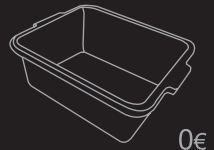


geometria bezatzen
pitagora ´s nightmare

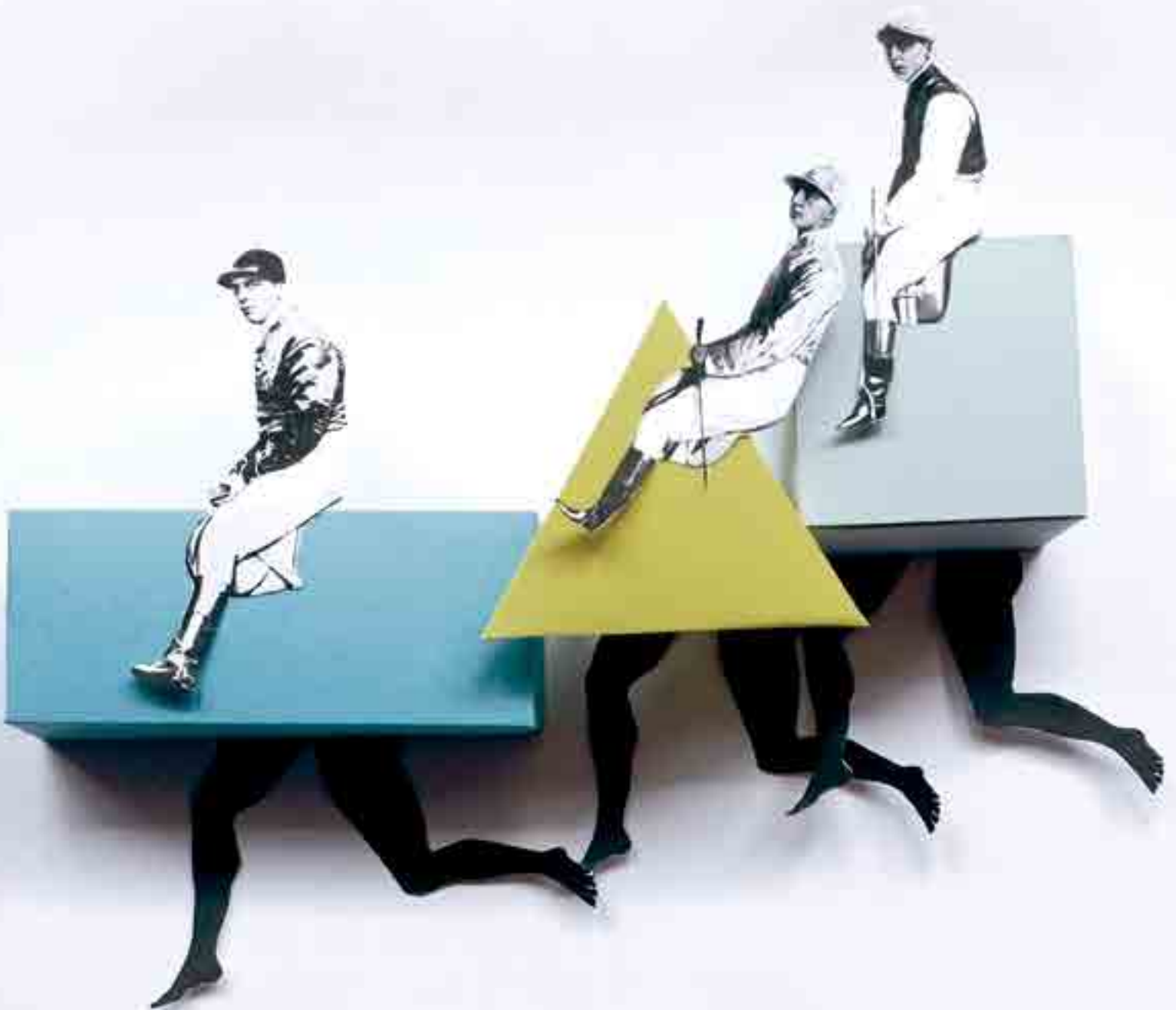
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the balde



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Lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu / Imaginative, provocative and interesting works? send

the balde

antsoain 1

31014 iruñea

t. +34 948 12 19 76

f. +34 948 14 82 78

donostia ibilbidea. 11 behea

20115 astigarraga

t. +34 943 44 44 22

f. +34 943 33 60 66

www.thebalde.net

info@thebalde.net

publi@thebalde.net

m. +34 686 485 980

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iñigo martinez

publi@thebalde.net

+34 686 485 980

diseinua / design: martin etxauri, ekaitz auzmendi, eneko etxeandia

itzulpenak / translations: 11itzulpen, smiley

ale honetako kolaboratzaileak / collaborators this issue: arkaitz villar, david zapirain,

ismael iglesias, myriam gartzia, xabier gantzarain, byg, uxeta labrit, agurtzane ortiz

ale honetako argazkilariak / photographers this issue: ismael iglesias, imanol amas,

mikel godoy, son aoujil, oier ituarte, the balde crew


azaleko irudia / cover image: byg

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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



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ETA KULTURA SAILA
Hizkuntza Politikarako Salburuordetza

them to: info@thebalde.net



giza eskubideen jaialdia

Donostiako Giza Eskubideen Jaialdia honez gero hiriko klasikoetako bat bihurtu da. Urtero, giza eskubideen gaiari modu eta ertz ezberdinetatik hurbiltzeko aukera ematen diguten filmak proiektatuz, hausnarketarako tresnak eskuratzen dizkigun ekimena da. Apirilaren 15etik 22ra.

human rights festival

The Donostia Human Rights Festival has already become a classic of its kind. It's an initiative which projects films about human rights from different places around the world, which gives us tools for our reflections. 15th to 22nd April.

cineyderechoshumanos.com/



ZU HOR
TA NI HEMEN

artista berriak

Koldo Mitxelena Kulturguneko klasikoen artean klasikoena. Urtero, artista berrien lanak ikusgai jartzen dituzte KMko areto nagusian. Egungo izen ezagunetako askok egitasmo honetan ere dute beren izena izkiriatuta. Jarduera eta jarrera ezberdineko artista berri horien erakusketak aukera ematen digu etorkizuneko artisten lehen urratsak ezagutzeko..

new artists

winning new artist's works are put on display in the main hall at KM. Many of the currently best-known artist where selected in previous editions. This exhibition of new artists' activities and tendencies gives us the chance to see the first steps of the artists of the future.



mentalgassi

Berlingo Mentalgassi kolektiboak Donostia bisitatuko du Hormek Diote proiektuaren barnean. Kale-artearen modu berezi eta bereizgarrian ulertzen duen kolektiboa da. Alemanieraz gassi esaten zaio zakurra pasioan ateratzean ematen den bueltatxoari. Berlindar hauek garuna ateratzen dute pasioan beren proiektu bakoitzarekin.

mentalgassi

Berlin collective Mentalgassi is going to visit Donostia as part of the Hormek Diote project. It's a collective which understands street art in a particular, distinctive way. In German, "gassi" means taking a dog for a walk. These Berliners take the mind for a walk in each of their projects.





Diego Matxinbarrena

Erakusketa / Exposición

2016ko apirilaren 14tik maiatzaren 21era
Del 14 de abril de al 21 de mayo de 2016

Ordutegia / Horario

Asteartetik larunbatera / De martes a sábado
11.00-14.00 / 16.00-20.00

Jai egunak izan ezik / Excepto festivos



KOZDIO MITXELENA Kulturama, Erakunde Auzoa
Urdaneta kalea 9, 20006 Donostia-San Sebastián
94312001, programazio@kozdioa.eus
knic@kozdioa.eus

euskaratik ingelesera,
ingelesetik euskarara

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KEEP AN EYE ON...



tyf

Ez fikziozko zinema garaikidearen lurraldea eta mugak esploratzen dituen egitasmoak proiektu eta proposamen berriak eskainiko dizkigu aurten ere. Ikus-entzunezko dokumental alorrean zeresana eta zer erakutsia duten egileak bilduko dira Bilbon ekainaren 6tik 10era.

tyf

This project, which explores the boundaries and territory of non-fiction contemporary cinema, offers us new projects and proposals this year too. Creators of audio-visual documentaries, who will give us things to talk about and show us things, will be meeting in Bilbao from 6th to 10th June.

territoriosyfronteras.com



expogrow 2016

5. ediziora iritsiko da aurten Expogrow, haseratik, kalamu azoka bat baino gehiago izan dena. Aurtengo edizioa irailaren 16tik 18ra bitarte ospatuko da eta azoka eremua zabaltzearekin batera, profesional eta emanaldi ezberdinak ere ugarituko dira. Musikari dagokionez, lehen konfirmazioa, eta ez da halamodukoa. JoeyStarr handiak eta Nathy rapero frantziarrak abiatu duten proiektuaren aurkezpena: Caribbean Dandee.

expogrow 2016

Expogrow, the cannabis fair that is much more than a cannabis fair, reaches its fifth edition in 2016. From the 16th to 18th of September and with extended space and more professionals than previous editions, Expogrow is preparing new activities. The first music confirmation is already an upper cut! The great JoeyStarr and French rapper Nathy will be in Expogrow presenting the project they have done together: Caribbean Dandee.

expogrow.net



usopop

Proposamen moderno eta berritzaileak biltzen ditu urtero-urtero Usopop jaialdiak. Programa osoa ez da oraindik zabaldu baina adi egon, Drame, Amorante eta Neguaren kontzertuak dituen jaialdiak merezi du eta.

usopop

Usopop festival brings together modern, innovative proposals every year. The whole programme has yet to be announced, but it's well worth going to the festival that programs Drame, Amorante and Negua among others .

usopop.com



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



Entzun! bilduma 2015

LA BASU Trakamatraka • ZZIO Hotza • ANESTESIA Hildakoen bisita • ETEN MakinATXo bat gorpuzki • ENKORE Bihotz ezkutua • LARREGI Zuloan • MCONAK Hitz gordinak • PIZTIAK Bixitxi Marabilli 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

Harpidetu eta gainkosterik gabe etxean jaso. Idatziguzu entzun@entzun.com-era



Eta gainera:

Entzun 2008-2013 Kutxa!

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



sator alai

Izugarri gustatzen zaigu Donostiako metroaren aurkako kolektiboaren logoa. "Topoa" duen hiriak ez du metrorik behar. Donostia New York dela uste duten horiek ez al dira jabetzen herrialde aurreratuetan gastu sozialak lehentasuna duela obra publiko erraldoien gainetik? Zein da eredia, Suedia ala Dubai? Sator batek ere ikusiko luke...

the happy mole

We love the anti-Donostia Metro collective's logo. A city with a happy "mole" has no need for a metro. Don't those people who think that Donostia is New York realise that social spending takes priority over giant public works in advanced countries? What's their model, Sweden or Dubai? If a mole were to see it...

satorralaia.wordpress.com



lupa

Dokumentala modan dagoela esaten duenik bada. Gure ustez, gertatzen ari dena da azken urteotan ikus-entzunezkoetan egiten ari diren gauzarik interesgarrienak alor horretan izaten ari direla. Eta horren lekuko, Lupa jaialdia. Gune aproposa da dokumentalak eta prozesuan dauden lanak ezagutzeko, bai eta egileekin beren proiektuez hitz egiteko eta iritziak trukatzeko ere. Donostian, maiatzaren 5etik 8ra.

lupa

Some people say documentary is on fire. We think what they're doing is one of the most interesting things in the audiovisual field over recent years. Lupa (magnifying glass) festival is a witness to that. A chance to see documentaries and work in progress. And a great place to talk with the creators of different projects. Donostia, 5th to 8th May.

lupadoc.org



beecrib

Hiri-erletegiak ugaritzen ari dira. Oraindik legedi aldetik gorabeherak sortzen dituen jarduera bada ere, hainbat hiritan erletegi-sare interesgarriak sortu dira. Hementxe, zuk zurean erleentzako etxolatzoa egiteko aukera. Erraz egitekoa da eta diseinuaren deskarga librea eskaintzen dute.

beecrib

There are more and more urban beehives. In spite of the obstacles which the law has set up, there are interesting beehive webs in several cities. Right here you can put up sheds for bees. You can download instructions for making them easily and designs for free.

cargocollective.com/designislikethis/The-BeeCrib

BEEES, MOLES
AND OTHER ANIMALS



literaturia

Literaturaren herrialde nomadak Zarautzen jarriko du aurten ere kanpamentua, maiatzaren 19tik 22ra. Aurtengo gaia: larrua. Beraz, letren ijituok, badakizue non eta noiz duzuen zita. Urtero lez, ez da (b)ardorik faltako.

literaturia

There are more and more urban beehives. In spite of the obstacles which the law has set up, there are interesting beehive webs in several cities. This editions theme: skin/fur/sex. Right here you can put up sheds for bees. You can download instructions for making them easily and designs for free.

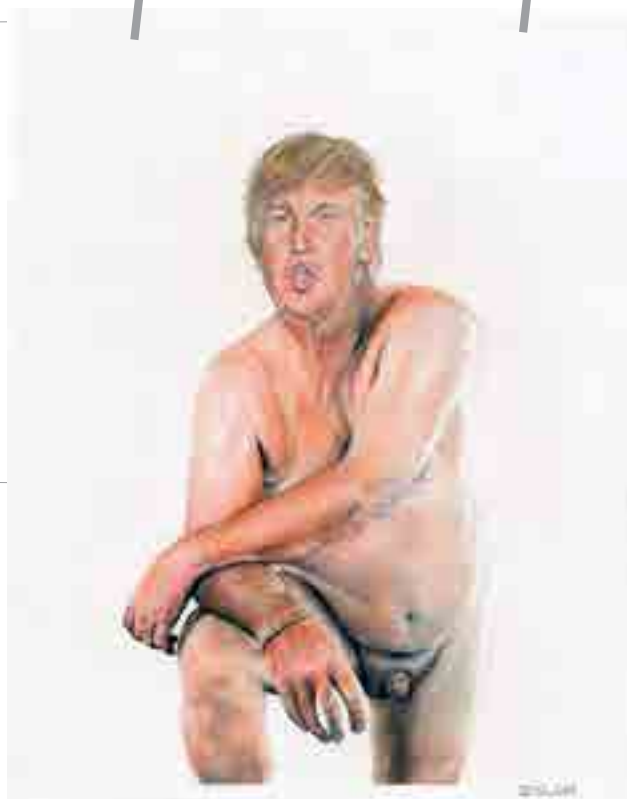
literaturia.eus

tamainak inporta du

Illma Gorek egin duen Donald Trump-en marrazkia ikusgai dago oraindik ere Facebook-eko bere orrian. Donald Trump-en lege-taldearen erasoei eta Facebooketik kanporatzeko mehatxuei. Honela erantzun die: "Ez dut uste zure genitalak definitzen duenik ez zure sexua, ez zure boterea edo estatusa; egundoko ergela izan zaitezke, zure galtzontzilotan daukazuna daukazula.

size does matter

Illma Gore's depiction of Donald Trump with a very small penis is still on her Facebook page the artist continues to face numerous threats of suspension from Facebook as well as intimidation from Trump's legal team. Of the image, Gore has stated: "I do not believe your genitals define your gender, power, or status. Basically, you can be a massive prick despite what is in your pants."



TROMPATUTA,
TREMPATUTA EDO
TRUMPATUTA?

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ingelesetik euskarara

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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.


Bizkaia
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www.bizkaia.eus



kale borrokalaria street-fighter

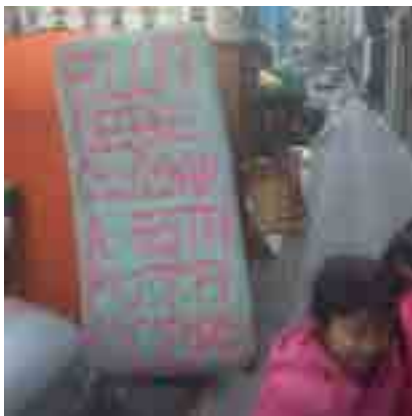
art and words by / artea eta hitzak: ismael iglesias

Badira sekula gauzatzen ez dituzun ideiak, pentsamenduak eta akzioak. Eta arrazoia jakin gabe, egingo ez dituzun gauzen kaxoian amaitzen dute. Orain kontatu behar dizuedan istorio hau eguneroko eginkizun bihurtu zait "ley mordaza" delakoa sortu zenetik.

15 bat urte daramat Bilboko San Frantzisko kale mitikoan bizitzen, kulturalki eta gizarte mailan, hiriko bazterrik anitzena eta aberatsena, eta aldi berean bazterrik umilena eta pobreena, alokairu erdi merkeen erreinua. Estudiotik nire etxera egiten nuen bidean, guztientzat komuna den elementu baten presentzia detektatu nuen: koltxoia.

There are some ideas which never get done, thoughts and actions and don't say why but they end up in the drawer for things we're never going to do. The story I'm going to tell you now has become a daily occurrence for me since the Spanish "gag law" was passed.

I've lived in Bilbao's mythical San Francisco Street for the last fifteen years. In cultural and social terms, it's the most varied, interesting part of the city and, at the same time, a marginalised area with the cheapest rents. On my walk from home to my studio, I saw something which we all had in common: mattresses.



Euskarri, pareta, iragarki ohola, egunkari, mihise, hasperen multzo, malko edukiontzi, usain eta kiratsen bilgune eta abar... Horrela ikusten nituen nik. Lege zentzugabea azaldu zenean, ezer ez egitea zapalketa onartzea zela pentsatu nuen, eta ideiak elkarri lotuz, "euskarri" horiek mezu anbiguoak bidaltzeko nola erabili asmatzen hasi nintzen. Jabetzen naiz ez dutela denbora gehiegi irauten kalean, eta, horregatik, argazkia atera eta akzio iragankorraren dokumentua gordetzen dut, zeinak zentzu guztia hartzen duen bilduma guztia deskubritzen duzunean.

Backings, walls, advert boards, newspapers, sheets, bunches of sighs, recipients for tears, storerooms for foul smells and so... that's what I used to see.

When that senseless law came out, I thought it was a step towards accepting not doing anything and, tying threads together, I started coming up with ways to use those backings to send ambiguous messages. I realised that they aren't very long in the street and, because of that, I take photos of them and keep those lasting documents, which really make sense when you come across the whole collection.



Testu gehienak RRV delakoaren taldeek idatzitako kantuetatik atera dituzte; badago, halaber, film, telesail, liburu eta beste testu batzuen eraginik ere: Eskorbuto, Cicatriz, MCD, RIP, Doctor Deseo, El Columpio Asesino...

I've taken almost all the texts from songs by a group called RRV, although films, tv shows, books and other types of texts are an influence too: Eskorbuto, Cicatriz, MCD, RIP and so on, and Doctor Deseo and El Columpio Asesino too.



Gaztelera, euskaraz eta ingelesez daude idatzita, baina azken hori erabiltzeari utzi nion emakume ijito jator batek "ay payooooo que no entiendo nada, explicamelo!" esan zidanean. Orduan gaztelera jo nuen. Rosa fuchsia aukeratu nuen hankartetik ateratzen zaidalako, eta, modu horretan, zabor garbitzaileek, nire etsai akzidentalek, badakite nor naizen; haiek beren lana egiten dute eta ni nirea egiten saiatzen naiz.

They're written in Spanish, Basque and English, although I stopped using the latter when a friendly Gypsy woman told me that she didn't understand a word of it. So I started using just Spanish.

I chose fuchsia pink because I wanted to and, in that way, rubbish collectors, my accidental enemies, know who I am, they do their work and I try to do mine.



Aukeratutako esaldiaren anbiguitateak irakurketa bat baino gehiago egiteko aukera ematen du batzuetan, baina hau guztia egiteko dudan beharra eta adrenalina-maila kontrolaezinak dira. Batzuetan etxetik ateratzen naiz beste koltxoi bat topatzeko gogoz, eta bertan, gau osoan bueltaka izan dudan esaldi madarikatu hori espraiaz tatuatzeko itxaropenaz.

The ambiguity of the sentences chosen sometimes means that there are different possible interpretations, but the need to do all of this and the uncontrollable adrenaline level when I leave home hoping to find another mattress and right there, using my spray gun, tattoo on it the damned sentence I've spent the whole night thinking up.

SI NO TE GUSTA, TE JODES
QUEJARSE Y NO HACER NADA AMAR LA ESTUPIDEZ
SABES BIEN QUE AQUI PUEDES MORIR

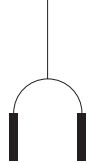




no comment

donostia - argazkia
photo by: javi arcinboldo agirre



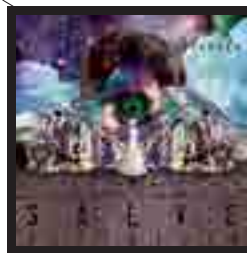


To Pimp a Butterfly(2015) erraldoia gainera kendu ezinik gabiltzala Kendrick Lamarrek ezustean disko berria argitaratu du. Deskarteek osatutako lan honetan jazz, hip-hop, sintetizadore eta soul hipnotikoa bildu ditu. Lamarrek bizi duen sormen momentu erraldoia baieztatzeaz gain azkeneko urteetan ezagutu dugun rap abeslari onenaren aurrean gaudela erakusten digun diskoa.

We can't stop listening to Kendrick Lamar's *To Pimp a Butterfly*. This work is created with works left ahead in previous records. Jazz, hip-hop, synthesizers and hipnotic soul, show us that Lamar is in his best. He is one of the best rap singers of the last years.



Kendrick Lamar
Untitled unmastered
Aftermath / Interscope



Triangulo de Amor Bizarro
Salve discordia
Mushroom Pillow

Zaila da Triangulo de Amor Bizarrok bere diskoetan biltzen duen soinu-atmosferatik ihes egitea. Distorsioarekin hitzarmena duen laukote galiziarrek argitaratzen duen disko bakoitzeko hazi egiten dela berretsi du. *Baile Sumaria* kantuan dantzalekura gerturatzen badira ere, astinduko zaituzten gitarra kapez beteta dator diskoa.

It's hard to drag yourself away from the atmospheric sounds Triangulo de Amor Bizarro create on their records. This distortion-loving 4 piece Galician band prove once again that they grow with every new release. While the *Baile Sumaria* is heading for dancefloor territory, this album is chocobloc with big guitar riffs.

Jarraitzaile zorrotzenak hasebeteko ez baditu ere, The Catastrophic diskoak Tortoise gehiago ezaguzeko balio digu. Oraingoan, ahotsak sartzen ausartu da talde instrumentala. Horretarako, bi gonbidatu bereziren laguntza izan dute: Georgia Hubley (Yo La Tengo) entzun dezakegu *Yonder Blue* balada zoragarrian, eta Todd Rittman (U.S. Maple) *Rock on* indartsuan.

While it won't satisfy their most ardent fans, *The Catastrophic* does provide us with a good opportunity to get to know Tortoise a little more. This time round, the instrumentalist band have some singing going on. They have singers Georgia Hubley (Yo La Tengo) on the wonderful ballad *Yonder Blue* and Todd Rittman (U.S. Maple) on the thumping *Rock on*.



Tortoise
The Catastrophist
Thrill Jockey



Bombino
Azel
Patisan records

Dirty Projectors taldeko Dave Longstreth arduratu da Niger-eko musikariaren disko berria ekoizteaz. Aurretik, Black Keys taldeko Dan Auerbach-ekin egin zuen lan. Desertuko rock hipnotikoarekin jarraitzen du hemen, eta, orainoan, gitarra doinuei ahotsaren jokoak batu dizkie, Mdou Moctar-ek egiten duen bezala. Trance-ra eramango gaitu *Timtar* abestiarekin.

Dirty Projectors' Dave Longstreth was in charge of these musicians from Niger. They had previously worked with Dan Auerbach from the Black Keys. The group still ply their hypnotic desert rock on this disc, and this time round they have added vocals to the guitars, a bit like Mdou Moctar does. Songs like *Timtar* will leave you in a trance.

Azken aldian gure inguruan sortu diren talde dotorenetakoa da Rural Zombies. Juliaren ahotsak gidatuta, elektronika, pop eta rock doinuak nahasteko modu sofistikatua erakusten du. Foals taldea ekartzen digu gogora eta *Fall* eta *Golden* abestietan puntu gorenera iristen badira ere, merezi du diskoa osorik entzuteak.

Rural Zombies are one of the most elegant local bands to have appeared in a long time. They are sophisticated in how they mix electronica, pop and rock, all driven nicely along by Julia's voice. They bring the Foals to mind and on songs like *Fall* and *Golden* the band really hit their stride. A record that should be listened to in its entirety.



Rural Zombies
Bat
Warner Music / InSamuel Records



Amorante
Amorante
Autoekoizpena

Azkenaldian entzun dugun disko bereziaren argitaratu du Amorantek. Bost kantuk osatutako diskoa da, eta, guztien artean, aparteko mikro-mundua osatzen dute. *Dorre baten gordetakoak* abestiko giro akustiko eta dramatikoek harrapatzen bazaituzte, itxaron *Dogma* unki-garrira heldu arte. Lehen minututik harrapatuko zaituen lana. Berezia eta handia.

Amorante have just come up with one of the most special records we have heard. There are five songs on the album and they all come together to create some kind of micro-world. If the song *Dorre baten gordetakoak* and its dramatic acoustic atmosphere catches your fancy, wait till you hear the moving *Dogma*. A record that will envelop you from the very start. Special and great.



belako, kolpe perfektua

Bertoko musika zaleontzat, Belako gure bale zuria da. Musikarientzat ere bai. Denek nahi dute zerbait Belakorekin. Edo denek espero dute zerbait Belakorengandik. Eta erraza ez den arren, presio horren aurrean fidel eutsi diote beren izaerari. Ez dira erosotasunean erori eta, oso gazte izanik ere, argi dute zer den musikaren mundua: kontzertu sorpresak eskaintzen dituzte, eszenatokian inork baino hobeto pasatzen dute, eta sormen lan etengabean murgilduta daude.

Hamen estudioko laugarren diskoan, bilatzen diharduen soinutik gero eta gertuago dagoela erakutsi du Belakok. Talde askok beren ibilbidea soinu sofistikatuagoetara gidatzen badute, Mungiako taldeak bere bideari jarraitu dio eta lortu du zuzenean transmititzen duen freskotasuna eta indarra islatzea.

Kolpe perfektua da *Hamen*. Gero eta urrutiago bizi dugun 90eko hamarkadako underground eszenaren erreferente berri bilakatu da diskoa. Horrekin batera, intentzio bat erakusten duen taldea da: ondo pasatzeko lau lagunek sortu duten banda. Entzuleari lehen kolpetik kutsatzen diote sentsazio hori, bai estudioan, bai eta eszenatokian ere.

Silent Alarm abestiko baxuaren gordintasunak zapaldu egiten du egungo musikaren eszena betetzen duten aurrefabrikatutako taldeen nortasun eza. Kolpe bera transmititzen du *Off your shoes* kantuak; entzulea, bapatean, espero ez dituen rock giro indartsuetan murgilduta aurkitzen da. Ez dira zuzenekoetan erraz funtzionatzen duten kantuak, baina, kasu honetan, badute eraginik eta aurrekari biribilak dira elektronikara gerturatzen diren *Track sei* bezalako abestientzat. Dinamika bikaina lortu dute estilo nahasketa horretan.

Sasoi onean dago Belako, eta *Hegodun baleak* abestiak agerian uzten du hori. Dantzalekurako sortutako *Sinnerman*-en bertsioa ere grabatu dute, melodia majikoak sortzeko ahalmena dutela erakutsiz.

Seguru etortzeko dagoena hobea dela. Bitartean, nostalgiarik ez, just Belako.





belako, the perfect hit

For us local music fans, Belako's our white whale. For musicians, too. Everyone wants to have something to do with Belako. Or everyone expects something from Belako. But, even though it's not easy, they've remained loyal to their own personality in spite of that pressure. They haven't taken the easy route and, even being so young, they know what the music world is: they give surprise concerts, have a better time than anybody else on stage, and are always deep in creative work.

On their fourth studio album, *Hamen*, Belako have shown that they're getting closer and closer to the sound they're looking for. While many groups guide their career towards having a more sophisticated sound, this group from Mungia has kept on going along its own path, giving freshness and strength when they play live.

Hamen is the perfect hit. The disk has become a new reference for the increasingly far-off 90's underground scene we lived through. Along with that, the group have shown an aim of theirs: the four friends founded the group to have a good time together. Listeners pick up on that from the first hit, whether it's in the studio or on stage.

The crude bass on *Silent Alarm* treads all over the current music scene's prefabricated lack of personality. *Off your shoes* gives off the same idea and the listener suddenly finds him or herself surrounded by unexpectedly powerful rock. They're songs which work well live but, in this case, they have their influences and songs like *Track sei*, which get close to electronic music, are great precedents. They've put together a great dynamic in that mix.

Belako's at a good moment and songs like *Hegodun baleak* make that clear. They've also shown that they have a talent for magical melodies by recording a dance-version of *Sinnerman*.

The next one's bound to be even better. No nostalgia. Till then: just Belako.

April 9, 1940.

S. N. GOLDMAN

FOLDING BASKET CARRIAGE FOR SELF-SERVICE STORES

Filed March 14, 1938

2,196,914

3 Sheets - Sheet 3

kapitalismoaren eraikuntza: supermerkatu karroaren parabola

Ez diegu ematen merezi duten balioa. Aintzat ez hartzeaz gain, zerbitzua eta zamalana egin ostean, berriro ere bere anai-arreba bikiekin kateatzen ditugu, garai batean afrikar esklabuak katetatzen genituen moduan. Tarteka, herriko festetan edo inhaulerietan ibilgailu ergelena bat eraikitzeko, edo buelta eman eta barbakoa inprobisatu gisa erabiltzeko. Bortizkeriaz erabiltzen ditugu, axolagabe, ia ia mezipretxuz, jabetu gabe garai batean iraultza baten sinbolo izan zirela. Iraultza kapitalistaren sinbolo, hain zuzen ere.

super(market)man

Supermerkatu kontzeptuaren asmatzaile izan zen Sylvan Goldmani zor diogu hori guztia. Sylvanen Gurasoak Letoniatik AEBetara emigratu zuten. Sylvan 1898an jaio zen, eta, 12 urterekin, bere aitak lan egiten zuen janari denda laguntzen hasi zen. Lehen Mundu Gerran Frantzia jardun zuen janari probisioetan lanean. 1919an Texas-ko Breckenridgera itzuli zenean, argi zuen janari denda propioa jarriko zuela. Hala egin zuen, baina, eskualdean petrolioa agortu zenean, Californiara aldatu zen. 21 urte zituen eta bere ideia iraultzaileak martxan jartzeko prest zegoen.

Han asmatu zuen "self-service" kontzeptua. Ordura arte, supermerkatuetan bezeroak produktua eskatu eta dendariak eskuratzen zion. Dendari asko eta ezagutza zabalekoak behar ziren. Bai eta denbora ere. Self service sistemarekin, bezeroak berak eskuratzen zituen aurretik apaletan jarritako produktuak. Ondorioz, langile gutxiago behar ziren eta denbora laburragoan salmenta gehiago egiteko aukera zegoen.

1920an denda kontzeptua betirako aldatuko zen Goldmani esker. Oklahomako jaioterria itzuli, eta, epe laburrean, 55 self service denda ireki zituen. Hurrengo urteetan negozioa zabaltzen jarraitu zuen, harik eta 1929an bere konpainia saldu zuen arte. Herrialde osoa dardarka jarri zuen burtsa krisialdia gertatu baino hilabete batzuk lehenago. 1934an, dirutza baten jabe zela, Humpty-Dumpty janari katea erosi zuen. Honela esan zion Goldmanek erreportari bati: "janariaren gauzarik onena guztiak kontsumitzen dugula da, eta behin bakarrik, gainera". Hala ere, krisialdi garaiak ziren eta negozioak ez zuen itxura onik. Iraultza berri bati ekiteko unea zela pentsatu zuen Goldmanek.

saski-karrotxoa

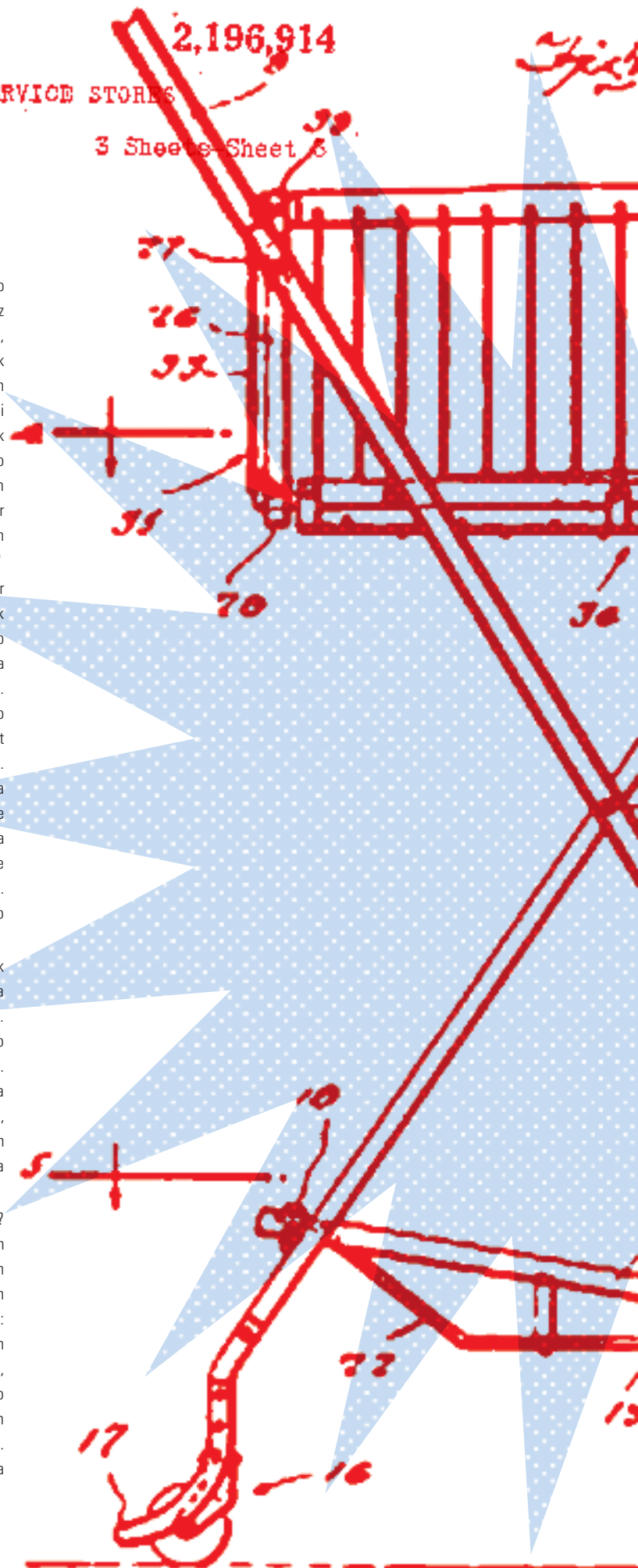
Iraultza berri horretan, ezin ukatu zortea alde izan zuela. 1930eko hamarkadan janari kontsumoaren ohiturak aldatuko zituen beste elementu bat azaldu

zen: etxeko hozkailua. Hamarkadaren amaierarako estatubatuarren % 50ek hozkailua zuen etxean. Eta ez hori bakarrik, preserbatzaile berrien asmakuntzarekin, latetan zetorren janaria ugalduta egin zen. Goldmanek berehala ikusi zuen bi berrikuntza horien batuketarekin zer gertatzen zen: batetik, kontsumitzaileek janari gehiago eros zezaketen, eta, bestetik, janari horrek pisu gehiegi hartzen zuen garai hartako saskitxoetarako eta paperezko poltsetarako. Bere bulegoko gurgildun eserlekuan eserita zegoela etorri zitzaion ideia. Zer gertatuko litzateke supermerkatuan banatzen zuten saski hori gurgildun egitura batean kokatuko balute?

Idea itzela zen. Bezeroek produktu gehiago har zezaketen eta inolako arazorik gabe garraiatu batetik bestera. Karrotxoak diseinatu, egin, eta supermerkatuko sarreretan utzi zituen, bere asmakizun berriaren arrakasta itzelaz harro. Baina bezeroei ez zitzaion ideia gustatu. Emakumeek ez zuten gustoko, haurrak eramateko karrotxoekin nahikoa zutelako. Gizonezkoentzat karrotxoa eramatea ez zen inondik inora maskulinoa. Baina Goldman, bere ideiarekin balioaz sinetsita (eta negozioarentzat ona zela jakinda) publizitate kanpainak antolatu zituen karrotxoaren erabilera sustatzeko. Aktoreak kontratatzea ere iritsi zen bere supermerkatuetan erosketak karrotxoekin egin zituzten. Eta apurka-apurka karrotxoak supermerkatuetako korridoreak menperatu zituen.

Karrotxoari esker, supermerkatuetako salmentak biderkatu egin ziren. Ikerketek diotenez, karroa betetzeko joera dugu supermerkatuetan erosten dugunok. Produktuak pilatzea eta metatzea gure DNA egongo balitz bezala. Badakite hori Goldmanen modukoek. Datu simple bat: azken 20 urteotan karroen tamaina bikoiztu egin da. Supermerkatuko karroaren asmatzailea, "amerikar ametsa"ren sinbolo, 1984an hil zen. Eta haren asmakizuna "erosketa" kontzeptuaren ikono bihurtu da (Interneten nabarmen).

Zein ederra den supermerkatu karroaren istorioa ezta? Zenbat adar ezberdin eta zein bitxia. Nork esango zigun autoa aparkaleku erraldoian utzita merkatalgunean bultzatzen dugun karroak halako garrantzia izan zezakeenik kontsumo ohituran. Arrakastaren sekretua: enpresari baten ideia argiak, kemena eta adorea. Gaiaren inguruan dokumentazio lana egin dugunean, hala ere, ez dugu inon topatu Goldmanen supermerkatuetako langileen lan baldintzen aipamenik, ez janari ekoizleekin eginiko tratuerik, ez eta salmenta prezio diferentziarik. Baina eh, zertarako? Halako huskeriek ez dezatela kapitalismoaren parabola eder hau zapuztu...



the construction of capitalism: the parable of the supermarket shopping trolley

We really do not give them the recognition they deserve. Not we when we unshackle them, nor when we once again chain them back to their twin brothers and sisters, as we did with the African slaves, having finished using them. As well as that, the odd time we find them requisitioned in village fiestas to be used as an unorthodox method of transport or to be turned over and used as a makeshift barbeque. We use them violently, without care, almost with disdain. Once they were the symbol of a revolution, the symbol of the capitalist revolution no less.

super(market)man

And we owe all of this to the man who came up with the concept of the supermarket: Sylvan Goldman. Sylvan's parents emigrated from Latvia to the USA. Sylvan was born there in 1898 and when he was 12, he started helping out in the food store where his father worked. During the First World War he was in France working on food provision for the troops. In 1919, when he returned to Breckenridge in Texas, he knew that he wanted to set up his own food shop. He did the very same, but when oil in the area ran out, he moved to California. He was 21 and ready to put his revolutionary idea into practice.

That's where he set his self-service model in motion. Until then, the customer asked for the goods and the shopkeeper fetched them for them. You needed a lot of shopkeepers who knew a lot about everything in the shop. And time. With the self-service system, the customers themselves gathered what they wanted from goods previously stacked on shelves. Consequently, there were less workers needed, and in a shorter amount of time, more goods could be sold. As Goldman said to a reporter: "Food is the best; everybody consumes it, and only once to beat." That said, it was a time of crisis, and the business looked very shaky. Goldman reckoned it was time for a new revolution.

the shopping trolley

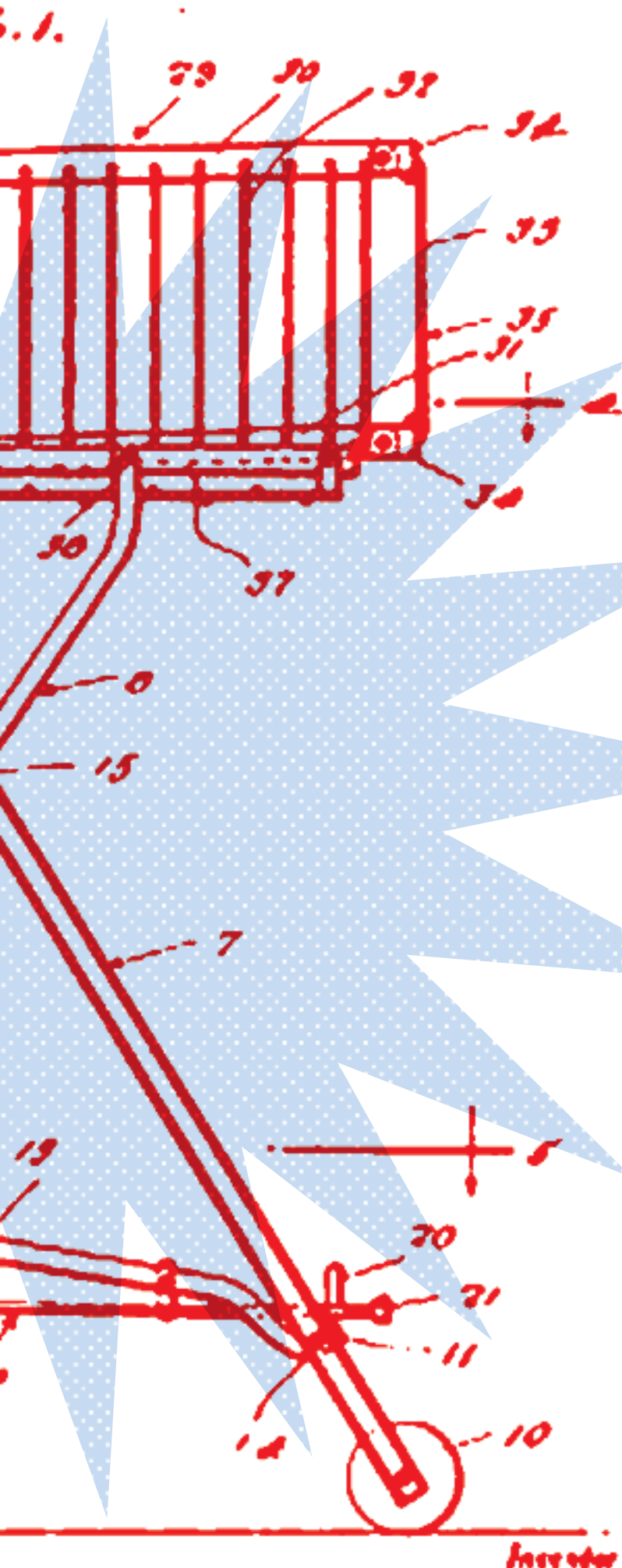
And, truth be told, he also undeniably had luck on his side because in the 1930s a new element that would change food consumption habits appeared: the domestic fridge. By the end of the decade, 50% of American households had a fridge. Not only that, along with the fridge, new preservatives came along that enabled a large increase in the amount of tinned

foods available. Goldman quickly recognised the new situation brought about by joining these two new elements: on the one hand, consumers could buy more food, and on the other, these new foods were too heavy for the traditional baskets and paper bags. As he sat on his chair in his office, he hit upon the idea. What would happen if the baskets used in supermarkets until then were set atop wheels?

It was a magnificent idea. Clients could get more products and easily transport them around the store as they shopped. Having designed and built the trolleys, he placed them at the entrance to the supermarkets, proud as punch of his new invention. But shoppers didn't like the idea because the female shoppers had enough on the plates with hauling their baby pushchairs around. It wasn't very masculine for male shoppers to be seen pushing a trolley either. But Goldman, convinced his idea was good (and of course that it was good for business), set up an advertising campaign to promote the use of the trolleys. He even hired actors to do their shopping with the trolleys. And little by little, the aisles of the supermarkets began to be taken over by said goods transporters.

Thanks to these trolleys, supermarket sales multiplied. According to research, those who shop in supermarkets tend to fill trolleys when we shop, as if piling up shopping goods was engrained into our DNA. And those like Goldman know this. A simple fact: in the last 20 years, shopping trolleys have doubled in size. The creator of the supermarket trolley, symbol of the 'American dream', died in 1984. His invention has become an icon of the "shopping" concept (particularly on internet).

Isn't the history of the supermarket trolley beautiful? How many different ramifications and how unusual! Who would ever have said that the trolleys that we release once we have parked our cars in those massive car parks at those massive shopping centres would be so important in our shopping habits. The secret to its success, a clear idea and the unrelenting effort of a businessman. While we were researching this topic, we were unable to find out anything about the conditions Goldman's workers worked under, nor could we discover the differences in cost price paid to food producers and sale prices in the stores. But why would you want to do that? And spoil the beautiful parable of capitalism with all that nonsense.



Inventor





testua / text by: xabier gantzarain

arteak kale egiten duenean when art fails

Ezaguna egingo zaizue historia. 2010eko irailean bota zuten Banksyren pelikula, *Exit Through The Gift Shop*, Donostiako Zinemaldian, eta garaitsu hartan agertu zen irudi hau Parte Zaharreko bazter batean.

Marko huts bati begira dago gizon bat, bere buruari galdezka ari balitz bezala: zer da ikusten ari naizena? Matrioxka joko batean bezala, hemen ere irudian ikusten denak gero irudiarekin gertatu zenaren aurrekaria, zatia eta ernamuina dirudi.

Akordatuko zarete, ikuskizun negargarria izan zen inondik ere: Banksyrena zela, ez zela, berdin zitzaiola zeinek egina zen, kendu egin behar zela, gero ezetz, Udalak errespetatu egingo zuela Banksyrena ez izanda ere, "adierazpen kultural" bat zelako, jendeak gainean pintatu, azkenean ezabatu... Mundiala izan zen.

Baina ikuskizun penagarri horrek ondo ematen du gure neurria. Batez ere, gure gaitzak aletzen dituelako banan-banan. Eta gure gaitzatarik larriena salatzen duelako zuzen-zuzenean: izenarena, sinadurarena. Zer da bada Banksyren gainean miresten duguna?

Banksy egina bada artea da eta bestela ez?

Zer axola du artea izan ala ez?

Jon Alonsok Astrolabioa liburuan Witold Gombrowiczen Ferdyydurke nobelako zati bat itzuli zuen, eta nik zati horretatik zati batzuk aipatu nahi ditut.

"Lehenik eta behin, ondoko hitz honekikoak moztu itzazue erotik: Artea; baita beste honekikoak ere: artista. Ez zaitzete gehiago murgildu eternitatearen monotoniarekin errepikatzen dituzuen hitz horietan. Ez al da egia handiagoa izango norbera artista dela? Ez al da izango gizateriak Arte sortzen duela ez bakarrik paperaren edo oihalaren gainean, baizik eta eguneroko bizitzaren une orotan?"

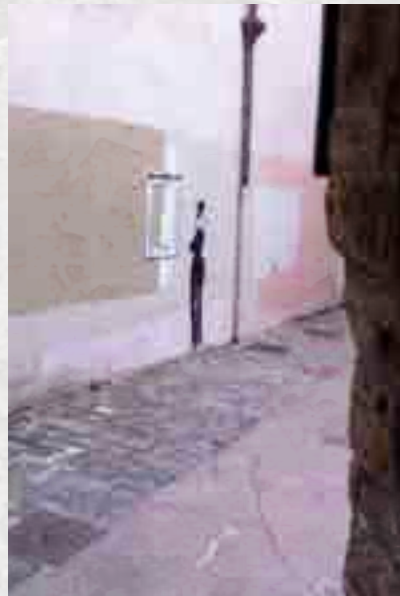
Gelditu une batez, hartu galdera ezpain artean, egin zeure buruari, egin ahoz gora nahi baduzu, ez al da izango?

"Dontzeilak arrosa bat paratzen duenean, solas mamitsu batean txiste irrigarri bat isurtzen denean, norbaitek arrastiriari aitopanak egitean, horixe guztia Arte baizik ez da. Zertarako, orduan, banaketa izugarri hau: A, ni artista naiz, nik Arte sortzen dut. Ez al da komenigarriagoa beste hau esatea, soiltasunez: Ni, again, Arteaz kezkatzen naiz eta Arteaz jarduten dut bestek baino apurtxo bat gehiago."

Gorroto dut arte aditu gisa aurkezten nautenean. Lasaitzeko, beti akordatzen naiz esaldi zoragarri harekin: beti fida zaitzete aditu batez, salbu eta aditu den alor horretan.

Zerk egiten du gauza bat Arte, zerk egiten du Arte hori on? Zerk, nork?

"Eta bigarrenik, zergatik kultu hori, miresmen hori, "obrak" deitzen ditugun horietan adierazten den arte horren aurrean? Nondik atera duzue gizonak Arte obrak biziki miresten dituelako ideia inozo hori, Beethovenen sinfonia bat entzutean konortea galdu eta plazer-ikaraz hiltzen garelako hori? Sekula ez duzue pentsatu zein ezpuru, nahasi eta zorrozki heldugabea den kulturaren eremu hau, zuen fraseologia errazaren barruan zedarritu nahi duzuen? Behin eta berriz egiten duzuen



akatsa honako hau da, batez ere: pertsonaren eta Artearen arteko harremana emozio estetikoak baizik ez dela pentsatzea, uste izanez, gainera, harreman hori guztiz partikularra eta bakarkakoa dela, alegia, bakoitzak harreman hori erabateko bakardadean biziko balu bezala, beste gainerako gizakiengandik bereizirik. Baina, egia esan, harreman horren arragoan hainbat eta hainbat emozio desberdin nahasten dira, eta emozio horiek biderkatzen dira, hainbat eta hainbat pertsona desberdinek hartzen duelako parte, eta pertsona horiek elkarri eragiten diotelako eta elkar sujestionatzen dutelako, taldeko arima-egoerak sorraraziz.”

Lehenago entzun nuen emanaldi bat bakatu ostean Placido Domingori 80 minutuz jo ziola txalo publikoak. Artistek egoa, diote gero.

Irakurri ezazue liburu zorrotz bezain zoragarri hau: Txalorik ez, arren. Harkaitz Canorena.

Gustura jarraituko nuke hona Ferdydurkeren zatiak ekartzen, baina luzeegi aterako zait, eta moztera noa, nahi duenak badaki non aurkitu, laburpentxo bat aletuz:

- Ez al da egia handiagoa izango norbera artista dela? Ez al da izango gizateriak Artea sortzen duela ez bakarrik paperaren edo oihalaren gainean, baizik eta eguneroko bizitzaren une orotan?
- Nork esan lezake, edertasun horretan, zer den benetan eder, eta zer prozesu historiko-soziologiko baten emaitza?
- Horregatik gertatzen da, denek konortea galtzea koadro eder baten aurrean, baina inork ere ez koadro horren kopia baten aurrean.
- Gu, atsedetik gabe, etengabe, forma eta adierazpenaren bila ibiltzen gara.
- Forma zerbait bizi eta humanoa da, zerbait praktiko eta eguneroko, ez Artearen atributu jostagarri bat.
- Batek forma bat bilatzen duenean, bere burua gauzatzeko egiten du, ez inori lezioak emateko.
- Saia zaitzete formari aurka egiten, aska zaitzete formatik. Ez zaitzete identifika definitzen zaituenekin. (Arte aditua; beti fida zaitzete aditu batekin, salbu eta...)
- Guri dagokiguna betiereko heldugabetasuna da.

Bada beste liburu zoragarri bat, Parisen bizi naiz, Koldo Izagirrarena. Liburu horretako azken poemak hauxe du izenburua: Berlinean bizi naiz. Eta hauxe dio bertan:

*zoragarria da hiri hau
erraustegiko kea dator mulkotan leihora
nik burdineria dendetan bezala
atxikitzen du kopeta beiran
jazarra nondik helduko den atzeman ez dezagun
txirrina jotzen didate etxepekoek
agiriaren bat idatziko dugun kearen aurka
kalte handiak egin zizkiguten urbanistek orain hurrengoan
hiriko postal zaharrak oparitzen dizkit goikoak
harresiaren behealde osoa mezu likinez
utzi du garbi bere seme gazteak
koloretako lapitzak ekarri dizkioten ume
hemen ez daukat haserretzeko arazorik
baina non da tokio non da kopenhage non da
montevideo hemen non beirut non luanda
zer kosmopolitika da hau
umeon marrazki margodunetan bakarrik
izaten ahal da zuen hiria ezer*

Zenbatekoa da isuna Donostian horma bat baimenik gabe pintatzeagatik?

Zenbateko kartzelaldia bota ahal dizute kartel bat, pankarta bat jartzeagatik?

Orain pintadak, graffitiak eta pankartak museoetan eta arte zentroetan ikusten ditugu. Ez dute deus esaten, artea baitira, arte bihurtu baitira.

Arteak kale egiten duenean, inork arte gisa ikusten ez duenean, inork ez duenean errespetatu beharreko obra bat ikusten, beste zerbait bihurtzen da; ez da gorde beharreko artea, ez da laudatu beharrekoa, gizartearen parte da, eztabaidaren parte. Orduan funtzionatzen du ondoena.



This story will be familiar to you. They showed Banksy's film *Exit Through The Gift Shop* at the 2010 Donostia Film Festival, and just then this image appeared in the old part of town.

A man looking at an empty frame, as if asking himself: What am I looking at? Like a set of Matryoshka dolls, everything you see here is like a precedent, a part and an embryo of everything that is going to appear in the image.

As you'll remember, it was quite a lamentable spectacle. Was it Banksy's, wasn't it, it didn't matter who'd done it, it had to be removed, then it didn't, the city hall would keep it there even if it wasn't Banksy's because it was a cultural manifestation, people painted over it, then scrubbed it off... It was a complete event.

But that pitiful spectacle took our measure well. In fact, it separates our ills one by one. And it reports our worst ill quite exactly: names and signatures. What is it we admire about Banksy?

If Banksy did it it's art, otherwise it isn't?

What does it matter if it's art or not?

Jon Alonso has translated some passages from Witold Gombrowicz' *Ferdydurke* in his novel *Astrolabioa*, and I'd like to mention a few of those pieces.

"First of all, I'd like to pull these words up by their roots: Art; and also, artist. Don't you all get too wrapped up by those words which get repeated monotonously throughout eternity? Isn't it truer that everybody is an artist? Isn't it true that art is created not just on paper and canvas, but also in daily life in general?"

Stop for a moment, put that question between your lips, take them in, say them aloud if you want to, isn't that right?

"When the virgin puts the rose down, when a funny joke's told in the middle of a deep conversation, when somebody confessed things to the afternoon, that's all art, as simple as that. So why make this incredible separation? Oh, I'm an artist, I create art. Shouldn't it be said like this, for humility's sake? Perhaps I'm interested in art and I do a few more things in art than other people."

I hate it when they introduce me as an expert on art. To calm down, I always remember this sentence: You can always trust an expert except for in this area.

What is it that makes something art, what makes that art good? What, who?

"And, secondly, why that cult, that admiration, called art "works" when we're looking at it? Where have you all got that absurd idea from, that man admire art, faints when hearing a symphony by Beethoven and then we die of pleasure? Haven't you ever thought how impure, confused and severe this cultural area is, this thing you want to fence up in your limited phraseology? I've heard this mistake time and time again: thinking that the relationship between people and art is no more than an aesthetic emotion, believing, what's more, that emotion to be purely personal and individual, in other words, as if each of us lived in absolute solitude with that relationship, separated from all other humans. But, in fact, countless different emotions are mixed up in that relationship's crucible, because so many people take part in it, and those people influence each other and create a group soul."

Once I heard an audience clap Placido Domingo for 80 minutes after one of his performances. And they say artists have egos.

You should all read this wonderful book: *Txalorik ez, arren* ('No applause, please'). By Harkaitz Cano.

I'd happily bring up more quotes from *Ferdydurke*, but I'd go on too long and I'll keep it short, if you want them you know where to look, so here's a summary:

Isn't it truer that everybody is an artist? Isn't it true that art is created not just on paper and canvases, but also in daily life in general?"

- Who can say what, in that beauty, is really beautiful, and the result of what historical-sociological process?
- That's why they stand in front of beautiful paintings, faint in front of them, but never in front of copies of the same paintings.
- We keep on looking, ceaselessly, for forms and expression.
- Form is something alive and human, something practical and daily, not an amusing part of art.
- When we look for a form, it's to make ourselves come true, not to give anybody lessons.
- Try to oppose forms, set yourselves free of forms. Don't identify with what defines you (Experts in art: always trust an expert unless...)
- Eternal immaturity is our lot.

There is another wonderful book, *Parisen bizi naiz* ('I live in Paris'), written by Koldo Izagirre. The last poem in the book is titled *I live in Paris*. And this is what it says:

this city's wonderful

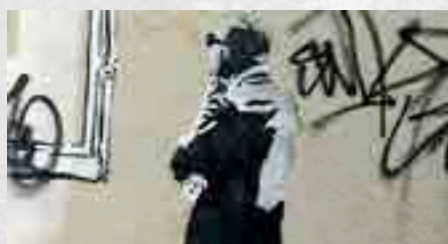
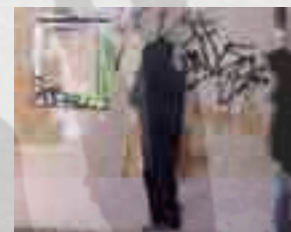
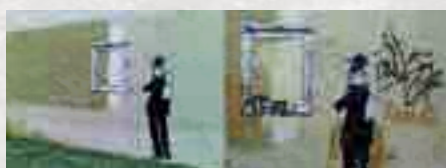
*the incinerator's smoke comes up to the windows in the block
like me at an ironmonger's
pressing my forehead to the glass
let's not find out where the attack will come from
the neighbours ring my bell
we're going to sign a document against the smoke
the town planners have done us a lot of harm this time
the upstairs neighbour gives me old postcards of the city
dirty messages all along the bottom of the wall
their young son's cleaned it up
they've brought the child a colour pencil
there's nothing for me to get angry about here
but where's tokyo where's copenhagen where's
montevideo here where beirut where luanda
this is so cosmopolitan
only in this child's coloured drawings
can your city be anything*

What's the fine for painting on a wall in Donostia without a permit?

For how long can they imprison you for putting up a poster?

Nowadays you can see graffiti and banners in museums and art centres. No-one says anything because they're art, they've become art.

When art's done in the street, when nobody sees it as art, when no-one sees it as a work of art which should be respected, it becomes something else: it isn't art which should be kept, it deserves no praise, it's part of society, part of the debate. That's when it works best.





diseinua, internet
eta argitarapenak

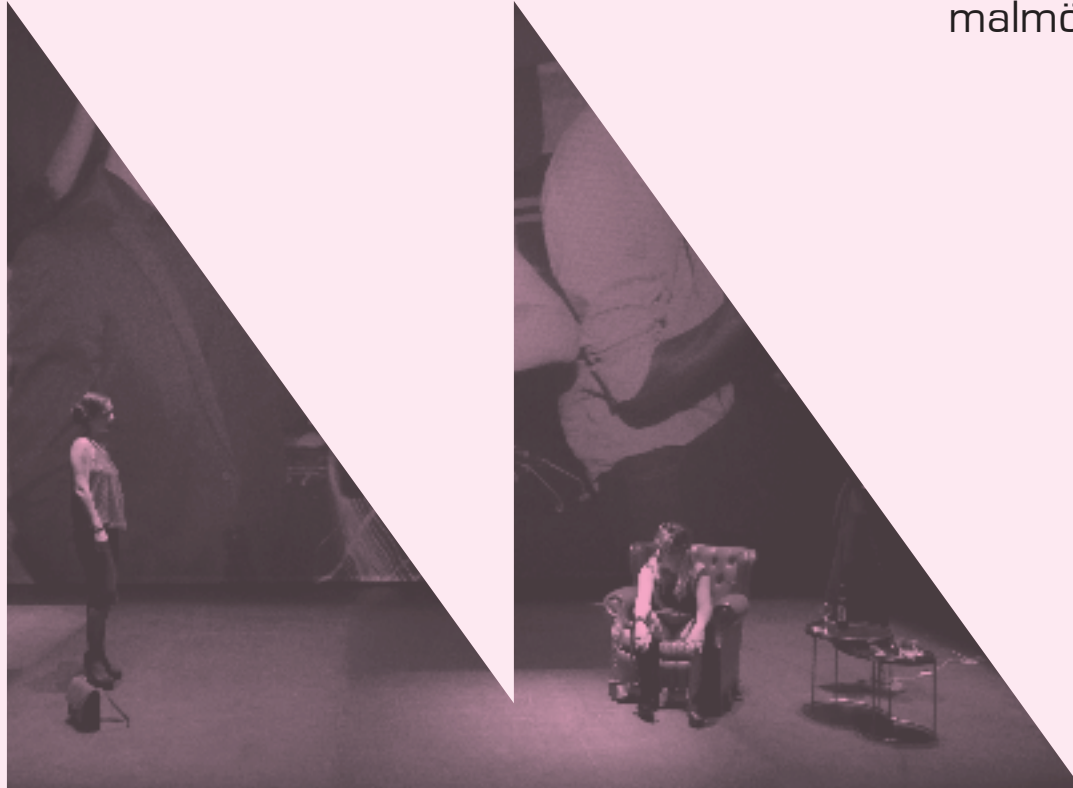
**Ikaragarri
gustatzen
zait the way
you talk
to me
maitia!**



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

- | | | |
|-------------|--------------|-------------|
| • euskara | • alemana | • txinera |
| • ingelesa | • gaztelania | • japoniera |
| • frantsesa | • italiara | |

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***Malmö* film eszenikoa estreinatu berri du Bilboko Khea Ziater antzerki taldeak. Antzezlanak bi laguneren arteko mendeku istorioa kontatzen du, Claudia eta Saga (Maria Urzelai eta Ainhoa Jauregi aktoreak), eta gorrotoa, drogak, odol isuriketa eta une zoroak ez dira falta film eszeniko honetan. Film eszenikoa, bi disziplina horiek, zinema eta antzerkia, nahasten direlako narrazioaren alde, Khea Ziater taldearen ohiko etiketa eta egiteko modua. *Malmö*ren zuzendaria den Alex Gerediagarekin elkartu gara, euskaraz gutxitan ikusiko dugun antzerki lanari buruz hitz egiteko.**

Zer da *Malmö*? Nola sortu da Khea Ziaterren film eszeniko berri hau?
Malmö euskaraz lan egiteko beharretik sortu dugu, erdara hutsez lan egiteak asko mugatzen zaituelako Euskal Herrian. Oraingoz, euskarazko bertsioari emango diogu lehentatsuna, eta datorren urrian erdaraz estreinatuko dugu.

Aurreko antzezlanetan ere egin izan dituzue bertsio biak, euskaraz eta gazteleraz.

Bai hala izan da, baina aurreko lana eta, egin dugun lehendabiziko film eszenikoa, *Not Never in Time*, erdara hutsez egin genuen. Arrate Etxebarria antzezlea ez da euskalduna, eta film eszenikoa euskaraz egiteak zekarren aktorea aldatzea eta filmaren lan guztia berriz ere grabatzea. Eta ez nuen kontua gehiegi derrigortu nahi.

Bilboko Arriaga antzokiak aspaldi eskatu zigan zerbait egitea Gelatxo programan erakusteko, eta lehen film eszenikoa euskaraz sortzeko behar horretatik sortu genuen *Malmö*.

Zergatik film eszenikoa? Zuek asmatutako etiketa da?

Gure asmoa, ikusentzuneko narratiba eta narratiba eszenikoa nahastea eta osatzea da, horrela, ikusleak narrazioa jarrai dezan pantailatik eszenara eta eszenatik pantailara. Kasu honetan, filmea ez da osagarri hutsa; filmeak eszenak kontatu ezin dezakeena kontatzen du, eta alderantziz. *Malmö* borroka baten istorioa da, eta halako talka bat

The Khea Ziater theatre group have just opened their cinematic theatre production *Malmö*. The play tells the story of Claudia and Saga (played by actors Maria Urzelai and Ainhoa Jauregi). It is one of revenge and there is no lack of hate, drugs, spilt blood and moments of madness throughout the play. Khea Ziater have once again brought together two disciplines, film and theatre, as only they know how to enhance the narrative of the story. We met up with Alex Gerediaga, director of *Malmö*, to talk about this play that we won't often get a chance to see in Basque.

What is *Malmö*? How did Khea Ziater's latest cinematic theatre play come about?

Malmö came from the need to work through the medium of Basque because if you only work in Spanish, you're very limited to what you can do in The Basque Country. This time round, we prioritised Basque and we'll tour the play in Spanish next October.

In previous productions you have also done two versions, one in Basque and the other in Spanish.

Yes, that's right. But our last play, our first cinematic theatre production, *Not Never in Time*, was only in Spanish because actor Arrate Etxebarria doesn't speak Basque, and had we done it in Basque, we would have had to change actors and filmed everything all over again. I really didn't want to force the whole thing too much.

The Arriaga Theatre in Bilbao came to us for the Gelatxo programme, and needing to write something in Basque for that was how *Malmö* came about.

Why cinematic theatre? Is the label yours?

Our idea is to mix and complement audio-visual narrative and stage narrative so that the spectator follows the story from the screen to the stage and back from the stage to the screen. In this case, the film is more than a simple complement, the film scenes tell us

Alex Gerediaga. Khea Ziater antzerki taldeko zuzendaria
"Publiko programatzaileek uste dutena baino azkarragoa da"



Aspaldiko ezaguna Jon Gerediaga, Mina Espazioa eta Antzerkiola Imaginarioa antzerki taldeko garaietatik...

Gutariko asko gatoz Antzerkiola Imaginariotik. Baina Khea Ziaterren sorreraren zergatia bazen ere Antzerkiola imaginarioan egiten genuenetik ihes egitea, ez gustuko ez dugulako baizik eta, bilaketa propioa egiteko. Zaila izan zen eredu horretatik ateratzea, eta sortzeko modu berriak asmatzea, borroka latza izan da. Orain esan dezaket, batez ere *Not Never in Time* film eszenikotik, gure eredu propioa asmatu dugula.

Nola ikusten duzu Euskal Herrian egiten den antzerkia?

Badira hainbat talde oso interesgarri, Artedrama plataforman dauden antzerki taldeen kasua, adibidez. Gero badira beste talde batzuk gauza konbentzionalagoak egiten dituztenak baina lan ona egiten ari direnak. Baina, orokorrean, esango nuke berrikuntza eta arrisku falta somatzen dudala.

Eta kanpoan egiten denari begira egon beharra al dago?

Kanpora begiratu baino, zuk zeuk asmatu behar dituzu sortzeko modu propioak. Baina bertigo handia dago, azken finean, lana erakutsi beharra dago, eta udaletan dauden besaulkietako programatzaileen artean beldur handia dago ohikotasunetik kanpo dauden gauzak erakusteko. Gauza minoritarioak erakusteko beldurra dago.

Nik neuk ere autozentsuratsen dut nire burua, hau da, Euskal Herrian lan egin behar dut. Proposamen berritzaileek ez dute lekurik, eta horrek sortzaileengan ere badu eraginik. Euskal Herrian arazoa ez da sortzea, baizik eta erakustea. Ezin duzu zure lana sortu soilik pare bat jaialdi berritzailetan erakusteko. Hala eta guztiz ere, publikoa programatzaileek uste dutena baino azkarragoa da.

eszenan soilik kontatzea ezinezkoa da. Ez da sinesgarria. Hori da ideia, kode zinematografikoak ematen diguna aprobetxatzea, baina kode eszenikoari traizionatu gabe, azken finean, antzezlan batetaz ari gara. Bestetik, ez dakit gure gurea den film eszenikoaren etiketa, ez dut uste ezer berririk asmatzen ari garenik. Baina, film eszenikoarena bada gure bilaketaren etiketa. Azken aldi oso ohikoa da irudia eta eszena batzea, garai berriak dira, eta aukerak hor daude, baina nik ez dut nahi irudia lagungarri izatea baizik eta narratzea, eta narrazio horretan disziplina biak garrantzitsuak izatea.

Ez zara eskapatzen emakumeen istorietatik.

Azken hiru lanetan hala izan da, trilogia bat izango balitz bezala ulertzen dut. Satisfakzio antzezlanean Maria Urzelaiekin lan egin nuen, *Not Never in Time* Arrate Etxebarriarekin, eta, oraingo honetan, *Malmö*, Arratek eta Mariak egingo dute gaztelarazko bertsioa eta Ainhoa Jauregirekin arituko da Maria euskarazkoan. Inkonszientea izan da... *Malmö* dagokioenez, egia da ez dela ohikoa biolentzia nagusi den istorio batean, biolentziarako akzio thriller batean, bi emakume izatea protagonistak. Bitxia da. Ohikotasunetik atera nahi izan dugu, ezustean harrapatzea publikoa.

Mikel Sorniñonak egin ditu testuak gaztelaraz eta Jon Gerediagak euskarara ekarri. Nolako izan da dramaturgia lana?

Testuen egiletra Mikelena eta nirea da, horrela egiten baitugu lan; dramaturgiak eskatzen dizkidan beharren arabera elkarrekin lan egiten dugu Mikelek eta biok. Nik sortutako egituraren arabera eta nik neuk sortutako eszena bakoitzaren beharren arabera, Mikelek idazten ditu testuak. Nik sortzen dut dramaturgia eta berak idazten ditu testuak. Eta bai, nahi izan dugu Jon Gerediagak itzultzea testua.





Alex Gerediaga, director of Khea Ziater theatre group
 "The public is a lot smarter than curators give them credit for."

what the stage ones cannot and vice versa. Malmö is the story of a struggle and it simply wouldn't be possible to tell the story of this violent clash only on the stage. It wouldn't be believable. The whole idea is to make use of what cinematography brings to the table, but without being betraying the stage acting element. I mean, at the end of the day, we are talking about a play.

On the other hand, I'm not too sure that you could say the label is ours. We're not doing anything new here. But I would say that our cinematic theatre is part of how we label our development. In recent years, it's become very common to see projected images and live stage acting mixed together. New things are happening and there are a lot of opportunities out there, but what I don't want is for the film sequences to be decorative addition to the story. Both disciplines must be key elements of the narrative.

You can't get away from stories about women.

The last three plays have been like that, it's true. I see them as a kind of trilogy. In the play Satisfaktion I worked with actor Maria Urzelai, in Not Never in Time it was with Arrate Etxebarria, and in Malmö Arrate and Maria will do it in Spanish whereas Maria will work with Ainhoa Jauregi in the Basque version. It's been kind of an unconscious thing... and as regards Malmö, well, it's true that it's not typical to see two female leads in a violent action thriller. It's strange. We wanted to get away from the norm if you like, you know, catch the public unawares.

Mikel Sorniña has written the text in Spanish and Jon Gerediaga has translated it into Basque. What was the dramaturgy work like?

The story was written by Mikel and myself, that's the way we work. Mikel and I get together to work when the dramaturgical process so demands. Mikel writes the texts based on the structure I create and each individual scene I create. I do the dramaturgical work and he does the writing. And, yes, we wanted Jon Gerediaga to translate the text.

You've known Jon Gerediaga for a long time, back from the days of Mina Espazioa and the theatre group Antzerkiola Imaginarioa ...

A lot of us have come through Antzerkiola Imaginarioa. But Khea Ziater also came about because we had to get away from Antzerki Imaginarioa, not because we didn't like it, but because we needed to follow up on our own personal development. It was a challenge to break from that model and coming up with our own format has been anything but easy. I think that from the cinematic Not Never in Time we were able to say that we had come up with something that was wholly our own model.

What's your view on what's happening in theatre in The Basque Country?

There are some really interesting groups out there, like those involved in the Artedrama platform. Then there are some other groups who are perhaps more conventional but are doing some quality work. But overall, I would say that we need more innovation and people willing to take risks.

Do we need to look at what's happening further afield?

Rather than looking to others for ideas on what to do, you need to come up with your own way of doing things. But it can be vertiginous, and at the end of the day, you have to be able to show your work and the municipal curators are really afraid of programming anything that strays too far from the conventional.

I self-censure myself in the sense that I need to work in The Basque Country. Innovative proposals are unwelcome and that affects the writers and creators. Creation is not a problem in The Basque Country, it's having the opportunity to show that creation to the public. At the end of the day, you can't create work just to put it on at a couple of 'out there' festivals. That said, the public is a lot smarter than curators give them credit for.



hiriaren erritmoa
the rhythm of the city



nor da BYG?

Patricia Bolinches eta SR García dira BYG.

Kalea artea egiteaz gain, ilustratzaileak, diseinatzaileak eta komunikatzaileak dira.

Pintura, espraia, txantiloak (stencil) eta papera hartuta edozer egiteko gai dira. Kollagearen bitartez ideia eta kontzeptu ezberdinak nahastu eta harridurarako, ironiarako eta hausnarketarako lanak egiten dituzte.

Pintura eta paperezko BYG liluragarriak direla argi duzue ezta? Ba hezur haragizko BYG-en isla besterik ez da.



who is BYG?

Patricia Bolinches and SR García are BYG.

As well as doing street art, they are illustrators, designers and communicators.

They can do anything by just picking up some paints, sprays, stencils and paper. They work uses collages to mix different ideas and concepts; work for astonishment, irony and reflection.

We've made it clear that BYG are amazing in paint and on paper, haven't we? Well, that just a reflection of BYG in flesh and blood.





planik gabekoentzat plana plans for those with no plans

Poesia-liburu baten aurkezpena frakasoaren urtebetetze festa ospakizun baten modukoa da. Ekintza poetikoa da berez poesia-liburu ororen aurkezpena. Halaxe dio *Haciendo planes* liburuaren egileak, Karmelo Iribarrenek, bere aurreko lanaren aurkezpenetik pasa diren hiru urteen ostean, "berriro liburu berri baten argitalpena ospatzeko denak bilduta egotea ospatzeko modukoa da. Batez ere *egotea*".

Karmelok, poetak, erdi brometan eta oso serio, zera onartu du, berak denboraz idazten duela nagusiki, igarotzen den denboraz eta eguraldiaz, "del tiempo que pasa y el tiempo que hace". Poetak liburu aurkezteko ekarri duen beste poetak, Harkaitz Cano, aipatu bezala, "liburu berri honetan, urteak dituen lau sasoi ez idazten digu: udazkenaz, udazkenaz, udazkenaz eta udazkenaz", ironiaz marrazturiko liburuaren azalak kontrakoa iragartzen badu ere.

Liburu berriko poema batzuk irakurri dizkigu Karmelok. Eta, tarteka, poema horiek nondik datozen azaldu. Ez sakonegi. Karmeloren fan klubekoek badakigulako poema berdinak idazten dituela beti. Edo ia beti. Poetak dioen moduan, "bizitza bera hiru edo lau gauzez osatuta dagoelako". Irakurketaren ostean, galderak eta komentarioak. Bapatean, poesiaz mintzo den jendea entzutea anakronikoa eta modernoa iruditu zait. Biak aldi berean. Poemaren eta poesiaren gai eternala. Plan hoberik ez genuenon bileratxo amaitzeko, Karmelok azken ukabilkada eman du, ohi duen hitz ekonomiaz: "Poesia, poemaren konbustioa ematen denean gertatzen den hori da". K.O. Poesia-liburu baten aurkezpena joatea baino plan hoberik ez zuen Itziarrek esan zuen moduan, "puntu, amaiera eta orri zuria".

Presenting a book of poetry is something like a loser's birthday party. In itself, presenting a book of poetry is a poetic event. For the author of *Haciendo planes*, Karmelo Iribarren, at least, everyone being there once again to celebrate the publication of his next work three years after the previous one is something to celebrate in itself. Above all, being there.

Poet Karmelo has accepted that half-jokingly and in all seriousness. He writes mostly about time and weather, time which lasts and the weather. "Time which goes by and the weather there is." And, as Harkaitz Cano – the other poet he brought with him to present the book – said: "He writes to us about the four seasons of the year in this new work: autumn, autumn, autumn and autumn", although the ironic sleeve on the book tells us the opposite.

Karmelo read us some of the poems from his new book. And told us where those poems had come from. But not with too much information. Those of us in his fan club know that he always writes the same poems. Or almost always. As the poet says, "Because life itself is made up of three or four things". There were questions and comments after the reading. All of a sudden, listening to people talk about poetry seemed anachronistic and modern to me. Both things at the same time. The eternal subject of poems and poetry. Karmelo finished the meeting off with his usual economy for those of us who didn't have anything better to do. "Poetry is what happens when a poem burns". KO. As Itziar, who had no better plan than going to the presentation of a book said, "full stop, the end and a blank sheet."





Zeruertza

Logikoa da
azken orduan
koloreak ateratzea:
eguna gezurretan pasatzen du.

* * *

Hasiera eta amaierak

Maiasunak eta amesgaiztoek
elkarren antza dute
maindireak nahasteko orduan,
soilik horretan,
maitasunaren hasieran.

* * *

Pasilloak

Etxeetako pasilloak leku dramatikoak dira.
Batzuetan
-batez ere goizetan,
lanera joan aurretik-,
elkar maitatzeari utzi dioten bikoteek
bertan egiten dute topo,
aurrez aurre,
eta asko kostatzen zaie orduan
begietara ez begiratzea.

El horizonte

Es lógico
que a última hora
le salgan los colores:
se pasa el día mintiendo

* * *

Principios y finales

El amor y las pesadillas
se asemejan
en como desordenan las sábanas,
únicamente en eso,
al principio del amor.

* * *

Los pasillos

Los pasillos de las casas suelen ser sitios dramáticos.
A veces
-sobre todo a las mañana,
antes de ir al trabajo-,
las parejas que han dejado de quererse
se encuentran en ellos,
frente a frente,
y les cuesta mucho entonces
no mirarse a los ojos.

Horizon

It's logic
for colours to come out
right at the end:
they spend the day lying

* * *

The start and ends

love and nightmares
are like each other
when it comes to mixing up sheets,
only then,
at the start of love

* * *

Corridors

Corridors in houses are dramatic places.
Sometimes
- mostly in the morning,
before you go to work -
couples who have stopped loving each other
come across each other there,
face to face,
and then they find it hard
not to look each other in the eye.

orbain elektrikoak
electric scars







argazkilaria / photographer
imanol amas

makilajea eta hilega / make-up and hairstyle
#11 salon by aloña gallastegi with biodroga make-up

modelo / model:
laura picaza by firstmodelspain

arropak / clothes:
nerea lurgain



the baldians
trading cards



Clara Rockmore

57



Clara Rockmore Lithuanian jaio zen 1911. urtean.

Clara Rockmore was born in Lithuania in the year 1911.

Hurtzaroko musika trebetasuna erakutsi zuen eta San Petesburgoko kontserbatorioan aritu zen, harik eta hezurretako gaitz batek biolina uztera behartu zuen arte.

As a child she showed clear signs of being a musical prodigy and she studied violin at the Saint Petersburg Conservatory until a bone affliction forced her to give up playing the instrument.

Clara, egoskor, eta gurasoen musika zaletasunak bultzatuta, theremin izeneko instrumentu berria jotzen ahi zen.

Clara, stubborn and encouraged by her music-loving parents, started playing a new instrument called the Theremin.

Haren ahizpa piano jole ezaguna egiten hasi zenean, familiak bidaia latza egin zuen AEBtara, modu ilegalean sartu ahal izateko.

Her sister began to make a name for herself as a pianist so the family undertook a very difficult voyage to get into the USA illegally.

Thereminaren asmatzaileak, Leon Thereminek, Clara, bere musika tresna jotzen ikusi zuenean liluratuta geratu zen. Eta sakonki maitemindu zen Clararekin.

The inventor of the Theremin, Leon Theremin, was totally taken by Clara when he saw her play his instrument. He fell deeply in love with her.

Clarak, ordea, kalabazak eman zizkion, eta New Yorkeko Robert Rockmore abokatuarekin ezkondu zen.

Clara, however, completely ignored his advances and married New York lawyer, Robert Rockmore.

66 urterekin grabatu zuen lehen diskoa, *The art of Theremin*.

She recorded her first record at the age of 66. *The art of Theremin*.

Clara Rockmore-ren thereminaren efektuak entzun ditzakegu Alfred Hitchcock-en soinu bandetan, bai eta hainbat musikariren diskotan: Pink Floyd, Rolling Stones, Led Zeppelin...

Alfred Hitchcock used her theremin on several of his soundtracks. It also appeared on records by Pink Floyd, Rolling Stones and Led Zeppelin.

1998an hil egin zen musika elektronikoaren aitzindaria izan zen emakume berezia.

This very special woman, pioneer of electronic music, died in 1998.

gerrikoa eta labea

hitzak: sylvia plath eta d.f. wallace

Antzoki bat. Edozein antzoki. Eserlekuak huts.
Eskenatokian, mahai baten inguruan eserita,
David Foster Wallace eta Sylvia Plath.

D.F. Wallace- Barkatu hain zuzen esatea, baina
oso usain gozoa duzu Plath anderea.

Sylvia Plath- (D.F.Wallacen zigarro paketeari
begira) Emango al didazu bat?

DFW- Jakina.

Sylviak zigarroa ezpainetara eramaten du, eta
Davidek, besoa luzatuz eta txiskeroari eraginez,
sua ematen dio.

SP- Eta gustatzen zaizu?

DFW- Gustatu zer?

SP- Usaina.

DFW- Asko. Ez nuke sekula halako aitzakia
merkerik erabiliko inorekin hizketan hasteko.

SP- Zertarako bildu gaituzten azaldu dizute zuri
ere, ezta?

DFW- Bai. Eta, egia esan, ez dut gogo handirik...
Eta gustu txarrekoa iruditzen zait zu eta ni aukeratu
izana.

SP- Niri igual zait.

DFW- Jakina, zuk, gure klubeko gehienok ez
bezala, modu originalean egin zenulako.

SP- Gehiegi pentsatu gabe egin nuen. Ez dut
meritu handirik.

DFW- Ummm... Sagar-tarta usain ederra dario
zure ileari!

SP- Eskerrik asko.

DFW- Has gaitezen lehen baino lehen. Behin
hasiz gero, badakit eta, nik behintzat, orrialdearen
behealdean notatxoak idazten hasiko naizela eta
ergelkeria hau amaigabea izan daiteke.

SP- Luzea da zerrenda. Inporta zaizu zuri idazten
hastea? Nahiko nuke zigarreta hau behintzat
lasai erre.

DFW- Arazorik ez. Izenbururik pentsatu al duzu?

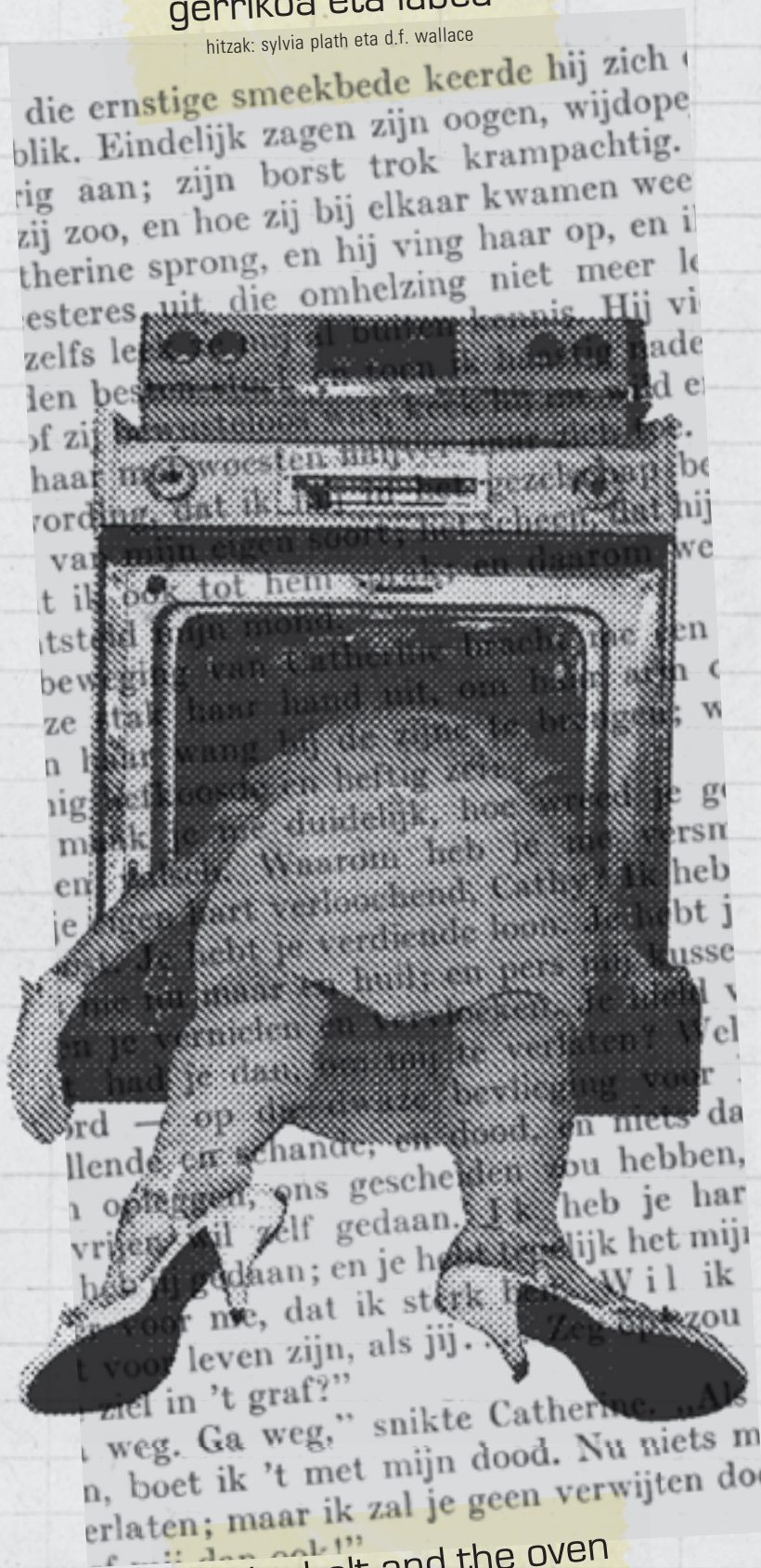
SP- Ez. Ez diogu izenbururik jarriko. Idatzi
zuzenean: Idazle suiziden zerrenda.

DFW- Horrek oso kategorikoa dirudi.

SP- Zehaztasun zale horietakoa zaitugu, beraz.

DFW- Idazle suiziden zerrenda bat. Ados horrekin?

SP- Igual zait.



Antzoki bat. Edozein antzoki. Eserlekuak huts.
Eskenatokian, mahai baten inguruan eserita,
David Foster Wallace eta Sylvia Plath.

D.F. Wallace- Excuse me for being so direct...
but you smell really nice Ms. Plath.

Sylvia Plath- (glancing towards D.F.Wallace's
pack of cigarettes).. Can I get a smoke?

DFW- Sure.

Sylvia lifts the cigarette to her lips as David
reaches over and offers her a light.

SP- So, you like it?

DFW- Like what?

SP- The smell...

DFW- Yeah, I love it...Mind you, I'd never use
such a cheap excuse to start up a conversation.

SP- They told you why they've brought us together
too, haven't they?

DFW- Yeah, and to be honest, I don't really feel
much like it...I also thought that choosing me
and you was in fairly bad taste.

SP- I'm not bothered myself.

DFW- Yeah, of course you, unlike most of the
rest of us in this club, were quite original in the
way you went about it.

SP- I really didn't put that much though into
it...What I did wasn't really worthy of merit.

DFW- Mmmmm...There's a wonderful smell of
apple pie from your hair.

SP- Thank you...

DFW- Let's get this over with. The thing is, I
know that as soon as we start, I'll start jotting
down notes at the bottom of the page and this
nonsense might never end.

SP- It's a long list. Would you mind doing
the writing to start with? I'd like to enjoy this
cigarette...

DFW- No problem... you thought of a title?

SP- No, we won't use one. Just write down:
The list of suicide writers.

DFW- That seems very categorical...

SP- So you're a lover of specifics...

DFW- A list of suicide writers. That ok for you?

SP- It's all the same to me.

the belt and the oven

text by: sylvia plath and d.f. wallace

zaam verder, waarschijnlijk op de
ddag, die zo...
uw weg, in...
tegen. Maar...
goed en wel...
atheliff, en...
aar als ik 't...
a geen vijf...
zij, en ze hield hem m...
at je weggat!"
hij ernstig...
nton binden," hield d...
haar handen vrijkome...
ast, met waanzinnige...
t weggaan! 't Is de laa...
atheliff, ik ga sterven.

Idazle suiziden zerrenda bat

Virginia Woolf (59). Poltsikoak harriz beteta zituela Sussex-eko etxetik gertu dagoen Ouse ibaira barneratu zen. 1941eko martxoaren 28an.

Yukio Mishima (45). Japoniar zintzo ororen moduan, seppuku erritualari jarraituz, sabela ireki eta erraiak atera zituen. Segidan, bere konfidantzazko gizon batek burua moztu zion ezpataz. 1970eko azaroaren 25ean.

John Kennedy Toole (31). Autoko ihes-hoditik auto barrualdera hodia eraman, leihoak itxi, eta kotxea martxan jarri zuen. 1969ko martxoaren 26an.

Ernest Hemingway (62). Idahoko Ketchum herrian zuen etxean, kanoi biko eskopeta hartu eta tiro bota zion bere buruari. 1961eko uztailaren 2an.

Antonia Pozzi (36). Pilulak. 1938ko abenduaren 3a. Familiari suizidioa ezkatu zuen, eta haren poemak manipulatu zituen.

Emilio Salgari (49). Turin ondoko baso batean barneratu zen, eta, bizarra egiteko laban batekin, sabela ireki zuen, 1911ko apirilaren 25ean.

Ane Sexton (56). 1974ko urriaren 4a. Westongo etxeko garajejan kotxea martxan jarri zuen eta bertan ito zen.

Ángel Ganivet (33). Riga hiriko Dvina ibaia gurutzatzen zuen ontzian zihoala, uretara bota zuen bere burua Granadako idazleak, 1898ko azaroaren 29an.

acht me een weinig tot be...
haar arm om zijn hals te...
e brengen; waarop hij haar...
e wreed je gewrest hebt —
he me vermaand. Waarom...
Ik heb niet een woord...
je hebt jezelf vermoord.

Stefan Zweig eta Lotte Altman (61 eta 34). Brasilgo Petropolis hirian erbestaturik zeudela, zakurra lagun bati utzi zioten, veronal, adalina edota morfina gaindosia hartu, eta ohean eman zioten amaiera bizitzari, elkari besarkatuta. 1942ko otsailaren 7an.

Vladimir Maiakovski (36). Suizidio ohar ironiko bat idatzi ostean, bere buruari tiro egin zion Moskuko udaberri egun batean 1930eko apirilaren 14an.

Karoline Günderode (26). Rin ibaiaren ertzean labana sartu zuen bihotzean. Ibaian behera azaldu zen haren gorpua, soineko gorri bat jantzita. 1806ko uztailaren 26an.

Periclis Yanópulos (36). Zaldi zuri baten gainean itsasoratu zen, eta hark aurrera jarraitzeari uko egin zionean, tiro bat bota zion bere buruari. Ez zen Itacatik itzuliko. 1910eko apirilaren 10a.

Sergei Esenin (30). Leningradoko Angleterre hotelean urkatu zen. Hil aurretik, bere odolaz idatzi zituen azken poemak. 1925eko abenduaren 25a. Eguberri on.

SP- Beharrezkoa al da "eguberri on" idaztea?

DFW- Umore piska bat emakumea. Zerrenda honek bilduma ornitologikoa dirudi eta.

SP- Eta zuk esaten duzu hori? Ez al duzu idazten duzuna irakurtzen?

DFW- Segi ba orain zu zerrendarekin.

Jacques Rigaut (31). Paris. 1929ko azaroaren 5a. Suiziden Agentzia generala sortu zuen, eta, pistola bihotzean jarrita, tiro egin zuen.

Florbelá Espanca (36). Matozinhos. 1930eko abenduaren 8a. Veronal gaindosia. "Hiltzea ez da erraza, baina egin dezakedan gauzarik zuzenena da" utzi zuen idatzita.

Vachel Lindsay (52). Lixiba botilari trago bat eman zion 1931ko abenduaren 5ean.

Alfonsina Storni (46). Mar de Platako uretan barneratu zen 1938ko urriaren 25ean.

Cesare Pavese (42). Somnifero gaindosia 1950eko abuztuaren 27an.

DFW- Zu ere saiatu zinen horiekian labea erabili aurretik, ezta?

SP- Bai. Eta, beste batean, pareta baten kontra jo nuen autoa.

DFW- Lady Di etorri zait bat batean burua

SP- Beno, jarrai dezagun. Motz apuntatuko ditut. Nekatu naiz.

Paul Celan (50). Sena ibaira bota zen, 1970eko apirilaren 30ean.

John Berryman (58). Misissippi ibaira salto egin zuen, 1972ko urtarrilaren 7an.

Beppe Salvia (31). Erromako etxeko leihotik behera bota zen, 1985eko martxoan.

Gabriel Ferrater (50). Pilula gaindosia eta plastikozko poltsa buruan jarrita, 1972ko apirilaren 27a.

Alejandra Pizarnik (36). Pilula gaindosia, Buenos Airesen, 1972ko irailaren 25a.

Jon Mirande (47). Pilula gaindosia, 1972ko Eguberri bezpera. Parisen.

DFW- Azken hirurak urte berean, eta hirurek pilulak erabili zituztela jabetu zara?

SP- Hasi naiz zerrenda honekin aspertzen. Amaigabea da, gainera.

DFW- Asko idatzi da zergatik suizidatu diren hainbeste idazle.

SP- Nik uste dut galdera beste bat dela: zergatik erabakitzen dute suizidek idazle izatea?

DFW- Baina idazle batek heriotz literario batekin amesten du beti.

SP- Hori idazle bati soilik otutzen zaion txorakeria besterik ez da.

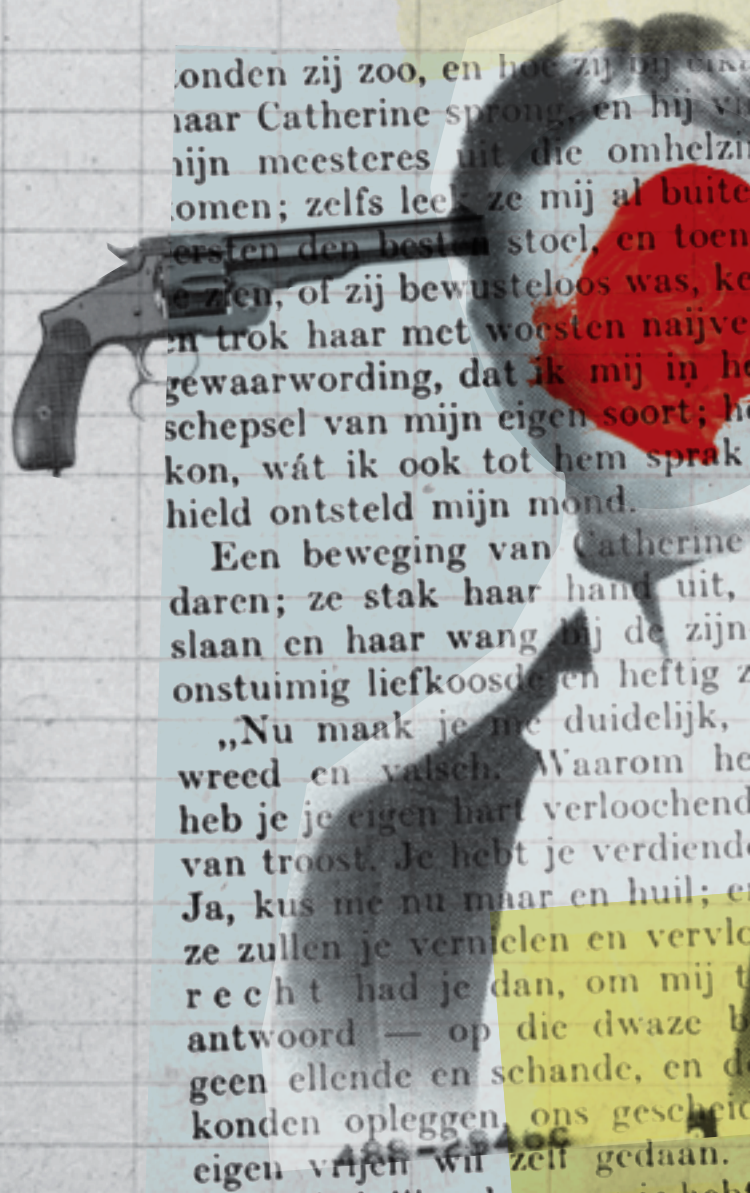
DFW- Amaitu aurretik, beste bi

SP- Eta itxi dezagun behingoz oihala.

DFW- Zure sagar tartaren usain gozoa faltan botako dut.

David Foster Wallace (45). D.F. Wallacek gerrikoa erabili zuen etxeko habetik bere burua urkatzeko. 2008ko irailaren 12a.

Sylvia Plath (31). Etxeko labean burua sartu, eta gasa ireki zuen. 1963ko otsailaren 11 zen.



A list of suicide writers

Virginia Woolf (59). Having stuffed her coat pockets with stones, she drowned herself by wading into the River Ouse near her home in Sussex on the 28th of March, 1941.

Yukio Mishima (45). Like all obedient Japanese following the seppuku ritual, slit open his stomach and pulled his entrails out. He was then immediately beheaded with a sword by a close trusted friend. November the 25th, 1970.

John Kennedy Toole (31). Ran a hosepipe from his exhaust tube into his car, closed the windows and turned the ignition on. March 26th, 1969.

Ernest Hemingway (62). At his home in Ketchum, Idaho, picked up his double barrel shotgun and shot himself in the head on the 2nd of July, 1961.

Antonia Pozzi (36). Pills. December the 3rd, 1938. Her family hid her suicide and manipulated her poems.

Emilio Salgari (49). Disappeared into a forest near Turin and sliced open his stomach with a barber's knife on the 25th of April, 1911.

Ane Sexton (56). On the 4th of October, 1974, she went into her garage, turned the car on and died from suffocation.

Ángel Ganivet (33). As he crossed the River Dvina in Riga, the writer from Granada flung himself from the boat into the water and drowned on the 29th of November, 1898.

Stefan Zweig and Lotte Altman (61-34). Exiled in Petropolis, Brazil, and having given their dog to a friend, they were found clasping hands on their bed, dead from an overdose of barbiturates. February 7th, 1942.

Vladimir Maiakovski. (36) Having written an ironic suicide note, he shot himself in the head on a spring day in Moscow. April 1st, 1930.

Karoline Günderode (26). Stabbed herself in the heart on the banks of the River Rhine. Her body, clad in a red dress, was washed up downriver on the 26th of July 1806.

Periclis Yanópulos (36). Rode into the sea mounted on a white horse. When the animal could not go any further, the writer shot himself in the head... He would not be returning to Ithaca. April 10th, 1910.

Sergei Esenin (30). Having written his last poem in his own blood, hung himself in his room at the Hotel Angletterre in Leningrad, on the 25th of December, 1925. Merry Christmas.

SP- Is it really necessary to write 'Merry Christmas'?
DFW- Just a dash of humor, my dear. This list reads like an ornithology collection.

SP- How can you say that? Don't you read what you write?

DFW- Ok, you carry on with the list, so.

Jacques Rigaut (31). Paris. November 5th, 1929. He wrote the Agence Générale du Suicide and then shot himself through the heart.

Florbela Espanca (36). Matozinhos. December 8th, 1930. A barbiturates overdose. "It's not easy to die, but it's the most proper thing I can do" was the last thing she wrote.

Vachel Lindsay (52). Swallowed down a stomachful of bleach on December 5th, 1931.

Alfonsina Storni (46). Disappeared into the waters of the Mar de Plata on the 25th of October, 1938.

Cesare Pavese (42). Took an overdose of sleeping tablets on August the 27th, 1950.

DFW- You tried that before you used the oven, didn't you?

SP- Yes, I did. Another time, I drove headlong into a wall in my car.

DFW- That suddenly brings Lady Di to mind.

SP- Well, let's carry on, shall we? I'll keep it short. I'm getting tired.

Paul Celan (50). Jumped into the Seine in Paris on April 30th, 1970.

John Berryman (58). Threw himself into the Mississippi on January 7th, 1972.

Beppe Salvia (31). Jumped from the window of his house in Rome in March. 1985.

Gabriel Ferrater (50). Swallowed pills and put a plastic bag over his head. April 27th, 1972.

Alejandra Pizarnik (36). Overdosed on pills in Buenos Aires on September 25th, 1972.

Jon Mirande (47). Overdosed on pills in Paris on Christmas Eve, 1972.

DFW- You realize that the last three died in the same year and all used pills?

SP- I'm starting to get bored with this list. And it's a never-ending one.

DFW- A lot has been written about why so many writers kill themselves.

SP- I think the question is a different one ... Why do suicides decide to become writers?

DFW- But a writer always dreams of a literary death, surely.

SP- That's the typical nonsense that only a writer could come up with.

DFW- Two more before we finish.

SP- And let the curtain fall for once and all.

DFW- I'll miss your sweet apple pie smell.

David Foster Wallace (45). D.F. Wallace used his belt to hang himself from a beam in his house on the 12th of September, 2008.

Sylvia Plath (31). Stuck her head in the oven in her kitchen on turned the gas on. February 11th, 1963.

...nopigenruik. Eindelijk zagen zij haar vurig aan; zijn borst trok stonden zij zoo, en hoe zij bij elkaar maar Catherine sproeg, en hij mijn meesteres uit die omhelzing komen; zelfs leek ze mij al buiten de eersten den besten stoel, en toen te zien, of zij bewusteloos was, ke en trok haar niet de besten naijver gewaarwording, dat ik mij in het schepsel van mijn eigen soort; he kon, wát ik ook tot hem sprak, hield ontsteld mijn mond.

Een beweging van Catherine daren; ze stak haar hand uit, slaan en haar wang bij de zijne onstuimig liefkoosde en heftig z „Nu maak je me duidelijk, wreed en vals. Waarom heb je je eigen hart verloochend van troost. Je hebt je verdiende





del caminar sobre hielo

werner herzog
gallo nero

Azken aldian ezagutzen ari garen argitaletxe interesgarri horietako baten proposamena. Werner Herzog, Lotte Eisner laguna Parisen larriki gaixo zegoela jakin zuenean, Munichetik alde egin eta Parisera abiatu zen. Oinez. Liburua bidaia horren narrazio aluzinatua eta apasionatua da. Bakardadeak eta eguraldi latzak eragindako sukarrek, estilo ariketa eder eta gogorra eskaintzen dute liburu txiki bezain adoretso honetan.

This is one of the most interesting publishers we've come across recently. When Werner Herzog found out that his friend Lotte Eisner was seriously ill in Paris, he left Munich to go to Paris. On foot. This travel book is hallucinating and passionate. Solitude and fever brought on by rough weather are what this book, which is as energetic as it is small, has to offer us.



independentzia helburu

andoni olariaga, imanol
galfarsoro, unai apaolaza
jule goikoetxea.

txalaparta.

Hasteko, aitormen bat. Ez dugu liburu osoa irakurri. Hau da, tarteka, salto egin dugu. Baina eskuetan hartu genuenean, uste genuen pertiga saltoa egingo genuela lehen orritik azkenekora, eta ez da hala izan. Zertaz den liburua argi uzten du izenburuak. Intelaktualek endogamiarako izaten duten joera alde batera utzita, liburu honetan, ohi baino ulergarriago eta arinago idatzi dute. Eta eskertzen da, irakurlegoari independentziaren inguruko hausnarketa-tresnak proposatze aldera argitaratuta dagoen liburua delako.

First up, a confession. We haven't read the whole book. In other words, we've skipped a few bits. But when we picked it up, we thought we were going to high-jump from the first page to the last, and that didn't happen. The book's title makes it very clear what it's about: independence as a goal. Leaving to one side the in-breeding which is so common amongst intellectuals, in this book they've written in an understandable, easy-to-read way. And that's something to be grateful for: it's a book which wants to encourage readers to think about independence.



gaueko zaintzailea

julen belamuno
elkar

The balden ez dugu liburu kritikarik egiten. Ez kritikaren kontra gaudelako, baizik eta ez daukagulako ez gaitasunik eta ez espaziorik. Baina arrazoi ezberdinengatik gustatu zaizkigun liburuak komentatzen ditugu. Industrialgune batean 28 urtez zaintzaile lana egin ostean bere lana galtzear dagoen gizonaren istorio honek atenzioa deitu digu. Eleberri honetan ez da gertakaririk apenas. Ez da akzioa narrazioan aurrera egitera bultzatzen gaituena. Baina, irakurtzen goazen heinean, gaueko zaintzailearen alboan egon nahi dugu, kurios mantetzen gaituelako bere oroitzapenekin eta bizitzan hartutako erabakiekin. Patrick Suskind-en *Die Taube* (Usoa) ekarri digu gogora.

In *The balde* we don't write book critiques. Not because we're against criticisms, but because we don't know how to and we don't have the space for it. But we liked the book we're talking about for various reasons. We were struck by the story of a man who is about to lose his job after working as a caretaker on an industrial estate for 28 years. There are hardly any events in this novel. It isn't action in the narrative which makes you carry on. But, as you read, you want to keep the night watchman company: he keeps your curiosity alive with his memories and the decisions he's taken throughout his life. It reminded us of Patrick Suskind's *Die Taube* (The Dove).



dandole vueltas

frederik peeters
astiberri

Komiki bilduma honetan, Peeters mirestuak azken urteotan aldizkarietan argitaratutako lanak bildu ditu. Zertarako idatzi ezer liburuaren atarikoan berak hau esaten duenean: "Egia esatera, istorio hauetako batzuk zuzendu nitzakeen hain itxura zaharkitua izan ez zezaten, baina, nire aitona esaten zuen moduan, gauzak, azken ondorioak onartuta egin behar dira. Eta jakin ezazue nire aitona bere buruaz beste egin zuela. Mahai honen hanketako bat hankamotz egon daiteke, baina orekatzeko beste hankak moztzen hasiko banintz mahai hau ez litzateke mahai hau izango". Gozatu.

In this volume of comics, Peeters, who we so much admire, brings together his work for magazines over recent years. At the start of the book he talks about the reason for writing things: "Really, I could have revised some of these stories to stop them from looking so aged, but, as my grandfather used to say, things have to be accepted up to the last consequences. And you should know that my grandfather committed suicide. One of this table's legs may be shorter than the others, but if I shortened the others to get a balance, it wouldn't be the same table." Enjoy it.

paperezko filmak

behatz pelikulak eta film txinatar debekatuak

Kontrakoa dirudien arren, film hauek ez dira masturbatzen zaren bitartean irudikatzen dituzun filmen inguruko hausnarketa, edo txinatar film porno ezkutuen bilduma. Biak ala biak, banaka edo elkarrekin, gai interesgarriak iruditzen zaizkigu, baina, kasu honetan, beste zerbaitez ari gara.

paper films

finger film-books and banned chinese films

Though it might seem otherwise, these are not films you reflect on while you masturbate nor are they a hidden collection of Chinese porn. And while we do consider both of the aforementioned worthy of future interest, it's not what we're talking about here.





I. behatz-zinema

Oso denbora laburrean eta bide ezberdinetatik jasotako bi opariri esker (bata Argentinatik dator, bestea Uruguaitik) ikasi dugu zer den "cine de dedo". Hain zuzen ere, Hegoamerikako herrialde askotan flipbook-ei ematen zaien izena da behatz-zinema. Paperezko proiektzio hauetan, ederra da filma martxan jartzen duen "motorrari" ematen zaion garrantziaz jabetzea. Eta, ongi pentsatuz gero, badago zerbait sakonagoa ere. Argiez eta itzalez eginiko zineman ere, behatzek jartzen dituztelako martxan kamarak, argiak eta proiektzio-makinak.

I. flip books

We found out what *finger cinema* actually is by receiving gifts from two separate places (Argentina and Uruguay) in a very short space of time. Basically, *finger cinema* is the name given to flip books in many South American countries. In these paper projections, it's nice to recognise the importance of the "motor" behind the machine. And if you really think about it, there is something there on a deeper level, too. In movies made with real light and shade, it's always a finger that starts the camera, lights and projectors.

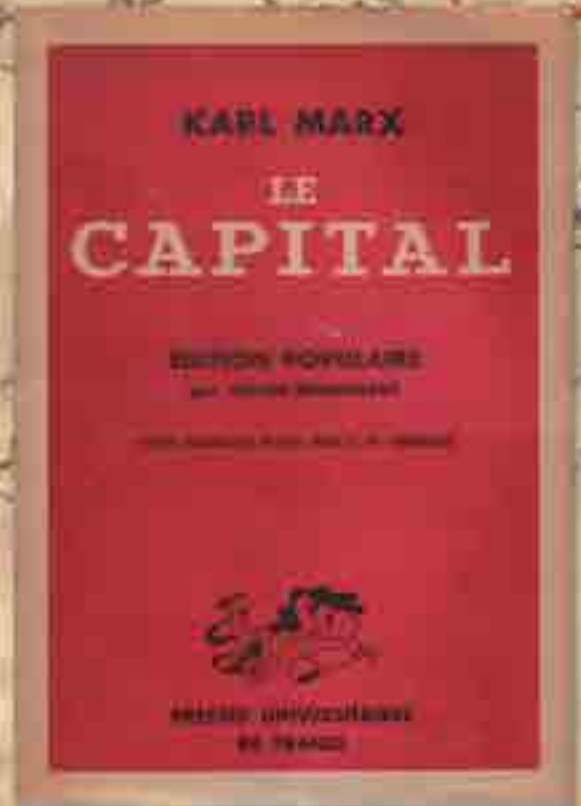
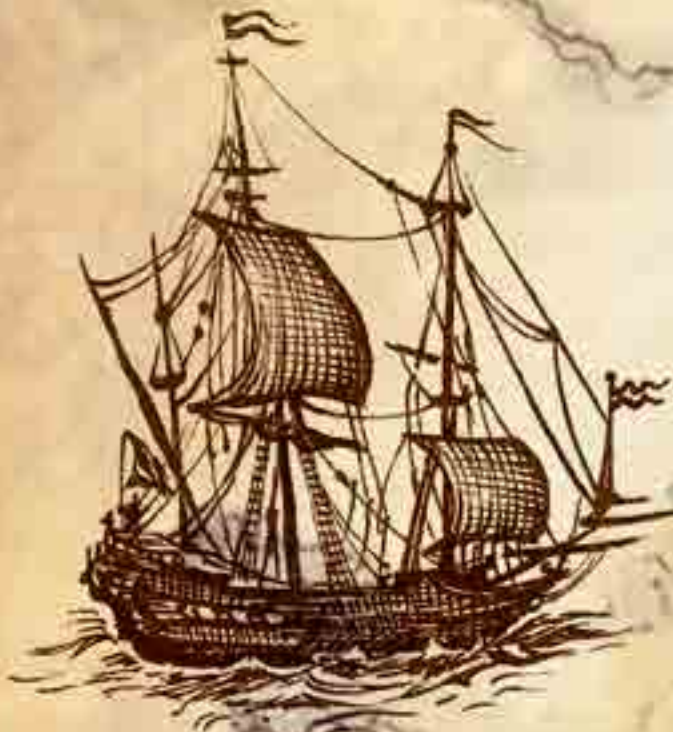


II. film txinatarrak

Beijingo kale-merkatu batean deskubritu nituen paperezko filmak. Ez dira "behatz filmak". Zinema proiektzioek, berez, azpiegitura konplikatu samarra eskatzen dutenez, duela ez hainbestera arte, paperean argitaratzen zituzten filmak, zinema proiektoreak iristen ez ziren tokietara eramateko. Fotograma esanguratsuenak eta elkarrizketak azpititulu gisa idatzita dituzten liburuxka ederrak dira; nolabaiteko bideokluba ziren, bideoklubik ez zegoen herrialdean. Gainera, paperezko formatu honetan, erraz banatzen ziren film debekatuak, ezkutuan kontsumitzeko eta partekatzeko aukera ematen baituzten.

II. chinese films

I came across these paper films in a street market in Beijing. They are not "flip books". Cinema projections are a very complicated business and need some serious infrastructure, so until quite recently, the places that projectors didn't reach made do with films that were printed on paper. The most significant scenes were picked out and put together in book form with subtitles under each photo. They were a form of video club in a country without video clubs. Besides, many banned films were distributed in this fashion as they were easier to move around, hide and share.



"Jewels" found at Alexandria, by the Federal Army, consisting of Clinton, Bonaparte and Aulic.



Supposed to have belonged to the "First Family" of Virginia.



pirata eta das kapital



the pirate and das kapital

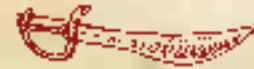
Euskal piratak, gehien maite dugun estereotipoetako bat, zalantzarik gabe. Bizimodu ideala. Edo. Izan ere, pirateriaren umetzeak odola eta lapurretak ezkututzen ditu. Itsaslapur izena ez da doakoa. Eta lapur, batzuetan, txiki geratzen da haiek egindakoak azaltzeko. Jean Lafitte da, esate baterako, euskal kostaldeak eman duen piratarik handienetako bat (handiena beti izango da Salgarik asmatutako Michele euskalduna, noski).

Ilustrazioaren aroan jaio zen, eta, XIX. mendeko iraultza munduan zehar barreiatu nola, hala zabaldu ziren Lafitteren ekintzak Ameriketako itsasoan.

Esklabismoaren aurkako legediak indartzeak esklabuen prezioa igotzea ekarri zuen. Esklaboak lapurtzea, beraz, negozio ona zen. Eta horretan murgildu zen Lafitte.

Era berean, gertutik ezagutu zituen Ameriketako independentzia eta Mexiko eta Estatu Batuetako estatuen antolaketak. Izan ere, hark sortutako "Baratariako Erresuma" piratan egoitza hartuta, New Orleanseko bataila irabazi zuen Jacksonentzat, espainolei lapurtutako kanoiak angloen aurka erabiliz; mexikarren aurka espioi aritu zen, espainolen alde; Galveston hiria sortu zuen anaia Pierresekin batera...

1822. urtean hil omen zen, espainolen aurkako borrokan; edo 1826an, urakan batek irentsita; edo ez. Eta, ezkutuan egon ondoren, Europara itzuli omen zen, Marx-en *Das Kapital* lana ezagutzeko eta, Baratariara gogoan zuela, horren argitaratzea finantzatzeko garaiz.



Basque pirates are definitely one of the stereotypes we most love. The ideal lifestyle. Or something like that. In fact, pirates' childishness hides blood and thieving. The best name for them is sea-thieves. And sometimes calling them thieves is not enough to explain what they have done. Jean Lafitte, for instance, is one of the greatest pirates ever born on the Basque coast (the greatest is always going to be Michele the Basque, of course, as invented by Salgari).

It was the period of the Enlightenment and, as revolution spread around the world during the 19th century, Lafitte committed his deeds in the American seas.

Legislation against slavery led to the price of slaves rising. So stealing slaves was good business. And Lafitte got involved in that.

He also knew the organization of independent states – Mexico and the US – well. In fact, using the Kingdom of Baratari which he had invented as his pirate headquarters, he won the battle of New Orleans for Jackson, using the cannons he had captured from the Spaniards from the English; he worked as a Spanish spy against the Mexicans; he founded the city of Galveston with his brother Pierre...

It seems he died in 1822 while fighting against the Spaniards; or in 1826, swallowed up by a hurricane; or maybe not... And, after being in hiding, he is said to have returned to Europe, got to know Marx's *Das Kapital* and, remembering Baratari, been in time to finance Marx's publication.



text by: d. zapirain



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smdonostia@skunkfunk.com

FISIOTERAPIA



tytti thusberg
AMETZAGAÑA 17 B EGIA, 20012
www.tyttithusberg.com
www.slowbag.com

SLOW FASHION



943 433 405
LEGAZPI 7
20004 DONOSTIA
smdonostia@skunkfunk.com

taupa taberna
OTALORA, 22 - 20500
ARRASATE

TABERNA



biur
943 151 809
ERDI KALEA, Z/G - 20730
AZPEITIA

ARROPA ETA OINETAKO DENDA



sugaar
943 161 958
ELKANO KALEA, 11 - 20240
ORDIZIA

TABERNA



makoki
943 557 666
KARDABERAZ 19, 1 - 20120
HERNANI

ILEAPAINDEGIA & PIERCING



sagu mekanika
943 629 388
XARLENGO, 20 - 20300
IRUN

TAILER MEKANIKOIA



lur lan bistrot denda
943 243 339
GORRITI PLAZA, 2 ATZEALDEA - 20003
lurlanbistrot@gmail.com
www.lurlan.org

BASERRI PRODUKTUAK



skunkfunk tolosa
943 673 862 / 943 249 496
NAGUSIA KALE, 21-23 - 20400
skunkfunktolosa@skunkfunk.com
TOLOSA

ARROPA DENDA



garoa liburu denda
943 832 507
TRINITATE KALEA 7 - 20800
ZARAUTZ@EGAROA.COM
WWW.EGAROA.COM
ZARAUTZ

LIBURU DENDA



bai & by
944 701 857
URKIJO ZUMARDIA, 22 - 48008
www.baiby.com

HIZKUNTZA ESKOLA



bilbao arte fundazioa
944 155 097
URAZURRUTIA, 32 - 48003
info@bilbaoarte.org
www.bilbaoarte.org

ARTE ZENTRUA



kalderapeko
944 164 099
TXAKUR KALEA, 1 - 48005
www.kalderapeko.com

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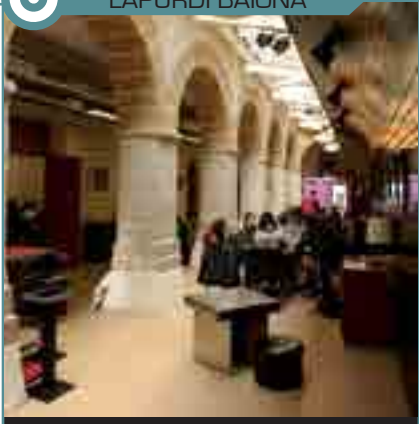
skunkfunk bilbao
946 054 955
VICTOR, 5 - 48005
www.skunkfunk.com

ARROPA DENDA



portu zaharra
944 602 033
PORTU ZAHARRA, 35 - 48991
www.portuzaharra.com
GETXO

TABERNA MITIKOA



kalostrape
0559 529 470
22 MARENGO KARRIKA - 64100
kalostrape@hotmail.fr

OSTATUA ETA JATETXEA



artium
945 209 021
FRANTZIA KALEA, 24 - 01002
www.artium.org

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bai & by
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ADRIANO VI, 12 - 01008
www.baiby.com

HIZKUNTZA ESKOLA



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AGURAINGO TALDEA Z/G - 01013
www.easdvitoria.com

ARTE ETA DISEINU GOI ESKOLA



montehermoso
945 161 830
FRAY ZACARÍAS MARTÍNEZ, 2 - 01001
www.montehermoso.net

KULTURUNEA



skunkfunk vitoria-gasteiz
945 157 840
INDEPENDENTZIA 16 - 01005
gasteiz@skunkfunk.com

ARROPA DENDA



catachu
948 226 028
INDATXIKIA, 16 - 31001

OSTATU-APAIRUAK



el infiernito
650 937 599
KALE BERRIA, 85 - 31001
www.elinfiernitoguitarshop.com

KITAR DENDA



iruñeko hizkuntza eskola ofiziala

848 430 040
KONPAÑIA PLAZA Z/G - 31001
<http://eoiip.educacion.navarra.es/>

HIZKUNTZA ESKOLA



katakarak

948 225 520
KALE NAGUSIA 54 - 31001
info@katakarak.net
www.katakarak.net
IRUÑEA

LIBURUAK & KANTINA



librería chundarata

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PAULINO CABALLERO, 27
31.003 IRUÑEA
www.libreriachundarata.com

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948 229 258
MERCADERES, 18
31.001 IRUÑEA
www.qwertybar.es

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— NAFARROA HERRIAK —



skunkfunk pamplona-iruñea

948 227 225
EMILIO ARRIETA, 7 - 31002
skunkfunkiruna@skunkfunk.com

ARROPA DENDA



auto kit

948 135 580
CTRA. ANSOAIN, 13 C
31013 ANTSOAIN (NAFARROA)
autokit@gmx.com

AUTO TALLERRA



itzalargiko borda

948 581 483
BERRO AUZOA - 31700
ELIZONDO
www.itzalargikoborda.com

JATETXEA



lekuona arkitektura

948 625 403
SAN ESTEBAN, 8 - 31780
julen@lekuona-arkitektura.com
BERA

ARKITEKTURA ESTUDIOA

— HAN HEMENKA —



buatxabal

686 970 618
PLAZA ZAHARRA, 5 - 31770
info@buatxabal.eu - www.buatxabal.eu
LESAKA

KAMISETAK



euskal etxea

933 102 200
PLAZETA MONCADA, 1 - 3 08003
www.euskaletxeak.org
BARCELONA

TABERNA, JATETXEA & KULTUR ELKARTEA



skunkfunk barcelona

933 437 954
FERRÁN, 19 - 08002
ferran19@skunkfunk.com
BARCELONA

ARROPA DENDA



outlet skunkfunk barcelona

934 120 223
RONDA SANT PERE, 31 - 08010
barcelona@skunkfunk.com
BARCELONA

ARROPA DENDA



skunkfunk figueres

872 022 375
GERMANES MASSANET, 11 - 17600
funkfigueres@skunkfunk.com
FIGUERES

ARROPA DENDA



skunkfunk lisboa

+35 121 34 60 119
NOVA RUA DA ALMADA 82-84 - 1200-289
lisboa@skunkfunk.com
LISBOA

ARROPA DENDA



skunkfunk madrid

915 210 922
FUENCARRAL, 33 - 28004
skunkfunkmadrid@skunkfunk.com
MADRID

ARROPA DENDA



skunkfunk bordadores madrid

917 034 408
BORDADORES 3 - 28013
bordadoresmadrid@skunkfunk.com
MADRID

ARROPA DENDA



skunkfunk valencia

673 357 253
RUZAFÁ, 3- 46004
valencia@skunkfunk.com
VALENCIA

ARROPA DENDA



skunkfunk zaragoza

976 231 589
PASEO GRAN VÍA, 31 - 50006
funkzaragoza@skunkfunk.com
ZARAGOZA

ARROPA DENDA

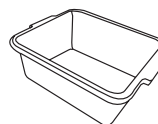


euskara elkartea

+44 207 739 7339
OXFORD HOUSE, DERBYSHIRE ST. E2 6HG
www.zintzilik.org/london
LONDON

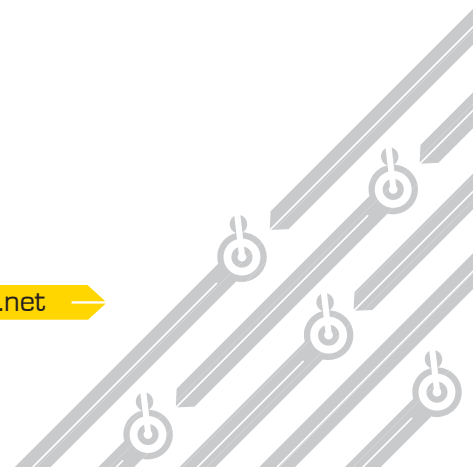
ELKARTEA

the balde



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+34 943 444422 +34 948 121976 info@thebalde.net





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