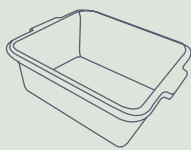


# the balde

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## the balde

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**editore / editor:** iñigo martinez

**zuzendaria / director:** koldo almandoz

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mikel godoy, uxeta, the balde crew

**azaleko irudia / cover image:** txintxua films


**aurkibidea / summary:** pexels

**harpidetza orria / subscription page:** otomotake estudio

**inprimategia / printed at:** gráficas alzate

**lege gordailua / legal:** na-3244/01

**the baldek sortutako eduki guztiak honako lizentzia pean daude:**

 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



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We love simple, fun ideas. Things that become part of daily life and aren't transcendental in themselves. That's why we're fascinated by these micro-interventions which mock the expensive logos we've paid to have done for us.

[maricormaricar.com](http://maricormaricar.com)



JOLASAK BEGIRADARENTZAT

**itzal ilusioak**

Shideo Fukudak itzalak eta itzaletatik sortzen diren lilurak erabiltzen ditu bere artelanak egiteko. Askotan zaborra baino ez diren objektu fisikoak elkartuz, hiru dimentsioko eskultura abstraktuak diruditenak, argien eta itzalen jokoari esker, beste zerbaitetan bihurtzen dira.

**shadow dreams**

Shigeo Fukuda uses shadows and illusions to can create in his handicraft. Often he brings together and joins things which have been discarded and makes what look like three-dimensional sculptures which, thanks to shadow play, become something else.



**ikus-entzunezkoaren aldiriak**

Tabakalera ireki berriak erakusketa kolektibo batekin hasi du bere programazioa. Ikus-entzun kontzeptuan sakondu nahi du erakusketa honek. 28 egileren lanaren eskutik, irudia eta soinua batzen dituen jarduera zein zabala eta anitza den ikusiko dugu. Edo ez.

**audio-visual neighbourhoods**

Recently-opened Tabakalera has started its programming with a collective exhibition. The 28 artists' work in this exhibition – which aims to examine the whole concept of the audio-visual – we'll see how wide-ranging and varied work with sound and image can be... or maybe not.

[tabakalera.eu](http://tabakalera.eu)



# A M A M A

ZUHAITZ BAT ERORTZEN DENEAN - WHEN A TREE FALLS

TXINTXUA FILMS EK AURKEZTEN DU PRESENTS  
A FILM BY ASIER ALTUNA AREN FILM BAT

ESTREINALDIA **URRIAK 16** ZINEMA ARETOTAN  
OPENING IN THEATRES **OCTOBER 16**

gozatu   
euskaraz

Euskara airean dago: egunerokoaren txoko guztietara zabaldu da, eta nahi duguna adierazteko eta lortzeko erabil dezakegu. Egin dezagun hegaz euskararekin eta euskaraz lagunekin, kideekin, neska-mutil berezi horrekin... noranahi heltzeko. Geure modura.



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



## DON'T MISS IT



### **beldurrezko astea**

Bueltan da inguruko zinemaldirik dibertigarrienetakoa. Donostiako Beldurrezko Astean ez dira filmak soilik ikusten. Proiekzio bakoitza "bizi" egiten da, zinemaldi honek munduko ikuslegorik fidelena duelako. Urriaren 31tik azaroaren 6ra.

### **horror week**

The most entertaining film festival in this part of the world is back. It's not only horror films on show at the Donostia Week of Fear. Each project "lives" because the festival has the most loyal spectators in the world. October 31st to November 6th.

[sansebastianhorrorfestival.com](http://sansebastianhorrorfestival.com)

**HORMEK DIOTE**  
PAREDES QUE HABLAN DES MURS QUI PARLENT SPEAKING WALLS

### **hormek diote**

Beste inon esan ez zitezkeen gauzak hormetan pintatu eta idatzi ohi ziren. *Hormek diote* proiektuan hainbat artistak, ideia horri jarraiki, eta Donostiako 2016 Kultur Hiriburuaren barne, hormak margotuko egingo dituzte. Espero dezagun ez ezabatzea 2016 amaitsu bezain pronto...

### **speaking walls**

Normally things which couldn't be said elsewhere are painted and written on walls. The "Hormek diote" project involves several artists painting different walls as part of Donostia 2016 Cultural Capital. Let's hope they're not rubbed off as soon as 2016's over...

[hormekdiote.com](http://hormekdiote.com)



### **maider lopez**

*The baldeko* orriotan behin baino gehiagotan erakutsi dugu Maider Lopez artistaren lana. Behin eta berriro bere burua asmatzen eta bere buruari erronkak jartzen aritzen da, bi norabideetan gainera, bai artistarentzat berarentzat, bai ikuslearentzat. Erosotasunetik ihes egiten eta interakzioa bilatzen duen artista honen lan berriak eta aurreko beste lan batzuen erakusketa KM kulturunean, urriaren 29tik otsailaren 6ra arte.

### **maider lopez**

We've shown artist Maider Lopez' work in the balde more than once. She keeps on reinventing herself and her work is always full of challenges in both directions, for the artist herself and for the spectator. There is an exhibition of this artist's new and not so new work – which always stays clear of easy solutions – at KM Culture Centre from 29th October to 6th February.



**Alaine Agirre**  
**X hil da**

Obsesioa edertasun  
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ebook-ean ere bai!

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# Eskuratu Entzun! liburu berria... ...eta eraman doan 19 kantuko CD-bilduma!



## Entzun! bilduma 2014

**TUTAN COME ON** Euskal Herriak rockeatzen du •  
**BAKELITE** Indarra • **ESKEAN KRISTÖ** Latigo! •  
**VOLTAIA** Erregerik Ez • **LA HORA DEL PRIMATE**  
 Primatea naiz eta harro nago • **JOSEBA IRAZOKI &**  
**LAGUNAK** Baso ertzean • **PERLAK** Ahaztu hasteko  
 • **BORROKAN** Noiz da gero • **FLY SHIT** Iratzarri  
 • **EZINEAN** Ke todos... • **EN TOL SARMIENTO**  
 (ETS) Zure Mundua • **TANIA DE SOUSA** Hiltzen  
 ari naiz • **MORAU TA BEÑARDO** Agur esan nahi  
 ez • **NEREA ERBITI & THE SUSTRAIANS** Izango  
 • **GOSARIAK** Errua • **LIBE** Ihesaldi handia •  
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Eta gainera:

## Entzun 2008-2013 Kutxa!

- 5 liburu + 5 CD
- 740 orri musikaz gainezka
- Euskal Herriko 85 talderen 90 kanta!!!
- 150 aleko tirada mugatua



#### bad

Bilboko Antzerki eta Dantza Garaikideko Jaialdiaren edizio berri bat ospatuko da urriaren 21tik azaroaren 1era bitartean. Dantza eta antzerki garaikidea kalera ateratzeko eta hiriaren arkitekturekin eta biztanleriarekin bat egiteko sortu zen jaialdi honek proposamen berritzaile eta ausartei egiten die lekua beti bere programan. Ausartu zaitetz eta hurbildu!

#### bad

The Bilbao contemporary theatre and dance festival is going to be held once more from 21st October to 1st November. The festival – which was set up to take contemporary theatre out onto the streets and make it one with the city's inhabitants and architecture – has always included daring, innovative things in its programme. You should take the challenge and turn up there.

## DANCE AGAINST THE CURRENT



#### marrazorik ez Zurich-en

Bertan jarri duten kartelaren arabera, ez da existitzen marrazorik Zurich hiria bustitzen duen lakuan. Baina hala ere kartelak, zonalde horretan bainatzea debekaturik dagoela esateko jarri dituzte. Orson Wellesek zioen moduan..Zer espero daiteke mendeetan zehar kuko ordularia soilik asmatu duen herri batengandik?

#### no sharks in Zurich

According to the posters you can see, there are no sharks in the lake next to Zurich. Even so, they've put up the posters to tell us that swimming is forbidden. As Orson Welles said, what can you expect of a people who, over the centuries, have only invented the cuckoo clock?



#### garajeetako ateak

Agne Gintalaite artista lituaniarrak argazkiak ateratzen dizkie garajeetako ate zaharkituei. Aspaldiko ohitura du. Gero, denborak higatutako garage ate argazki horiek hartu, eta mosaikoak osatzen ditu. Horrela sortu da *Beauty remains* (edertasunak dirau) izenburua duen bilduma. Sinplea bezain ederra.

#### garage doors

Lithuanian artist Agne Gintalaite takes photos of old garage doors. She's been doing it for a long time. Then she takes her photos of time-damaged doors and makes mosaics with them, calling them *beauty remains*. As simple as it is beautiful.

### belaunaldi baten arte adierazpena

JR kale artistak *DECADE. Portrait d'une génération* erakusketa zabaldu du Parisko Perrotin galerian. Azken urteotako lanak eta instalazioak jarriko ditu ikusgai, argazkian ikusi daitezkeen akzio optikoaren modukoak.

### a generation's artistic expression

JR street artists, just opened in Perrotin gallery in Paris, *DECADE. Portrait d'une génération* exhibition. Work and installations from recent years can be seen there as optical actions like the one we are showing here.



UP



### punka museoa

Etorkizunik ez zegoela iragartzen zuen punk mugimenduak bete betean asmatu zuen. Ramonesen kamisetak Zaran saltzen hasi zirenean sinatu zuen heriotza-agiria. Artiumen, urtarrilaren 31a bitartean, *Punk. Beren aztamak arte garaikidean* erakusketa ikusgai. Denon artean onartzen hasi beharko dugu, garai bateko jarrerak eta bizipenak museo pieza bihurtuz haren izpirituaren kontra baino ez dugula egiten.

### punk in the museum

When the punk movement said there was no future, it got it absolutely right. Its death certificate was issued the day they started selling Ramones T-shirts in Zara. In Artium until 31st January, *Punk. Its influence on contemporary art* can be seen in the exhibition. Attitudes and experiences from a period which have become museum pieces: even those of us who don't like it will have to start accepting it.

PUNK IS  
(REALLY) DEAD

SanMiguel  
DE ARAGONIA

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URRIAK 23/24



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ANARI / JOSEBA B. LENOIR GANG / EVERYBODY HERE WANTS YOU  
MAMMUT & THE PALMERAS STUCK / TUTU & LUCIENT DJ SET

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



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**souvenir**

Baudelaire, Brel, Gaztanbide, Gainsbourg, Vaucaire, Piaf, Ionescu, Barrière, Hardy eta Tzara, bezalako poeta eta kantari ezberdinen hitzekin sinatu ditu Uxetak argiaren hiriburuko gune eta egoera ezberdinak.

*Uxeta has tagged different places and situations in the City of light with words by poets and singers such as Baudelaire, Brel, Gaztanbide, Gainsbourg, Vaucaire, Piaf, Ionescu, Barrière, Hardy and Tzara.*

le piéton de l'air / airearen ibiltariak / *air pedestrians*



anarquistes et apaches / anarkistak eta apatxeak / *anarchists and apaches*



buvez du lait d'oiseau / edan txorien esnea / *drink bird milk*



avant le lever du soleil / egunsentiaren aurretik / *before de sunrise*

non, je ne regrette rien / ez, ez naiz damutzen / no, I don't regret nothing



ne me quitte pas / ez nazazu utzi / don't leave me



fleurs de mal / gaitzaren loreak / flowers of evil



je t'aime...moi non plus / maite zaitut...nik ere ez / I love you...me neither

tous les garçons et les filles / mutil eta neska guztiak / all the boys and girls



vouz ete treis jolie / oso ederra zara / you are so beautiful



tu es dans ton lit	zu zure ohean zaude	you are in your bed
je suis dans le mien	ni nirean	I'm in mine
ce n'est pas le même lit	ez da ohe bera	it's not the same
Il y a quelque chose qui cloche	zerbait gaizki ari gara egiten	we are doing something wrong



souvenir / souvenir / souvenir



arvo pärt:

## minimalismo sakratua

Arvo Pärt musikagileak egun duen arazorik handiena bere musikaren arrakastaren biktima bihurtu izana da. Ziurrenik, gehiengo batentzat ezezaguna da Arvo Pärt. Guretzat ere hala zen, film askoren kredituetan haren izena irakurtzen hasi ginen arte. Informazio zabalagoa sarean duzue, bi lerrotan laburtuko dugu: Arvo Pärt Estonia sobietarrean jaio zen musikari bizardun bat da (orain ez bezala, bizarra benetako bizardunek zeramatena garaietako gizona). Horrez gain, musika garaikidean minimalismoaren adierazlerik argienetakoa da.

Arvo Pärt musika garaikidearen zaleek soilik ezagutzen zuten monje itxurako musikari iheskor eta transzendentalak izan zen bere bizitza ia osoan, arik eta, 1998an, Terrence Malick zinemari iheskor eta transzendentalak haren musika erabili zuen arte *Red Thin Line* filmean. Hollywood-ek deskubritu egin zuen orduan Arvo Pärt, eta, ohi duen moduan, ahalik eta zuku gehien ateratzen saiatu da orduz geroztik. Horixe da pertsonaia iheskor eta transzendentalen zale batek esango lukeena. Gure moduko pertsona garratzek esango lukete inor ez dagoela nahi ez duen tokian. Pärt-en oniritzirik gabe, ez legoke haren musika ia 70 filmen kredituetan. Besteak beste: *Les invasions barbares*, *The Good Shepperd*, *There will be Blood*, *To the Wonder*, *This must be the place*, *The place beyond the pines*, *La Grande Bellezza*, *Foxcatcher*...

Pärt-en konposaketak pieza konplikatuak dira beren sinpletasun minimalean. Ez du zerikusirik masajistarengana zoazenean jartzen dizun New Age musika horrekin, nahiz eta, entzunaldi arin batean, inpresio hori eman dezakeen. Konpositore estoniarrek iturri askotatik edaten du: musika klasikoa, dodekafonikoa, musika tradizionalak, kantu koral eta gregorianoak, kanpai hotsak... eta hori guztia nabaritu egiten da. Nolabait, aldi berean doinu antzinekoa eta modernoa duen musika egiten du Arvo Pärt-ek. Haren konposaketetan ez dago betelanik. Ez du soberako notetan sinisten. Nota bakoitzak, musika-une bakoitzak, errepikazina eta purua behar du izan. Handikeriatik ihesi, pieza laburrak eta iraupen zehatzik gabeko konposaketak egiten ditu, doinu bakoitzari behar duen denbora emanaz, alferrik luzatu gabe. Zentzu horretan, modu espiritualean konposatzen duela esan genezake. Ez litzateke gehiegikeria bat esatea Pärt-en piezak musika berari eskainitako otoiak direla.



arvo pärt:

## holy minimalism

Nowadays musician Arvo Pärt's biggest problem is having become a victim of the success of his music. Most people have probably never heard of Arvo Pärt. I hadn't heard of him either until his name started showing up in a lot of film credits. As there's plenty more information on the Web, I'll just give you a résumé: Arvo Pärt is a bearded musician who was born in Soviet Estonia (unlike now, back then wore beards). As well as that, he is one of the clearest examples of minimalism in contemporary music.

Arvo Pärt spent his whole life as musician who looked like a monk and who only contemporary music fans knew about until when, in 1998, hard-to-pin-down, transcendental film director Terrence Malick used his music in *Red Thin Line*. It was then that Hollywood discovered Arvo Pärt and, as usually happens, it tried to squeeze as much out of him as possible. That's what a fan of hard-to-pin-down, transcendental characters would say. Bitter people like us would say that nobody is ever where they want to be. Without Pärt's permission, his music wouldn't feature in around 70 films' credits. Amongst others: *Les invasions barbares*, *The Good Shepherd*, *There will be Blood*, *To the Wonder*, *This must be the place*, *The place beyond the pines*, *La Grande Bellezza*, *Foxcatcher*...

Pärt's compositions, minimally simple as they are, are complex pieces. It's nothing to do with the new age music you hear when you go for a massage, although you could get that impression if you listened without paying much attention. The Estonian composer drinks from various wells: classical music, dodecaphony, traditional music, choral music and Gregorian chants, bell chimes... and you can hear all of that. In a sense, Arvo Pärt makes music which is ancient and modern at the same time. He does nothing to fill his work out. He doesn't believe in superfluous notes. Each note has to be an unrepeatable, pure moment of music. Avoiding pomposity, he composes short pieces and pieces whose length is not specified, giving each sound the time it needs and without dragging things on unnecessarily. In that sense, you could say that he composes spiritually. It wouldn't be too much to say that his pieces are prayers offered to music itself.

## otsoen etxean

Onartu behar dugu. Gero eta musika gutxiago erosten dugu. Eta ez da musutruk jaisten dugulako. Ez. Hori balitz sikiera. Ez dugu erosten, ez dugulako musika berririk entzuten. Ez dakit noiz sakatu genuen freno. Ez genuen guztiok batera egin, baina ia guztiok erabaki genuen, une jakin batean, ez geniola sortzen den musika berriari garai bateko garrantzirik emango. Musika aukera eta kanalen aniztasunak ekarri duen saturazioak badu ziurrenik zerikusirik horretan. Eta gure jarrerak ere bai. Zahartu hala kontserbadore bihurtzen gara. Jakina, belarriak beti daude prest zerbait berria entzuteko, edota dagoeneko maite ditugun eta gure biografiaren parte diren talde eta musikarien lan berriak entzuteko eta eskuratzeko; baina iruditzen zait, salbuespenak salbuespen, belaunaldi oso batek musika-ehiztari izateari utzi diogula, nolabait esatearren

Baina belarria gogortu eta azala zimurtu arren, bizioa barruan izan duenak ezin du tentazioa saihestu, eta, tarteka, gure erraietaraino sartzen den aurkikuntza horietako bat egiten dugu. Niri, adibidez, horixe gertatu zitzaidan 2009an, Psylocibenean, guztiz ezezagunak zitzaizkidan Grand Archives deskubritu nituenean edo eta Moonpalace records argitaletxe bereziko 100 aleko tirada ordainezin horietan House of Wolves-en lehendabiziko diskoa entzun nuenean.

House of Wolves proiektuaren atzean dagoen otso bakartia Los Angelesko Rey Villalobos multi instrumentista da. The Coral Sea taldea sortu zuen, eta hartan jardun zuen 2004-2008 bitartean. Ambient musika eta art-rock gisa definitua izan zen beren estiloa. Bakarka hastea erabaki zuen, eta House of Wolves izena eman zion bere proiektu berriari, hain zuzen ere bere abizenaren ingeleserako itzulpena eginez. Folkera eta musika estilo gordinago batera hurbildu zen, baina ambienteak eta atmosferak utzi gabe...

House of Wolvesek auto ekoiztu egin zuen bere lehenengo lana. AEBetan maila batean oihartzuna izan bazuen ere, Europan entzulegoaren erantzun ederra izan zuen *Fold in the wind* (2011) disko ahaztezinak. Eta ez da harrizkeoa. Diskoa, bere osotasunean, Rey Villalobosen talentuaren paisaia zabala eskaintzen duelako. Diskoa irekitzen duen 50´s kantutik hasi, eta amaieraraino. "Follow me" kantua entzun nuen lehendabiziko aldian arnasik gabe geratu nintzen.

Aurten disko berria argitaratu du (gurean, Moonpalace records-ek 100 aleko tirada zaindua egin du beste behin). Eta zer esan *Daughter Of The Sea* lan honi buruz? Hasierako bihotzeko hura ezinezkoa da, baina aurreko lanean eskaini zizkigun kantu txiki eta intentsuekin datorkigu beste behin. Akaso aurrekoan baino biluziago, minimalago, nahiz eta pianoak batzuetan lirikotasun dramatikoz kutsatzen dituen kantuak. Kamara geldoan kantatzen duela dirudien Rey Villalobosek malenkonía eta itxaropena eskaintzen dizkigu. Disko berriko kantuekin "otso" izaten jarraitzen du, baina kumaldi ezberdin batekoak.

Argi dago artikulua hau fan itsu batek idatzia dela. Baina hasieran aipatu dut. Egun, odola izozten digun zerbait topatzea jada gertakari bat denean, hura ospatzeko beharra sentitzen dugu. Gauez, autoan, bakarrik gidatzen zabiltzanean, House of Wolves entzun eta malkoak begi labarretara etorriko zaizkizu. Eta gustatuko zaizu. House of Wolves ez da zure urtebetetze festan pintxatuko duzun musika hori. Baina, inoiz, House of Wolvesen musikarekin norbaitekin dantza egitea lortzen baduzu... ez duzu sekula ahaztuko.



## in the house of wolves

You've got to admit it. We buy less and less music. And it isn't because we download things free. No. If only it were that. We don't buy it because we don't listen to new music. I don't know when we put the breaks on. We didn't all do it at the same time, but at some time almost all of us decided that we weren't going to pay as much attention to newly-made music. The saturation caused by the musical choice and diversity of channels is probably partly to blame. As is our attitude. And we become more conservative as we grow older. Of course, we're always ready to listen to something new or to listen to and get hold of new things by the groups and musicians who we love and who are part of our life stories, but I think that, with a few exceptions, our whole generation has given up on hunting around for music.

However, even though our hearing has got worse and our skin wrinkled, those of us who are addicted to music can't resist the temptation and, sometimes, we make one of those discoveries which affects us deep down. It happened to me, for instance, at Psylocibenea in 2009 when I came across Grand Archives, which I knew nothing about; and when I heard House of Wolves' first record in Moonpalace Records' special, priceless 100-copy issue.

The lone wolf behind the House of Wolves project is Los Angeles multi-instrumentalist Rey Villalobos. He was a member of The Coral Sea between 2004 and 2008. Their style could be classified as ambient or art-rock. He decided to go solo and call his new project House of Wolves, the translation of his Spanish surname into English. His music got harder and moved closer to folk, but without leaving ambient and atmospheres behind.

House of Wolves did the production of his first piece of work himself. And while he did get some recognition for his work in the US, it was above all in Europe that his unforgettable *Fold in the Wind* (2011) was really well received by listeners. That should come as no surprise. Because the whole disk is the wide landscape of Rey Villalobos' talent. From the opening "50's" and right until the end. The first time I heard 'Follow me' my breath was taken away.

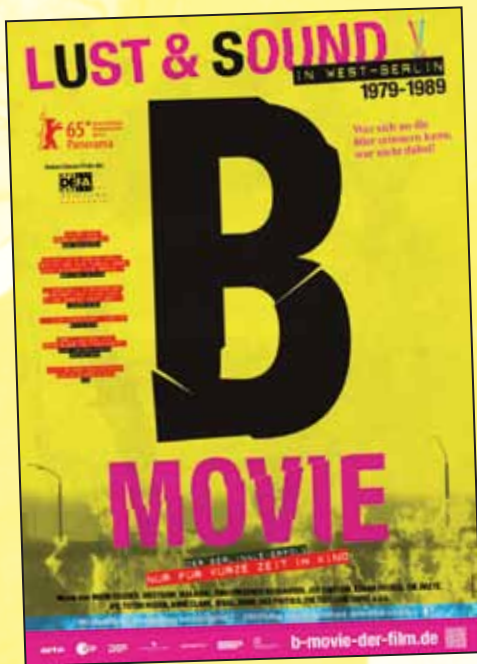
This year he's brought out a new record (as far as we're concerned, it's been another 100-copy issue from Moonpalace). What can I say about "Daughter Of The Sea"? Your heart inevitably flutters at the beginning, but, as in the previous work, he offers us small, intense songs. Maybe it's more naked than the previous disk, more minimal, although the piano also gives some of the songs a certain dramatic lyricism. Rey Villalobos seems to sing in slow motion, offering us melancholy and hope at the same time. The songs on the new record are still wolves, but they come from a different litter.

It's obvious that this article's been written by a complete fan. But I mentioned that at the start. Nowadays, when coming across something which freezes our blood is an event in itself, you feel the need to celebrate it. If you listen to House of Wolves when you're driving by yourself at night, you'll feel the tears in your eyes. And you'll like that. House of Wolves isn't music you'll put on at your birthday party. But if you ever get somebody to dance with you to House of Wolves, you'll never forget it.

b movie:

lizunkeria eta soinua berliren (1979-1989)

lust and sound in west berlin (1979-1989)



Belaunaldiz belaunaldi, atzera begira egin eta malenkoniaz oroitu ohi ditugu hobeak izan ziren garaiak. Hein batean, hori egiten du film honek. Lehen minututik garai hartako Berliren egon nahi zenuke, ziurrenik, filmak umorez gainezka egiten duelako, artxiboko irudi liluragarriak erabiltzen dituelako (halakorik grabatuta zegoela ezin irudikatu), soinu-banda itzela duelako, eta, batez ere, protagonista ordainezin bat duelako: Mark Reeder. Manchesterrek Michael Winterbottomen 24 hour party people izan zuen; orain, Berliren txanda da B Movie Lust and Sound in West Berlin filmarekin.

80eko hamarkada hasteko bi urte falta diren momentuan, zer egin behar du Manchesterren bizi den musika zale batek? Ezer ez. Bertan geratu. Hiri triste eta gris hura musikaren munduko hiriburu bihurtzeko zain geratu. Bada, ia jende guztiak hori egin zuen, tipo bakar batek izan ezik. Mark Reeder-ek bazekien eztanda gertatzeaz zegoela, baina maitemindu egin zen. Alemaniatik zetorren musika berriarekin maitemindu, hain zuzen ere. Eta Berlinera abiatu zen. Manchester baino are grisagoa eta tristeagoa zen hirira.

Zer egin zezakeen uniforme militarrekin jantzea atsegin zuen ingeles batek 80eko hamarkadako hastapenetako Berliren? Miresten zituen musikariei matraka eman. Klubetara joan. Hiriko gaueko eszena ezagutu. Drogatu. Manchesterreko Factory zigiluarentzako lan egin. Shark Vegas taldea sortu. Drogatu. Joy Divisionek han jo zuen kontzertu bakarra antolatu. Txortan egiten saiatu. Okupa mugimenduan murgildu. Drogatu. Nick Cave gazteari bere etxean tokia egin bertan bizi zedin. Txortan egiten saiatu. Kontzertuak antolatu. Musika taldeei grabaketak egin. BBC katearentzat grabaketak eta programak egiten lagundu. Ekialdeko Alemaniara bidaiatu. Txortan egiten saiatu. Gustuko taldeentzat manager lanak egin. Drogatu. Die Toten Hosen lagunekin ekialdeko Berliren antolatu zen lehen eta azken punk kontzertua antolatu. Stasiren zerranda beltzean subertsiboen taldean sartu. Drogatu. Txort...

Harik eta 90eko hamarkada iritsi zen arte. Bestondo latza. Klub asko itxi zituzten. Talde asko desagertu. Desfase orokorrak bere lehen biktimak zenbatzen hasi zen. Musikalki hiltzen hasi zen hiria. Eta, Mark Reeder-en harridurarako, musika egin baino, musika soilik jartzen hasi ziren gazte batzuk azaldu ziren. Berehala konturatu zen 80eko hamarkada akabatuta zegoela, baina haren errautsetatik musika elektronikoaren eztanda gertatzeaz zegoela. Eta Reeder trance musikan murgildu zen. Baina hori beste pelikula bat da.



80eko hamarkadaz oroitzen bazara,  
bertan izan ez zinenaren seinale

From generation to generation, we tend to cast a melancholic reminiscent eye on those days when it was always better. This film, to a certain extent, takes this stance. From minute one you want to be back in the Berlin of that time. That's almost certainly because it's really funny, it's full of fascinating film from the archives (you would never imagine they had filmed stuff like this back then), the soundtrack is great and, above all, you couldn't buy a central character like the one that appears here: Mark Reeder. Manchester had Michael Winterbottom's *24 hour party people...* and now it's Berlin's turn with *B Movie Lust and Sound in West Berlin*.



*If you remember the 80s you weren't there.*

So what does a Manchester music fan have to do a couple of years short of the beginning of the 80s? Well, nothing really. Just stay there. And wait for this sad grey city to become the music capital of the world. That's what everybody did. Well, everybody except for one. Mark Reeder knew the whole music scene was going to kick off but he fell in love. Indeed, he fell in love with this new music coming out of Germany. So off he went to Berlin, Berlin, sadder and greyer than Manchester.

What does an English guy who likes to dress up in military uniform do in Berlin at the beginning of the 80s? He hounds the musicians he admires. He hits the clubs, and gets to know the local scene at night. He takes drugs and works for Manchester record label Factory. He sets up the band Shark Vegas. Takes more drugs. He promotes the only gig Joy Division played there. He records bands. He tries to get laid. He gets involved in the squatting movement. More drugs. He lets a young Nick Cave crash at his place for a time. Tries for more sex. Promotes more gigs. Records more bands. He helps make programmes and recordings for the BBC. He travels to East Germany. More sex. Manages bands he likes. Drugs. He organises the first and last punk gig in East Berlin with his friends from Die Toten Hosen. He gets himself blacklisted by the Stasi as a subversive. Drugs. Sex...

That was till the 90s came around. And it came with a massive hangover. Lots of clubs were closed and many bands disappeared. The first bodies of the debauchery began to be counted. The city was on its musical deathbed. And to Mark Reeder's incredulity, young DJs who played others' music rather than make their own began to turn up on the scene. He quickly realised that the 80s were dead and gone, but that the electronica music explosion was about to burst forth from the ashes of the previous decade. And Reeder got involved in trance music... but that's another story.



*Gentle* abestiak luzatzen digun sintetizadore linea batekin hasten da Low taldearen disko berria. Hortik aurrera ohiko ahots eta kitarra sendoak, intentsitatearen gora beherak eta urte hauetan ezinbesteko erreferentzian bilakatu dieten abesti hipnotikoak aurkezten dituzte. Zuzen jaurtitzen dituzte hauek eta disko borobila da, azkeneko urteetan gauzatu duten onenetakoa. Berriz ere konponketa eta koru miresgarriez gozatzeko aukera aparta luzatzen digute.

Low's new record opens with a long protracted synthesizer note on the song *Gentle*. And from there on in you'll find the usual vocals, big guitars, surges in intensity and the big hypnotic songs that have made this band an indispensable reference over the years. They just drop the songs straight on you and this really is a very rounded record, one of the best they have released in the last few years. Once again, they have really come up with some stellar arrangements and choruses.

Kosta egiten saio Zach Condon-i *The Flying Club Cup* diskoan osatu zituen himnoak sortzea. Bide horretan orkestra doinuekin eraikitako *The Rip Tide* gauzatu zuen, lan konplexua benetan. Oraingoan sinpletasunera jo eta pianoaren garrantzian oinarritu da disko berria egiteko orduan. Bisitatzen dituen hirien eta herrialdeen eragina erakusten jarraitzen du lan pausatuago honetan. Diskoak duen hoberena Condon-ek bere majia mantentzen duela egiaztatzea da.

It was difficult for Zach Condon to write the hymnal songs that featured on *The Flying Club Cup* album. The later record *The Rip Tide*, built around orchestra melodies, was also a complex record to put together. This time around, he's stripped back the songs and it a more simple affair based on the piano. His albums have always reflected the influence of the places he has visited while recording and this one is no different. The best thing about the album is that it shows Condon hasn't lost any of his magic.

New Yorken grabatu zuen aurreko *Wenu Wenu* diskoa ez bezala Bahdeni Nami Estambulen grabatu du Omar Souleyman Siriarrak, egun exiliaturik bizi den hirian. Alemaniako Modeselektor elektronika bikotearen Monkeytown Records diskoetxeak argitaratutako diskoaren ekoizpenean Four Tet, Gilles Peterson edo Black Lips-eko musikariek parte hartu dute. Kantu luze eta errepikorrekin betetako lana da non sintetizadore, perkusio eta instrumentu tradizionalak nahasten diren.

In contrast to his previous release *Wenu Wenu*, recorded in New York, Syrian Omar Souleyman has made his latest album, *Bahdeni Nami*, in Istanbul, where he now resides in exile. The record, which features Four Tet, Gilles Peterson or members of Black Lips, is being released by German electronica duo Modeselektor's Monkeytown record label. Synthesizers, percussion and traditional instruments come together on long looping songs.



**Low**  
*'Ones and sixes'*  
Sub Pop



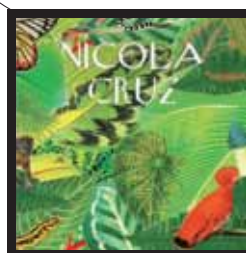
**Ratatat**  
*'Magnifique'*  
XL Recordings

Askorentzat kultuzko taldeen tenpluan zuten lekua galdu badute ere guk handik atera ezinik jarraitzen dugu. Sintetizadoreak eta rocka batzen dituzten kantu instrumentalez beteta dator azkeneko lau urteotan prestatu duten *Magnifique* diskoa. Jamaika eta Brooklynen artean grabatu dutena. Bertan, *Cream on Chrome*, *Abrasive* edo *Cold fingers* bezalako doinu zoragarriak aurkituko dituzu. Springwater (1971) taldearen *I will return* abestiaren bertsioa ere sartu dute.

While for many they have lost their place in the temple of cult bands, we still can't get them out of those hallowed halls. They've spent the last four years on their latest album *Magnifique*; a set of instrumental tunes that mixes synthesizers and rock. They recorded it in Jamaica and Brooklyn and you'll find the wonderful *Cream on Chrome*, *Abrasive* or *Cold fingers*. They also do a cover version of Springwater's (1971) *I will return*.



**Beirut**  
*'No, no, no'*  
4AD



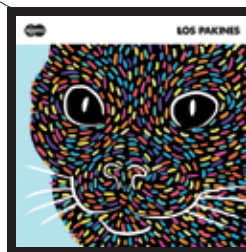
**Nicola Cruz**  
*'Invocación'*  
Multi Cult

Ekuadorreko Nicola Cruz musikariaren lehendabiziko disko luzea urte amaieran etorriko da. Hori gertatu bitartean argitaratzen ari den kantu solteez maiteminduta gaudenez hona ekarri dugu zu ere bere musikarekin maitemindu zaitzan. *Andes Step* delako estiloan kokatzen dute batzuek bere musika: elektronika, Ekuadorreko folklorea eta ohianeko doinuak nahastean datza. Hori da *Invocación* EP honetan aurkituko duzuna. Abesti oso bereziak argitaratzen dituen tipoa da Nicola Cruz.

Ecuadorian Nicola Cruz's first record should be with us by the end of the year. So, because we've fallen head over heels for her music, we decided to give you a glimpse of some of the stuff she has been doing up to now, so that you too can feel the love. Some place her in the so-called *Andes Step* style as her music combines elements of electronica, Ecuadorian folklore and jungle sounds. Nicola Cruz's music is really special stuff.



**Omar Souleyman**  
*'Baheni Nami'*  
Monkeytown Records



**Los Pakines**  
*'Los Pakines'*  
Infopesa

Los Pakines 70. hamarkada hasieran Perun sortutako Cumbia eta Rock instrumentala batzen zituen taldea da. Melodia bereziek osatzen zuten haien eskaintza eta garai hartan izandako cumbia eztabidaren ezinbesteko erreferentzian bilakatu ziren. Doinuak sortzeko zuten moduagatik "soinu dotorea" etiketa jarri zioten taldeari. Orain 24 abesti batzen dituen bilduma argitaratu du Infopesak eta bertan *Caramelo de menta* bezalako arrakastak entzun ahal izango duzu.

Los Pakines were a 70s band whose style was a mixture of Peruvian Cumbia and instrumental rock. Their music focussed on special riffs and melodies that soon had them held as a reference in Cumbia music at that time. They were classified as having an "elegant sound". Record label Infopesac has just released a 24-track compilation album where all their hits like *Caramelo de menta* can be heard.

amama

## zuhaitz bat erortzen denean when a tree falls

Basoaren erdian zuhaitz bat erortzen denean, eta inguruan hura entzuteko inor ez badago, arbolak soinurik egiten al du?

Errealitatea, obserbazioa eta pertzepzioa garatzeko erabiltzen den adibide filosofikoa da aurreko esaldia. Hausnarketa ugari egin da irudi honen inguruan. Honen harira, behin Albert Einsteinek bere lagun Niels Bohr fisikari zera esan zion: "Benetan sinisten duzu ilargia ez dela existitzen inork begiratzen ez badu?". Eta Bohr-ek zera erantzun zion: "Berdin dio zenbat saiatzen zaren eta hala balitz ere, ezingo zenue inoiz frogatu ilargia existitzen denik".

Zer gertatzen da hura zaintzen eta lantzen ez duen baserri bat desagertzen denean? Asier Altunaren Amama filmak horretaz hitz egiten du. Zuhaitz bat erortzen denean egiten duen soinuaz. Baserriaz eta bertan bizi den jendeaz. Mendeetan zehar transmititu diren bizipenez. Baserrian bizi den jendeak ematen dio zentzua baserriari. Eta jende horren bizimodua transmititzen ez bada, bizimodu hori inoiz existitu al da?

Zertarako egiten dira pelikulak?

Memoriaz eta transmisioaz hitz egiteko. Galtzear dauden bizimodu eta ohituren gordailu izateko. Eroritako arboletako arrakaletan adaxka berriak txertatzeko. Zimurretan sustrai berriei tokia egiteko. Zinea hizkuntza berria da, baina gizakia ere halakoa da. Ez dugu ahaztu behar, duela 80 amama neolitikoa ginel.

Zer gertatzen da pelikula baterako kartela egiterakoan baztertuak izan diren frogekin? The baldeko azalean jartzen ditugula.

When a tree falls in the middle of a wood and nobody is nearby to hear it, does the tree make any sound?

The sentence above is a philosophical doubt which is used to discuss reality, observation and perception. Many reflections have been made around this image. Albert Einstein asked his friend Niels Bohr about this: "Do you really think that the moon doesn't exist if nobody looks at it?" And Bohr answered: "It doesn't matter how much you try, you'd never be able to prove that the moon exists".

What happens when a farmstead which nobody looks after or cares for disappears? Asier Altuna's film "Amama" deals with this issue. The sound which a tree makes when it falls. Farmsteads and the people who live there. A way of life passed on over the centuries. The people who live in farmsteads give them meaning. And if those people don't pass their way of life on, has that experience ever existed?

Why do people make films?

To talk about memory and passing things on. To have a place to keep customs and ways of life which get lost. To graft new branches in cracks in fallen trees. To make space for new roots in the cracks. Cinema is a new language, but humans are new too. We shouldn't forget that 80 grandmothers ago – that's 80 amamas – we were in the Neolithic.

What happens to the drafts for film posters which don't get used in the end?

We put them in the cover of the balde.









**eragin.com**

diseinua, internet  
eta argitarapenak



ego gutxiago    less ego  
antalde gehiago    more teamwork



**the balde.net**



atzo, gaur  
eta bihar  
**klik bakarrera!**

yesterday, today  
and tomorrow in  
**just one click!**

the balde zenbakiak  
oso-osorik ikusteko aukera  
izateaz gain egunero topatuko duzu  
proposamen berri eta interesgarriak.  
Arteziak sail berriari gainera parte hartu  
eta zure txokoa izan dezakezu.

Check all previous the balde numbers.  
New contents everyday.  
Be a part of the balde in the new Arzteziak project.

bidean  
on the road

Egun normal bat zen, halakorik existitzen bada the balde-ko bunkerrean. Bat batean, Ekatok ordenadore pantailatik begiak altxa eta " Uda hontan Donejakue bidea egingo dut " bota zuen. Ez genion jaramon handirik egin. Ekato-Donajakue bidea konbinaketa surrealista iruditzen zitzaigun. Baina pronostiko guztien kontra Ekato bidean barneratu zen. The balde bunkererra itzuli eta argazki batzuk erakutsi zizkigunean, bidean topatutako elementu grafikoak eta pintadak nagusi zirela jabetu eta horiekin erreportia bat egin zezan eskatu genion. Hau da gure erromesaren bidearen emaitza.

It was a day like any other day, if we could say so about any day in the headquarters of the balde. Suddenly, Ekato looked over the screen of his computer and he said "this summer I'm doing the St James way". We did not pay him much attention. Imagining Ekato like a pilgrim was surrealistic. A way too much. But to our surprise he hit the road. When he came back to the headquarters and he showed us some pictures, we noticed that most of them were showing graffiti and graphic elements and we asked him to do an article. This is the result of our pilgrims journey.

LA PUERTA SE ABRE A TODOS, E  
NO SOLO A CATOLICOS, SINO A UN  
FRATERNES, OCTOSOS Y VANOS; Y MAS E  
Y PROFANOS" (POEMA DL



ESTE LUGAR VIENEN LOS PUEBLOS BARR  
QUE HABITAN EN TODOS LOS CAMINOS DE OR  
TIENDO SUS VOTOS EN ACCION DE GRACIA  
CON EL SEÑOR, Y LLEVANDO EL PREMIO E  
NZAS" (CODICE, CALIXTINO)

BLACKBOOK



4 = JUL. 2015

Bide osoan zehar aurkitzen diren gezi horiek norabidea erakusten dituzte.

From being just signals, the arrows have become symbol of the way.



Geziak, seinaltika izatetik, sinbolo grafiko izatera pasa dira.

From being just signals, the arrows have become symbol of the way.



Kristauek ere grafitiak egiten dituzte.

Christians also do graffiti.



Fecha

Erligioa, futbola eta iragarkiak bat egiten dute bidean.

Religion, football and commercials get together in the way.



Bandera espainiarrak nonahi.

Spanish flags everywhere.



Fecha

Gurutzeak rere nonahi. Fuencebandomen bezela, non asfalterik ez dagoen baina gurutzeta bai.

Crosses are also everywhere, like in Fuencebandomen, where there is not pavement but there's a cross.



Ez nazazu gelditu!  
Don't stop me now!



Fecha

Politikarien aurkako grafitiak. Honetan 11M-a OTAN-ek egin zuela salatuz.

Graffiti against politicians. This one saying that the 11M was done by the NATO.



Maskor eta geziak souvenir gisa salgai.

Shells and arrow souvenirs on sale.



Fecha

Galiza independente baten aldeko pintada.

A graffiti pro independence of Galiza.



Euskal Herrian ikustera ohituak gauden pintada/ekintza.

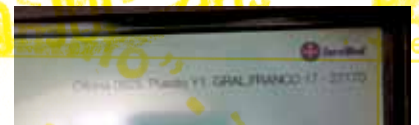
We are used to see these graffiti/ actions in the Basque Country.



Fecha

Parisen gure zain dagoela esaten digun norbait.

Somebody telling that will wait for us in Paris.



Fecha

Kaleak politikarien dira!

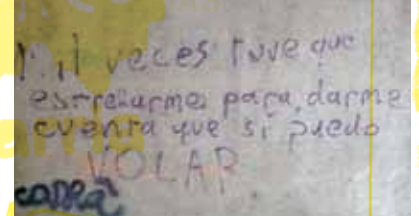
The streets belong to politicians!



Fecha

Hanka ibiltaria eta abortuaren aurkako mezua.

Walking leg and pro life message.

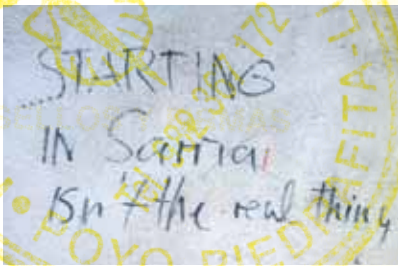


"Pentsamendu baikor" estiloko aldeko mezu ugari.

Many "positive thinking" messages.

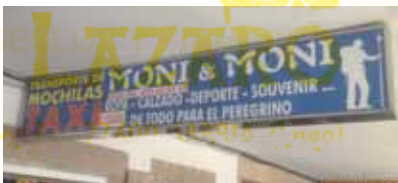


Bideko mugarriak pintadaz josiak daude.  
Milestones are covered by graffiti.



Bide ezberdinek bertan egiten dute topo eta Sarriatik aurrera bidea masifikatua dago. Gainera bidea egin duzunaren agiria jasotzeko bertatik abiatzea nahikoa da. Bidearen esentzia ordea ez duzu topatuko.

Different paths get together there and that's why from sari on the way it's overcrowded. And it's the shortest way you can to get the St James way certificate. But you won't find there the essence of the St James way.



Motxila taxiak.  
Backpack taxis.



Motxilarik gabe loriarik ez.  
No backpack no glory.



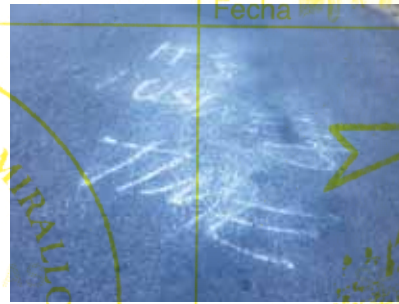
Riazor Blues-ko Jimmy gogoan.  
In memory of Riazor Blues football supporter Jimmy.



Irudi klasiko bat.  
A classic image.



Portomarin-ko multi-saltoki errotulua.  
Multi-business signboard in Portomarin.



O Cebreiroko igoera iragartzen.  
Announcing the ascension to O Cebreiro.



Nahiko koherentea den zerbait.  
Something pretty coherent.



Beste honek Santiagora 43 km soilik falta zaizkizula iragartzen.

This other one announcing that you are just 43 km from Santiago.



Bidea askatasuna da.  
The way is freedom.



Erromes trafiko seinalea.  
Pilgrim traffic signal.



Lastresen ez paperik ez eta gorotzik uzteko eskatzen duten seinaleak daude herri osoan zehar barreiatuta.  
In Lastres there are signals all over the town asking not to leave papers or turds.



Popatik lana eta goazen surfeatzera eta Popatik polizia.  
Fuck work let's surf and fuck the police.



Katalanak nonahi bidean ere.  
Catalans also everywhere in the way.

Rúa da Paz,  
PALAS DE REI

16-7-2015

moda hasten den lekuan  
where the fashion begins



diseinatzaileak - designers

antxia, ana olazabal, miguel ángel lima y kim bodenski  
sneakers edonora

argazkilaria - photographer

mikel godoy

modeloak - models

ana de la fuente

makilajea - make up

ania cid

ileapaindegia - hairdresser

hair bilbao







## paperpapers



## apaches

la felguera editores

Parisko kaleetan barna zebiltzan apatxeak ez ziren indioak, gaua apatxe dantzan pasatzen zuten kalekume, gaizkile eta anarkistak baizik. Lapurrak, proxenetak eta prostitutak ziren, baina baita burgesia esplotatzailearen eta boterearen aurka altxatu zirenak ere. Otsoari aurre egiteko otso bihurtu ziren gazte nihilisten talde basatia. Liburuaren edizio ederrak manifestu, artikulua eta argazki ugariz erakusten digu guretzat, behintzat, ezezaguna zen azpikultura hura.

The Apaches who went around the streets of Paris at night weren't Indians, they were urban types – ill-doers and anarchists – who spent the nights doing Apache dances. They were thieves, pimps and prostitutes, and also people who rose up against the exploitation and power of the bourgeoisie. A wild group of young nihilists who became wolves in order to face up to the wolf. This beautifully produced book shows us numerous manifestos, articles and photos from a sub-culture which we, at least, were unaware of.



## hiri hondakin solidoak

jon alonso txalaparta

Zer egingo genuke Enekoitz Ramirez gabe? Gure letren errepublikak merezi zuen pertsonaia da. Ohituta gaude atzerriko nobela beltzetako pertsonaiekin atzerriko geografietan ibiltzen. Jon Alonsok, ordea, hurbilago sentitzen dugun noir aukera eskaintzen digu tarteka. Pasioz irakurtzen ditugu eskandinabiar detektibe existenzialisten hausnarketak, bizarra egiten ez duten italiar ikertzaileen ohiturak, gabardinadun polizia frantsesen harrokeria, eta AEBetako ikerlari alkoholikoen gorabeherak, baina Lanbas eta haren mundua, pasioz irakurtzeaz gain, ezagutu egiten dugu.

What would we do without Enekoitz Ramirez? Our literary republic deserved to have a character like this. We're used to moving around foreign scenery in the noir genre. But Jon Alonso offers us noir which is much closer to home. We read Scandinavian detectives' existential reflections, about Italian investigators who don't shave, stuck-up French policemen in their raincoats and alcohol-full guys from the US with enthusiasm; we read about Lanbas and his world with the same passion, but with the advantage that we share the same world.



## ilunpean bihotzean

joseph conrad itzulpena iñaki ibañez. elkar

Josph Conradek gaztetan Kongora (arteon Belgiarren mende zegoena) egin zuen bidaiak arrastoa utzi zuen bizitzan. Leopoldo erregeak Afrikako kolonietan ezarritako bortxakeria eta terrorearen erregimena salatzeke, Marlow izeneko marinelen joan-etorriak kontatzen dizkigu. Bidaia horretan nahastu egingo dira giro itogarriak eta sukarrak eragindako irudiak, marinelen hausnarketa, zalantza eta kezkekin. Honez gero klasiko bihurtu den honetan, abentura-liburutik harago joaten asmatu zuen Conradek.

As a young man, Joseph Conrad travelled in the Belgian colony of the Congo and that was to mark him for life. He tells us about the sailor Marlow's ups and downs in order to denounce the violence and terror which the king of Belgium, Leopold, inflicted on the African colony. On the journey we feel claustrophobia and see images which give you fever, hear the sailor's reflections, doubts and worries. Conrad managed to go beyond the boundaries of the adventure story and, in so doing, wrote a classic.



## los lanzallamas

rachel kushner galaxia gutenberg

Motorra gidatzen den modura idatziriko eleberria da. Gauza ugari pasatzen da abiadura handian, baina, aldi berean, badago kamara geldoaren nolabaiteko sentsazio bat. 70eko hamarkada da, eta, bere Panzone motorra gidatzen, Reno izeneko emakume gaztea. Utah-tik New Yorkera abiadura bizian. Artista da Reno. Zinema esperimentala egin nahi du. Eta bizitza zer den ere esperimentatu. Hiriko arte-eszenan murgilduko da. Jende interesgarria ezagutuko du eta... irakur ezazue jakimena baduzue.

A novel written in the way you ride a motorbike. Lots of things happen at high speed, there's a feeling of slow motion too. It's the 70's and a young woman called Reno rides her Panzone bike. From Utah to New York at high speed. Reno's an artist. She wants to make experimental films. And experience life. She gets involved in the city art scene. She meets interesting people and, well, read it if you want to find out more!

berriemailea bere  
egunerokotasunean

ane irazabal

the routine  
of the reporter

vanesa sanchez

Munduan barna barreiatuta dabilzan berriemaileen lana egunero irakurri, entzun eta ikusten dugu. Albiste berezia eta ez ohikoa gertatzen denean azaltzen dira gure aurrean. Eta ohituraren poderioz, beti modu berean irudikatzen ditugu. Baina komunikabideetan azaltzen diren bi minutuko tarte hori kenduta. Zer egiten dute berriemaileek? Zein da beren egunerokotasuna? Nolakoak errutina momentuak? Non egiten dute lan? Horietako hirurekin jarri gara kontaktuan. Geografia eta eginkizun ezberdinetan barreiatuta dabilzan Ane Irazabal, Samara Velte eta Vanessa Sanchez kazetariei beren egunerokotasunaren argazki bat eskatu diegu.

samara velte

*Every day we read the work of reporters who are writing from all over the world. When striking, unusual things happen they turn up in front of us. Because of force of habit, we always imagine them in the same way, that is, as they are during those two minutes they're in the media. But when they are not in the other side of the screen or paper, what do reporters do? What is their daily life like? What are their routines like? Where do they work? We've got in touch with three of them. Journalists Ane Irazabal, Samara Velte and Vanessa Sanchez, each in a different place and situation, have given us a photo each of their daily lives.*



Cataniako portuan. 900 errefuxiatu Mediterraneoan hil zirenean.

*The port at Catania. When 900 refugees died in the Mediterranean sea.*

Alde batetik bestera galbiltzan kazetarioi askotan galdetzen digute zein toki ditugun gustuko lan egiteko, nondik editatzen eta bidaltzen ditugun bideoak, argazkiak edo artikulatuak. Zeintzuk diren tokian-tokiko gure "bulegoak". Nire kasuan, entxufe bat daukan edozein txoko izan daiteke egokia. Interneta, berriz, sakelekoetik ordenagailu eramangarriara konektatzen dut, beraz, izugarritzko askatasuna ematen dit edozien tokitan lan egiteko, baita korrika eta presaka nabilenean ere.

*We itinerant journalists are often asked where we like to work, where we edit and send our videos, photos and articles from. Where our local "offices" are. For me, any place with a plug will do. I get on the Internet using my portable computer and connecting there the phone, so I'm really free to work anywhere at all, even when I'm running around in a hurry.*

Dongongjie Hutong (kaletxo).

*Dongongjie Hutong (an alleyway).*

Beijingen egunero ikusten ditudan lagunak. Goizean ateratako argazkia da baina gizon hauek ia egun osoa ematen dute hor. Agureak, eserita, jendearen joanetorriak zenbatzen, komun publikoetako langileak inguruko bizilagunen txixak eta kakak garbitzen dituen bitartean. Kiratsa deskribatzeko hitzik ez dut. Beijingen, milaka ta milaka lagunak ez dute oraindik komunik etxean. Hau da hemen nagoenetik gehien harritu nauen gauzetako bat. Txina munduko bigarren ekonomia bait da. Komunera bidaia, pentsatu beharreko gauza izango da neguan, -10°Ctan!

*People I see in Beijing every day. This is a photo I took this morning, but these men spend almost all day there. Old men sitting there, counting how many times people come and go while public lavatory workers clean up local people's piss and crap. I can't think of the word to describe the stench. Thousands and thousands of people still don't have lavatories at home. It's one of the things which has most surprised me since I've been here. China's the world's second-largest economy... Going to the loo's something they must think about twice in winter when it's -10°C!*

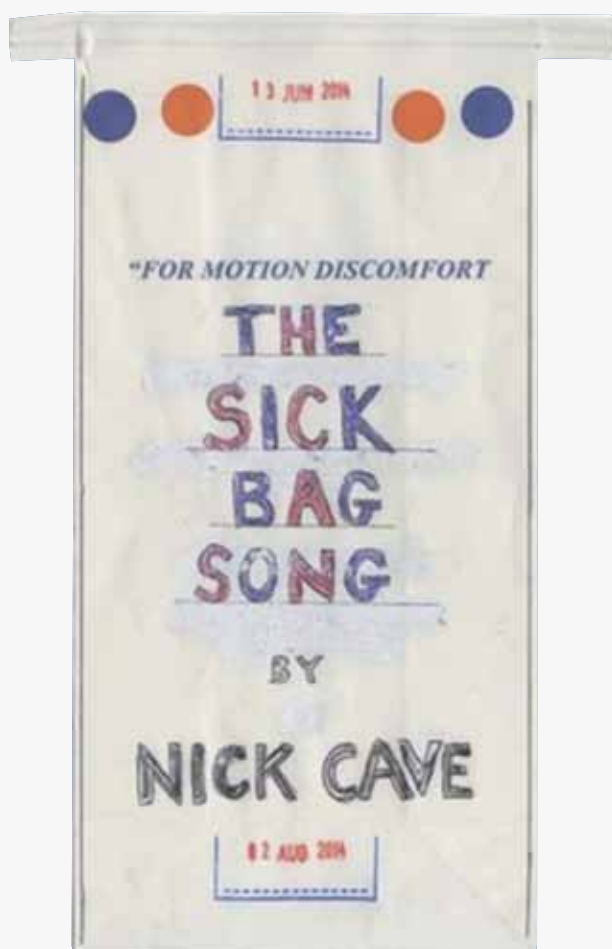
Etxeko burbuila.

*Bubble home.*

Burbuila bat da berriemaile lana. Bidai laburretan, erabat murgiltzen zara egun urri horietan ezagutu eta kontaktu nahi duzun munduan. Kanpoko egonaldi luzee-tan, berriz, etxea bihurtzen zaizu lantoki, eta ofizioa etxe. Horregatik da beharrezkoa kanpoko norbaitek tarteka burbuila haustea; mundu berri bakoitzetik itzultzen zarenean nora itzuli izan dezazun.

*Being a reporter's living in a bubble. On short trips you submerge yourself completely for a few days in the world you want to get to know and tell people about. On long stays away from home, your house becomes your place of work and your job is your home. That's why it's important somebody bursts your bubble from the outside from time to time so that when you come back from each new world you have somewhere to go back to.*

## zorabiorako poltsa abestia the sick bag song



This isn't a book which will go down in the history of literature. It's one of those whim-object-books which have been invading our bookshelves recently. Just like in so many other areas, we have made books into objects and containers have become more important than contents. Novels, essays and classics have less and less space amongst best-sellers. Books to keep you entertained are fashionable. Books connected with original ideas and aesthetics. And, of course, there are all sorts of things amongst them.

As we have a fetish about object-books, we don't see anything wrong with this phenomenon, but we'd like to underline that we reckon that if all balance is lost then bookshops will become junk shops before too long. There's unquestionably a feeling that you've walked into a Chinese bazaar when you go into multinational book and record shop FNAC. They use less and less space for books and music. Corte Ingles also uses what used to be areas for culture for selling you clothes and paraphernalia for running and other sports and leisure activities which we're now obliged to do.

Sure, I know that's been quite a long introduction, but I had to get it out of my system. As I've said above, nowadays you can only find books which aren't mentioned in newspaper supplements in small, specialised bookshops and one such is the special

Ez da literaturaren historiara pasako den liburua. Azken aldian liburutegietako apalak inbaditzen dituzten liburu-objektu-gutizia horietako bat da. Beste hainbat jardueratan bezalaxe, liburua objektu bihurtu dugu, eta edukiontzia edukia baino garrantzitsuago bihurtu zaigu. Gehien saltzen diren liburuen artean gero eta leku gutxiago dute fikziozko nobelek, saiakerek edo klasikoek. Entretenimenduzko liburuak daude modan. Proposamen originalei eta estetikari lotuak. Eta, jakina, horien artean ere denetarik dago.

Gu liburu-objektu fetixista garenez, ez dugu gaizki ikusten fenomeno hau, baina azpimarratu nahi dugu, iruditzen zaigulako, nolabaiteko oreka galduz gero, liburu-dendak litxarrera-denda bihurtuko zaizkigula epe ertainean. FNAC-en gisako liburu eta disko multinazionalak sartu, eta denda txinatar batean egotearen sententzia ukaezina da. Gero eta leku gutxiago eskaintzen diete liburuei eta musikari. El Corte Ingleskoek ere lehen kulturari eskaintzen zioten espazioan, orain running-a eta derrigorrezkoak bihurtu dizkiguten kirol-aisialdi horiek egiteko jantzi eta parafernalia saltzen digute.

Bai, badakit, sarrera luze samarra izan da, baina barruan nuena oka egin behar nuen. Esan bezala, egunkarietako gehigarriek aipatzen ez dituzten liburuak, liburu-denda txiki eta espezializatueta soilik topatzen ditugu egun, eta, horien artean, Nick Cave musikariaren egunkari berezia, AEBetan eta Kanadan barna eginiko biran idatzia: zorabiatzen zarenean hegazkinetan oka egiteko ematen dizkizuten poltsetan idatzitako egunkaria da. Gauero, hotelean, emazteari telefonoz hots egin eta, haren erantzuna jaso gabe, ilea tindatzen duen musikariak kantu luze bat idatzi du liburu honetan.

Nick Caveren jarraitzaileontzat altxor txiki bat da liburua. Musikari australiarraren ohiko obsesioek eta barne paisaia ilunek, ironia beltz eta irudi onirikoekin egiten dute topo zorabiorako poltsetan idatzitako hausnarketa eta doinueta. Bryan Ferry bainujantzian azaltzen denekoa, edota ezkatuzeko kantuen zerrenda, edota plastikozko poltsak aingeru bihurtzen direnkoa... une magikoak daude Cavek idatzirikoa.

Eta, zorabioarentzako poltsa hauek eskuetan ditudala, bertan idatzitako gisako letrekin kantari australiarrak azken hamarkadetan egin dituen kantu zoragarriak entzuten ari naizela, Cave familiak berriki bizi izan duen zorigaitzarekin akordatu naiz, eta, bat batean, pentsatu dut bizitza honen ostean beste zerbait egongo denaren fedea eta sinismena izatea gustatuko litzaidakeela / baina ez dut sinisten esku-hartzaile den Jainko batean / baina badakit, maitea, zuk sinesten duzula / sinetsiko banu belaunikatu eta galdetuko nioke / ez dezala zurekin ezer egin / ez zaitzala ile bakar bat ere ukitu / zaren modukoa utz zaitzala / eta zu inora eraman behar bazintu / nire besoetara izan dadila / nire besoetara, O Jainkoa / nire besoetara...

diary written by musician Nick Cave when on tour in the US and Canada: a diary written on the bags they give you on planes to be sick in when you get dizzy. The musician who dyes his hair when he calls his wife from his hotel each night and she doesn't answer writes her a long song in this book.

It's a gem for Nick Cave's fans. The Australian musician's usual obsessions and dark interior landscapes, dark irony and images from dreams come together in the reflections and sounds written on the sick bags. The one in which Bryan Ferry appears in swimming trunks, the list of songs to hide, the ones in which the plastic bags become angels... There are magical moments in Cave's lines.

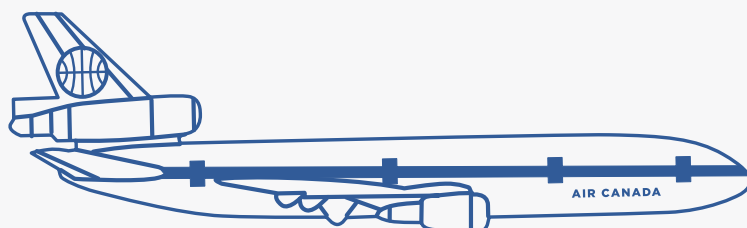
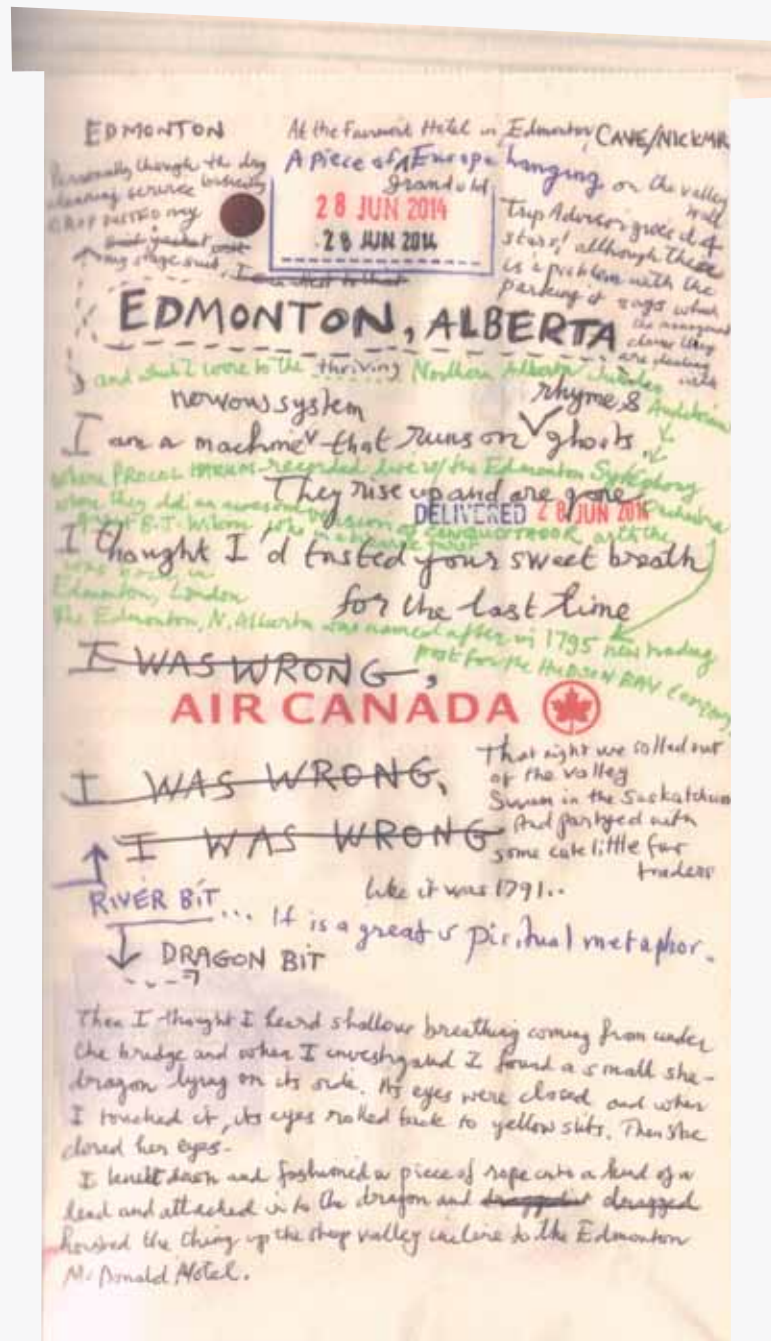
And with this sick bags on my hands and listening to the wonderful lyrics the Australian singer has written and sung for the last decades, I remembered the tragedy Cave family is living right now and I even if I don't, I would like to believe that there is something after this life / I don't believe in an interventionist God / But I know, darling, that you do / But if I did I would kneel down and ask Him/ Not to intervene when it came to you / Not to touch a hair on your head / To leave you as you are / And if He felt He had to direct you / Then direct you into my arms / Into my arms, O Lord / Into my arms, O Lord...

### EASY TO USE

- Place hand in patented hand protection sleeve.
- Press ends of top to open funnel, place over mouth.

### WIDE OPENING

- Extra-wide, 6" rigid collar allows for easy one hand use.
- Easy for everyone to use, especially children.

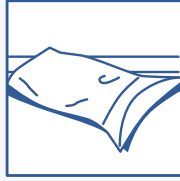


### WON'T LEAK

- Inner-valve automatically seals contents in.
- Won't leak or spill even if dropped.
- For added protection, fold in top on scored line.

### NO CLEAN-UP

- Automatic seal means no spills, no clean-up, no mess.
- No strings, no twist ties necessary.
- Simply dispose of bag when convenient.



14 JUN 2014  
14 JUN 2014

MANCHESTER

MANCHESTER  
↑  
Tennessee

~~there is someone digging on the other side of the world~~

Hardy's memorial poems

Eventually everybody took up residence  
inside men

And I will walk on stage at Banaroo  
Festival and become the object of great fasc-  
ination by NOBODY. ~~On the way~~ A jihadist rides  
a unicorn into a  
buncheon cafe in ~~London~~

On the way back to Nashville, our van will be  
stalled on the highway for two hours at the scene  
of a terrible accident. Choppers will hover above  
us and paramedic emergency services will zoom across  
down the slip roads. Pick, pick, pick.

Terrible accident

MISTRAL -  
cold northerly wind

A GIRL LIES DECAPITATED ON THE ROAD  
14 JUN 2014

Memory on a hot day  
Memory entraps us  
Memory is just another form of possession

DELIVERED 14 JUN 2014

VANCOUVER to SEATTLE

CANE/NICKMR


02 JUL 2014  
02 JUL 2014

SEATTLE, WASHINGTON

I crossed the border bussing it down to  
Seattle

I dreamed I washed up on a vest, white  
stretch of neck

And when I bit into it, you screamed  
through the blood-spurt

**AIR CANADA** 

of my imagining


Screamed and shrieked and asked me where I was  
from

I thought I'd left my <sup>best</sup> dreams in a hotel in  
Vancouver with my balls

I was wrong, very **WRONG**

↓

WE HAVE COME DOWN FROM THE MOUNTAINS  
WE HAVE CROSSED BORDERS AND GREAT PRAIRIES  
WE HAVE SEEN VISIONS OF GREAT NATURAL BEAUTY  
WE HAVE MARVELLED AT MIRACLES OF BOLD ENGINEERING  
WE HAVE TRAVELLED VAST MULTI-LANED HIGHWAYS  
WE HAVE TRAVERSED BRIDGES AND KEPT WALKING  
TO THE SHADOWS, ENTERED INTO THE MAJESTIC CITIES  
TO BE WITH YOU TONIGHT.



DELIVERED 02 JUL 2014

FOR VOMIT. DISPOSAL

impermanence

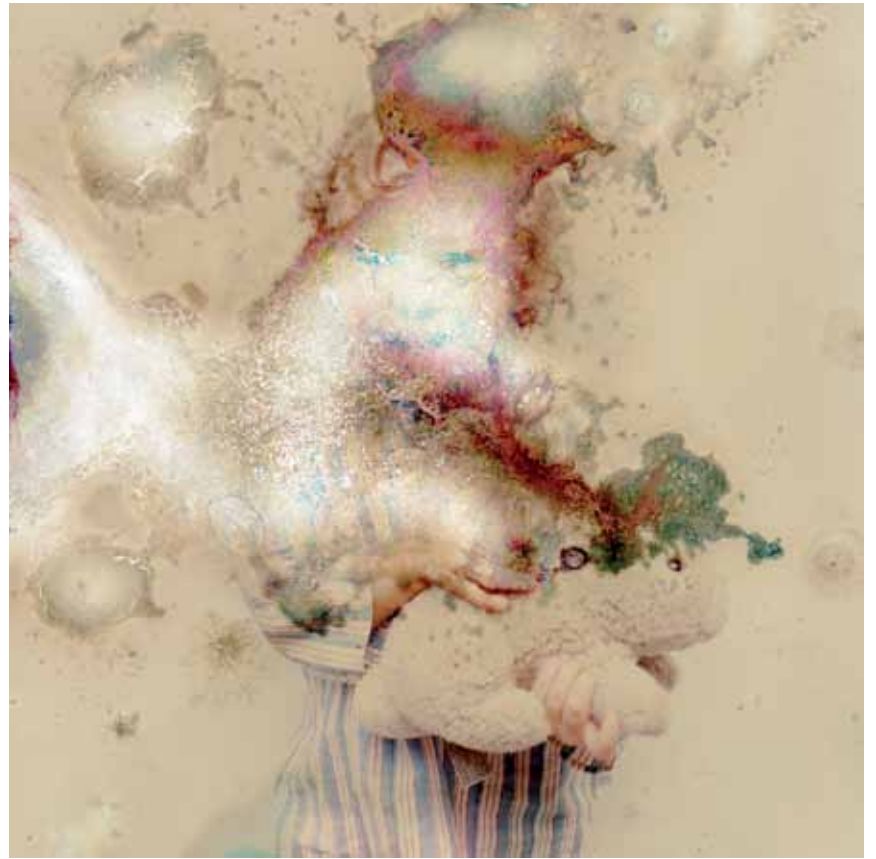
## erre-tratuak burned images

Seung-Hwan Oh argazkilariak, emulsioa "jaten" duten propio hazitako mikrobioak erabiltzen ditu bere argazkien errebelatu prozesuan. Mikrobioek, hilabeteetan zehar, argazki negatiboan osagai kimikoekin erreakzionatzen dute. Prozesuaren une batean, argazkilariak, negatiboak berreskuratzen eta argazkiaren irudia guztiz desagertu baino lehen eskaneatu eta positibatu egiten ditu. Prozesuaren emaitza, irudiaren eta bizitzaren metafora ederra da.

Photographer Seung-Hwan Oh uses microbes specially prepared to "eat" emulsion to reveal his work. The microbes react with the components in the photo negatives over a period of months. At one point of the process the photographer retakes the negatives and, before the pictures completely disappear, scans and reveals them. The results of the process are a good metaphor for images and life.







# arnhel de serra

Arnhel de Serra argazkilariak gizakiek eta animaliek bat egiten duten eta elkarren arteko harremana hestutzen den tokietan argazkiak ateratzea atsegin du. Kirol jarduerak, animalia azokak eta maskoten erakustaldiak dira bere lanen eremu naturalak. Animaliak eta gizakiak erretratatzeko dituztenak, estetikak eta umoreak bat egiten dute.

Arhel Serra loves to take his pictures where humans and animals get together in a tight relation. Sport activities, animal fairs and pet shows are his natural working places. When Arhel Serra shoots animals and humans, aesthetics and humor come along together.





atsoak eta apizak

evictio

*Atsoak eta apaizak dira gaur agintari, baño egunen batean...*

*Old women and priests are our masters now, but one day...*

Garoa. Domingo Agirre 1912

Atso bat hiltzen den bakoitzean aita santu bat kaleratzen dute.

Every time an old wo/man dies, a pope is evicted.



## bonjour (tristesse) bilbao



Autobusa hartu eta, ordubeteren ostean, Bilbon sartzeaz gaudela, bat batean, kristalaren beste aldean ikusitako zerbaitek atentzioa deitu dit. Eraikin bat da. Lehen begiratu batean ezer berezia ez duen eraikin bat. Baina goiko aldean eraberritze lanak egin berri dizkiote... eta adreilu berriak zaharretatik bereizi egiten dira. Ez dakit zer den, baina lepoak topea egin arte geratu naiz begira. Eraikin hor... Hostia! Badakit. Ez da posible. Ez da posible... Buel tako autobusa hartzen dudanean argazkia aterako diot telefonoarekin.... Ez da posible...

We take the bus and after about an hour, just as we are getting into Bilbao, something I glance at out the window catches my eye. It's a building. At first look, it's a pretty non-descript building, nothing special. But the upper floors have been recently renovated... and you can tell the new bricks from the old. I don't know what it is but I crane my neck as much as I can to keep it in view. That building... Bloody hell! I know what it is. It can't be true. Can't be. On the bus back I'll grab a picture with the camera on my phone... it just can't be true.

## bonjour (tristesse) berlin



Jakina, ez dira gauza bera, baina joder... ezin du kasualitatea izan. Alvaro Siza Berlinen egindako eraikinaren eragina nabarmena da. Eta teiltuko azken erremate hori... *Bon Jour Tristese* pintada soilik falta zaio. Kasualitatea izan liteke, eta, hala balitz, sinkronizitate fenomenoak arkitekturan ere eman litekeela frogatuko litzateke, eta gu, gertakari paranormalen zale, pozik geundeko. Bestetik, litekeena da eraikin hau egin zuen eraikuntza enpresak kontratatutako arkitektoak omenaldi berezi bat egin nahi izana Berlingo eraikinari. Eta hori ere gehiago gustatzen zaigu. *The balderen 79*. zenbakian kontaktzen dugu tristorari egunon esaten dion eraikinaren istorioa.

I know they're not the same, but there's no chance it's a coincidence. The influence of the building that Alvaro Siza built is clear for all to see. The only thing that's missing are the words *Bon Jour Tristese* up just under the roof. It could be a coincidence, and if that were the case, it would go to show that the phenomenon of synchronicity can occur in architecture and we, as fans of the paranormal, would be delighted if this were to happen. On the other hand, what the likeliest scenario here is that the architect contracted by the building company hired to renovate the building wanted to pay his or her own particular homage to the Berlin building. We like that even more. We talked about the building that says good morning to sadness in *the balde 79*.

## mural sobietarrak

Etorkizun diriratsu bati aurre egiteko prest. Horrela azaltzen dira zeramika zatiz osatutako mosaiko-mural hauetako protagonistak. Mehatzariak, astronautak, zientzialariak, nekazari edo eta kirolari ezberdinek, Sobietar Batasun ohiko eraikin ezberdinetako paretetan harro. Errusiar abangoardia artisten eragin argia duten mural hauek ordea desagertzeaz daude. Vladimir Shipotilnikov argazkilaria ukrainiarrek guztiz suntsitu aurretik irudietan gorde nahi izan ditu: "Lan hauek sobietar garaia iraropen eta espektazio handien narrazioak dira. Egun inori interesatzen ez zaizkionak. Argazki hauekin, iraganeko utopia hura existitu zela erakutsi nahi dut. Muralekin gertatuko den moduan, utopia hura ere guztiz desagertu baino lehen".

## soviet murals

Ready to face up to a brilliant future. That is how the main characters on this ceramic mosaic-mural appear. Miners, astronauts, scientists, farmers and sports players, all proud on the walls of different Soviet buildings. And yet these murals, on which the influence of avant-guard Russian artists is so clear, are about to disappear. Ukrainian photographer Vladimir Shipotilnikov wanted to record them in images before they were completely destroyed: "They tell us about the great hope and curiosity of the Soviet period. Nobody's interested in them nowadays. In these photos I want to show that utopia did exist in the past. As with the murals, before that utopia disappears completely."







# ale

do you want to  
receive the balde  
at home?

txean the balde  
jaso nahi duzui?



**6 Ale - 6 Issues = 15 €**

**Izen abizenak**  
Name surname

**Helbidea**  
Address

**Herria**  
City

**Postakodea**  
Code

**Herrialdea**  
Province

**Tel**  
Phone

**E-posta**  
Email

**Bankua**  
bank

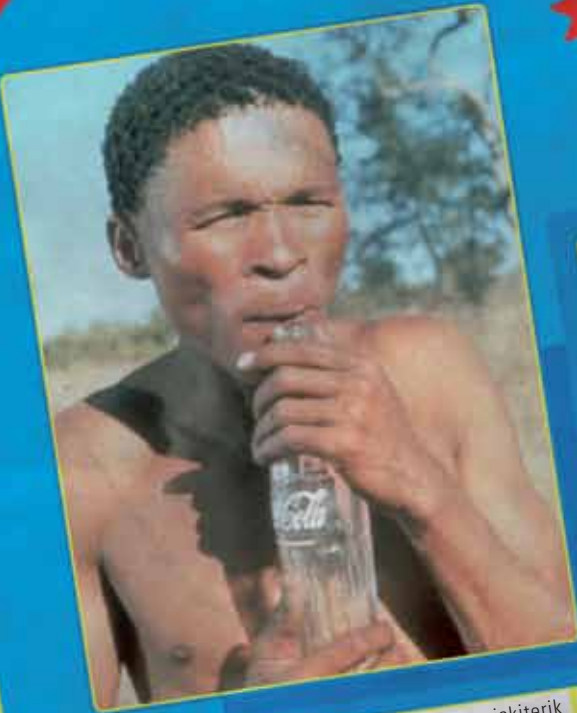
**Kontu korrante zbkia**  
Account number (20digit-rib)

**Sinadura**  
Signature

the baldians  
trading cards

54

Xi, boskimanoa



Nixau Kalahari desertuan jaio zen. Ez dago jakiterik noiz, hango biztanleek ez dutelako halako gertakizunik erregistratzen.

Nixau was born in the Kalahari Desert. We don't know when because the local people there do not register that kind of things.

70eko hamarkadaren amaieran, Kalaharin barrena lasterka zebilela, Jamie Uys zinema zuzendari hegoafrikarrarekin egin zuen topo.

At the end of the 70s, whilst out rushing around the Kalahari desert, he met South African filmmaker Jamie Uys.

Uys *The Gods must be crazy* filmerako protagonistaren bila zebilen, eta Nixau konbentzitu zuen filman parte hartu zezan, 300 dolarren truke.

Uys was looking for someone to play the starring role in his *The Gods must be crazy* and he convinced Nixau to take on the role in exchange for 300 dollars.

Nixauk edukazioz paperak hartu zituen, baina Uys-ek alde egin bezain pronto bota egin zituen.

Nixau politely took the notes from Uys, but as soon as the director had left, he threw the money away.

Filmak arrakasta itzela izan zuen mundu osoan, eta Nixauk bidaia ugari egiteko aukera izan zuen.

The film was a massive success worldwide and Nixau got to travel to a lot of places.

1989an filmatu zen sekuela, eta bera izan zen erreplikatu zuen aktore bakarra.

The sequel was made in 1989 and he was the only actor to repeat.

Hong Kong-eko ekoizle batek eskubideak erosi zituen, eta ondoren egin zituzten filmetan ere hartu zuen parte: *Crazy Safari* (1991), *Crazy Hong Kong* (1993) eta *The Gods must be crazy in China* (1994).

A producer from Hong Kong bought the rights and Nixau appeared in *Crazy Safari* in (1991), *Crazy Hong Kong* in (1993) and *The Gods must be crazy in China* in (1994).

Nixau Kalaharira itzuli zen, etxera bueltatzeko garaia zela erabaki zuenean. Han hil zen 2004. urtean, tuberkulosiak jota.

Nixau decided it was time to head home to the Kalahari and did so. He died there of tuberculosis in 2004.

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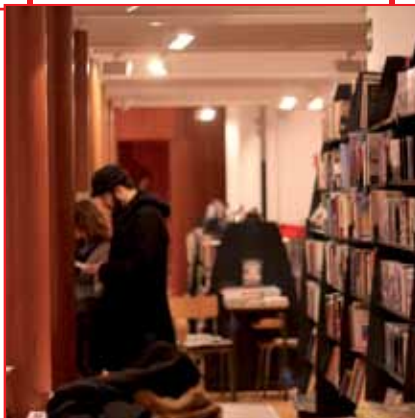


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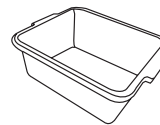


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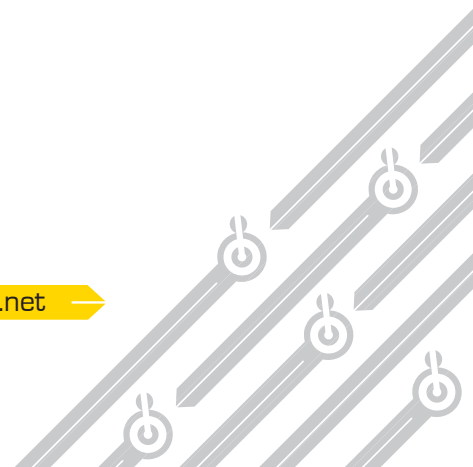
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