
- 6- Determine the community's relationship to both the superhero self and the everyday self.
- 7- Name your superhero.
- 8- Design a costume.
- 9- Give your superhero a trademark or two, a symbol or logo.
- 10- Decide whether or not to give your superhero a sidekick/team.
- 11- Decide if your superhero has any main enemies.





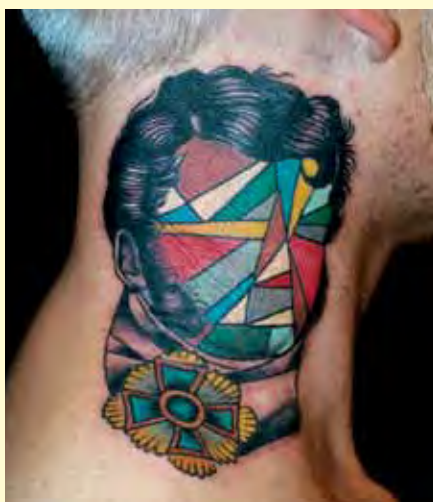
portatts by
pietro sedda-ren
erretattooak

Betirako "arrastoa" uzten duen esperientzia izanik, eta artista eta bezeroaren arteko loturak betirako irauten duelako, tatuajearena da, ziurrenik, mistikarik handiena duen eskulangintza.

Pietro Sedda tatuatzaile italiarrak oinarri tradizionalako tatuajeak egiten ditu, bere estilo propioaren ukituarekin betiere. Haren lan oparotik erretratuak aukeratu ditugu. Hodeiek gugan sortzen duten lilura bera lortzen du Seddak horratzez eta tintaz azal-mihisetan orbana uzten duenean. Animalien irudiei (txoriak, batez ere) eta iraganetik ekarrita diruditen aurpegiei esker, ukiezinak diren sentsazioak tatuaje bihurtzen ditu. Errealismoaren eta surrealismoaren arteko mugak lanbrotzen dituzte Pietro Sedda maisu tatuatzailearen lanek; begirada bakoitzean, gauza berriak ikusten dizkiegu.

As an experience that leaves its mark forever, and because the relationship between the artist and client lasts forever, amongst all the crafts, the tattoo is surely the most mystical. The Italian tattoo artist Pietro Sedda uses traditional methods for his work and he also adds his own personal touch. We have chosen his portrait work from his wide range of artwork. Sedda manages to conjure up the fascination we feel with clouds when he brings needles and ink to shade sheets of skin. The animals (especially the birds) and the faces that seem to have been rescued from the past are transformed from untouchable sensations into tattoos by this Italian master. Every time we look we see something new in the art of Pietra Sedda, the tattooist that blurs the lines between realism and surrealism in his work.







no comment

argazkia/shot: mgi
cambrils

bi errepidean

Siberia hiru ahizpek, Elizabete, Ane eta Maddalen gasteiztarrek, sortutako proiektua da: vintage eta retro kutsua duen arropa, osagarri eta diseinu oro biltzen duena. Bertan, modaz gain, beste ekimen batzuentzat lekua ere badago: sormen tailerrak, arte erakusketak, diseinu eta artisautza azokak... Atzoko jantziak hautatu eta bigarren aukera bat ematen diete, gaur eguneko bizi-estilo bihurtuz.



two on the road

Siberia Three sisters, Elizabete, Ane and Maddalen from Gasteiz, created this project. It includes clothes, accessories and design with a vintage or retro touch. As well as fashion, they also run creativity workshops, art exhibitions, design and craft fairs... Giving them a contemporary look the clothes have a second chance.







modeloak / models:
netal mesanza eta artjom mikhaylovskiy



styling, clothes, make-up, artist hair /
styling, clothes, make-up, artist hair:
siberia

argazkilaria / photographer:
elba berganza

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Katakarak **24** MAIATZAK MAY **25** MAIATZAK MAY

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* **ALBUM ALL ABOUT LOVE**
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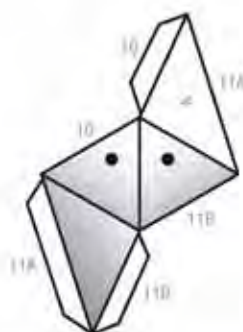
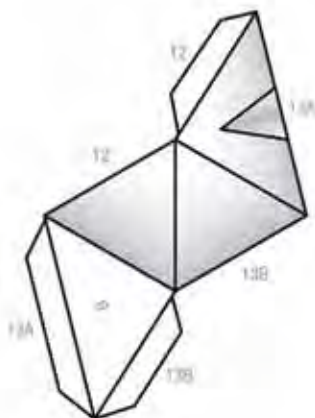
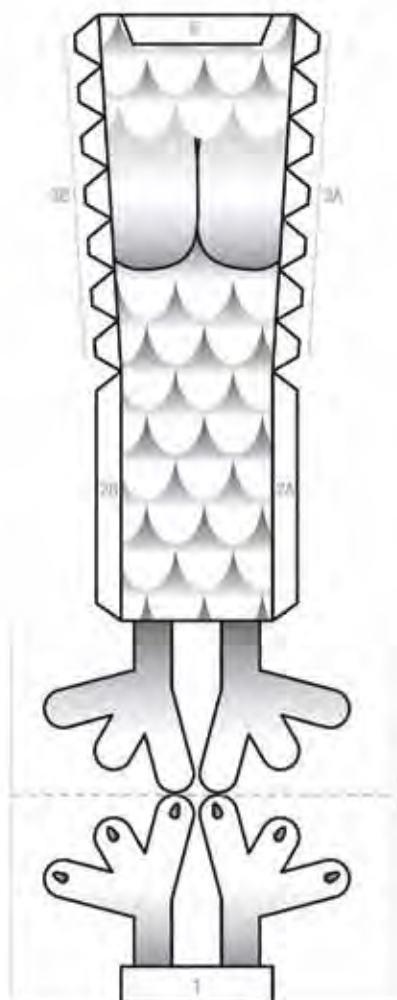
25€

1996tik Euskal Herriko musikarekin

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Alboko artisiak duzu banatzen gorpuzia
Bird's body on the page next to

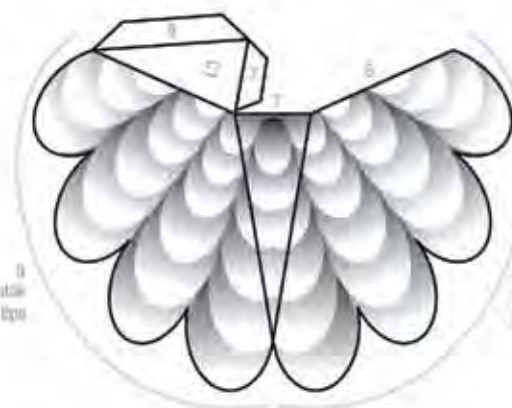


the balde
paper toy
panpina



errazago / make it easy

0A: Moztu orokorra / Cut rough
Tolestu / Fold
Itxistu / Glue
Moztu formak / Cut shapes



0
Itxistu puntak
Glue tips

0
Itxistu puntak
Glue tips



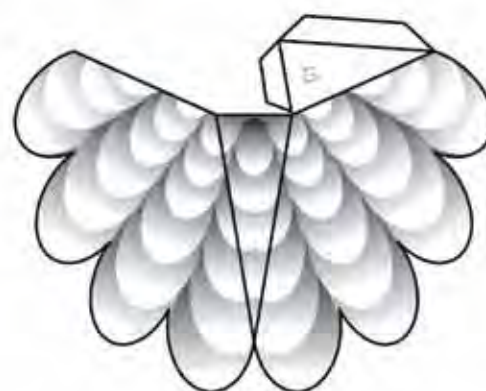
Hobe duzu orri honen beste aldeari
dauden hodiak kaltetzen
guzti hasi moztu baino lehen

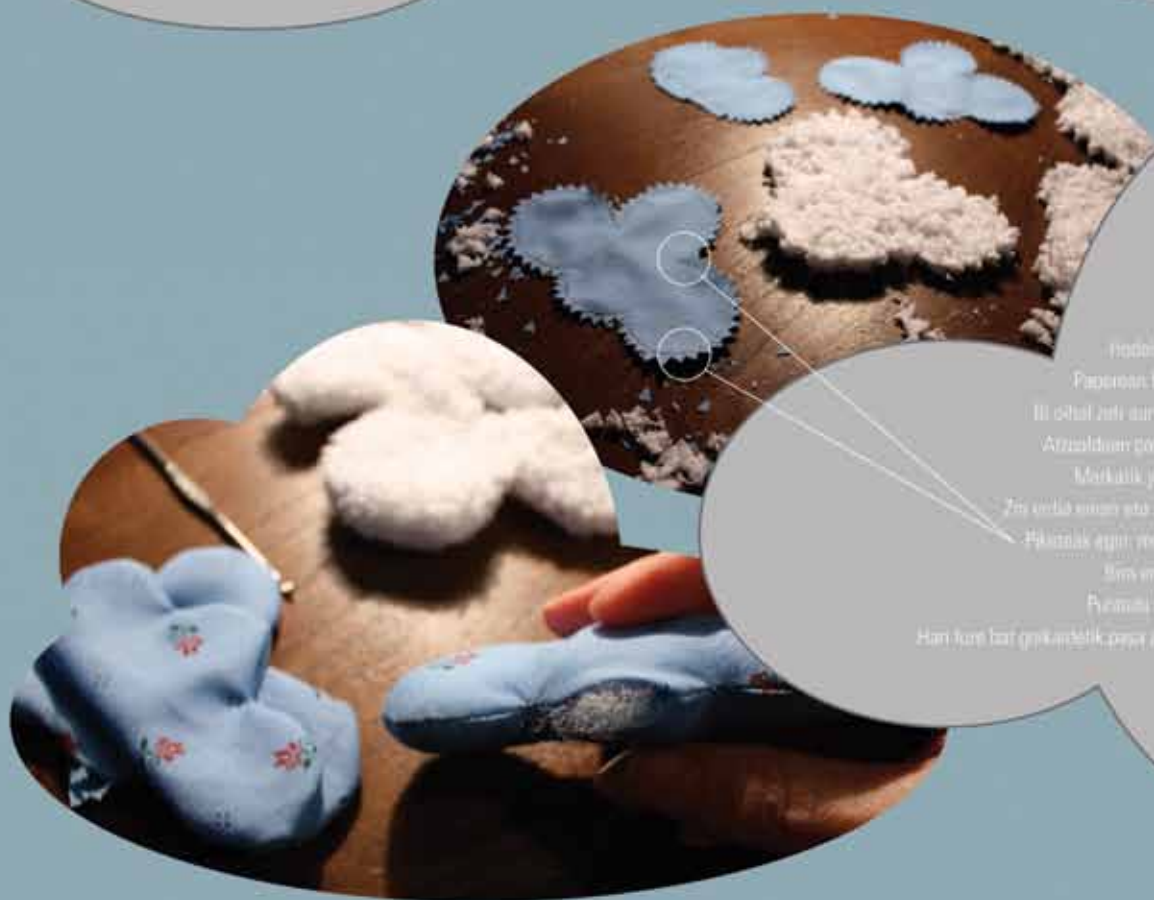
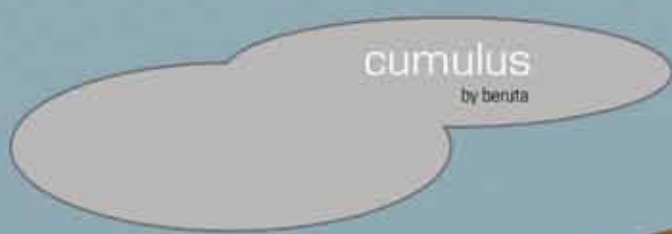
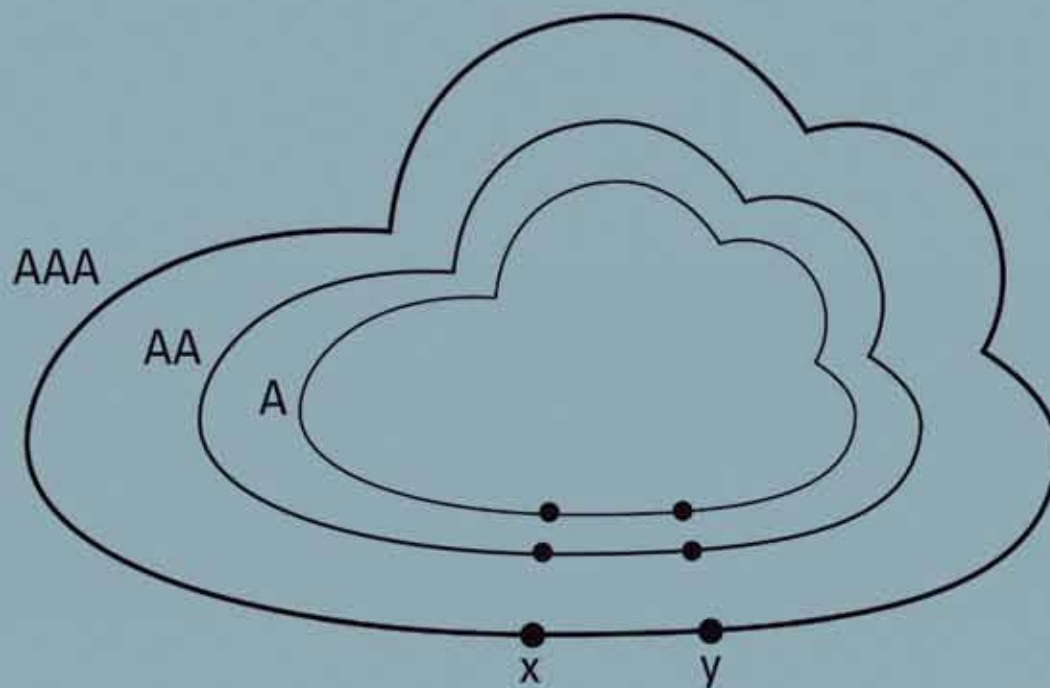
You better trace on a paper the clouds on
the pages behind before cutting all this.



Txona nodelaekin, bai koloretatzen ahal
duzu erretiladore edo akwarela.

You can color the bird to match the clouds,
using markers or watercolor.





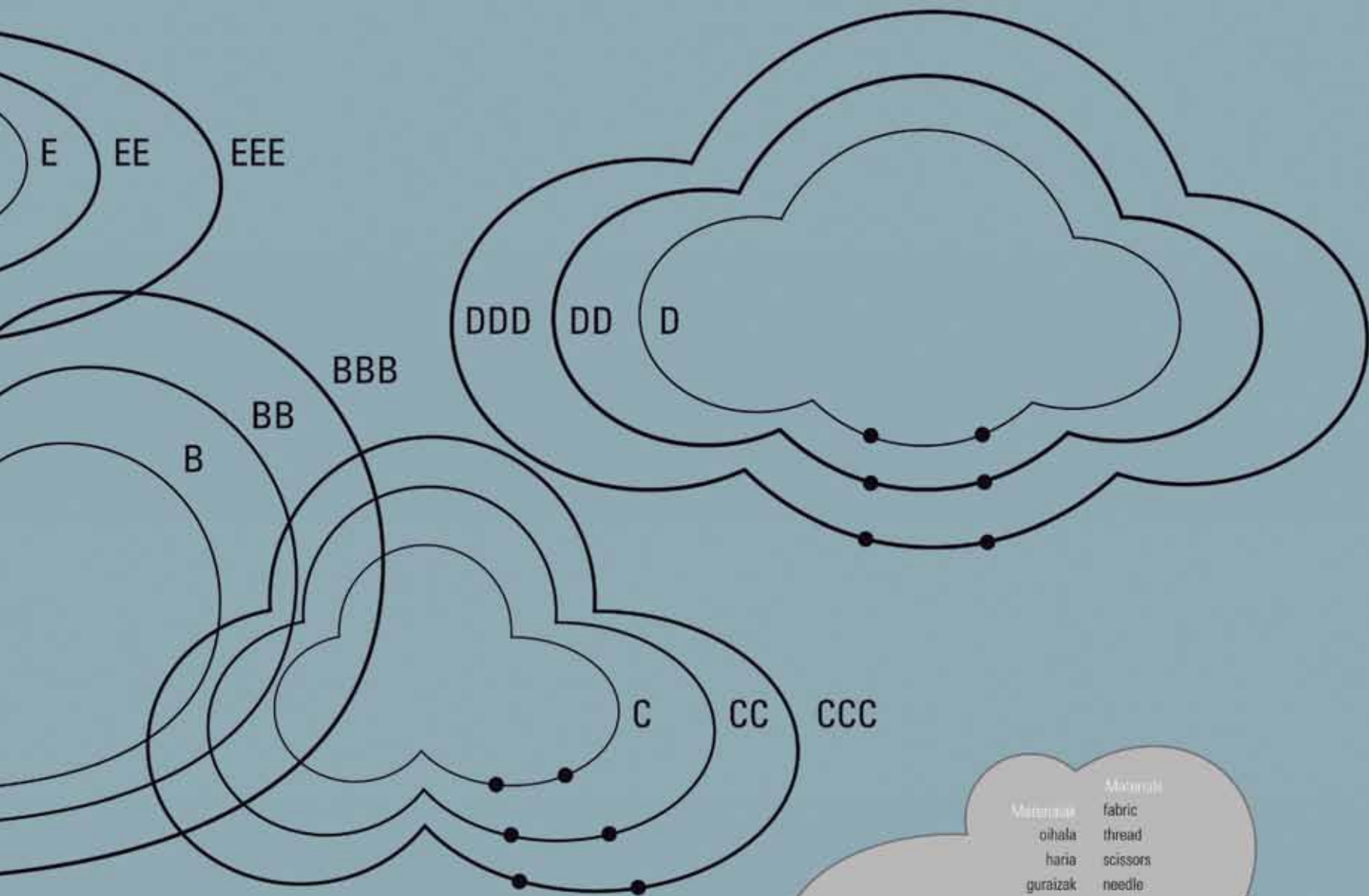
Pausoak

- Hodei bat aukeratu
- Paperoan forma karkatu.
- Bi oihal zuri duntar aurto jerrri
- Arrozaldien potoloia markatu
- Markatu yuzi (x-ik y-eri).
- Zin erdia eraman eta alkatu erazun.
- Pakintok egun modokatu bakikak
- Siru emari, eta bete.
- Puztatu itatzenaren itoi
- Han kure bat gurekandetik papera jartzeko kureko

Steps

1. Choose a cloud.
2. Trace shape in paper.
3. Put two fabrics face to face.
4. Mark the pattern in the back side.
5. Sew the mark I from x to y.
6. Give half ero and cut the outline.
7. Make some darts.
8. Flip and fill it.
9. Close and stitch it.
10. Pass through the top a long thread and long

LISTO! READY!



Materialak
Material
oihala
fabric
haria
thread
guraizak
scissors
orratza
needle
arkatza
pencil
paper gardenak
translucent paper
betetzeko aparra
stuffing

Eskuz edo makinez.
Hand or machine sewn.



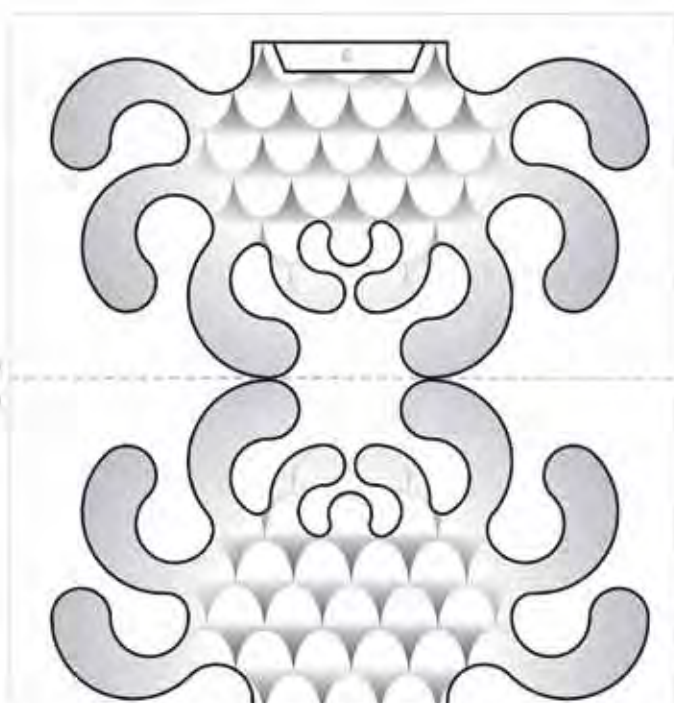
BESTE HODEI BAT?
ANOTHER CLOUD?

Repeat steps until you make your own clouds.
Pausatu errepikatuz zure kumekua eratu arte.

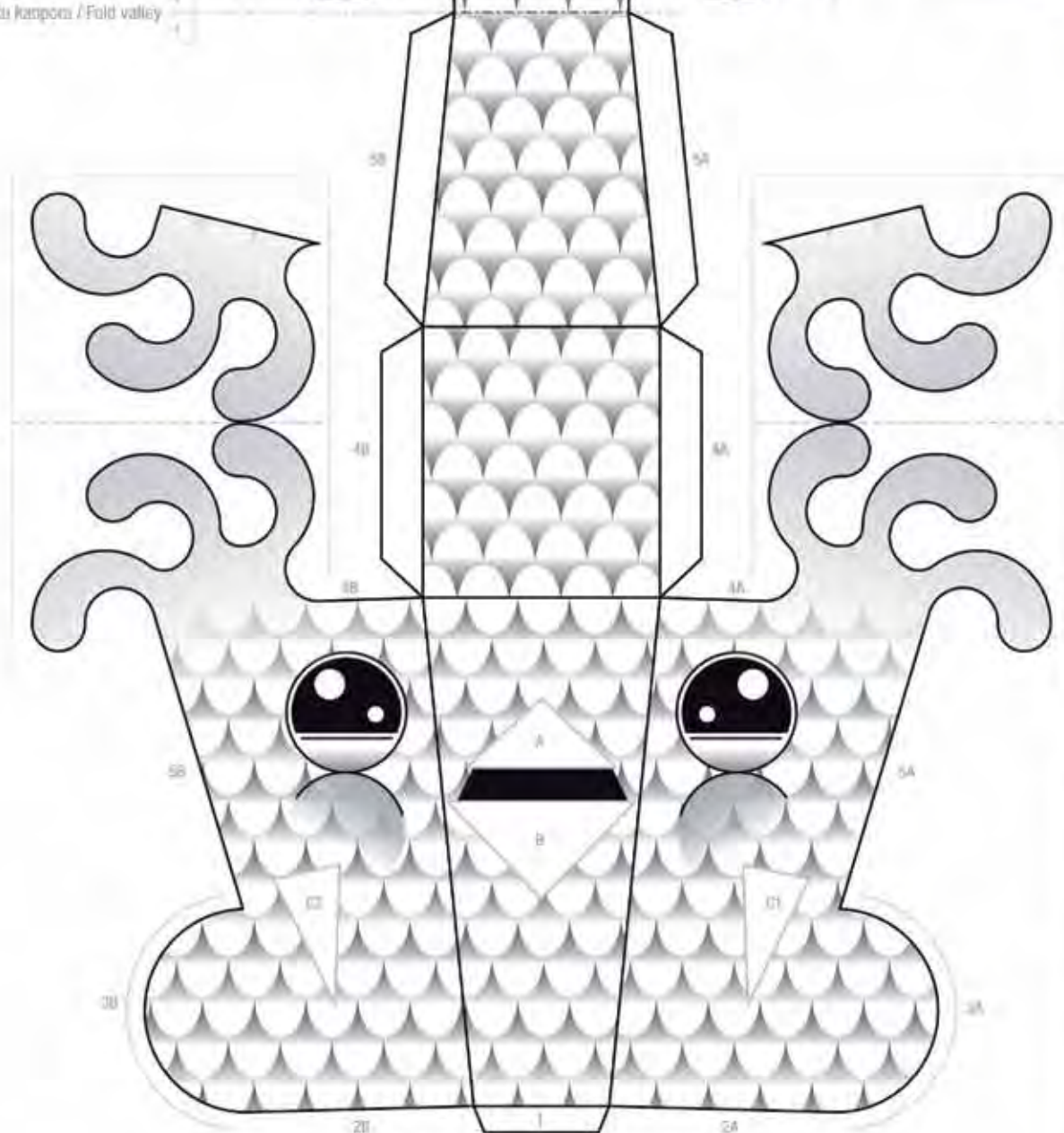
① errazago / make it easy

0B - Moztu arrokera / Cut rough
Tolestu / Fold
Itxotai / Glue
Moztu formak / Cut shapes

Tolestu kanporan / Fold valley



0C2



① errazago / make it easy

0G1 - Moztu arrokera / Cut rough
Tolestu / Fold
Itxotai / Glue
Moztu formak / Cut shapes



txan-pop pop-coins

Pop pertsonaiez inguratuta gaude. Edonon, une oro, zinemaren, musikaren, komikiaren edo entretenimenduaren industriak sortutako ikonoek gure errealtatetik ihes egiteko eta fantasia (edo autoengainu) mundu batean bizitzeko aukera eskaintzen digute. Andre Levyk ikonografia asmatu hori guztia baliatu du, hain zuzen ere, mundu erreala eta materiala borrokatzeko. Ilustrazio txikiak eginez, txanponetako errege eta presidenteen aurpegiak eraldatzen ditu; istorio eta bizitza berri bat ematen die berez narratiba zehatza eta aldaezina duten txanponei. Heroia eta nemesia txanpon beraren bi aurpegiak izaten dira askotan...

We are surrounded by pop characters. Everywhere you look, the cinema, music, comic and entertainment industries and the icons they have created, offer us unlimited access to the possibility of escaping our reality and living in a fantasy world – or one of self-delusion. Thus, Andre Levy has used all this created iconography to fight the real material world. By changing the faces of kings and presidents, he offers a new perspective on the unchangeable defined history that appears on coins. On many occasions, the hero and the nemesis are just two sides of the same coin...



zaldiez eta gizakiez

Hross i oss (Zaldiez eta gizakiez). Islandieraz bi hitzek erro bera dutela jakinda (oss), are nabarmenagoa da bi ugaztunen arteko harreman estua. Islandiatik heldu zaigun film eder honek gizakiez eta zaldiez hitz egiten digu, eta, Azken Donostiako Zinemaldian ikusi genituen filmen artean, gehien asebate gintuena izan zen.

Zine garaikidean gertatzen den entretenimendu vs autore-zinema arteko polarizazioa hausteko gai den film bakan horietakoa da *Hross i oss*. Tarte batez, aktore lanak utzi, eta kamaren atzean jarri da Benedikt Erlingsson zuzendaria, eta begirada propioa eta proposamen inteligentea duen

film entretenigarria sinatu du. Gizakiez eta zaldiez hitz egiten duen lana filmatzeko, ez du Islandiaz dugun klixea apurtu nahi izan Erlingssonek. Estereotipo hori areagotu ere egiten duela esan genezake. Nola ulertu, bestela, Islandiako paraje eta herri isolatu batean kokatzea istorioa? Existitzen al da Islandiako paraje isolatu bat baino gauza isolatuagorik?

Egungo garaian kokatuta dagoen arren, edozein garai isla lezake. Kontatzen zaizkigun maitasunek eta tragediek ez dute denboraren iraganaren dependentziarik. Filmeko sei istorioek, independenteak izanik, badute loturarik elkarren artean. Hain isolaturik dagoen eremu batean, iristen da une bat ezen ezinezkoa baita guztiz isolaturik egotea. Atal bakoitza zaldi baten plano itxi batekin hasten da. Oso solasaldi gutxirekin, askotan film mutu

baten aurrean gaudela iruditzen zaigu. Modu eder eta sinplean barneratzen ditugu bi eta lau hankatako izaki berezi horien abenturak eta desbenturak, "kaurismaki" usainaz zipriztinduta.

Ezin aipamenik gabe utzi filman azaltzen direnen antzeppen naturala. Bi hankatakoek, keinu eta nabardura minimoei esker, beren pertsonaien geruza gordeenetan barneratzen gaituzte, sinesgarritasun itzela lortuz. Ikusgarria da, halaber, lau hankatakoek zein natural egiten duten zaldiarena kamararen aurrean (kar, kar, kar).

Bergsteinn Bjoergulfsson argazki zuzendariak isolatuta dagoen uhartearen zonalde isolatuetara joateko gogoa besterik ez digu pizten.



of horses and men

Hross i oss (of horses and men). In Icelandic the words for 'man' and 'horse' come from the same root ('oss'), which emphasises the close connection between the two mammals. At last year's Zinemaldia in Donostia, the most satisfying film we saw was a beautiful Icelandic film about men and horses.

One of the few contemporary films capable of breaking the polarisation of entertainment, at one extreme, and art house movies and the other: *Hross i oss*. Benedikt Erlingsson,

better known as an actor, directed this entertaining, original film with his own particular perspective. Erlingsson did not want to challenge the clichés about Iceland in his film about men and horses. We'd say he went beyond the clichés. Otherwise, why would he have set the film in an isolated village in Island? Is there anything more isolated than isolated Icelandic countryside?

While the film has a contemporary setting, it seems to reflect any historical period. The loves and tragedies we find out about are not limited to any one time. Although there are six separate stories, they are all connected with one another. In such an isolated place, there comes a time when it is impossible for

everything to be isolated. Each section finishes with a closed shot of a horse. There are few conversations in the movie; we often seem to be watching a silent film; the adventures and misfortunes of two legged and four legged creatures; with a touch of Kaurismaki, this is a beautiful and simple film.

And we have to mention the natural performances in the movie. The two legged actors, with their minimal gestures and subtle nuances, allow us to get into their characters' skins with enormous credibility. The four legged actors play horses in an incredibly natural way (hehe!). And Bergsteinn Bjoergulfsson, the director of photography, makes you want to visit that isolated part of the island.

the quay bros

amesgaiztoak filmaizte a amesten zuten ametsak
the siblings who dreamt filming nightmares

Anaia siamesek amets berak izaten al dituzte? Gorputzeko zer atal partekatzen duten erabakigarria izan daiteke erantzun bat emateko orduan. Eta bikiek? Amets bera izaten al dute? Zerbait irudikatzen dutenean, irudi bera etortzen al zaie burura? Ez dugu, egia esan, galdera horietarako erantzun zientifikorik, baina Quay anaiei kriptofasia zinematografikoa datorkigu burura.

Quay bikiek, Stephenek eta Timothyk, ez dute gorputz-atalik partekatzen. Amestu, ordea, berdin amesten dute: Europako ekialdeko herrialdeetatik jasotako istorio, ipuin eta misterioekin; haurtzaroan telebistan ikusten zituzten marrazki bizidun arraroekin; AEBtako jaioterrria utzi eta Londonera Arte Ederrak ikastera joan zirenean deskubritu zuten mundu zaharrarekin; paisaia esoteriko eta onirikoekin; Kafka, Calvino, Schultz eta beste hainbat idazleren istorio fantastikoekin...

Quay bikiak zinemaren artisauak dira. Beren filmetan den dena egiten dute. 1970eko hamarkadan hasi zirenetik, ez dute lan egiteko modua aldatu. Panpinak sortu, jantziak, eszenografiak, argiak, kamera mugimenduak, muntaiak... Beren kabuz egiten dute prozesu guztia. Jainko bikoiztu baten modura, beren garunetan irudikatzen dituzten munduak sortzen eta filmatzen dituzte. Film labur formatuan aurkeztu ohi dituzte beren lanak; beste askoren artean, *The Cabinet of Jan Svankmajer*, *Street of Crocodiles*, *In Absentia*, *Inwentorium sladow* piezak aproposak izan daitezke biki hauen unibertso pertsonalera hurbiltzeko.

Baina kontuz ibili. Quai anaiei izakiek zure erretina gurutzatzen dutenean, arrastoa utziko dutelako zure amesgaiztoetan.

Do Siamese twins share the same dreams? The body part that they share will obviously be decisive when answering this question. And what about other twins? Do they have the same dreams? When they visualise something, do they see the same image? While we don't have a scientific answer to this question, the cinematographic cryptophasia of the Quay twins comes to mind.

The Quay twins, Stephen and Timothy, don't share any body parts. When they dream, however, they share their dreams: the mysterious tales and stories from Eastern Europe; the weird cartoons they watched in childhood; the old world they discovered when they left their native America to go to London to study Fine Arts; esoteric dreamlike landscapes; the fantasy stories of writers like Kafka, Calvino, Schultz and others...

The Quay twins are cinema craftsmen. They do absolutely everything in their films. They haven't changed the way they work since they started in the 70s. They make puppets, costumes, sets, lights, do the camera movement, editing... they carry out the whole process. Like a double god, they film the worlds they create in their minds. They normally work in the short film format and amongst many, *The Cabinet of Jan Svankmajer*, *Street of Crocodiles* and *In Absentia*, *Inwentorium sladow* films are an ideal way to become familiar with these twins' personal universe.

But be careful. Once the Quay brothers have pierced your retinas, they will scorch themselves indelibly into your nightmares.

victorian blood book

Amy Lester Galand-entzat. Bere aita maiteak utzitako ondarea, etorkizunean azter dezan.

Garland, John Bingley Garland
1854ko irailaren 1a

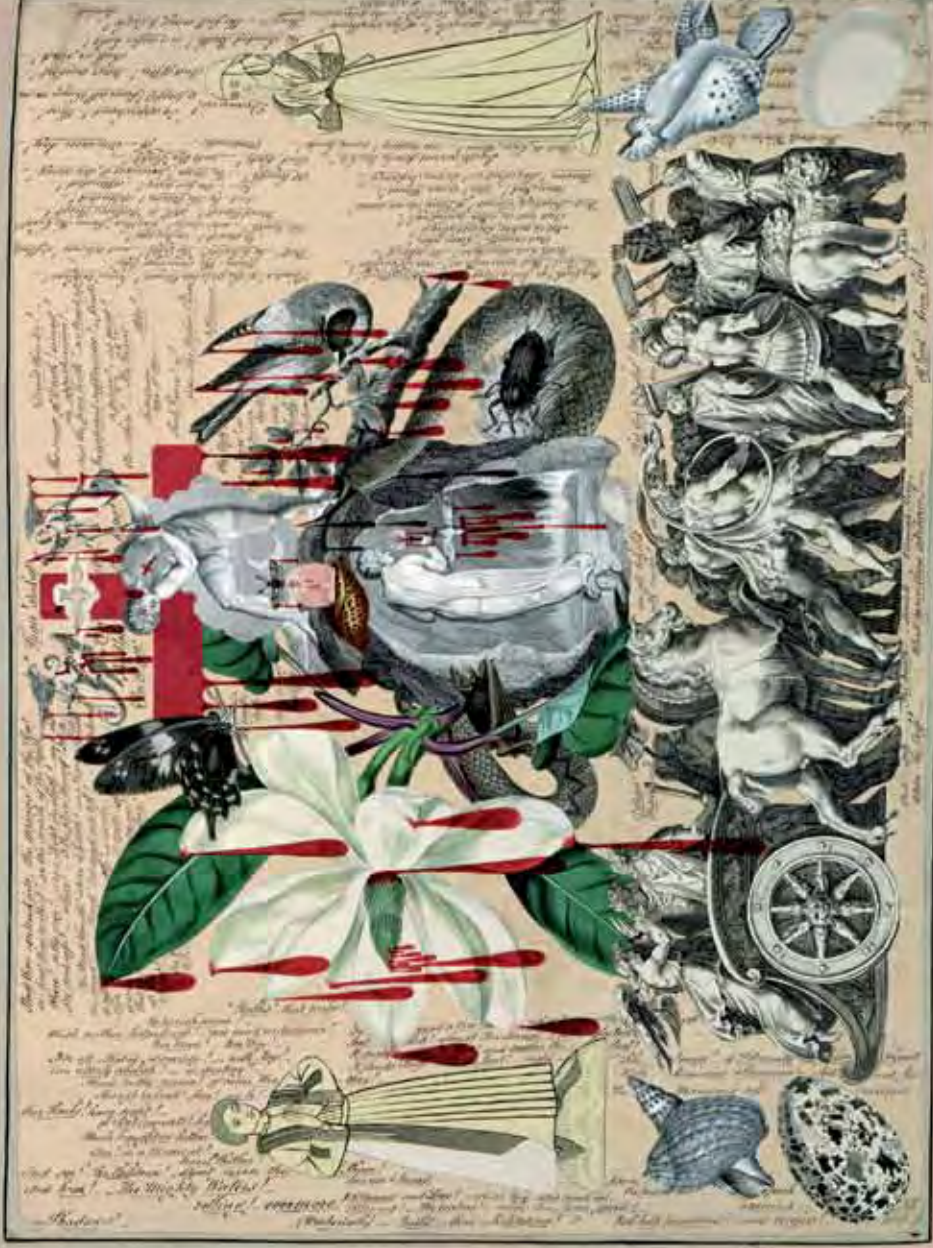
Horiek izan ziren Evelyn Waugh-ek, Viktoriar objektuen bildumagileak, irakurri zituen lehendabiziko hitzak liburu hau topatu zuenean. Segidan, liburua orrialdeak pasatzen hasi, eta amasik gabe geratu zen.

Irudi eta esaldiz osatutako liburua da, horietako asko William Blaken liburuetatik aterata. Erlijio, mito eta esoterismo printzeekin eginiko konposaketa bilduma da. Eta, collage guztietan, Indiako tinta gorri zizpiztindutako odol tantak, liburuari izena ematen diotenak. "Victorian Blood Book" bere alabari oparitu zion Garland jaunak. Baziren garaia, non haurrei oparitutako liburuek ez baitzuten didaktika-adituaren eta pedagogoen zigilurik behar. Zorionekoa Amy Lester Garland!

To Amy Lester Garland. A legacy left in his lifetime for her future examination by her affectionate father
"Garland, John Bingley Garland"
September 1, 1854.

These were the first words that Victoriana collector Evelyn Waugh read when he came across this book. He started reading the book right away and it left him breathless.

Full of different pictures and sentences (many of them taken from William Blake's books), it is a collection about religion, myths and esotericism. And there are drops of blood mixed with India ink (which is what gives the book its name) in all the collages. Mr Garland gave his daughter the "Victorian Blood Book". In those times books you gave children didn't all have to be stamped by educational experts as appropriate. Lucky Amy Lester Garland!



peruharri

the stone house



Ez dago galbiderik. Errepidean, bi metroko esku baten hatzak erakusten dizu Peruharrira iristeko bidea. Bidean gora noala topatu dut lñaki Perurena, traktoreari pala jarrita bideko bihurgune baten mendi malda husten. Udaberrian bagaude ere egun euritsu eta hotza aukeratu dut bisita egiteko. Baserrira igotzeko esaten dit, bera atzetik datorrela traktorean ttpa-ttpa. Malda amaitu aurretik hasi naiz bide bazterretan idatzita dauden hainbat lelo irakurtzen. Segidan, harrizko arku baten azpitik pasako da kotxea. Beranduago kontatuko dit arku hori, egun Leitzako errotonda bat zegoen tokian zegoela eta bere emaztearen aitag egin zuela.

Iritsi eta baserri parean dagoen mendi malda luzean eskultura ezberdinak ikusten ditut lanbro artean. Bat batean eskulturetako batzuk mugitzen hasten direla iruditu zait. Pottokak dira. David Lynch-ek asmatutako mini golf zelaia dirudien belardia mantentzeko modua dela azaltzen dit traktorearekin iritsi berri den Perurenak. Baserrira sartu bezain pronto kafe bat eskaini dit baina kafe makina nola pizten den asmatzen ez dugunez hizketan hasi gara. lñaki Perurenak pasioz hitz egiten du. Berehala esaten dit museoa ez dela helburu izan inoiz. Harriari eta berak harria jasotzen pasa dituen 40 urteen arrastoa utzi nahi zuela, eta halako batean semearekin, han, malda goialdean harri jasotzaile baten eskultura egitea pentsatu zuela. Baserriko paretan egurrean zizelaturik duen leloak dioen moduan: bihotzean jaio, buruan hazi eta eskuakin landu.

Lehen eskultura haren atzetik, harriarekin eta Perurenaren munduarekin zerikusia zetozen beste batzuk etorri ziren. Egun, arte munduan hain "beharrezkoak" diren aditu, *curator* eta komisarioen iritzia zein den irudikatu dezaket. Baina hemen ez dago inongo patronaturen aurrean erantzun beharrik. Ez dago sestra politikorik. Ez da inongo familiarekin negoziaketarik egin beharrik. Bere etxean bere unibertsoa sortu duen pertsona baten lana, besterik ez. Harri eta harro irekitzen duena bisitatu nahi duenarentzat. Eta akaso, askatasun hori da hain zuzen ere, arteaz bizi den jendearentzat susmagarri.

Hurrengo eskultura pentsatu ote duen galdetzen diot. Badituela ideiak buruan baina 40 urte harriak jasotzen ibiltzearen osasun ordaina ere pairatzen ari dela orain. Lanbroak guztia estali aurretik argazki batzuk ateratzen ditut. Kotxean mendian behera noala, erretrobisorean harri jasotzailea agertu da, airean sostengatua, behe lainoaren zuritasunean...



You can't miss it. By the roadside there is a two meter long hand pointing you the way to Peruharria. I came across Iñaki Perurena as I was driving up there; he was unloading a tractor with a shovel on a curve on the mountain road. Though it's springtime, I've chosen a cold, rainy day to come here. He tells me to go up to the farmstead: he'll follow me up on his tractor. Before I reach the top I start reading some slogans written on the roadside. Then I drive under a stone arch. Iñaki told me later that the arch used to be in Leitza at a place where there is now a roundabout; his father-in-law made it.

When I arrive at the farmstead, I see

sculptures in the mist on the long mountainside opposite. Suddenly it seems to me that some of the sculptures are moving. They're Pottokas (horses). It's the way to keep the grass looking as if it's the lawn on a mini-golf course designed by David Lynch. We go into the farmstead. He offers me a coffee, but, as we can't get the coffee machine working, we just chat. Iñaki Perurena speaks passionately. Firstly he tells me that he never intended to make a museum. He wants to leave a memory to stone, to the stones he's been lifting for the last forty years, and then he and his son had the idea of making a sculpture of a stone-lifter up there on the mountain. As it says in carved rock on the farmstead wall: born at heart, developed in the head and crafted with the hands.

After that first sculpture, more came along, all connected with Perurena's special world. I can imagine what so many "necessary" experts, curators and commissioners in today's art world would say. But there's no need to answer to any foundation or organization here. There's no politics. There's no need to negotiate with any artist's family. It's all work done by a single person about his universe and at his home, no more than that. He's proud to show it to anyone who cares to visit. And perhaps it's that freedom which makes him suspicious for people from the art world.

I ask him if he's decided on his next sculpture. He does have something in mind for sure, but forty years lifting stones has left its mark on him and his health. I take a few photos before the mist covers everything. As I drive down the mountain, the stone-lifter appears in my rear-view mirror, held up in the air, in the white mist...





Lettering vs Calligraphy

A PROJECT BY

MARTINA FLOR *AND* GIUSEPPE SALERNO



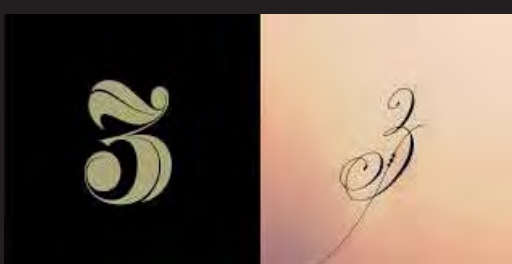
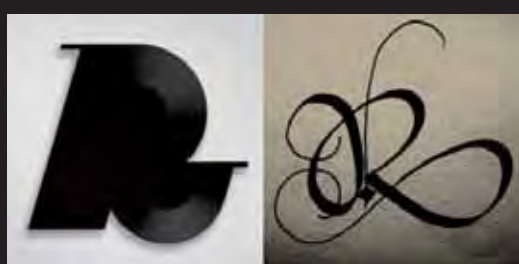
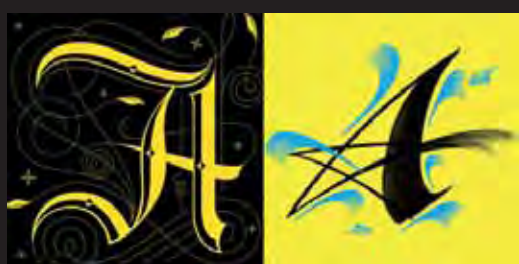
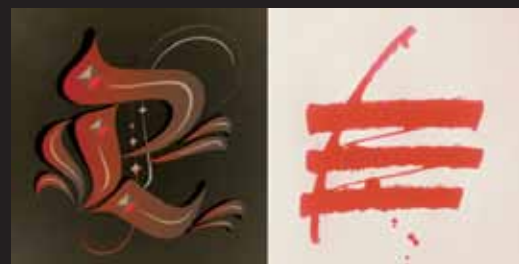
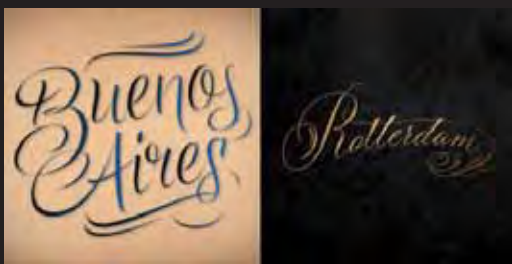
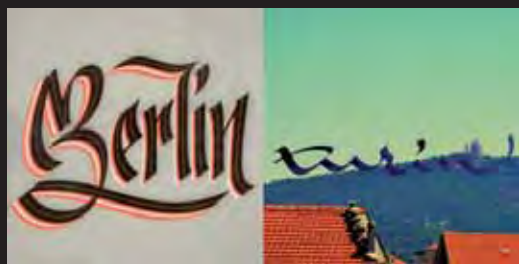
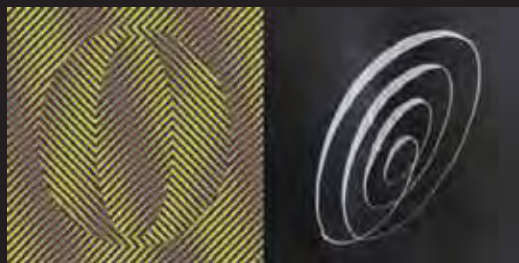
Lettering: hizkiak marraztearen artea.
Calligraphy: hizkiak idaztearen artea.

Bi jarduera horien arteko muga oso zehatza ez bada ere, bi arte mota ezberdin dira. Eta, hain zuzen ere, ezberdintasun horiez baliatzen dira Martina Flor letragilea (marraztu egiten du) eta Giuseppe Salerno kaligrafoa (idatzi egiten du). Berlingo *Typo Stammtisch*-en ezagutu zuten elkar, eta, beren trebetasunak frogatzeko, elkarri hainbat ariketa tekniko jartzen hasi ziren. Lehia hura berehala bihurtu zen *Lettering vs Calligraphy* proiektua. Ikuslegoaren aurrean, hirugarren batek proposatutako hizki, hitz edo esaldi bati erantzunez, bat batean eta aldi berean, bakoitzak bere teknika erabiltzen du proposatutako hura irudikatzen. Amaieran, ikusleek, bataren ala bestearen lanaren alde bozkatzeko dute. Lehiaketa moduan antolatua badago ere, bi jardueren artean sortzen diren zubiak jartzen dituzte agerian, eta diferentziak gozatzeko proiektu interesgarri eta entretenigarria gauzatu dute.

Lettering: the art of drawing letters.
Calligraphy: the art of writing letters.

While the line that divides these different types of work is not very clear, they are two different types of art. So, seeking to benefit from this difference, the lettering artist Martina Flor (she draws) and the calligrapher Giuseppe Salerno (he writes) created this project. They met at the *Typo Stammtisch* in Berlin started setting each other technical tasks that would try their respective skills. The competition soon became the *Lettering vs Calligraphy* project. In front of a live audience and in response to a letter, word or sentence set by a third party, they simultaneously use their skills and improvisation to carry out the set task. Upon finishing, the audience members vote for one or the other. Though the activity has been set up in a competitive format, both artists have hit upon an entertaining and interesting activity that allows the spectator to enjoy both the differences and the connecting bridges between these different work methods.

lettering vs calligraphy





wassalon

clara-tanit arque
astiberri

Wassalon garbigailu bat da. Eta bere garbigailu lanarekin kokoteraino dagoenez, lana utzi eta ibilbide berri bati ekin nahi dio. Hemen, ordea, ez dago abentura fantastikorik. Oso komiki errealista da untxi batekin maiteminduta dagoen garbigailuarena (bai, ongi irakurri duzue). Egile valentziarraren estreinako komiki honek, bere marrazkien sinpletasunean, primeran azaltzen digu eguneroko bizitzaren gazi-gozoa. Eta Wassalon garbigailuarekin identifikatuta sentitzen gara. Eta emozionatzen gara. Eta haren mina gure mina da. Bai, garbigailu bat da Wassalon.

Wassalon is a washing machine. And as it's fed up of working as a washing machine, it wants to start on a new career. But this is no work of fantasy: it is a highly realistic comic about a washing machine which falls in love with a rabbit (yes, you've read that right). In his first comic, this Valencian author explains everyday things very well with his simple drawings. And you identify with Wassalon the washing machine. And you're moved. And its suffering is our suffering. Yes, Wassalon's a washing machine...



en la orilla

rafael chirbes
anagrama

Zer esan genezake eleberri honetaz esan ez denik. Bizi ditugun garaiei erradiografia dela. Egun bizi dugun egoerara zerk ekarri gaituen eta abar... Chirbesek hori guztia ederki azaltzen badu ere, maisutasuna pertsonaien eraikuntzan eta bere pertsonaiak gu bihurtzean lortzen du. Gutako bakoitzaren miseriak eta sekretu txikiak argitara ateratzen ditu deskripzio zehatz eta zuzenean. Estilo anti poetikoan, poesia onak uzten duten hondarra uzten du. Inoiz ez da berandu uhertzera inguratzeko.

What can we say about this novel which hasn't already been said? It's an x-ray of the times we live in. The things which have brought us to where we are now... Chirbes explains that and also constructs his characters' love, and makes us feel that we are those characters. The direct, exact descriptions bring out all of our dark sides and little secrets. In an anti-poetic style, all of good poetry's dregs come out. It's never too late to approach cloudy waters.



erraiak

danele sarriugarte mochaes
elkar

Liburua oso modu zuzen, egiazko eta gordinen idatzita dago. Erraietatik. Adjektibo horiek, ordea, ez dute adierazi nahi estilorik ez dagoenik. Aipagarria da idazle gazte batek hizkuntza hain modu ziur eta zehatzean erabiltzea. Iruditzen zaigu idazlearen aitormenen aurrean gaudela. Eta sinesgarri zaigu. Eta horrela ez balitz? Nahiago genukeela esango genuke. Talentu handiko idazle baten lanaren aurrean gaudela baieztatuko genukeelako. Danele Sarriugarte Mochalesen lan gehiago irakurtzeko irrikan geratu gara.

This book is very directly, sincerely and crudely written. From the gut. But those adjectives don't mean there isn't any style in the book. Such a young writer using language with such control and precision is unusual. It's like reading her confession. And it's believable. And if it's not true? No problem at all. It would prove she's a great writer. We want to read more by Danele Sarriugarte Mochales.



txalorik ez arren

harkaitz cano
edo!

Antoni Muntadasek Artium-en jarritako erakusketaren inguruan hausnarketa egin dezan eskatu dio idazleari, eta honek sorkuntzaz eta sortzaileek bilatzen dituzten errekonozimenduaz idatzi du. Txaloak. Zergatik txalotzen dugu artistaren lana? Nolakoak izaten dira ikuskizunaren amaieran bi eskuak elkar joz sortzen ditugun txaloak? Laburra bezain ederra idazleak eginiko saiakera hau. Txaloak berarentzat. Edo ez. Ez daitezen bere belarrietan geratu, buklean.

The writer was asked to reflect on Antoni Muntadas' exhibition in Artium and he wrote about the recognition given to creativity and creators. Applause. Why do we applaud artists' work? What is the different applause we give at the end of shows like? The writer's essay is as beautiful as it is brief. A round of applause for him. Or not. Let it not remain in his ears, going round and round.

pinhole

by: x10



Bai, posible da norberak kamera esteneopeiko bat egitea pospolo-kaxa batez, eta harekin argazkiak ateratzea. Lenterik erabili gabe, zulo txo batetik sartzen den argiaz baliatuta, eta pospolo kaxa bat, zinta beltza, argazki-karrete pare bat eta gutxi gehiago erabiltuta. Ikusi matchboxpinhole.com.

Argazki bat ateratzeko, zulo txoaren estalkia kendu, eta berriz estali; hori da dena. Behin karreteak bukatutakoan, errebelatzera eraman, eta listo. Sinplea eta aukera anitzekoa. Argitasun-baldintzen arabera, jolastu zuloa denbora gehiago edo gutxiagoz zabalduz, harrapatu mugimendua, sortu mamu itxurako formak... Nik, adibidez, bi pospolo-kaxa erabiliz egin dut nire kamera, eta argazkiak filmaren ohiko edo atzealdeko zulo txoaz ateratzeko aukera daukat. Koloretako filma atzeko edo ohikoa ez den alde horretan erabiliz gero, kolore gorrixketako argazkiak lortzen dira.

Xarma paregabea dauka nork bere gailua sortzeak, harekin jolasteak eta ezusteko emaitzak lortzeak.

Yes, it's possible to make a pinhole camera out of a matchbox and to take pictures with it. Without using a lense, just making use of the light getting through a pinhole, a matchbox, black tape, a couple of film rolls and little more. Check it out here: matchboxpinhole.com.

To take a photo just uncover and cover the pinhole, that's all. And to see the images once the film has been finished have it developed and done. So simple and still giving so many options: playing with aperture time depending on light conditions, capturing movement, creating ghost-like figures,... I, for example, built my camera using two matchboxes and for each photo I take can choose using the pinhole either on the usual or backside of the film. If color film is exposed through the non-conventional or backside pinhole redscale images are obtained.

The charm of building it oneself, playing and obtaining unexpected results.







a petatera

arkitektura iragankorra
transitory architecture



1857tik hona otsaila iristen den bakoitzean, Mexikoko Villa de Alvarez herrian 5.000 m²ko zezen plaza eraikitzen dute. San Felipe de Jesusi eskainitako festa irauten duten sei asteetan, zezen plaza berezi hau da eskualdeko epizentroa.

"La Petatera" zezen da eraguna, petate palmondotik ateratzen dituzten zuntzekin ehundutako alfombrak estaltzen dute aiko zezen plaza osba. Zezen plaza honen eraikuntza aitzinetik han bizi diren indigenen eraikuntza-sistemetan dago oinarritua. Egurra, sokak eta petateak dira eraikuntza iragankor honen osagaiak. Egun, litz batzuk ere erabiltzen dira, baina ez dira ezinbestekoak.

Desiderio Contreras, egungo eraikuntza-arduradunak azaltzen duenez: << *Erdiguneko biribila marraztuaz hasten da eraikuntza. Biribila 60 bat metroko diametroa du. Haren inguruan harmailak eraikitzen dira, 70 sekzio guztira. Sekzio bakoitzak 2,5 metroko zabalera, 3,5 metroko aluera eta 9 metroko luzera du. Hori etako bakoitzean, 70-80 pertsona sartzen dira, beraz, atera kontuak. Plaza betetzen denean 5.000 pertsona inguru sartzen dira, ordaindu gabe sartzen eta harmailen azpian ezkutatzen direnak zenbatu gabe. ...>>*

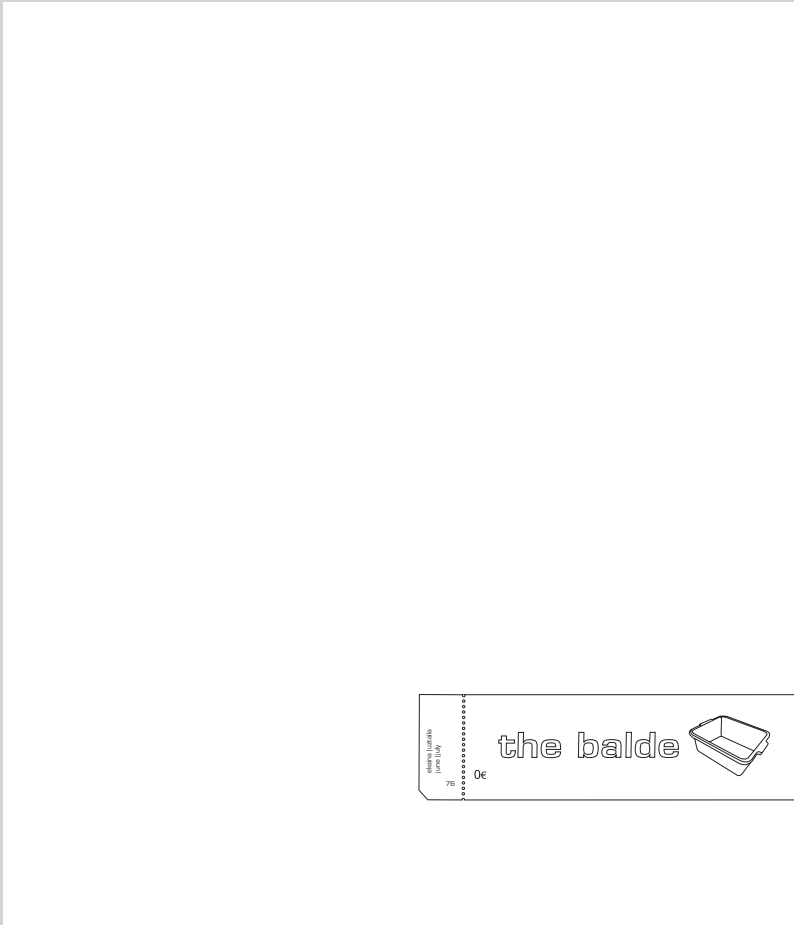
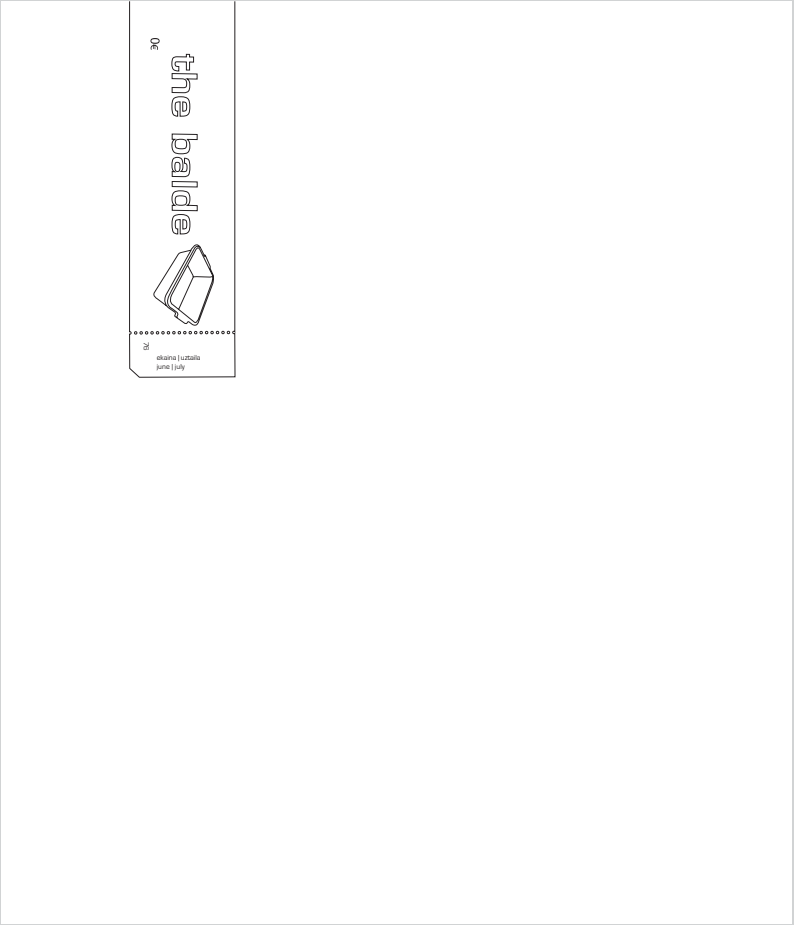
Hilabete eta erdi ematen zaion erabilera ren ostean, egun bako batean desmuntatzen dute.

Ever since 1857, every time February comes around, a 5,000 square metre bullring is built in the Mexican village of Villa de Alvarez. This special bullring becomes the centre of the region during the six weeks the festivities in honour of Saint Felipe de Jesus last.

It's commonly known as "La Petatera" because the whole bullring is surfaced with petate bedrolls made from fibres from the palm tree. The system used to build the bullring is based on ancient methods developed by the Indian peoples who have always lived in the area. Wood, rope and bed mats are what are used. Nowadays, they use the odd nail but they aren't really necessary. As Desiderio Contreras, in charge of the building of the bullring these days, puts it: << *The building starts with the drawing of a circle in the centre. The circle has a diameter of about 60 metres and the stands are built around this circle. About 70 different sections in total. Each section is about 2.5 metres wide, 3.5 metres high and 9 metres long. Each one of these sections seats about 70-80 people, so, well, you can do the maths. When the bullring is full, there are 5,000 spectators, that's without counting the people who sneak in and hide under the stands.>>*

After six weeks of use, the whole structure is taken down in a single day.





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Leif Garrett



Leif Garrett 1961. urtean jaio zen Hollywooden.

Leif Garrett was born in 1961 in Hollywood.

Aita apenas azaltzen zen etxetik eta amak atera zuen aurrera familia. Seme-alabak film castingetara eramaten hasi zen. Hollywood erara!

His father seldom came home and his mother raised and kept the family. She started taking the children to casting sessions. The Hollywood way!

Leif-ek *Devil Times Five* beldurrezko filman egin zuen debuta, eski estazio batean hiltzaile bihurtzen den nerabe eskizofrenikoaren paperean.

Leif got his first role in a horror film called *Devil Times Five*. He played a schizophrenic teenager who becomes a murderer at a ski station.

70eko hamarkadan B serieko film eta telesail ugaritan hartu zuen parte. Metanfetamina dastatu zuen. Berehala bihurtu zen AEBetako *teen* nesken idolo eta logeletako poster.

He appeared in a lot of B-movies and tv series in the 1970's. He tried meth. He soon became a teenage girls' idol and a bedroom poster star in the States.

Musika ibilbideari ere ekin zion, eta makina bat single eta disko kaleratu zuen. Arrakasta handia lortu zuen, eta, Espainian, adibidez, behin baino gehiagotan izan zen *Aplauso* saioan gepardo galtzak jantzita.

He also started a musical career and brought out a lot of singles and LPs. He was very successful in Spain and sang on *Aplauso* on many occasions wearing leopard skin trousers.

Baina 80eko hamarkadaren amaieran arrakastak ihes egin zion. Bere droga zaletasunak ez, ordea.

But at the end of the 80's his fame waned. Unlike his drug habit.

Zientziologiaren elizan ere ibili zen, arrakasta handiz gainera, baina desenkantua iritsi eta hura ere utzi zuen. Drogarekin maitasun istorioa jarraitzen zuen.

He was also an enthusiastic Scienciology, but he got tired of that and gave it up. His love story with drugs carried on.

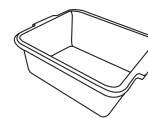
Ondorengo hamarkadetan kartzeletan eta desintoxikazio programetan sartu eta irten ibili da. 2013an zuzeneko bira egin zuen Hego Korean. Egun, bizirauten jarraitzen du.

He spent the following decades in and out of jail and detox programmes. He played a tour in South Korea in 2013. He's still alive today. Surviving.

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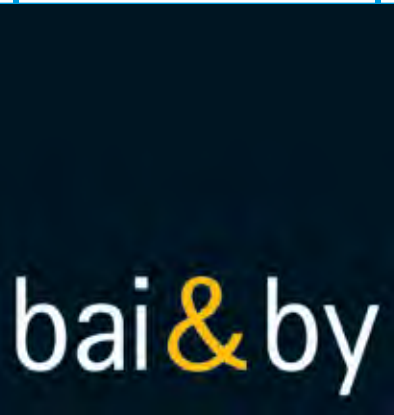
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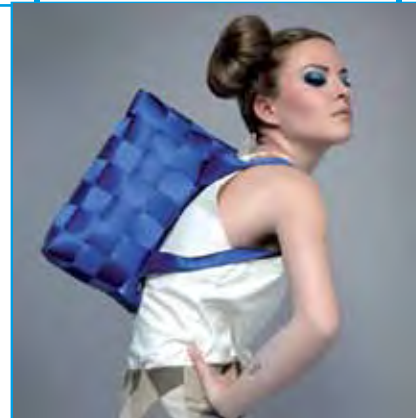
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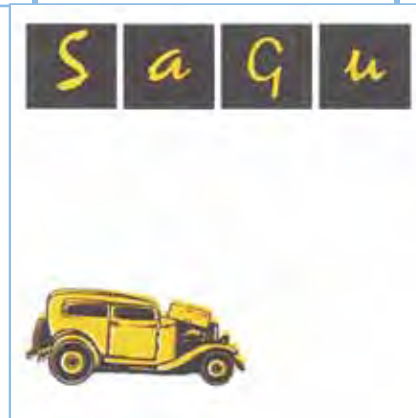
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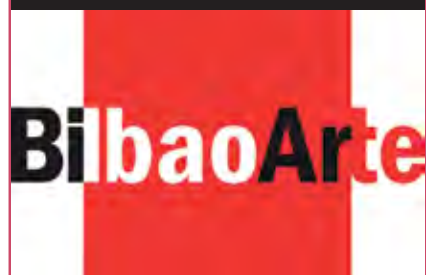
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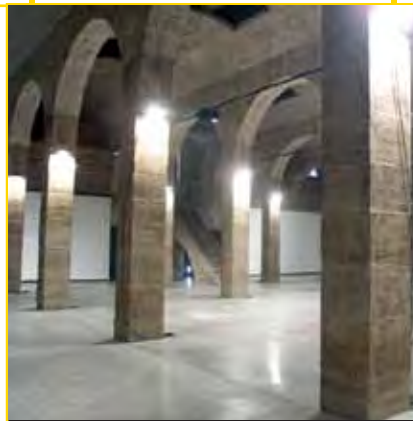
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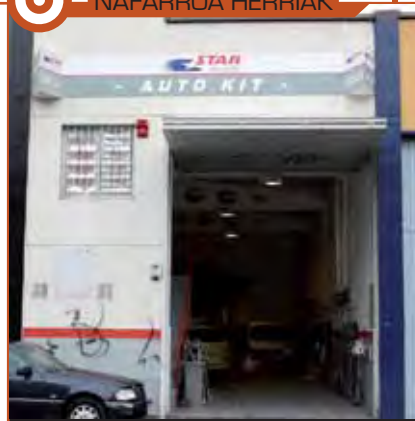
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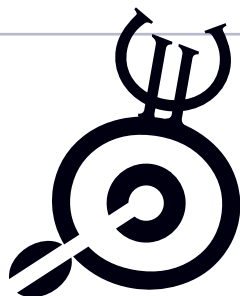
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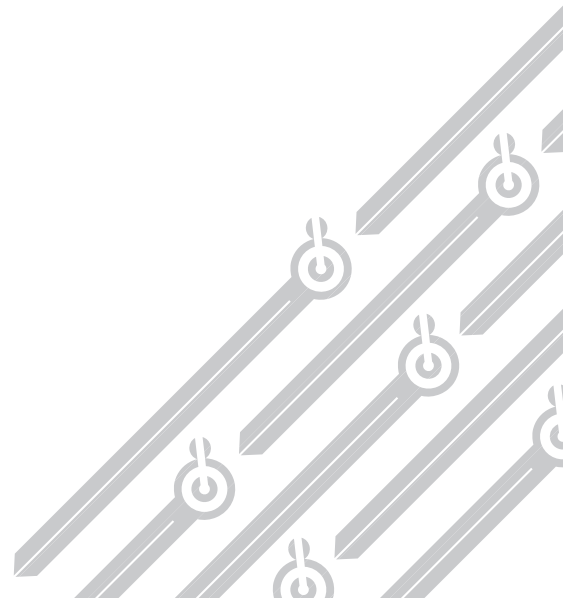


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