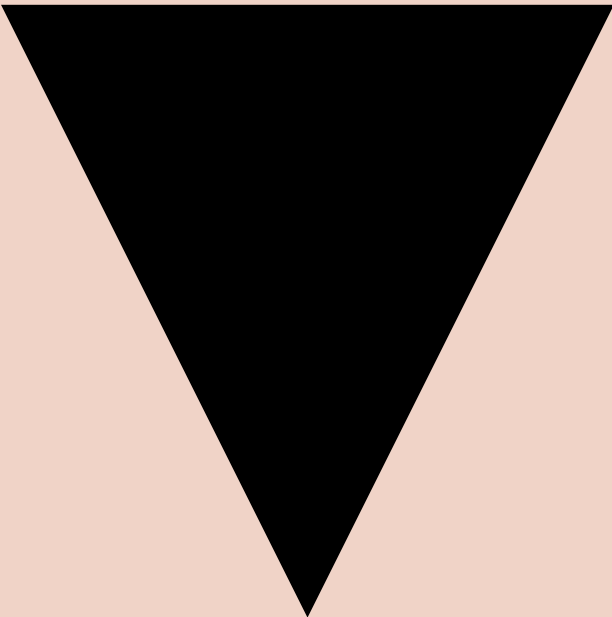


l'origine du monde



86



the balde

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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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egiten dituzula? bidali ieazkiguzu:

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succu

Nork ez du inoiz amestu banpir@ bat hurbildu, galtzak jeitsi, eta, parean belaunikatu ostean, zurrupada bat egiten dizula? Benetan ari al zara? Inoiz? Ba, bada garaia zure barruko gotiko horri ateratzen uzteko. Succu izeneko zakil masturbatzaile honi esker, ametsa egi bihurtzen dela irudika dezakezu.

succu

Who has never dreamed about a vampire coming up to them, taking their trousers down, kneeling down and giving them head? Are you serious? Never? It's time to let the Goth in you out. The Succu masturbator will make your dreams come true.



KONTUZ
HORTZEKIN
MAITIA...

irribarrearen segada

Artium bildumarekin antolatzen diren erakusketetan, ikuspuntu sozialak edo politikoak garrantzi nabarmena izan ohi dute. Oraingoan, aurrekoa baztertu gabe (ez da existiten arte ez politiko edo sozialik), beste bat da abiapuntua: umorea. Irribarrearen pizten diguten era guztietako artelanekin antolatu dute erakusketa berezi hau.

crops of smiles

Social and political points of view are usually important in the exhibitions and collections put together at Artium. This time, and without forgetting that (there's no such thing as non-political, non-social art), there's another point of view: Humour. There are many different works of art that make you smile in this special exhibition.

artium.org



break on stage

Apirilaren 16an, Bilbon ospatuko da gurean honez gero kale-dantza eta jardueren epizentroa den jaialdia. Ez ezazu galdu munduko break dance dantzari onenak ikusteko aukera.

break on stage

On 16th April the Basque epicentre of street dancing will be in Bilbao. You shouldn't miss this chance to see the best break dancers in the world.

breakonstage.com



euskaratik ingelesera, ingelesetik euskarara

ZUZEN

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Euskara airean dago: egunerokoaren txoko guztietara zabaltzen 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



PROP OSA MENAK



brum brum

Unai Rollanek jostailu ederra diseinatu du. Banan-banan eta eskuz eginiko egurrezko auto bakoitza ez da auto bakar bat. Nahi dituzun auto guztiak dira. Jostailu berritzaile bezain klasiko honi esker, irudimena dantzan jartzeko aukera izango dute etxeko txikiek... eta ez hain txikiek.

brum brum

Unai Rollan has designed a beautiful toy. Hand-made wooden toy car which isn't just one car. It's any type of car you want. Thanks to these cars, which are as innovative as they are classics, the youngest people at home – and the not so young, too – have the chance to play with images.



zuek

Karpa baten sarreran "Cinema of memories" dion afitxa aurkitzen dugu. Zinema ibiltari batean sartuko gara, orduan. Kontzertu, zinema eta teatroaren artean kokatzen den ikuskizuna da Zuek. Eta, noiz ikus dezakegu? Ba, adibidez, martxoaren 11an, Aiziritze-Gamue-Zohaztikoko pilota plazan.

zuek

We see the sign "Cinema of memories" at the entrance of a marquee. When we're going into a mobile cinema. Zuek is a show which combines a concert, cinema and theatre. And when can we see it? For instance, at Aiziritze-Gamue-Zohaztikoko pilota court on 11th March.



hematocritico del arte

Sarean deskubritu genuen, eta orain arte kaleratu diren bi bildumen jabe egin ginen berehala. Pintura klasiko ezezagun bat aukeratu, eta, margotutakoan oinarrituz, izenburu berri bat jartzean datza sekretua. Emaizta: barre algarra

hematocritico del arte

We found it on the web and immediately got hold of the two collections which have been published so far. The secret's finding an unknown classical painting and giving it a new title. The result: laughing out loud.

hematocritico.tumblr.com



Eskuratu Entzun! liburu berria... ...eta eraman doan 18 kantuko CD-bilduma!



Entzun! bilduma 2015

LA BASU Trakamatraka • 2ZIO Hotza • ANESTESIA Hildakoen bisita • ETEN MakinATXo bat gorpuzki • ENKORE Bihotz ezkutua • LARREGI Zuloan • MCONAK Hitz gordinak • PIZTIK Bixitxi Marabill Re • ZURA Paris • JP LOHIAN & KLONEN KLANA Hiruki beltza • HAN Poesia • ELORTEGI ANAYAK Agirretarren nagusia • LARRY BIRD Inoiz • JUPITER JON Gangsterrak operara doaz • ESTANKONA Ostargia • IZAKI GARDENAK Hibernazioa • ANARI Nola galdu • MIKEL URAKEN Grina oskolduna

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hiria margotzen

DSS2016ko *Hormek diote* egitasmoaren barnean, mahai inguruak aditu eta artistekin, tailerrak eta zinema proiektzioak antolatu dituzte martxoaren lehen astean. Kale-arteak eta grafitiak hiriarekin eta hiritarrek izan duten harremanaz hitz egiteko eta hausnartzeko aukera izango da.

painting the city

Various different round-table discussions, workshops and film projections have been organized by the *Hormek diote* project, which is part of DSS2016. A chance to reflect about and discuss the relationships between street art and graffiti and the city and its citizens.

hormekdiote.com



abesti bat gutxiago

Harkaitz Cano eta Lou Topet musika taldeak gauzatu duten diskoa harribitxi bat da. Durangoko autoekoizpenen erakustokian ikusi genuen. (Baina ez al ziren -salbuespenak albuespen- Azokako produktu gehienak autoekoizpen?) Industria kulturala deritzon horrek gutxitan eskaintzen du disko-liburu eder honen moduko luxuzko ekoizpenik.

abesti bat gutxiago

Harkaitz Cano and Lou Topet's new disk is a gem. We saw it at the self-production stand at Durango Fair. (But aren't most of the things at the Fair, with just a few exceptions, self-productions?) The so-called culture industry seldom offers book-records with such luxurious formats.



giuda

Judas italiarrek ia urtero biran etortzeko ohitura hartu dute. Tradizio askoren aurka gaude, baina ez gara gu izango espreski hori kritikatzeko hasiko garenak. Oraingoan, Dabadaba aretoan eta Bullet Proof Loverekin batera arituko dira. Noiz? Martxoak 11. Tremendo!

giuda

The Italians Judas have got into the habit of coming here almost every year. We're opposed to many traditions, but we're not going to be the ones to start criticising this one. This time they're going to play in Dabadaba along with Bullet Proof Lovers. When? 27th March. Great!

PUMP UP THE
VOLUME!



dekalogoa

Otsailan hasi eta apirila bitatean, Krzystoff Kieslowskiren zikloan, dekalogo osoa ikusi ahalko dugu. Hamar film berezi hauek pantalla handian proiektatuta ikustea luxu errepikaezina izango da...

decatalogue

From February to April. You can see the whole decalogue in the Krzystoff Kieslowski cycle. The chance to see these ten special films on the big screen is an unrepeatable luxury...



assemble

2015eko abenduan jakin genuen Assemble kolektiboak irabazi egin duela Turner sari garrantzitsuen azken edizioa. Kolektiboak, Liverpool hiriko hainbat bizilagun elkarterekin elkarlanean, 1900an eraikitako langile auzo batean egindako hirigintza proiektuaren aurka eta etxeak botatzearen aurka egindako erresistentzia-lana saritu dute. Batzuetan, sariak ematean asmatzen dute...

assemble

In December, 2015 we heard that a group called Assemble had won the latest Turner prize. The prize has been given to a project which the collective, in collaboration with different social groups, created about resistance to the demolition of a workers' district built in 1900. Sometimes they get it right when they award prizes...



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



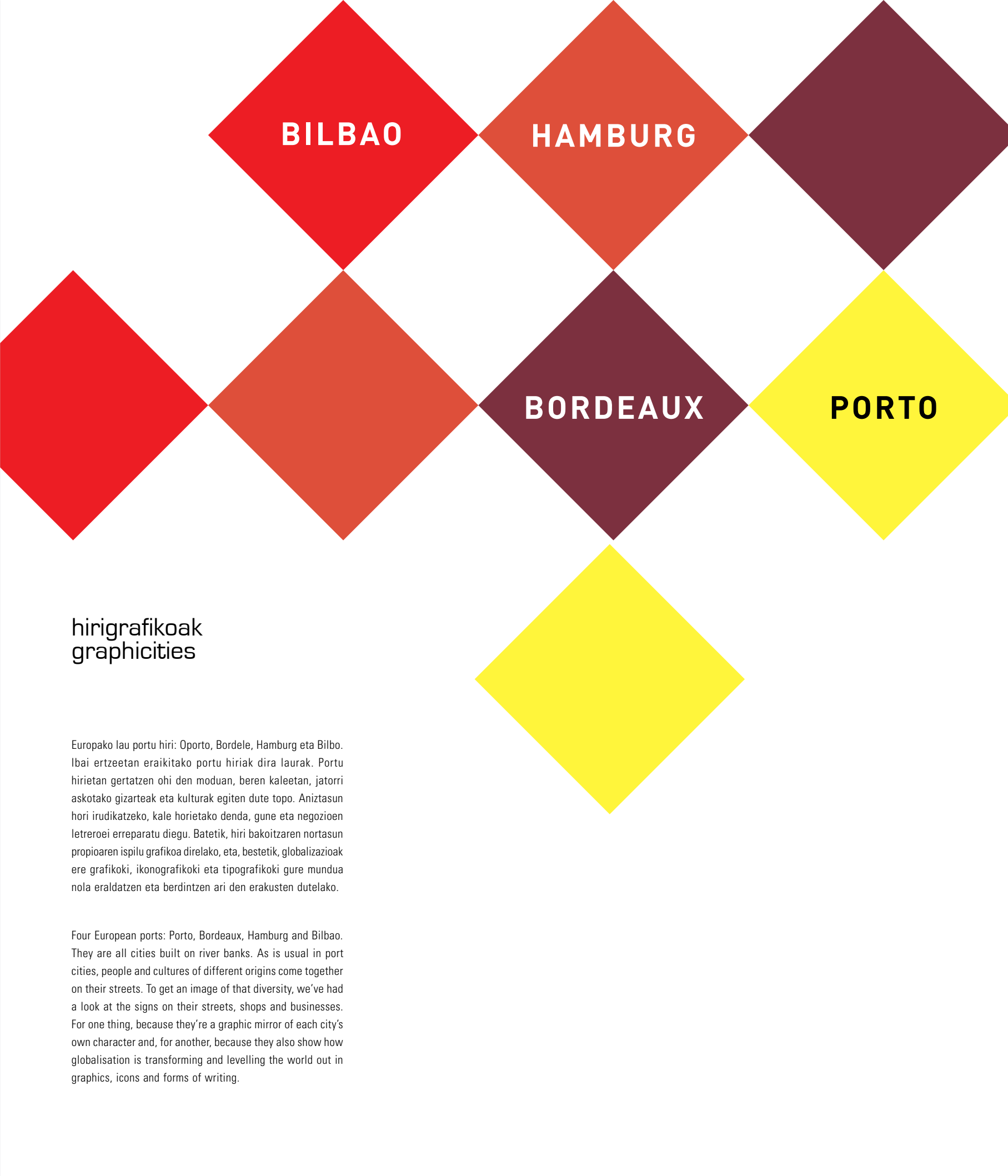
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BILBAO

HAMBURG

BORDEAUX

PORTO

hirigrafikoak graphcities

Europako lau portu hiri: Oporto, Bordele, Hamburg eta Bilbo. Ibai ertzeetan eraikitako portu hiriak dira laurak. Portu hirietan gertatzen ohi den moduan, beren kaleetan, jatorri askotako gizarteak eta kulturak egiten dute topo. Aniztasun hori irudikatzeko, kale horietako denda, gune eta negozioen letreroei erreparatu diegu. Batetik, hiri bakoitzaren nortasun propioaren ispilu grafikoa direlako, eta, bestetik, globalizazioak ere grafikoki, ikonografikoki eta tipografikoki gure mundua nola eraldatzen eta berdintzen ari den erakusten dutelako.

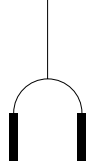
Four European ports: Porto, Bordeaux, Hamburg and Bilbao. They are all cities built on river banks. As is usual in port cities, people and cultures of different origins come together on their streets. To get an image of that diversity, we've had a look at the signs on their streets, shops and businesses. For one thing, because they're a graphic mirror of each city's own character and, for another, because they also show how globalisation is transforming and levelling the world out in graphics, icons and forms of writing.





BAO





audio

testua / by: arkaitz villar

Diskoa irekitzen duen *The Answer* abestiak aurreratzen du atzetik datozen abestietan aurkituko duguna: post punk dosi zuzen, indartsu eta gordina. Savages forma onean da eta amodioa hizpide duen disko honetan garbi erakusten du hori. *T.I.W.Y.G.*, *When in love* eta *Sad person* kantuek ondo eusten dute lan osoan zehar banatzen den tentsioa.

The first song on the record, *The Answer*, gives you an idea of what's on the way: direct, powerful, crude post-punk. Savages are really in form, as you can hear on this disk about love. *T.I.W.Y.G.*, *When in love* and *Sad person* are examples of the tension which runs through the whole work.



Savages
Adore life
Matador



Julia Holter
Have you in my wilderness
Domino

Feel you eta *Sea calls home* abestiek argi erakusten dute lan honen jatorria: pop argitsura eta erosora jauzia egin du Julia Holterrek. Ahots joku bikainen eta konponketa ederren arteko dialektikak 2015eko disko onenen artean kokatu du lan hau. Egitura konplexu eta sinpleen arteko jokoei esker eroso entzun eta gozatzen den diskoa da.

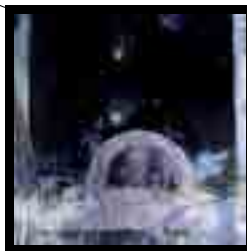
Feel you and *Sea calls home* give you a good idea of where this work's come from: Julia Holter's taken the leap to easy, light-filled pop. This record, with its dialectics between great vocal tricks and beautiful arrangements, is one of the best from 2015. It's an easy disk to listen to thanks to the play between simple and complex structures.

Elorrioko laukotearen diskoa jartzen duzun unetik berehala harrapatzen zaituzte *Madamme* eta *Igeri egiten* abestiek. Hori erritmo bizi eta kutsakorrari esker lortzen dute izan ere maisuki transmititzen dute 90eko hamarkadako indie-rockaren arima. Diskoa agurtzeko aukeratu duten *Han* kantuak borobiltzen du lana.

Madamme and *Igeri* get you the very first time you put the Elorrio four-piece's record on. The lively, catchy rhythms they use are a lesson in the soul of 90's indie rock. The last song, *Han*, rounds it off.



Han
Han!
Bonberenea



Daughter
Not to dissappear
4AD

Indie folk doinuetatik dream pop giroetara mugitu da Daughter hirukoa bere bigarren diskoan eta Beach House bezalako taldeen soinura gerturatu da. Aurreko diskoko *Smother* abesti biluzia soinu geruza ezberdinek betetako *New days*, *How* edo *Doing the right thing* bezalako abestiek ordezkatu dute. Amets egiteko kantuak.

Three-piece Daughter moves between indie pop and dream pop atmospheres on its second record and also approaches the sound of groups such as Beach House. The naked songs on their previous disc, *Smother*, are replaced with different types of sounds such as *New days* and *Doing the right thing*. Songs to dream to.

70eko hamarkadako kantautoreen eraginarekin jarraituaz Eleanor Friedbergerrek giro akustikoak aukeratu ditu lan berria osatzeko. Lasai entzuteko abestiez beteta dago eta nostalgiki, barkardadeak eta desamodioak bete dute lan berria. Ez pentsa disko tristea denik, *Sweetest girl*, *Open season* eta *Because I asked you* emozionatzeko sortu ditu.

Following the sound of singer-songwriters from the '70's, Eleanor Friedberger has chosen an acoustic sound for her new work. It's full of songs to listen to with peace, nostalgia and lost love. But don't imagine it's a sad record: *Sweetest girl*, *Open season* and *Because I asked you* are all exciting songs.



Eleanor Friedberger
New view
Frenchkiss Records



Tindersticks
The waiting room
City Slang 2016

Suart Staples-en ahotsak gidatzen duen taldeak betiko dotoreziarekin jarraitzen du hamargarren disko honetan. Tindersticks-en musikan sumatzen den misterio kutsuari jazz konponketak eta doinu instrumentalak batu dizkiete. *Were we once lovers?* abestian baxuak disco musikara gerturatu eta Staples-en ahotsarekin batera hipnotizatu egingo zaitu: bikaina.

The group which Stuart Staples' voice leads is as elegant as ever on its tenth record. Jazz arrangements and instrumental tones are added to Tindersticks' mysterious touch. On *Were we once lovers?* the bass is almost disco and that, along with Staples' voice, is hypnotising. Excellent.

morrisey montevidéon
(eta hainbat oinaldeko ohar)

text by: uxeta labrit

morrisey in monteideo
(and several footnotes)

MORRISSEY MORRISSEY MORRISSEY MORRISSEY



DICIEMBRE 17 TEATRO DE VERANO DICIEMBRE 17 TEATRO DE VERANO DICIEMBRE 17 TEATRO DE VERANO DICIEMBRE 17 TEATRO DE VERANO



2:30h. RUSA 11/12 22:30h. solo LA RUSA 11/12 22:30h. solo LA RUSA 11/12 22:30h. solo LA RUSA

Abenduak 11. Loiuo aireportua. 17 ordu barru Montevideon izango naiz. Fakturatzan ari naizen bitartean ezin dut irudikatu oraindik Montevideora eramango nauen Iberiako hegazkin zaharkituan hankak nekez kabituko zaizkidala. Hegazkinetan lo hartzeko arazorik ez dut izaten. Batez ere afariarekin ardo botilatxo horietako bat (edo bi) edaten baditut aurretik. Maletak 11 kilo. ***(1)** Ondo. Bidaiaztzen dudan bakoitzean ahalik eta gauza gutxien eramatea da lehen erronka. Bidaia bakoitzerako maleta egokiena egitea desafioa bihurtu zitzaidan aspaldi.

Baina 11 kiloko maleta perfektua fakturatu aurretik, maleta bera egin aurretik, Montevideora joateko aukera nuela jakin nuenean, beste zerbait egin nuen. Sarean, nire egonaldiak irauten zuen bitartean Montevideoko kultur agendak zer eskaintzen zuen ikuskatzen hasi bezain pronto Morrisseyren argazki bat ikusi nuen. Diciembre 17, Teatro de Verano. Joder! Comprar Entradas. Klik.

Ez da Morrissey Montevideora ekarri nauena (nahiz eta sekula irudikatuko ez nukeen koinzidentzia ederra izan den). Zinemak ekarri

nau Montevideoa. Ekarri gaitu esan beharko nuke. Espedizioan, zikloaren antolatzailea, beste zinema zuzendari bat eta ekoizle bat ere badaudelako. Uruguayo Cinematecak eta EHUKo Territorios y Fronteras zine dokumental egitasmoak antolatu dute Memoria(s) y Futuro(s) ⁽²⁾ izeneko zikloan parte hartzera etorri naiz pelikula labur batekin.

Uruguayko Cinematecak hirian zehar barreiatuta dituen zine aretoak beste garai batekoak dira. Montevideo bera beste garai batekoa dirudien moduan. Maria Josek, Cinematecako arduradunak zine areto ezberdinak erakutsi dizkigu. Horietako batean, La familia Kauffman/Vertov zikloa ospatzen ari dira. Beste areto batean Rock Hudson eta Doris Dayren Pillow Talk proiektatzen dute. Pocitos ondartzatik gertu dagoen aretoan, Euskal Herria izeneko nazio-holograma batetik ekarritako memoria eta etorkizun lanak. Pare bat orduren barruan nire pelikula aurkeztu behar dut bertan. Hobe aurretik, Cinemateca bertan dagoen bideoklub eta pelikula dendan^(*)3 kuskuseatzen ibili eta segidan garagardo bat edaten badugu ondartzatik gertu dagoen terrazaren batean.

Cinemateca eta Montevideo beste garai batekoak direla esaten dudanean ez dakit zehazki zein garaitaz ari naizen. Kontua da ezin dela esan Montevideo, edo Cinemateca bera, 50. edo 70. hamarkadaokoak direnik. Ez. Garai ezberdinen nahasketak osatutako balizko garai batekoak dira. Esango nuke, Montevideo bera bere baitan, garai zehatz bat dela.

Cinematecako aurkezpenak egin aurreko egun libreak hondartzara joateko baliatu ditugu. Punta del Diablo izeneko herrixkara. Ia ez dago inor kostaldeko herri honetan. Aste pare bat barru, udako oporraldia hasten denean 40.000 pertsona inguratuko da apenas dozena bat taberna eta jatetxe eta supermerkatu pareia (horietako bat Supermercado El Vasco izenekoa) duen herri hontara. Egurrezko etxetxoak, arrantza txalupak, hegazti ugari, ***(4)** hondartza ia desertuak,... bidaia agentzia bateko paradisuaren deskripzioa dirudien arren, halakoa da Punta de Diablo instant honetan. Orduan, paradisuaren egonik, zergatik aurreratu behar izango dugu Montevideora itzulera gaueko ekaitzaren ostean? ***(5)**



***(1):** Uruguayen uda dela kontuan hartuta haxe izan zen 10 egunerako maletan sartu nuen: udako Dijon mostaza koloreko galtzak, 8 kamiseta, 2 udako jertse, navy ilun koloreko alkandora, alkandora zuria, polo beltza, udako retro polo beigea, amerikana grisa, 2 bainujantzi, 8 galtzontzilo, 6 galtzerdi pare, txankletak, adidas plaiera arin urdinak, ante larruzko nautikoak, nezeserrean hortzak garbitzekoa, ibuprofenoa, buruko minarako optalidon eta naproxeno sodico 550gr pastillak, Aqua di Gio, lactovit desodorantea. Bidaia poltsan bestetik, ordenadore portatila, Houellebecken Sumision liburua gaztelaraz Anagramak argitaratua eta Gino Rodariren Gramatica de la Fantasia Booket edizio merkean. Orrialde zuriko koaderno bat, 16GB USB giltza, eguzkitako RayBan betaurrekoak eta bidairako propio inprimatu dudak Uruguayko hegaztien gida bat. Maleta egiteko estrategian kontuan hartu behar da ere bidaia egiteko jantzita eramaten denak destinuan erabilpena izan dezakeela. Kasu honetan denim galtza eta alkandorak, txorkatilan lotzen diren tweed telako Pointer zapatilla eta bomber jaka berde arina.

*2): Izenburu bitxia zalantzarik gabe. Zinema memoria dela ez du inork ezbaian jartzen. Filmatutako irudi izoztu horiek iraganeko akzio -edo filosofiko jarri gero- bizitza baten aztarna besterik ez direlako. Baina etorkizun hitzak konotazio berezia du. Ba al etorkizunik zinemak? Hala bada,...Nolakoa? Eta bestetik parentesien arteko plurala.(s). Sortzaile ugariren film ugari proiektatuko da abenduaren 15tik 20ra Montevideon. Bat batean jabetzen naiz, ni naizela ziurrenik egile guzti horien artean hemen egoteko arrazoi gutxien duena.

Zaharregia naiz etorkizunaren parte izateko eta gazteegia memoriaren korpus horretan nire izena ikusteko. Badaezpada ez dut ezer esango.

***3):** Memoria(s) y Futuro(s) zikloaren antolatzaileak Cinemateca beran dagoen bideoklub eta bideo dendan erositako La vida Util pelikula oparitu dit. Cinematecan 25 urte lan egin ondoren, eta honen egoera ekonomiko kaskarra dela eta, Jorge, lanik gabe geratzen da. Jorgek ez du sekula zinetik kanpo lan egin. Orain mundu berrira adaptatzea tokatuko zaio. Pelikula bisitatu berri ditudan Cinematecako egoitzetan dago filmatua eta badirudi, orduz geroztik, ez dela paper bat ere mugitu. Filmak, Donostiako 2010. urteko Zinemaldian Aipamen berezi bat jaso zuen. Oparitu didaten DVD-aren atzekaldean, Rosalba Oxandabarat kazetari eta kritikoaren hitz hauek: "Una película inusual, local y universal, cerebral y emotiva, un viaje a la memoria y un juego sobre un futuro largamente anunciado". Memoria(s) y futuro(s) beste behin.

***(4):** Uruguayko hegazti gidan bidaian ikusitako ia gehienak apuntatuak geratu dira. Asko izan dira, beste batzuen artean, koartza zuri txikia, koartza horia, churrinchea, teroa, ostreroa, kaio komuna, ubarroia, dragoia esaten dioten flavus familiakoa zozoa, birigarroa, urre txirria, bular horiko belea, enara marroia, enara buru zuria, garrapoa, martin arrantzale txikia, viudita zuria bezalako txori txikia edo carancho harrapakaria, eta bidaiko txori behaketaren podiuma: buztan luze bikoitza duen tijereta elegantea, bertan cardenal esaten dioten hegagorri ikusgarria, eta kasualidadez, etxola aurean genuen agapanto landare lorera jatera hurbildu

Eta orain berriro hemen naiz. Bere baitan garai bat den Montevideon. Uda atariko Montevideon. Horizontala eta paraleloa asmatu zen hirian. Montevideo, arkitektura ezberdinen nahasketa liluragarriaren hiria izateaz gain, mural, grafiti eta sinaduren hiria da. Mihise amaigabea dira kaleak, eta hain zuzen ere, hauek, eta etxebizitza askotan nabaritzen den denboraren iraganak dira, hiria harri-kartoi dekoratu batetik bereizten dutenak. ^{*(6)}

Kotxea egun gehiagorako alokatua dugunez Montevideotik atera eta egunpasa hondartzara bainatzera joan behar dugula erabaki dugu. Rio de la Plataka txokolate uretan bainatu beharrean iparralderuntz jo dugu, itsasoruntz. Nik gidatzen dut kotxea. Bakarrik gidatzen dudanean erlaxatu egiten nau. Orduak pasa ditzazket kotxea gidatzen. Baina besteentzat txoferrarena egitea ere atsegin dut. Pilotua izateak, kotxeko elkarriketetatik nahi duzunean ihes egiteko aitzakia ematen dizu. Kotxea gidatzea, literalki, auto-matismo ariketa izanik, abstrakzioarako aukera ematen du. Montevideotik 114 kilometrora dagoen Piriapolisen

amaitu dugu. ^{*(7)}

Abenduak 17. 21.00. Morrissey-ren zain gaude anfiteatro itxurako Teatro de Verano honetan. Goizean euria egin behar zuela zirudien arren gaua oskarbi eta epela geratu da. Garagardoa eskuetan eta eskenatokiko pantailan jartzen dituzten bideo ezberdinei so, inongo presarik gabe, erritmo uruguaiarrak kutsatuta, Davyhulmeko kantariaren zain gaude. Pantaila amatatu eta argiak piztu dira. Opera doinuak lagunduta igo dira Morrissey eta bere musikariak eskenatokira. Artikulu honen izenburuak kontrakoa iradokitzen badu ere ez dut kontzertuaren kronikarik egiteko asmorik. Morrisey Montevideon ikusi eta entzuteko plazerra eta pribilegioa (yes the privilege is mine!) bertan izan ginenontzako gordeko dut.^{*(8)}

Kontzertuaren amaieran argiak itzali eta iluntasuna itzultzen da. Itzuli diot, Montevideo gauez iluna delako. Txorien zorionerako, arbola eta parke ugari eta argiztapen eskaseko hiria da Montevideo. Kotxean, La Ronda tabernaruntz zerbait hartzera. Oraindik ez dakit baina bertara

iristen naizenean daikiria eskatuko dut. Ez dut inoiz daikiririk edaten. Nire garun irratiko DJak Morrisseyren kantuak jartzen jarraitzen du. Montevideo did not kill the radio star. Txorietzako aproposa bada, hiriak aukera ederrak eskaintzen ditu gautxorientzako ere.

Azken gaua. Udaren hasera ospatzeko kalean festa bat antolatu dutela esan digute. Reconquista festa. Reconquista eta Juan carlos Gomez kaleek bat egiten duten gurutzebidean. Bertaratu gara. Berandu. Honez gero jatekoa eta merkadillo postuetan erakusgai zegoena desagertu da. Kale gurutzbidean eraikitako tabladuan zuzeneko musika entzun ^{*(9)} eta Fenix izeneko tabernaren pareko paretan zine proiektzioari jaramon gehiegi egin gabe edaten jarraitzea aukeratu genuen. Ederra da uda neguan bizi zarenean. Morrissey ere azaldu da festan. *There is a light that never goes out, Charming man* eta *Kiss me a lot* entzun ditugu taberna itxi aurretik. Kalera atera aurretik taberna atarian azken dantza egiteko aukera. Hotela ez da urrun baina iruditzen zait ez garela inoiz iritsiko.



zen kolibri berde liluragarria (uruguayen picaflor izenenaz ezaguna).

^{*(5):} Ekaitzak soilik ez duelako Punta del Diabloko etxola bisitatu. Labor azaltzearren, Latinoamerikako Suiza delako honetan, lo nengoen bitartean nire etxolara sartu eta balioa zuen guztia lapurtu didate. Beno, ia guztia. Goizean goiz, etxola alboko dunetan zakurra paseatzera eraman duen tipo batek bertan topatu duelako Morrisseyren kontzertu sarrera eta nire pasaporte espainola. Eta onartu behar dut nire pasaporte espainola berreskuratzeak poza eman didala. Lapurketa dela eta, Egun ia osoa polizi artean pasa ostean, inoiz filmatzerik izango ez dudana komedia baten protagonista sentitu naiz. Baina esandakoa, hori errepikatzea eta berregitea ezinezkoa litzatekeen pelikula bat da.

^{*(6):} Memoria(s) y Futuro(s) zikloaren antolatzailea, zinema eta zinemaldi zuzendaria eta haren ekoizlearekin kotxean hiriko kaleetan barna. Ekoizlea, berez arkitektoa da ogibidez. Montevideok duen aberastasun arkitektonikoaz mintzo zaigu adibide ezberdinak erakutsiaz. Zinemaldiko zuzendariak, ETAko kide batek, pornoa proiektatzeagatik Bilboko zinema areto bat metrailatuz tirokatu zuenekoak kontatu digu. Solasaldiak, zikloaren babesle den Katy´s izeneko jatetxean jarraitu du. Montevideok, solasaldirako aukera eskaintzen duen hiria da. Edo akaso gu gara, zinelistoak, solasaldirako joera eta aukera izaten dugunak. Edonola, hiri honetan ia inoiz egiten ez dudana egin dut ia atsaldero. Siesta.

^{*(7):} Whisky. 2004. Pablo Stoll eta Juan Pablo Rebella. Azken urteotan Uruguayek eman duen filmarik arrakastatsuenaren eskenatokia dira Piriapolis eta bertoko Argentino hotela. Juan Pablo Rebella bere buruaz beste egingo zuen pelikula estreinatu eta bi urte beranduago. Uruguay da Hego amerikan suizidio tasa altuena duen herrialdea. Hontaz hitz egiterakoan, Cinematecako arduradun baten laizismoak zerikusia duela esan du. Beste batek herrialdearen izaera aspergarria aipatu du.

^{*(8):} Zaila izan arren ez da einezkoa kontzertu baten kronika on bat egitea. Baina nik ez dut horretarako talenturik. Ez nuke asmatuko bertoko giroa eta sentipenak islatzen. Ahots liluragarria mantetzen du Morrisseyk, hori esan dezaket. Eta kantuen hitzak eta bere atzeko pantailan erakusten dituzten irudiei erreparatuta Morrisseyrena espektakulu politiko gisa definitu litekeela. Eskertzekoa da egungo panorama artistikoan, ia denak neutro eta zintzoak direnean, Morrisseyren moduko aho beroa. Ados egon edo ez, biztanle bakoitzeko 4 behi dituen herrialdean “Meat is murder, you are murderers” eta gisako leloak botatzea eta animala hiltegi irudiak botatzeak jarrera ausartatzat har liteke, kakotxa artean bada ere.

^{*(9):} Egunez eta gauez jo zuten taldeak: Dealer de Flores, El Falso Paul, Los Intrusos, Los Oxford, Cuchillo y los Cobardes, Dinamita y la Swing Factory, Surpluss, Los Nuevos Creyentes, Hotel Paradise eta Hablan por la Espalda.

11th December. Bilbao Airport. In 17 hours' time I'll be in Montevideo. While I check in I still can't imagine how my legs will fit into the ancient Iberia plane which is going to take me to Montevideo. I don't have any trouble sleeping on planes. Above all, because I usually have a bottle of wine (or two) with supper beforehand. My suitcase weighs 11 kilos. ***(1)** Good. Whenever I travel, the first challenge is to take as few things as possible. Packing the most appropriate suitcase for each trip became a challenge long ago.

But before checking in my perfect 11-kilo suitcase, when I found out I had the chance to go to Montevideo, I did something else. As soon as I started looking at the cultural calendar for what was going to be happening in Montevideo while I was there, the first thing I saw was a photo of Morrissey. 17th December, Teatro de Verano. Fuck! Buy tickets. Click.

It wasn't Morrissey that brought me to Montevideo (although I could never have imagined such a beautiful coincidence. It was cinema that

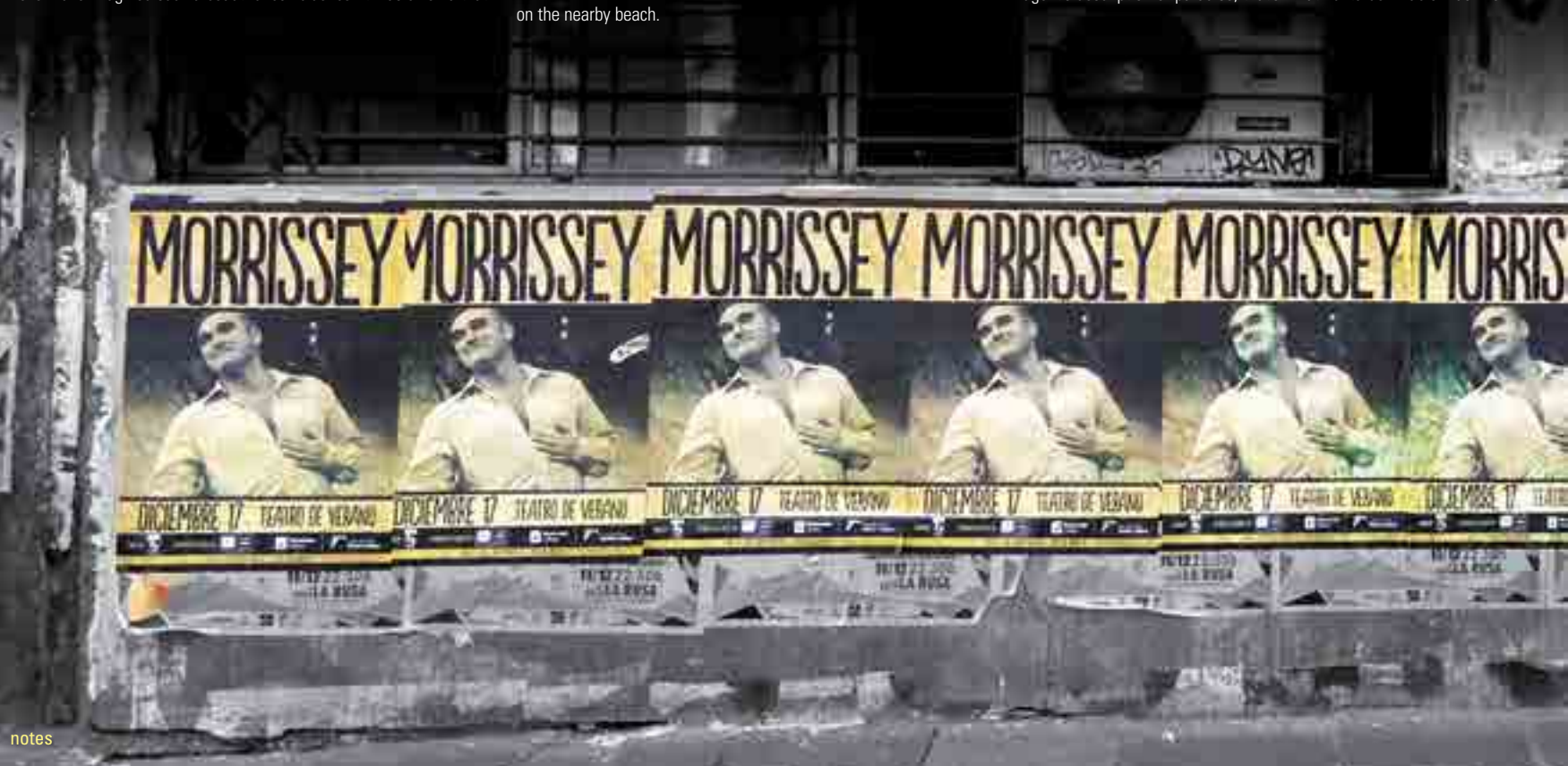
brought me to Montevideo. Brought us, I should say. The film cycle organizer, another film director and a producer are also on the trip. I've come with a short film of mine to the Memoria(s) y Futuro(s) ***(2)** documentary film festival, organised by the Uruguayan Cinema Institute and the Basque Country University's "Territorios y Fronteras" group.

The Uruguayan Cinema Institute's cinemas, which are spread out over the city, are from a different era. In the same way that Montevideo itself seems to be from a different era. Maria Jose, who's in charge of the Cinema Institute, shows us several cinemas. At one of them the Kauffman/Vertov Family cycle is being shown. In another, Rock Hudson and Doris Day's Pillow Talk is being projected. In a cinema close to Pocitos beach, Memory and Future works brought from a nation-hologram called Euskal Herria (the Basque Country). A couple of hours later, I'll present my film there. I'd better look around the video club and film shop at the Cinema Institute ***(3)**, and then we'll have a beer at one of the terraces on the nearby beach.

When I say that the Cinema Institute and Montevideo seem to be from a different era, I don't know exactly what I'm talking about. The thing is, you can't say that Montevideo or the Cinema Institute itself are from the '50's or the '70's. No. They're from some hypothetical time in which different eras are mixed together. I'd say that Montevideo, in itself, is a particular period.

We take advantage of the free days we have before the Cinema Institute presentation to go to the beach. To a village called Punta del Diablo. There's hardly anybody in the seaside village. In a couple of weeks, when the summer holiday season starts, around 40,000 people will come to the dozen bars and couple of restaurants and supermarkets (one of them is called Supermercado El Vasco). Wooden houses, fishing skiffs, lots of birds... ***(4)**

The beach was almost deserted... although that sounds like a travel agent's description of paradise, that's what Punta del Diablo was like



notes

***(1):** Bearing in mind that it's summer in Uruguay, this is what I put in my case for the 10-days: summer Dijon mustard-colour trousers; 8 T-shirts; 2 summer jerseys; 1 navy blue shirt; 1 white shirt; 1 black polo shirt; 1 retro beige summer polo shirt; 1 grey sports jacket; 2 swimming trunks; 8 pairs of pants; 6 pairs of socks; flip-flops; blue Adidas trainers; suede deck shoes. In my sponge bag: things for cleaning my teeth; Ibuprofen; Optalidon and Naproxene 550 gr headache pills; Aqua di Gio; Lactovit deodorant. And in my travel bag, my laptop, Houellebecq's "Submission" in Spanish, published by Anagrama; and Gino Rodari's "Gramatica de la Fantasia" in the cheap Bocket edition. A blank page notebook; a 16GB USB pendrive; RayBan sunglasses and a guide to Uruguayan birds which I'd printed especially for the trip. The strategy for packing cases has to be taken into account as well and everything you wear on the trip has to be usable at the far end too. In this case, denim trousers and shirt, Pointer tweed shoes which tie at the ankle and a light green bomber jacket.

***(2):** A strange title, no doubt about that. Nobody disputes that cinema is memory. Because those frozen filmed images of action in the past – and later philosophically arranged – are no more than a vestige of life. But the word 'future' has a special connotation. Is there any future for the cinema? If there is, what sort is it? And, then again, what about that (s) in brackets? Many film-makers' work is going to be projected from 15th to 20th December in Montevideo. Suddenly I realise that I'm probably the person with the least

reason of all to be here. I'm too old to take part in the future and too young to see my name in the memory corpus. I won't say anything, just in case.

***(3):** The organizer of Memoria(s) y Futuro(s) has given me "La vida útil" film from the Cinema Institute video club. After 25 years, the Cinema Institute's financial situation is poor and Jorge is out of a job. Jorge has never worked outside the cinema. Now he's got to get used to a new world. The film is set in the Cinema Institute cinemas I've just visited and it looks like nothing at all's been changed since back then. The film was given a special mention at the 2010 Donostia Zinemaldia. On the back to the DVD they've given me, journalist and critic Rosalba Oxandabarat's words: "An unusual film, local and universal, cerebral and emotive, a journey into memory and a play on the future long announced". Memory and future again.

***(4):** I made a note of almost all the birds in the Uruguayan bird guide which I saw on the trip. There were many of them, including the small white heron, the small white heron, the yellow heron, the scarlet-headed blackbird, the common seagull, the cormorant, the Flavius-family blackbird (locally called the 'dragon'), the thrush, the mockingbird, the yellow-breasted kingfisher, a small bird bird similar to the white monjita or the southern crested caracara, and a travel podium for bird-watching: the elegant fork-tailed flycatcher, the northern cardinal and, by chance, the marvellous green hummingbird which came to feed off the agapanthoidea in front of the shack (locally called the 'flower-pecker').

just then. So, being in paradise, why do we have to bring forward out return to Montevideo to after the night-time storm? ***(5)**

And now here I am again. In Montevideo, which is an era all of its own. Montevideo just before summer. In the city where horizontal and vertical were invented. Montevideo, as well as being a city with a wonderful mixture of different types of architecture, is also the city of murals, graffiti and signatures. The streets are endless canvases and it is they, along with the time you can see so many buildings have lived through, which distinguish it from a cardboard film set. ***(6)**

As we had hired the car for more days, we decide to leave Montevideo and take a day-trip to the beach and go for a swim. Instead of swimming in Rio de la Plata's chocolate-coloured water, we head north, towards the sea. I drive the car. I relax when I drive alone. I could spend hours driving a car. But I also like other people driving. Being the driver gives you an excuse to get out of the conversations taking place in the car

when you want to. Driving a car, being a literally automatic exercise, gives you the chance to abstract yourself. We end up in Piriapolis, 114 kilometres from Montevideo. ***(7)**

17th December. 21.00. We're waiting for Morrissey in the Teatro de Verano, which looks like an amphitheatre. Although it looked like rain in the morning, it is a warm, clear night. With a beer in my hand and watching a video on the screen they've put up on the stage, moved by Uruguayan rhythms, we're waiting for the singer from Davyhulme. They turn the screen and the lights off. Morrissey and his musicians climb on stage to the sound of opera. Although the title of this article suggest the opposite, I'm not going to write about the concert. I'm going to keep the privilege (yes, the privilege is mine!) of seeing and listening to Morrissey in Montevideo for those of us who were there. ***(8)**

At the end of the concert, the lights are off again and it's darkness. I say "again" because Montevideo is dark at night. It's a city with many trees

and parks and little lighting, to the birds' delight. We drive to La Ronda bar to have a drink. I don't know it yet, but when we get there I'm going to ask for a daiquiri. I never drink daiquiris. The DJ in my head keeps on playing Morrissey. Montevideo did not kill the radio star. Montevideo it's good for the birds, for night birds too.

The last night. To celebrate the start of the summer, they tell us they organised an outdoors party. The Reconquista party. Where Reconquista and Juan Carlos Gomez Streets meet. We go there. Is it late? The food and market stall have already disappeared. We decide to listen to live music from the stage they've set up there ***(9)** and, without paying too much attention to the film projection in Fenix Bar opposite, carry on drinking. Summer's beautiful when you're living in winter. Morrissey comes to the party too. We listen to There always be a light, Charming man and Kiss me a lot before they close the bar. The last chance to dance before we go out to the street. The hotel isn't far, but it feels like we'll never get there.



***(5):** Because the storm wasn't the only thing to visit the shack at Punta del Diablo. To cut a long story short, in that Latin American Switzerland, while I was asleep, they broke in and stole everything of value I had. Well, almost everything. Early in the morning, when the guy next-door was taking his dog for a walk, he came across my tickets to the Morrissey gig and my Spanish passport. And I have to admit that I was glad to get my Spanish passport back. I spend almost the whole day at the police station because of the robbery, feeling like the main character in a comedy I'm never going to film. But, as I say, it was something from a film you couldn't repeat or make again.

***(6):** Going through the streets in the Memoria(s) y Futuro(s) cycle organiser's car and with the film festival organiser and its producer. The producer is an architect by profession. He tells us about Montevideo's architectural treasures and shows us some examples of it. The film festival director tells us about the porn projection in which a member of ETA machine-guns a cinema in Bilbao. He still at Katy's restaurant, the sponsor of the cycle's talks. Montevideo is a city which gives you chances to talk. Or there are a lot of us cinema stylists and we tend to talk whenever we get the chance. In any case, almost every afternoon I take what I almost never take: a siesta.

***(7):** "Whisky". 2004. Pablo Stoll and Juan Pablo Rebella. Piriapolis and Argentino Hotel were the set for

the most successful film in Uruguay in recent years. Juan Pablo Rebella killed himself two years after giving the film its first showing. Uruguay is the country in South America with the highest suicide rate. Speaking of which, one of the people in charge at the Cinema Institute has said that's got something to do with laicism. Somebody else mentions how boring the country is.

***(8):** Although it's difficult, it isn't impossible to write a good concert review. But I'm not talented for that. I wouldn't know how to reflect the atmosphere and the feelings there. Morrissey still has a wonderful voice, I can say that. And, listening to his lyrics and seeing what's on the screen behind him, I'd define his show as political. He's left-wing at a time when almost everyone in the arts is neutral or cynical; Morrissey's a bigmouth. Whether you agree with it or not, coming out with choruses like "Meat is murder, you are murderers" and showing pictures of animal slaughterhouses in a country where there are four cows for every person might seem daring.

***(9):** The groups which played during the day and the night: Dealer de Flores, El Falso Paul, Los Intrusos, Los Oxford, Cuchillo y los Cobardes, Dinamita y la Swing Factory, Surpluss, Los Nuevos Creyentes, Hotel Paradise and Hablan por la Espalda.



mannequin

Bere edertasuna sua zen euriaren erreinuan eta bere azalak izarrak urtzen zituen unibertsoak iluntasunerako bidaia jarraitzen zuen bitartean. Askatasun eta esklabutzaren isla da.

Her beauty was fire in a rain kingdom, her skin melted the stars, while the universe continued it's way into the dark. This is a self reflection of freedom and slavery.









body: alex robe
crop top: alex robe / alkandora - skirt: alex robe
jantzia - dress: alex robe
pultsera - bracelets: nonu / eskularruak - gloves: vintage / body - alex robe
sonbreirua - hat : tocados oh / belarritakoak - earrings: anton heunis

argazkilaria / photographer
inaki mujika

makillajea / make-up
amata ruiz

arte zuzendaria / art director
juan m acevedo

estilismoa / styling
ioana asti

laguntzailea / assistant
ainhoa gurruchaga

esker bereziak atlantis san sebastian
special thanks atlantis san sebastian



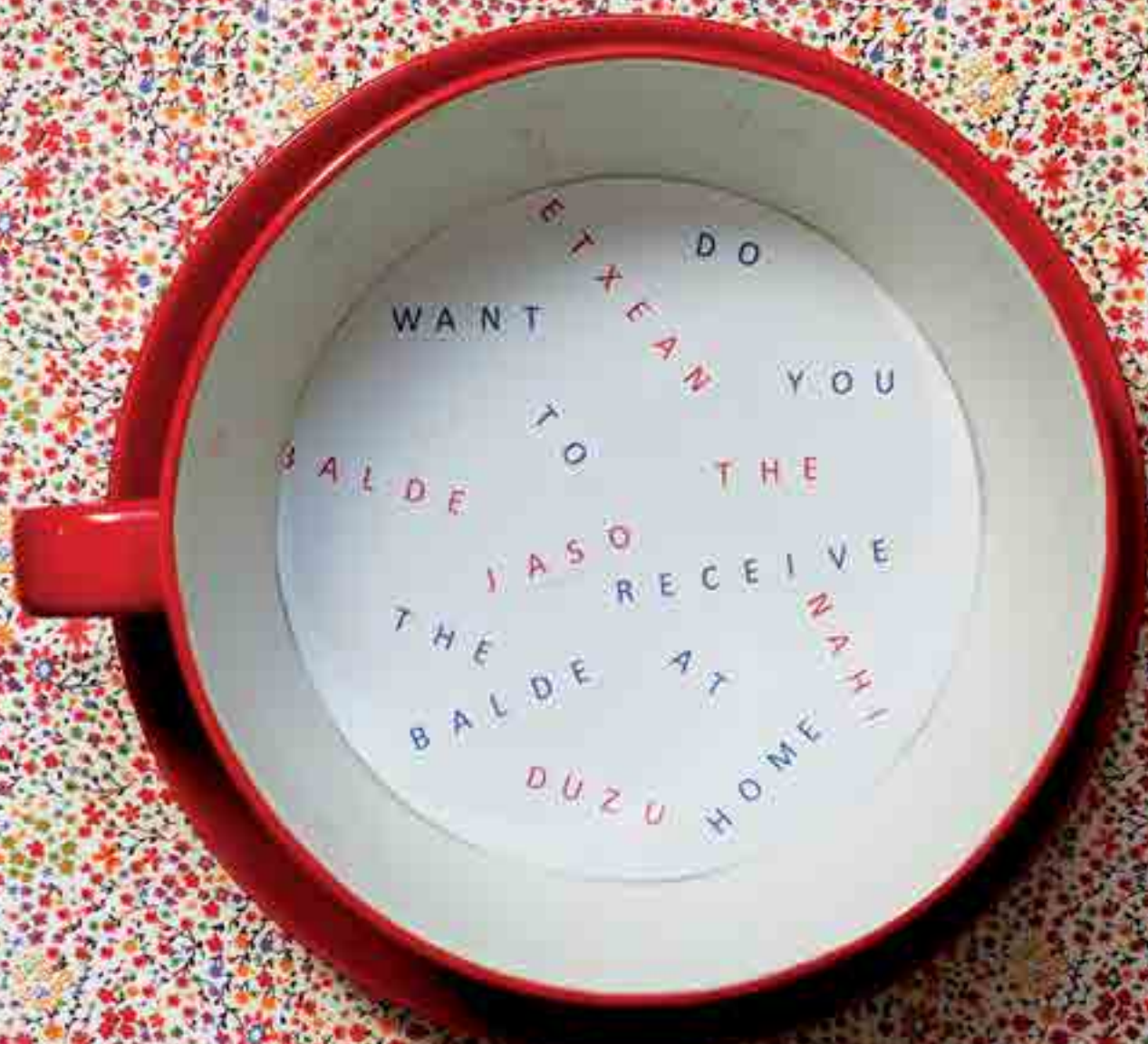
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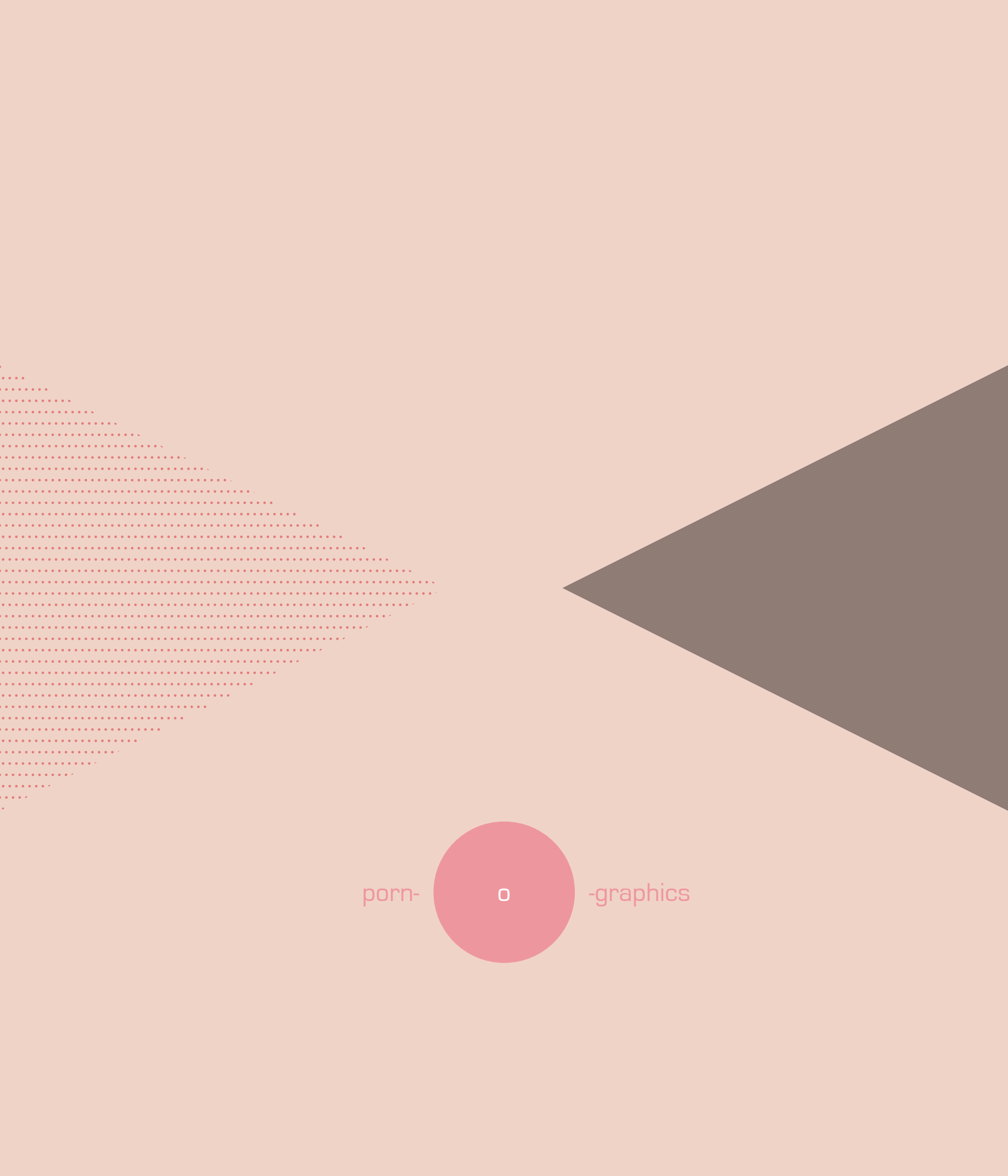
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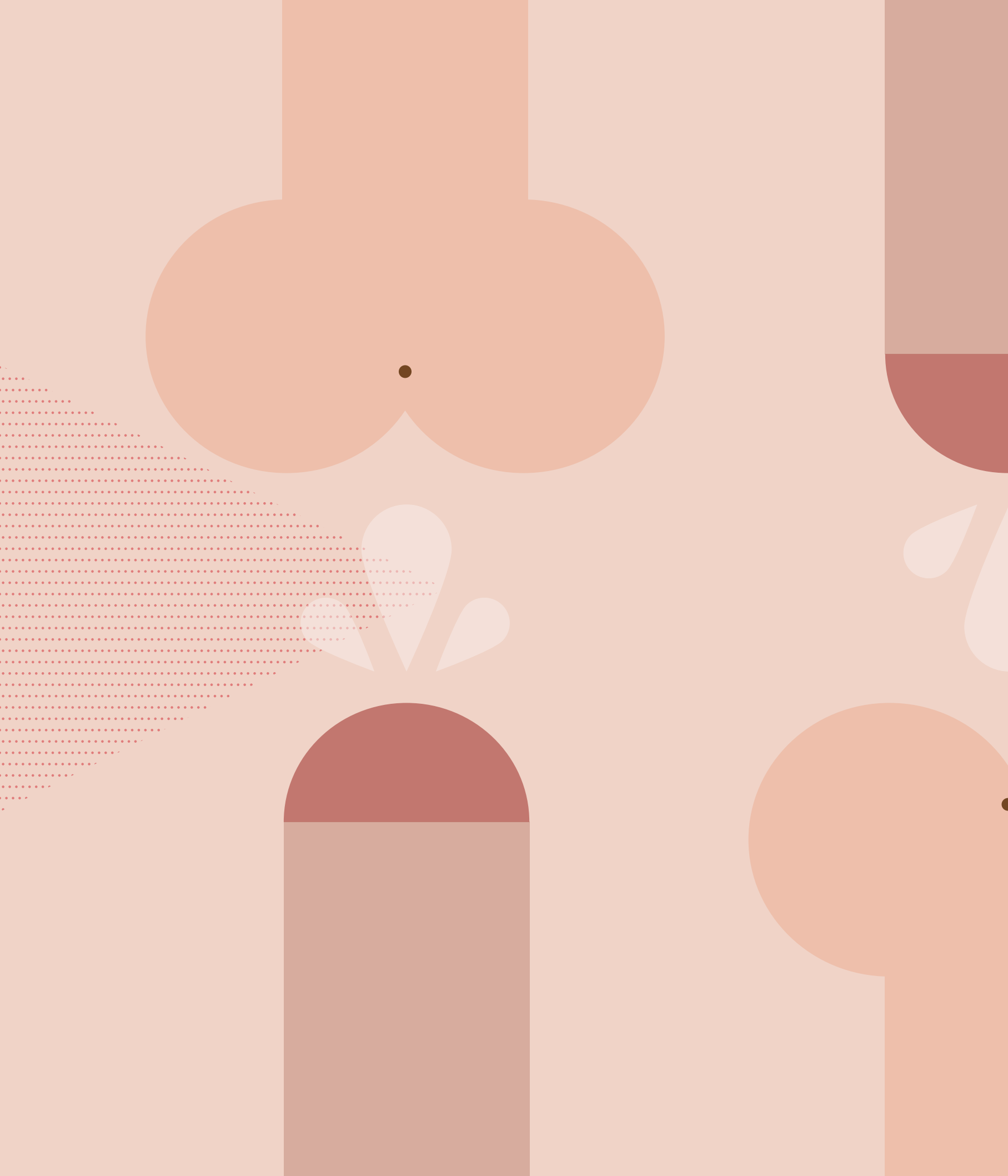
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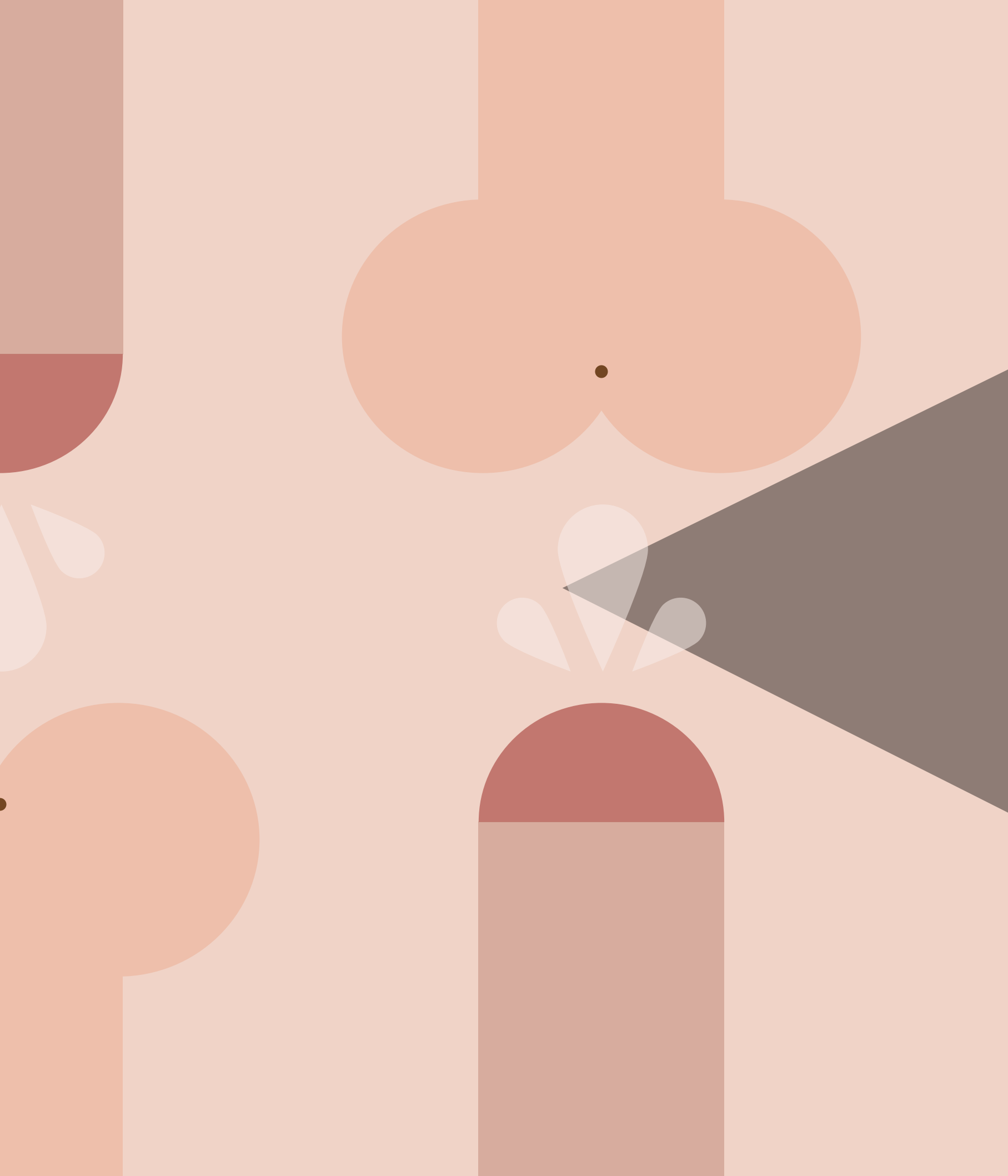


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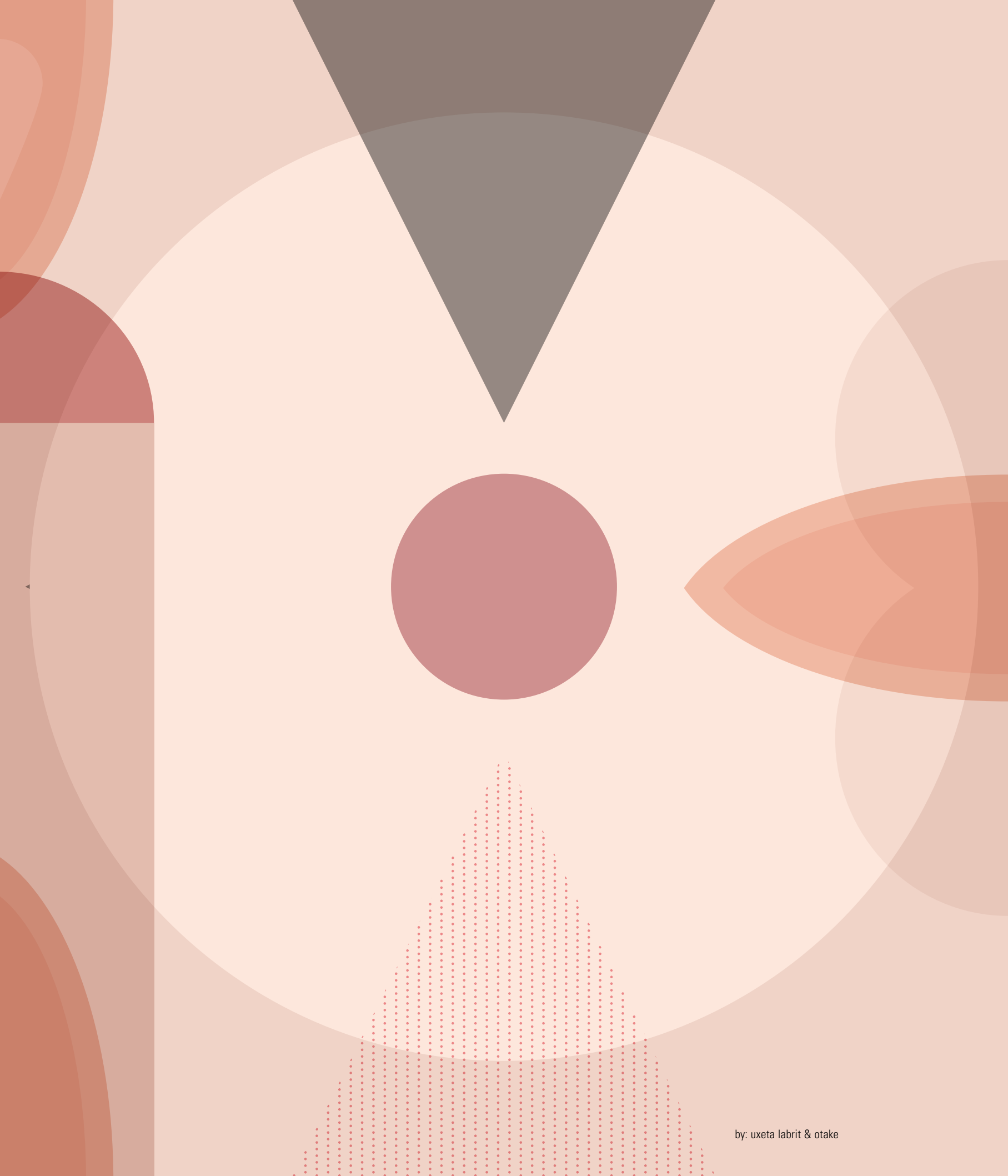
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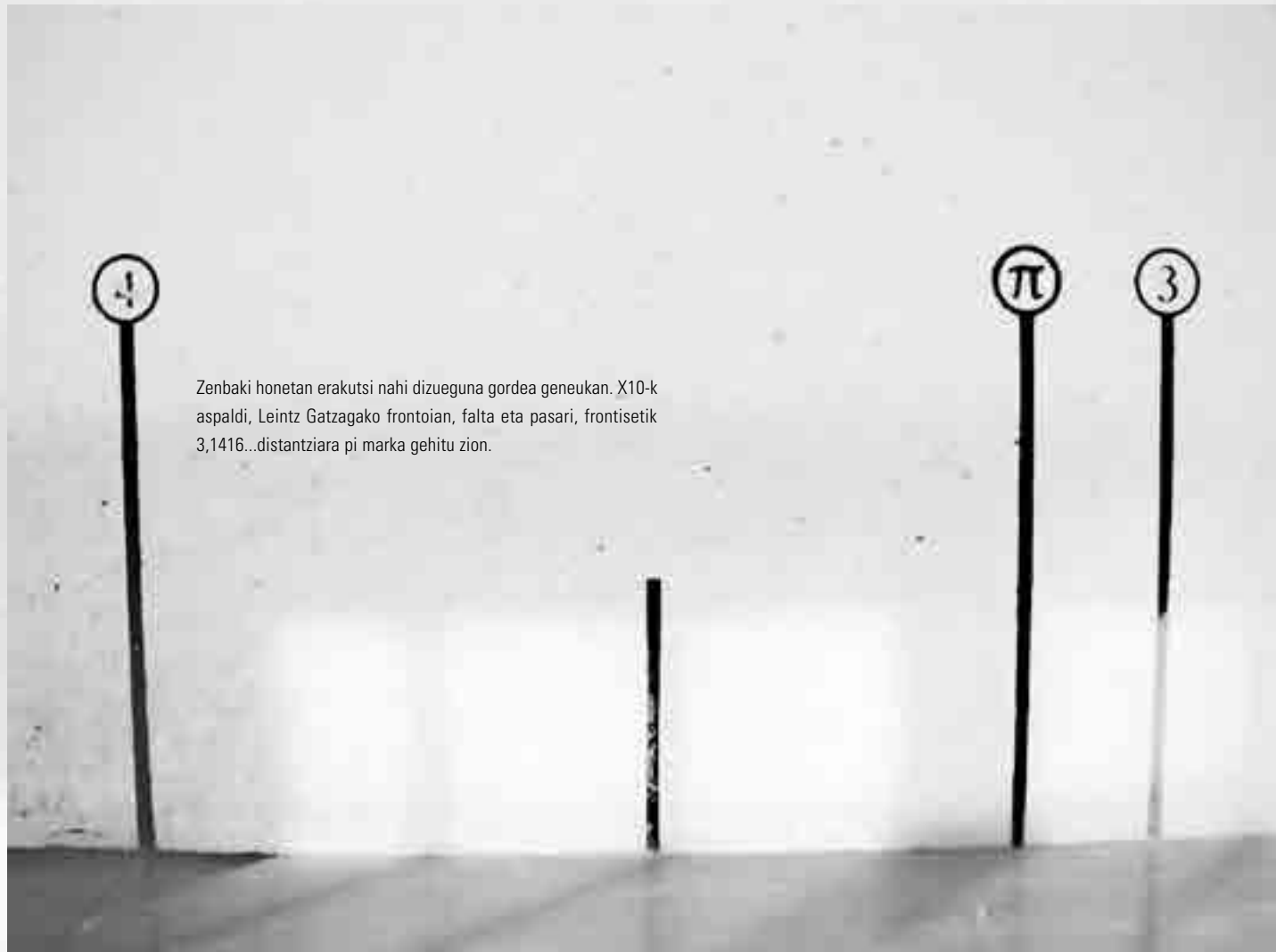






π -lota

X10 kale artistaren proposamen ezberdinak argitaratu ditugu azken urteotan the balden. Argazkilaritza alorrean, etxean egindako pin-hole kamarekin eta kamararik gabeko argazkiekin egiten du lan. Grafitiari dagokionez, bere lan kontzeptualaren oso zale gara. Bere lanaren adibide 64. zenbakian argitaratu genuen ral y ez da ral x lan ederra.



Zenbaki honetan erakutsi nahi dizueguna gordea geneukan. X10-k aspaldi, Leintz Gatzagako frontoian, falta eta pasari, frontisetik 3,1416...distantziara pi marka gehitu zion.

Leintz Gatzagako udaletxeak, frontoia berriro margotu zuenean, administrazioak ohi ez duen inteligentzia eta sentsibiltatea erakutsi zuen. Frontoia eraberritzerakoan, X10 kale artistaren interbentzioa errespetatu eta frontoiaren izaeran barneratu zuten. Modu honetan, Leintz Gatzagako frontoia, mundu osoan pi duen frontoi bakarra da. Eta berezitasun honi esker, Pi-lota jolas berriak asmatzeko aukera, matematikaz hitz egitekoa, arteak errealitatea aladatzeko duen gaitasunaz,...

π -lot



We've published many things by artist X10 in The Balde over the past few years. In photography, he uses a pin-hole camera and takes camera-less photos. In graffiti, we love his conceptual work. For example, the beautiful *Ral y ez da ral x*, which we published in issue 64.

LEINTZ GATZAGA



LEINTZ GATZAGA

We've been holding onto what we want to show you in this number for a long time now. A long time ago X10 added *pi* to the Leintz Gatzaga pilota court wall, at a distance of 3.1416 metres from the wall.



When the Leintz Gatzaga town council repainted the pilota court, it showed unusual intelligence and sensitivity for a public authority. When renewing the pilota court, they respected street artist X10's work and included it as part of the pilota court's personality. So Leintz Gatzaga pilota court is the only one in the world with *pi*. And that singularity gives us the chance to invent the game of *Pi*, speaking of maths, to become aware of art's ability to change reality...

4

π

3

π

3



cabin porn

Nik txabolak maite nituen, hipsterren artean modan jarri aurretik. Beraz, ez da harritzekoa Interneten Cabin Porn gunearekin topo egin izana. Cabin Porn (www.cabinporn.com) photolog bat da. Txabolen argazkiak biltzen ditu, eta Interneteko fenomeno bilakatu da azken urteotan, batez ere hirietako jende modernoaren artean. "Porn" hitzak ondo deskribatzen du gunea, beste zerbaiten bila dabiltzanak erakartzeaz gain: txabola baten irudi eder bat bestearen atzetik, bakardadearekin eta naturarekin amets egiteko etxeko sofatik, istripu, suge eta akainengandik salbu, benetako esperientziaren arriskuetatik, alegia. Sexu segurua. Vimeo-ren fundatzaileetako batek, Zach Kleinek, abiatu zuen bloga, 2009an. Azken urteotan, komunitate bat sortu du Kleinek New York estatuko baso batean: egurrezko etxoletan bizi dira kide batzuk; beste batzuk, asteburuak pasatzen dituzte.

I used to love cabins before Hipsters made them fashionable. So it's no surprise to come across Cabin Porn on the Internet.

Cabin Porn (www.cabinporn.com) is a photolog of shots taken in cabins. In recent years it's become an Internet phenomenon, especially amongst modern town dwellers. The word "porn" describes the site well. In addition to attracting people who are looking for something else from behind the beautiful picture of a cabin, a sofa from which to dream about solitude and nature, and safe from accidents, snakes and ticks, in short, safe from the risks of real experience. Safe sex. One of the founders of Vimeo, Zach Klein, started the blog in 2009. Klein founded a community in a forest in New York State: some of the members live in wood cabins, others spend the weekends there.



Elkarlanean osaturiko bloga da Cabin Porn: mundu osoko lagunek bidalitako argazkiekin elikatzen dute. Horietako bat neu naiz. 2013. urtean, Aste Santuko oporrak pasa nituen Duero ibaiko erribera aldean, eta han ardoa gordetzeko lurrazpian eginiko soto batzuen irudia hartu nuen. Hura argitaratu egin zuten, nik bidali eta egun gutxira.

Klein eta lagunek esan dutenez, irakurleek bidalitako 13.000 argazki dituzte argitaratzeko ilaran zain.

Cabinporn.com-ek sekulako arrakasta izan duenez, orain liburu bihurtu dute. Irailean argitaratu zuten. Geroztik, *New York Times*-en salduenen zerrendan agertu izan da, eta Amazonen gehien erositakoren bat izan da (bere

kategorian, noski).

Nire argazkietako bat liburuan argitaratu dute. Argazki oina gaizki jarri dute, ordea: zoritxarrez, ez naiz inoiz Häjerdalenen (Suedia) egon. Euskal Herritik hurbilago egin nuen argazkia 2013an, Gaztelako Palenzuela herrian.

Interneten aroko kolaborazioak eman dezakeenaren adibide polita iruditzen zait Cabin Pornen kontua. Ideia sinple batek jendearen ezkutuko beharren bati erantzuten dio, Interneteko fenomeno bihurtzen da, eta, azkenean, objektu fisikoa.

Cabin Porneko Zach Klein aberatsa da. Ni ez. Eta, halere, beste askok bezala, doan lagundu egin diot dirua

irabazten liburuarekin. Ekarpena egin dugun argazkilariek ez dugu kobratu. Halere, liburukote ederra etxera bidali digute opari.

Mendira ere eramaten dut liburu. Izan ere, ez dut izan nahi txabolen pornoak pizturiko baso, egur eta bakardadearen fantasia kitsch horiekin etxeko egongelan masturbatzen diren lumbersexual horiek bezalakoa.

Instagramen bidez ere jarrai daiteke Cabin Porn: www.instagram.com/cabinporn/

Eta, aski ez duenak, ikus ditzala jendeak Instagramera [#cabinporn](https://www.instagram.com/explore/tags/cabinporn/) traolarekin igotzen dituen argazkiak: www.instagram.com/explore/tags/cabinporn/

Cabin Porn is a blog put together in collaboration: people from all over the world send photos to feed it. I'm one of them. I spent the 2013 Easter break in the Duero region, where I took some photos of the underground cellars they keep their wine in; I then sent them to Cabin Porn. They published them there shortly afterwards.

Klein and his friends say they are waiting to publish a further 13,000 readers' photos. Given their success, they published a book in September 2015. Since then it's appeared on the *New York Times* Best-sellers List and at the top of the Amazon sales list (in its respective book category).

They've published one of my photos in the book. Unfortunately, I've never been to the place they mention at the foot of the photo: Häjerdalenen, Sweden. I took the photo close to the Basque Country, in the town of Palenzuela (Castile).

I think Cabin Porn's a fine example of collaborative work in the Internet age. A simple idea which shows people's need to hide. It's become an Internet phenomenon and, finally, a physical object, a book.

Cabin Porn's Zach Klein is rich. I'm not. And, even so, like many others, I help him for free to make money with his book. The photographers who have sent work don't get

paid. We we get is a copy of the large, beautiful book. A book I usually take with me when I go to the mountains too. When it comes down to it, I don't want to become one of those lumbersexuals who masturbate in the sittingroom at home to cabin porn, to kitsch fantasies of wood and solitude.

Cabin Porn's also on Instagram: www.instagram.com/cabinporn. And, as if that weren't enough, you can see contributions to [#cabinporn](https://www.instagram.com/explore/tags/cabinporn/) at www.instagram.com/explore/tags/cabinporn/



text by: edu lartzainguren







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Testu hau idazten ari naizen une honetan, jatorri kurdu-iraniarra duen Keywam Karimi-k sei urteko kartzelera eta 223 zigorkada jasotzera kondenatuta jarraitzen du. Sei urte. 223 zigorkada. Banan-banan. 223. Eta zein da Keywan Karimiren delitu larria halako zigor basatia jasotzeko?

As I write this, Keywam Karimi, an Iranian Kurd, has been condemned to six years in prison and 223 lashes. Six years. 223 lashes. One by one. 223. And what crime did Keywan Karimi commit to receive such savage punishment?

6

Filmak egitea, Keywan Karimi 30 urteko zinema-zuzendari gaztea da. Teherango unibertsitatean ikasle izandakoa, film laburrak egin ditu nagusiki. Horien artean dago *Broken border* (2012) dokumentala, non Iran eta Kurdistan banatzen dituen Zagros mendikatean egiten den gasolina kontrabandoa erakusten zaigun. Orain arteko haren lanik ezagunena, 2013an Donostiako Zinemaldiko Zinema Eskola leihaketan estreinatu zuen *Zan va shohar karegar* da (Ezkondutako bikote baten abenturak); Italo Calvinoren ipuin batean oinarrituta, Teheran gris eta zaratzatsu batean elkarri hitzik egiten ez dioten senar emazte batzuen egunerokoa kontatzen du lan horretan.

He made films. Keywan Karimi is, at 30, a young film director. He studied at Tehran University and has made mostly short films. They include the documentary *Broken border* (2012) which shows petrol smuggling taking place in the Zagros mountain range between Iran and Kurdistan. His best-known work, until present, is *Zan va shohar karegar* (The adventures of a married couple), which opened at the 2013 Donostia Zinemaldia in the cinema school competition. Based on a short story by Italo Calvino, it is the story of a husband and wife who don't talk to each other and live in a grey, noisy Tehran.



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Writing on the City da Keywan-en azken lana. Iraupen luzeko film horrek estreinu mundiala izan du Ikuspuntu jaialdiko sail ofizialean. 1979. urtera eramaten gaitu filmak, iraultza islamiarrean Sharen aurka borrokatu zutenek Teherango kaleetan beren mezua nola zabaltzen zuten azalduz. Amaieran, grafiti politikoen bitartez beren mezua zabaltzen zuten berberek, boterera iritsitakoan, grafitiak nola ezabatzen eta debekatzen dituzten erakusten digu. Tartean, urteetan hormetan idatzitako grafitien bitartez, Irango gizarte eta politikaren "garapenaren" lekuko izango gara. Azken lan horrengatik, hain zuzen ere, zigortu egin dute Keywan Karimi; *Writing on the City*-k mendebaldeko kultura dekadentea agerian uzten duelako. Polizia etxera sartu zenean, ordenagailu portatila eraman eta hainbat disko gogor suntsitu zizkioten, baina, azken momentuan, *Writing on the City* filmaren kopia bat salbatu ahal izan zuen.

Egun, sententziari eginiko apelazioaren zain dago Karimi, Teherango bere etxean. Bitartean, *Writing on the City* estreinatu duen Ikuspuntu jaialdiak ekimen bat jarri du martxan kasua salatzeke eta zuzendariarekiko elkartasuna adierazteko: 223 hitz filma. Nazioarteko 223 zinegile eta sortzaileen artean eginiko film kolektiboa da. Artikulu hau argitaratzen denerako, eta berriki Iranek eta "mendebaldeko herrialdeek" sinatutako akordio berrien ondorioz, akaso Karimi libre izango da eta eskuineko orrialdean dituzuen 223 zigorretatik ez du bakar bat ere jaso. Edo, behar bada, sententzia arindu izango diote, eta zigor horietako bakar batzuk baino ez ditu jaso izango. Berdin dio. Ezin gara ohitu (eta nahiko ohituta bagaude) askatasuna "oparitzera" edo sententzia arintzera. Kontua da estatuek eta agintariak sorkuntza, kultura eta kritika, zigortu egiten dituztela. Sistematikoki. Eta zigorra zuzenean gauzatzen da, bortxakeriaz, mehatxuz edo ekonomikoki. Eta ongi dakigu denok ez dagoela Iraneraino joan beharrik.

His latest film, *Writing on the City*, was shown for the first time at the Ikuspuntu film festival. A feature-length film, it starts by showing how the people who fought in the 1979 Islamic Revolution against the Sha spread their message around the streets of Tehran. And, finally, how the people who had reached power erased and forbade the political messages which they themselves had proclaimed in graffiti. Meanwhile, we are witnesses to Iranian society's and politics' "development" thanks to the messages written in graffiti over the years.

They punished Keywan Karimi because *Writing on the City* spreads decadent Western culture. When they took him to the police station, taking his laptop with them and erasing several hard disks; at the last moment the director managed to salvage a copy of *Writing on the City*. At present, Karimi is at home, waiting for his sentence to be appealed against. To denounce the case and express solidarity with Karimi, the festival which showed his film for the first time has started work on a movie called 223 hitz (223 Words). In it, 223 international film directors and collectives have got together to demand his freedom. By the time this article is published, and now that Iran and the "Western Countries" have just signed an agreement, perhaps Karimi will be set free and will not receive any of the 223 lashes. Or perhaps his sentence will be reduced and he will get whipped a little less. It makes no difference. We cannot get used to (and we're quite used to it already) the idea of freedom being "given" and sentences being reduced. The thing is, states and authorities punish creativity, culture and critics all the time. As a matter of course. And punishment takes the shape of violence, threats and economic measures. And, as we all know, there's no need to go to Iran to come across all that.

la intrusa





2015eko Espainiako Dantza Saria irabazi dute La Intrusa taldeko Damian Muñozek eta Virginia Garciak. Gasteiztarrak biak baina atzerrira joanak euren sorkuntzari soka luzea emateko, egunartzekoa eta Milanen artean bizi dira eta bertan garatzen dute euren dantza lana eta sorkuntza. Aurten, 20 urte beteko dira La Intrusa dantza taldea sortu zela eta urteurrenak eta Espainiako sariak lanean harrapatu ditu Virginia eta Damian. Mud Gallery/ Azal Ederreko Animaliak azken lana estreinatu zuten aurreko abenduan, Donostiko Gazteszenan.

“Gizakiaren alderik aurriena edota hondoratzailetik abiatzen gara, norbere buruaren onarpen eta eraldaketa prozesuari esker, zauriak orbain ederrak bilaka daitezkeelako. Suntsipena bai baina suntsipen hori ederra izan dadila” azaltzen digute Virginiak eta Damianek Mud Galleryri buruz. Saihestezina, imperfekzioa, aldaera, gauza guztiak osoak ez direla onartzea, itsusia dena ederra ikustea edota akatsen liluraz hitz egiten digu La intrusak Mud Gallery dantzalan berri honetan. “Gure sentipenek eta sentsazioek ez gaituzte eder egiten, beraiek aurre egiterakoan erakusten dugun grinak baizik” dio Virginiak. “Guretzat, Mud Gallery, batik bat esperientzia da. Prosezua luzea izan da, eta arrazoi bital eta sormenezkoengatik, erronka bat behar genuen. Alde batetik, mugimenduarekiko eta horrela, beste gorputz batetik ezarritakoa dekodifikatu, sortzaile eta interprete bezala hazteko. Azken finean, tresnak sortzea eta sakontzea gure imaginarioan dagoena eszenaratzeko”.

Korapilo honetan murgilduta harrapatu ditu Espainiako Dantza Sariak. Hasiera batean, “harriduraz hartu dugu, ez genuen espero” dio La Intrusak, baina “aurrera egiteko ilusioa eta bulkada eman digu. Askotan ez dakizu nora eramango zaituen zure lanak eta horregatik, asko eskertzen da tamaina honetako aitorpena” jarraitzen du Virginiak. Izan ere, epamahiak aitortu zuenez, dantzarako linguai berrien sorreran egindako lanagatik saritu du La Intrusa. Hitzaren erabilera edota zuzeneko musika izaten dira Gasteizeko dantza taldeak erabiltzen dituen tresnak, dantza lanari narrazioa eta esanahia emanez. “Adierazteko beharrak agindutako guztia onartzen dugu. Eszena bat planteatzen dugunean, dena da posible. Dantza bera beste tresna bat da, beste aukera batzuen artean” jarraitzen du dantzariak. Linguai berriak sortzea “ia gure eguneroko ogia da” dio La Intrusako kideak. “Linguai berriak sortzea baino, guk gurea sortzea eta garatzea. Neurri batean, sormena probokatzea. Batzutan aldaerak txikiak izan daitezke, ohartzeke heltzen direnak baina, hari horretatik tiraka agertzen dira egitura eta kode berriak. Oso exigenteak gara gure buruarekiko, eta saiatzen gara sorkuntza bera etengabeko probokazio egoera mantentzen”.

Euskal Herrian La Intrusaren sariak apenas izan du oihartzunik. Programatzen dituztenean, gutxitan, etortzen dira jaioterrira, baina datzaren hizkuntz unibertsalak lagundurik, nazioarte mailako birak egiten ditu La Intrusak, Europa zein Amerikako oholtzak zapalduz. “Arte eszenikoak berez badaramate deserrotzearen DNA. Antzokiak, publikoa, jaialdiak, konpainiak... ez dira etxera etortzen, zu joan behar zara haiengana. Hasieran kuriositatea da, ikasteko grinak eramaten zaitu kanpora. Baina interesgarriena eta beharrezkoa da dantzariak eta sortzaileak babestea, kanpoan profesionalki hazi eta garatzen badira ere, etxetik lagunduta sentitzea eta, horrela gure ibilbidea partekatu eta aurrera egin ahal izateko”

Damian Muñoz and Virginia Garcia, of La Intrusa group, have won the 2015 Spanish Dance Prize. They are from Gasteiz but they both went abroad to develop their creativity; at present they live in both Barcelona and in Milan and develop their dance and creative work there. This year it's 20 years since La Intrusa dance troupe was founded and the anniversary and the Spanish prize found Virginia and Damian at work. They opened their latest work, *Mud Gallery/ Azal Ederreko Animaliak*, in December at Donostia's Gazteszena.

“Our starting point is people's ruins and destruction which – thanks to each person accepting themselves and starting a transformation process – become beautiful scars. It's destruction, but we want to make it beautiful destruction”, Virginia and Damian tell us about *Mud Gallery*. Inevitability, imperfection, variables, not just accepting everything, seeing ugly things as beautiful and speaking about mistakes with admiration... These are the things which La Intrusa's new work tells us about. “Our feelings and sensations do not make us beautiful; our determination to face up to it does that for us”, says Virginia. “For us *Mud Gallery* is an experience more than anything else. It's been a long process, based on creative factors and things from life: we needed a challenge. For one thing, for movement and, in that way, decoding things imposed by other bodies in order to grow as creators and interpreters. At the end of the day, creating tools and going deep into our imaginations in order to be able to put it on stage.”

The Spanish prize caught them when they were deep in that process. At first “we were astonished, we weren't expecting it”, La Intrusa says but “it gave us encouragement to go on, pushed us forwards. Often you don't know where your work is going to take you and, because of that, we're really grateful to receive such a big prize”, Virginia continues.

Above all, in the jury's words, La Intrusa was awarded the prize because it has invented a new dance language. The tools the Gasteiz dance troupe uses are words and live music, giving their dance narrative and meaning. “We accept everything which the need to express things tells us to use. When we put a scene together, anything is possible. Dance in itself is another tool, amongst other options”, the dancer goes on. Creating new languages “is almost our daily bread”, she continues. “More than creating new languages, we create and develop our own. To an extent, it's provoking creation. Sometimes they're slight variants with come without our realising it, but new codes and structures form when we pull those threads. We're very demanding with ourselves and we try to keep our creativity in itself in a continual situation of provocation.”

La Intrusa's prize has almost gone unnoticed in the Basque Country. When they're booked – which is seldom – they come back home. But, thanks to the universal language of dance, they go on international tours over Europe and America. “The performing arts have rootlessness in their DNA. Theatres, audiences, festivals, companies... they don't come to your house, you have to go out to them. At first you're curious, it's a wish to learn that takes you away from home. But supporting dancers and creative people is worthwhile and necessary; although they grow and develop abroad, they have to feel that they get support from back home and, in that way, they'll be able to share their careers and move forwards.”

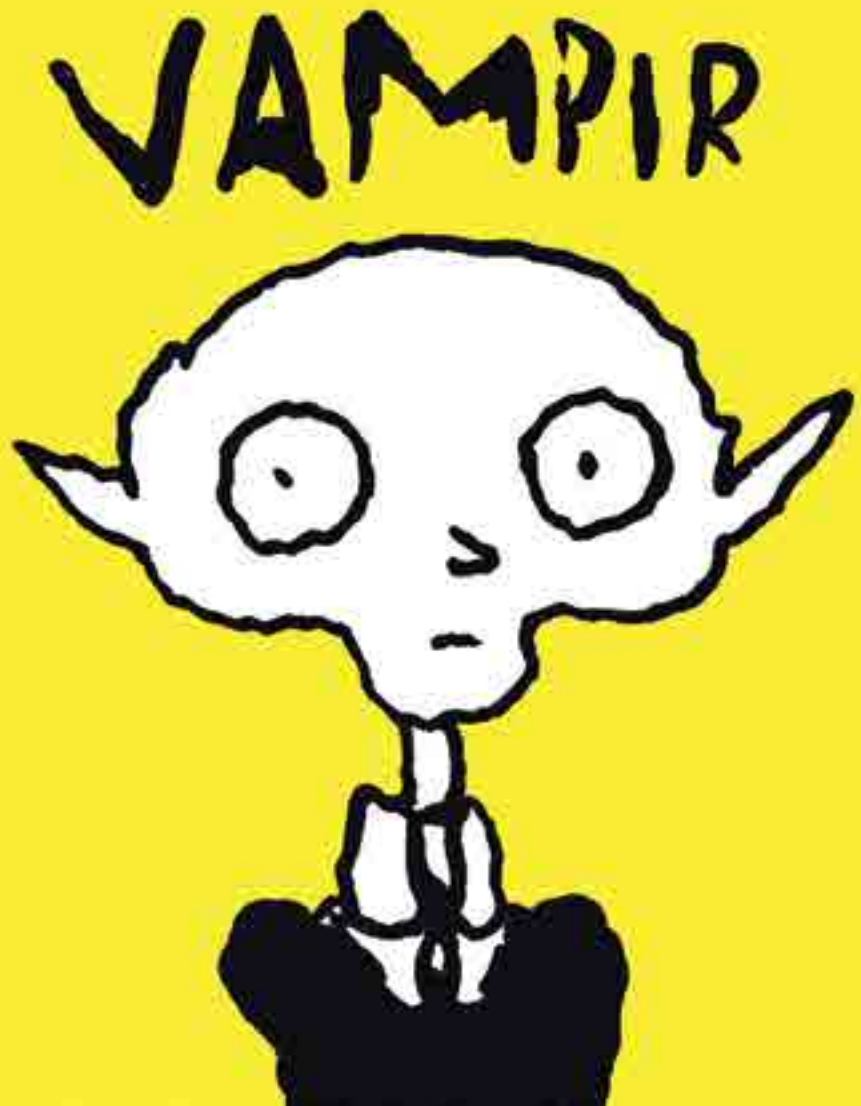
Fernand Vilniusen bizi da, eta erraz, errazegi maitemintzen den banpiro bat da. Eta, jakina, erraz maitemintzeko gaitasuna/gaixotasuna duen orok bezalaxe, asko sufritzen du. Ez da erraza, aizue! Fernandek badu neskak maitemintzeko habilezia berezia, eta guztiek, edo ia guztiek nahi dute lepoan kosk egin diezaien. Fernandek hagin batekin soilik egiten die kosk, marka handia ez uztearren. Ferdinandek modu xeblearean egiten du hegan. Gogorik gabe egingo balu bezala. Bere gazteluan bizi da, baina logelak alokatzen ditu, konpainia atsegin duelako. Banpiro ehiztariez paso egiten du Fernandek. Ez die apenas jaramonik egiten. Bere zeregin nagusia, egunez lo egitea eta gauzez maitaleen etxeetan sartzea da. Maitasuna eta larrua jotzea da Ferdinanden bizitzeko arrazoi sinple bezain ederra.

Ferdinanden abenturak eta desbenturak biltzen dituzten *Vampir eta L'Amour* bildumak (*le bestiaire amoureux*) Joann Sfar komikilariaren lan bereziak dira, eta, letra hauen idazlearentzat, ederrenak. Johann Sfarren maisulan honen gozamina konpletoa izan dadin, ezin aipamenik gabe utzi, estatu espainiarrean Fulgencio Pimentel argitaletxeak egindako edizioa. Haginak sartzeko modukoa. Komiki honetan, Sfar inoiz baino askeago aritu dela dirudi. Istorioari dagokionez, erromantizismoa eta komedia dira ardatz. Naturaltasuna nagusi den istorio honetan, maisuki nahasten ditu ironia, desioa, amodioa/desamodioa eta sexua. Elkarrizketak dira komikiaren xarmaren ardatza. Askotan, marrazten duen bitartean, inprobisatutako elkarrizketak sartzen dituela dirudi. Marrazkerari dagokionez, ez dugu orain deskubrituko Sfar maisua. Urteak daramatza komiki bakoitzean esperimentatzen. Lan honetan, marrazkia oso librea eta organikoa da. Batzuetan koloreen erabilerarekin, beste batzuetan binetak antolatzeko moduarekin, Sempé-ren minimalismo naive-tik Edward Gorey-ren gotikotasun ilunera eramaten gaitu Sfarrek, batasun estetikoa galdu gabe inoiz. Eta, elkarrizketekin egiten duen moduan, badirudi istorioa pentsatzen duen heinean marrazten duela Sfarrek. Jazz pieza bat balitz, erritmo bati jarraiki, edozein momentutan marrazki estiloz aldatzen du, edo, bat batean, komikiaren pentagramak diren bineten artean libreki marrazten du, gutariko askok ikastolako koadernoetan edo liburuetako tarte zurietan egiten genuen moduan. Bai narrazioan, bai marrazkeran, emaitza li-lu-ra-ga-ri-a da.

Fernand is a vampire who lives in Vilnius and falls in love easily, too easily. And, of course, he suffers as everyone who has the ability/illness to fall in love easily does. Hey, it isn't easy! Fernand also has a special ability to make girls fall in love and to make all of them, or almost all of them, want him to bite their neck. Fernand bites them with a single tooth to avoid leaving too much of a mark. Ferdinand flies in a particular way. It's as if he didn't want to. He lives in his own castle but rents bedrooms out because he likes company. Fernand pays no attention to vampire hunters. He hardly notices them. What he does mostly is sleep by day and go to his lovers' houses at night. Ferdinand's reason to live is love and sex: it's as simple and perfect as that.

Ferdinand's adventures and misadventures are told in *Vampir eta L'Amour (le bestiaire amoureux)*, Joann Sfar's comic album which is, for the writer of these lines, his finest work. To complete this masterpiece by Johann Sfar, we have to mention the Spanish edition brought out by Fulgencio Pimentel publishers. A way to stick your teeth in. We think that Sfar's worked with greater freedom than ever in this comic. Romanticism and comedy are the basis of the story. Naturalness is the key to the story, with irony, desire, love, the opposite of love and sex thrown in. The writer's greatest success is in the dialogues. It often seems that he improvises the dialogues as he writes. As far as his drawing is concerned, saying he's a master is nothing new. Sfar has spent years experimenting in each of his comics. The drawings in this work are very free and organic. Sometimes in his use of colour, other times in his way of organising vignettes, Sfar takes us from Sempé's naive minimalism to Edward Gorey's Gothic darkness without ever missing a chance for aesthetic beauty. As, just as he does with the dialogues, you get the impression that Sfar makes the stories up as he draws. As if it were jazz, he changes his style of drawing as he follows the rhythm and, suddenly, he draws his sheet-music scenes in the way that many of us used to do in our school exercise-books and in the blanks in class-books. His stories and drawings are marvellous.

maitasuna banpiro bat da
love is a vampire



L'Amour



kontraespazioa

Deieneren lana diseinuaren bidez esperimentatzean datza. Izan ere, narratibaren gaitasunean sinisten duen istoriak axola du, testuinguru ezberdinetan eratutako istoriak, guk geuk sortzen ditugun istoriak alegia.

Existitzen denak eraldatuta izan behar du; existitzen ez denak erabilera mugagabeak dauzka. Lana espazioen okupazioan oinarritzen da. Espazioa aitzakia gisa erabiltzearen bidez ikusleari, elkarri eragitea eta probokatzea xede du. Barne diseinuak hainbat konnotazio ditu bere baitan, baina horiek eraldatzen hasteko garaia dela uste du Deienek, estetika egiteko bide anitz baitaude eta ikerketa horretan murgildua dago diseinatzailea.

Gaur egun, egilearen praktikaren esentzia espazioen esperimentazioan datza; lekuan lekuko testuinguru ardatz nagusi hartuta, espazioa erabiltzen duten gizarte-eragileekin elkarlanean sortzen ditu bere proiektuak. Bere lana ez da soilik emaitz batera mugatzen, prozesuari ematen baitio garrantzi gehien. Prozesu hori delako elkarlana indartu edo ahulduko duena. “Contraespacio” problematika baten aurrean emandako erantzuna da; prostituzioaren aritzen diren pertsonen espazio baten beharra baitute, pertsona bezala garatu eta bizi diren komunitatean jendarteratu ahal izateko. Kasu honetan, helburu nagusia, diseinuak jarduera kolektiboan izan dezakeen boterea aztertzea da. Proiektua Bilboko San Frantzisko auzoan kokatuta dago, bertako gabezi ekonomiko, sozial, kultural eta urbanistikoek bultzatu dute espazio horren eraldaketa.

“Contraespacio” behar horretatik jaio da, eta hiru espazio paralelo eskaintzen ditu proiektuak: publikoa, inpuroa eta pribatua, betiere, ideiak elkarbanatu eta eztabaidatzeko asmoz. Espazio bakoitzak ezaugarri propioak dauzka, baina guztiek ideiak trukatzera gonbidatzen dute. Behar horiei, proiektuaren bidezko erantzun bat eman zaie, azal bat sortuz, prostituten inguruan dagoen pertzepzioaren metafora eginez. Ikuspegi ezberdinek pertzepzio ezberdinak sortzen dituzte, baina ikuspegi horiek guztiak kanpokoak baldin bada, ez dugu inoiz jakingo zer gertatzen den barruan. Kanpotik azalak lausoa izan behar du, eta barruan egonez gero, azala desagertu beharko da. Horrela, espazio gizatiarra sortu da, dagoen hezurdura zein egitura errespetatzen, berarekin lehiatu beharrean.

“Contraespacio” terminoa Henri Lefevre hirigilearen espazioen politikaren ikuspuntutik hartu da. Bere esanetan, espazioa gatazka eta helburu politikoen iturburua da, espazioen aldeko borroka, hain zuzen; ekoizpen soziala non baloreak etengabe kontrajartzen diren, froga, gatazka eta kontsentsuaren bidez.

Espazioa iruditegiaren arrazionalizazioa da, iruditegi hori gauzatu ahal izateko edozein gizakik espazioaren eraikuntzarako eskubidea baitu.

Prostituzioa beti poliziarentzat zein eragile sozialentzat topikoa izan baldin bada, zergatik inoiz ez diseinatzaileentzat?





counterspace

Deiene's work is about using design to experiment with. Above all, it's connected with stories told skilfully, stories told in different contexts, stories we tell ourselves, in other words. What exists has to be transformed; what doesn't exist has no limits.

The work is based on taking up space. Using space as a pretext, the aim is for the spectators to influence and provoke each other. Interior design has many contradictions within it, but Deiene believes it's time to start transforming them. There are many different ways to create aesthetics, and this designer is deeply committed to investigating that.

Nowadays, this artist's work is based on experimenting with space; taking the context of each place as the main axis, the artist creates collaborative work with the people who use each space. The work is not just working towards a result; the most important thing is the process itself. It's that process which will strengthen or weaken the collaboration.

"Contraespacio" is the straight answer to a problem; people who work in prostitution need a space to be able to develop as people and to socialise within the community they live in.

In this case, the main objective is to study the power which design can have in collective activities. The project is set in the San Frantzisko district of Bilbao; the local economic, social, cultural and town planning shortcomings have led to that space being transformed.

"Contraespacio" was born of that need and, so, it offers three parallel spaces: public, impure and private, always with the intention of sharing and discussing ideas. Each space has its own characteristics, but everyone's invited to swap ideas.

The project is used to give answers to those needs, creating a skin, giving a metaphor about how prostitutes are seen. Each point of view gives its own perspective, but if all of those points of view are external, we'll never know what's happening inside.

The skin has to be softened from outside and, once inside, made to disappear. In that way a human space is created which respects the existing skeleton instead of competing with it.

The term "Contraespacio" is taken from town-planner Henri Lefevre's political point of view about space. He says that the struggle for space and the source of political objectives is the fight in favour of space; social production in which values are continually compared with each other by trial, struggle and consensus.

It is rationalising the image of space because of humans have the right to create spaces in order to be able to put together that image.

If prostitution has always been a topic for the police and social workers, why not for designers too?



POP



paperpapers



El camino de los difuntos

francois sureau
periferica

48 orrialde. Baionan, 2012ko apirila eta maiatza bitartean idatzia. Sureau legegizonak Parisko Errefuxatuen komisionatuan lan egin zuen urte askotan. Errefuxatu ugariaren kasuak pasa ziren bere eskuetatik, horien artean, Javier Ibarategui etakidearena. Ibarategui Frantzia bizi bazen ere eta erakunde armatuarekin loturarik ez bazuen ere, Errefuxatu komisionatuak Frantzian geratzeko baimena erretiratu zion. Ondoren gertatu zena ez du burutik kendu ahal izan azken 30 urteetan Sureau. Gure "gatazka" gureak ez diren begietatik irakurtzea ariketa interesgarria da.

48 pages. Written in April and May, 2012 in Baiona by a lawyer who worked at the Paris Refugees' Commission for many years. He dealt with many refugees' cases, including that of ETA member Javier Ibarategui. Although Ibarategui lived in France and had no connections with the armed band, the refugees' commission withdrew his permission to live in France. For the last 30 years Sureau hasn't been able to forget what happened back then. Reading about our "conflict" through the eyes of somebody not involved is an interesting exercise.



hondamendia

xabier montoia
elkar

Berdin dio noiz. Berdin dio Adam eta Ebaren garaian kokatzea, berdin dio gaur egungo ipuina izatea edo etorkizunean kokatzea. Berdin dio. Montoiaren azken liburuko ipuin guztietan arnasten da hondamendia. Hondamendi arin eta ia ikusezinetatik hasita, agerikoenetara. Izenburuarekin asmatu du idazleak. Hondamendi ezberdin guzti horien deskribapena oso kontzeptu "montoiarra" dela ere esan genezake, ipuin guztietan sentitu dezakegulako edozein unetan guztia pikutara joateko zorian dagoela.

The era doesn't matter. It doesn't matter if you set it in Adam and Eve's time, or in our period or in the future. It makes no difference. Disaster is what you smell in all the stories in Montoia's latest book. From the slightest, least visible disasters to the most obvious ones. The title is just right. We could say that the descriptions of them and the ideas are very Montoia, you can sense him in all of them, it's always just about to go wrong.



beti oporretan

harkaitz cano
susa

Argia, kresala, freskotasuna, jendea, spritza... beti hizpide, "oporretan" hitza oroitzean. Horregatik, Canoren ipuin sortari prosa leuna eta dotorea ezin hobeto doakiola prentsatzan dugu. Bestalde, beti oporretan egonagatik jaia bermatuta dagoela uste duenak, horrek bai jai. Festa, aisia eta axolagabekeriaren itzalean eta aitzakian, orduan ere ezinegon erraz nagusitzen da narratzen diren gertakizunetan. Errealitatean bezala, alegia. Hortaz, bermuta eskuan eta oporretan bazina bezala irakurri liburu hau. Beti oporretan egotea posible dela sinetsi. Baina ez ahaztu zure bizkarra zaintzea.

Light, saltpetre, freshness, people, spritz... the topics of conversation when we remember holidays. That's why we think Cano's collection of short stories, in their clean, elegant prose, is unbeatable. And then again, if we think the party's guaranteed just because we're always on holiday, we've really got it sorted. In the shadow and with the pretext of parties, leisure time and carelessness, we're easily dragged along by the things that happen. So, that's like reality. Read this book with a glass of vermouth in your hand, like on holiday. Believe it's possible to always be on holiday. But don't forget to cover your back.



ituskizuna

itu banda

Formatu handiko desplegablea da Itu bandak iazko urrian kaleratu zuen Ituskizuna. Poesia, narrazioa, antzerkia, ilustrazioa. Guztia ironia eta agitprop kutsuaz. Ez dugu, jakina, edukiari buruzko komentariorik egingo. Horrelako proposamenak norberak deskubritu behar dituelako. Edo norbaitek oparitu behar dio ituskizuna bezalako artefaktua. Kasu honetan, ez lapurtu. Honelako egitasmoak hain dira urriak gurean, zaindu eta elikatu beharko genituzkeela.

Ituskizuna, which Itu banda brought out last October, is a large-format fold-out. Poetry, narrative, theatre, illustration. All marked by irony and agitprop. So, of course, we're not going to talk about the contents. Because each of us has to find out about these things by him/herself. Or each of us should gift artefacts like this. Don't steal things like this. Such things are so rare here that we should protect and support them.

the baldians
trading cards

56

Alice Guy Blache



Alice 1873an jaio zen Frantziako Saint-Mandé herrian, eta Frantzia, Chile eta Suizan hazi zen.

Alice was born in 1873 at Saint-Mandé, France, and was brought up in France, Chile and Switzerland.

Lumière anaiei lagun izan zen, eta, haiek ez bezala, irudiak filmatzeak istorioak kontatzeko balio zuela sinisten zuen.

A friend of the Lumière brothers, unlike them she believed that filmed images could be used to tell stories.

1000 pelikulatik gora filmatu zuen; eta, aktore ez ezik, zuzendari eta ekoizle garrantzitsu ere izan zen Frantzian eta AEBetan.

She made more than 1000 films and was a major actress, director and producer in France and the US.

Le Fee aux Choux (1896) izan zen Aliceren lehen filma; arrakasta itzela izan zuen. Hainbestekoa non, haren ondoren, Lumière anaiek eta Meliès-ek irudi filmaketa hutsa egitetik istorioak kontatzera ekin baitzioten.

Le Fee aux Choux was her first film and it was a huge success when it was brought out in 1896. To such an extent that the Lumière brothers and Melies stopped making films of just images and started telling stories in their movies.

1907an, Herbert Blache kamerariarekin ezkondu, eta AEBetara joan ziren. Ehunka film egin zuten garaiko izarrekin.

In 1907 she married cameraman Herbert Blache and they moved to the States. They made hundreds of films with the stars of the day.

Zinemak askakizun ugari zor dizkio Aliceri: alderdi teknikoaren artean, kamera geldoa eta azkarra, kamera mugimenduak...; narratiboaren artean, askakizun nagusia fikzioa filmatzeko gaitasuna izan zen (genero poliziakoa, zientzia fikzioa...).

The cinema owes a lot to her many inventions. On the technical side still shots and fast cameras, camera movements... In terms of narrative innovations, the greatest was her skill at filming fiction (crime stories, science fiction...)

Haren filmetan emakumearen irudia ez zen gizonaren menpe izaten; istorioetan bazegoen dagoeneko kezka sozial bat. Horren lekuko, 1913an idatzi zuen salaketa-liburua: *Woman's place in photoplay production*.

Women were not a backdrop to men in her films and there are also social concerns in some of her films. This comes out in the book she wrote in 1913: *Woman's place in photoplay production*.

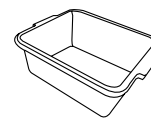
Eta bete-betea asmatu zuen: historiak, duela oso gutxira arte, garai batean hain garrantzitsuak eta arrakastatsua izan zen emakume honen lana ezkutatu dutelako.

And she was right: until very recently, this woman's work – so important and successful in her time – had been kept hidden.

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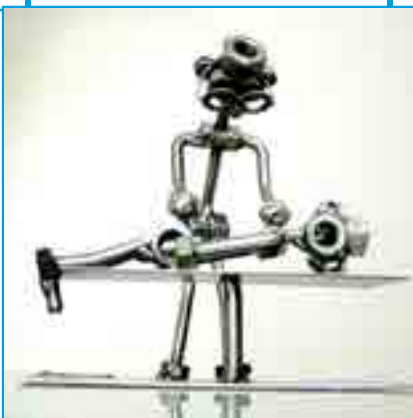
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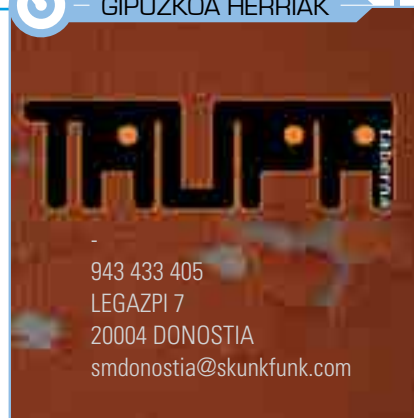
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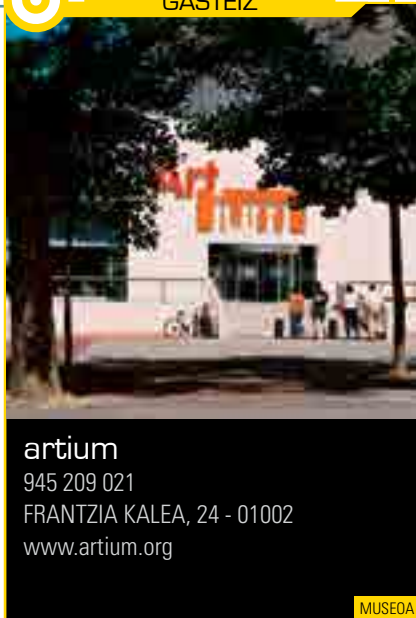
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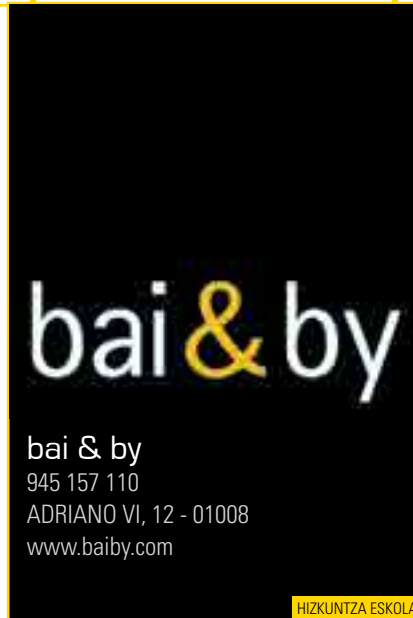
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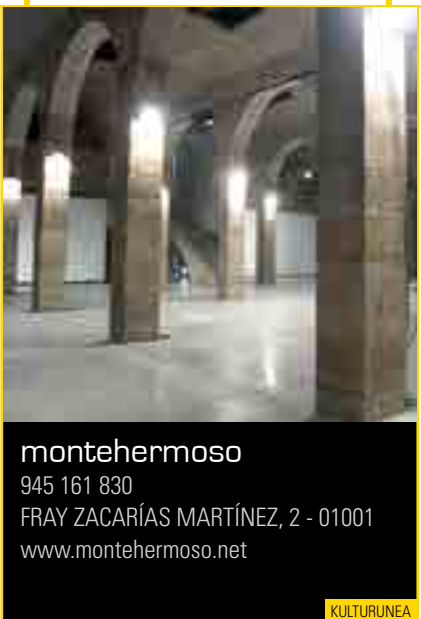
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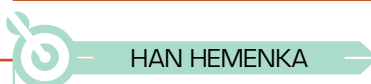
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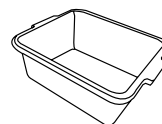


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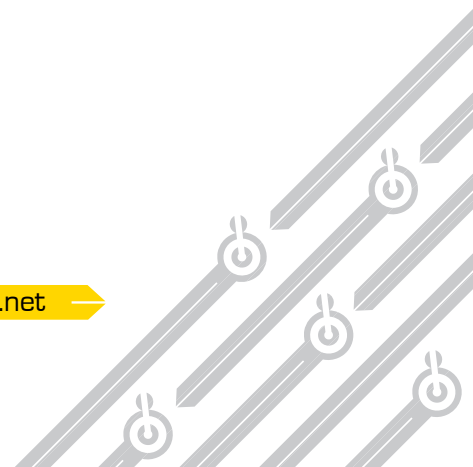
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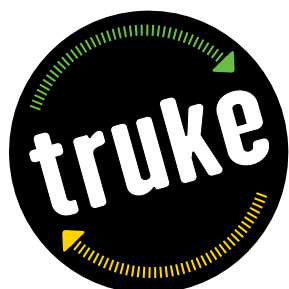


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