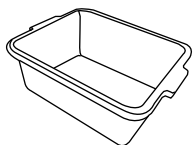


orbanaren arima
stain soul

the balde



0€

abuztua | iraila
august | september

PAGNOVA

41



the balde

antsosain 1
31014 iruñea
t. +34 948 42 19 76

Kristobaldegi 14
20014 Ioiola donostia
t. +34 943 44 44 22

info@thebalde.net

publi@thebalde.net
m. +34 686 485 980

www.thebalde.net

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editore / editor: iñigo martinez

zuzendaria / director: koldo almandoz

diseinu burua / head of design: martin etxauri

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diseinua / design: martin etxauri, txuma vazquez, marisa mantxola, ekaitz auzmendi, iker bereziartua, patti martinez.

itzulpenak / translations: smiley, amaia orella, elixabete ansa

ale honetako kolaboratzaileak / collaborators this issue: arkaitz villar, uxeta labrit, myriam gartzia, sandrine pagnoux.

ale honetako argazkilariak / photographers this issue: the balde crew, frann rezende, ion iriarte, javier cobo.

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LABURRAK IN BRIEF



labirintoaren erbestean (abuztuaren 23ra arte)

Literatur jolas gisa definitu dute Koldo Mitxelena Ganbara aretoan paratu duten erakusketa interaktibo hau. Kolore, forma eta testura aberatseko labirinto honek zentzuei eragiten die hasiera-hasieratik eta haurrentzat pentsatua badago ere, helduek gozatu dute proposamenarekin. Garrantzitsua da haurrek museoak eta arte erakusketak dibertigarriak direla txikitatik bameratzea.

kmk.gipuzkoakultura.net

out of the labyrinth (until august 23)

This interactive exhibition in Ganbara room in Koldo Mitxelena is described as a literary game. This labyrinth that impulses our senses from the very beginning also enriches colors, forms and textures. Even though it is created for children, adults can also enjoy it. The most important aspect is to make children see that museums and art exhibitions can also be fun.

kmk.gipuzkoakultura.net



dantza biarritz (irailak 12tik 21ra)

18. edizioa ospatzen du aurten Dantza Biarritzek. Urtero lez, dantza proposamen ezberdinak bildu dituzte. Beste hainbat jardueretan gertatzen ez den moduan, dantzak ez du muga teknikorik. Mugimendua eta gorputza agortezina delako. Aurten, Senegal, Brasil, Israel, Portugal, Espainia, Mazedonia, Katalunia, Frantzia eta Euskal Herriko taldeen lanaz gozatu ahal izango dugu.

www.letempsdaimer.com

dantza biarritz (september 12-21)

Dantza Biarritz celebrates its 18th edition. Like every year, there is a collection of several dance proposals. Unlike other activities, dance doesn't have technical limits because movement and body are endless. This year, we can enjoy groups from Senegal, Brazil, Israel, Portugal, Spain, Macedonia, Catalonia, France and Basque Country.

www.letempsdaimer.com



MUGIMENDU AGORTEZINA

surfaren epizentrua

(zarautz wqs 11-14 iraila mundaka wct irailak 29 - urriak 12)
Aurten mailaz igo da Zarautz-ko surf txapelketa. Horrek esan nahi du datorren urtean top 44an egon nahi duten surflari guztiak Zarauzko ondartzara gerturatu beharko dutela bertako olatuak eskainiko duten puntu sorta arrantzatzerara. Etxeko surflariek gainera ez dizkiete gauzak erraz jarriko... Eta zalantza ugariren ostean Mundakak beste behin hartuko ditu nazioarteko 44 surflari onenak. Espero dugu ordurako Aritz osatua eta egurra emateko prest egotea!

www.aspsurf.com

surfers' hot spot

(zarautz wqs 11-14 september mundaka wct sept. 29 - oct. 12)
This year's Zarautz surf competition's status is higher. This means that any surfer who wants to be in the top 44 will have to be part of it. Local surfers won't make that easy, though. And after some hesitation, the 44 best international surfers will take part on Mundaka's competition a bit later. We hope Aritz is in good shape for that time.

www.aspsurf.com





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GREEN



ZINEA, ARTEA ETA ROKANROLA

donostiako zinemaldia

(irailak 18-27)

Klasiko bat agenda guztietan. Pelikula klasiko eta ezezagunak ikusteko aukera bikaina eta zinema aretoetan ziurrenik sekula estreinatuko ez diren lanetaz gozatzeko gonbita. Eta perfektua ez bada ere, eskertzen dugu hiritarrei atea irekitzen dizkien goi mailako jaialdi bakarrenetakoa izaten jarraitzea.

www.sansebastianfestival.com

san sebastian film festival

(september 18-27)

A classic event. This is an excellent opportunity to see classic and unknown films that would never be shown in regular movie theaters. And even if it is not perfect we thank organizers for being one of the few high level festivals open to the general public.

www.sansebastianfestival.com



azkena rock

Makro-jaialdietako izen handi eta mediatikoak alde batera utzi eta rock zaleek eskertzen dituzten talde eta bakarlariak ekarriko ditu aurtien Azkena Rock-ek. Kartela ez da itxi oraindik baina beste askoren artean Blues Explosion, Gutter Twins, Blind Melon, The Sonics eta Los Lobos iragarri dituzte. Zein polita den Gasteiz irailan...

www.azkenrockfestival.com

azkena rock

Leaving behind macro festival mediatic names, this year, there will be singers and bands appreciated by the rock fans. These are some of the groups in this festival: Blues Explosion, Gutter Twins, Blind Melon, The Sonics and Los Lobos. Gasteiz in September is wonderful...

www.azkenrockfestival.com



it is not neutral (until October 5)

Some selected works of Daros-Latinoamerica collection will be exhibited in Donostia's Tabakalera. This is the most completed and prestigious Latin American contemporary art collection in Europe and it is worth seeing it in such a unique context.

www.tabakalera.eu

ez da neutrala (urriaren 5 arte)

Daros-Latinoamerica bildumako lanen hautaketa izango da ikusgai Donostiako Tabakalera. European Latinoamerikako arte garaikideaz arduratzen den bildumarik osatuena eta prestigiotsuena dugu eta merezi du ingurune hain berezian ikustea.

www.tabakalera.eu

TABAKALERA

TRY AGAIN

2008ko ekainaren 26tik irailaren 27ra



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Urdaneta 9. 20006 Donostia-San Sebastián
www.gipuzkoakultura.net
tel.: 943 112 750/6
martes a sábado, de 10:30 a 14:00 y de 16:00 a 20:30



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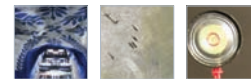
Iruñeko Hizkuntza Eskola Ofiziala



EOIP IHEO

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www.pnte.cfnavarra.es/eoip



metro geltokien geltokia

Ugaltzen ari dira metroentzat eraikitzen diren kilometroak. Eta kilometroen ugalketa horrekin batera metro geltoki berriak sortzen dira. Webgune honetan mundu osoko metro geltoki bitxi eta berezienak biltzen dituzte euren inguruko datu eta argazki ugari eskainiaz gainera. Sartu lur azpian...

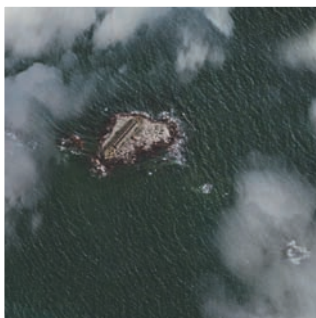
<http://mic-ro.com/metro/metroart.html>

subway stations' station

Kilometers built for subway stations are increasing. In addition, many new stations have been created. You can see many curious subway stations around the world on this web page. You can also find many data and related pictures. Put yourself underground...

<http://mic-ro.com/metro/metroart.html>

SUBTERRANEAN LANDSCAPES



satellite of god

Glue Society kolektiboak proposatzen duena izugarri gustatu zaigu. Fenomeno batzuk dira. Ondoren ikus ditzakezuen irudietan, bibliako pasarte batzuk erakusten dizkigute baina Google Earth-en begietatik. Adan eta Evaren paradisu, Noeren arka, Moisés itsasoa banatzen eta Jesús gurutzean...

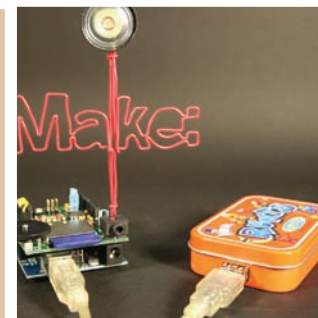
satellite of god

We really like Glue Society's proposal. They are awesome. The images show some of the places in the Bible through the eyes of Google Earth. Adam and Eve's paradise, Noah's ark, Moses dividing the sea and Jesus on the Cross...

makezine

Ez da webgune bat gomendatzen dugun lehen aldia. "Do it yourself" filosofia duen proiektu honetan trikimailu ugari ikasiko ditugu bizitzaren ia edozein alorretan mesedegarri izan daitezkeenak. Eta ez dugu Brikomaniako bizardun ilehoria izan behar hemen erakusten zaizkigun proposamenak gauzatzeko.

www.makezine.com



makezine

This is not the first time we recommend one of these websites. In this project that has a "Do it yourself" philosophy, we can find many tools that can be useful for our lives. And we don't need to be the blonde guy in Bricomania to create what is here proposed.

www.makezine.com



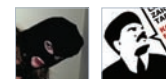


gozatu euskaraz

gure
artean
euskaraz



Bizkaiko Foru Aldundia
Diputación Foral de Bizkaia



**FREE
VASCOVIA**



free vascovia

Proiektu irekia da free vascovia. Ekialdeko herrialdeetan subirotasuna lortzeko dauden erraztasunak ikusita vascoak balkanetara abiatzeko aldarrikapena egiten dute free vaskoviarrek... eta ez edozein moduan. Ereserki bat proposatu dute eta musikariei eskaini ereserkiaren bertzio bat egitea. Sortatxo kuriosoa bildu dute honezkerok. Zure bertzioa egitera animatzen bazara:

www.myspace.com/freevascovia

free vascovia

This is an open project. Due to the facilities to achieve sovereignty in Eastern countries, free vascovia proclaim Basques' journey to the Balkans...and not any kind of trip. An hymn has been created and musicians have been asked to make a version of it. There are some curious ones already. If you want to create your own version, go to:

www.myspace.com/freevascovia

devoraran

Pornoa neskentzat...edo hori esaten dute sareko aldizkari honetan. Egia esan post pornografiaren asunto guzti honekin askotan zaila da bereiztea zenbat dagoen subentzioetatik bizi den sasi intelektualetik eta zenbat benetako jarreratik. Guri aluak, zakilak, bularrak, ahoak, uzkiak, hezetasuna eta bizioa badago... berdín zaigu pornoa pre edo post den...

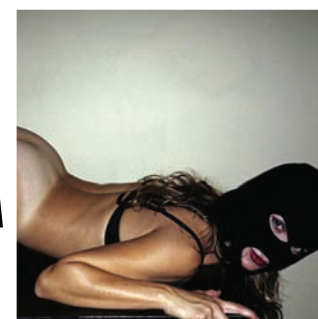
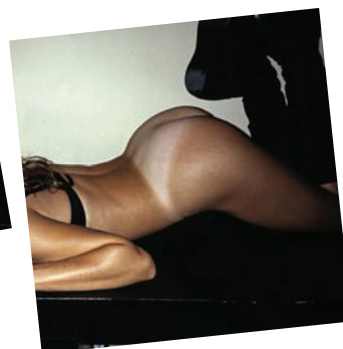
www.devoraran.com

devoraran

Pornography for girls... or at least, that is what is advertised in this magazine. In this kind of topics like pornography, it is sometimes hard to see who lives for subsidies and who for a real attitude on the matter. As long as there are vulvas, penis, breast, mouths, anus, humidity and vice, we don't care if it is pre or post pornography.

www.devoraran.com

EMOSTAZU
ZAPLASTEKUE



mixed glances
begirada nahastuak



PAGNON X

bio laburra

Sandrine Pagnoux (1976) diseinatzailer eta ilustratzaile "freelance" paristarra da. XLR8R, Zoot, Wig, Atomica, Max, Marie Claire, Muze, Le magazine Littéraire, Coq sportif, GO sport eta beste hainbatentzat lan egin du. "Metallic mayhem" eta ilustratzaileen biblietako bat den "Illusive 2" bilduman parte hartu du. Iaz Gwangju-ko *Design Biennale*-an parte hartu zuen.



short bio

Sandrine Pagnoux (1976) is a freelance graphic designer/illustrator based in Paris. She has worked for XLR8R, Zoot, Wig, Atomica, Max, Marie Claire, Muze, Le magazine Littéraire, Coq sportif, GO sport, Undiz, and has participated in "Metallic mayhem" and one of the bibles of illustration "Illusive 2". She has also participated in the "Gwangju Design Biennale 2007".

ali hip hop connection

Ali ibn Abu Talib, Muhammad profetaren lehengusu eta Islamaren historian pertsona oso garrantzitsua izan zen. Shii eta Sunni adarren sorreraren erruduna hain zuzen ere. Baina gure bi Ali-ak oso bestelakoak dira. Tokiz kanpo eta lekuz kanpo bizi dira. Logika guztiak hausten dituzte eta iraultza pertsonal horretan Hip Hop musika izan da euren arma.

brother ali: beltzak baino beltzagoa den zuria.

Brother Ali Wisconsin-en jaio zen baina nerabea zenean Minneapolisera bizitzera joan eta bertako hip hop eszenan murgiltzen hasi zen. Nerabezaroan bere arraza eztabaidagai izan zen behin baino gehiagotan. Gehiengoak beltza zela uste zuen. Zurrumuruak isiltzearen, eta bere gogoaren kontra elkarrizketa batean azaldu zuen albinoa zela, bere gurusoak zuriak zirela, baina beltzen artean hazi eta hezi zela eta komunitate beltzari eta bere kulturari zor ziola hainbeste urteetan, bere irudi fisikoagatik sufritutakoa gaingaitu ahal izatea. Oso modu zuzen eta ironikoan kontatu zuen une oro ezberdin sentitzearen sentsazio hau "Forest Whitiker" izeneko kantuan.

"Rites of passage" lehen lana kasetean grabatu zuen bere kabuz. Berehala bihurtu zen ezaguna eta bere musikaren kopiak abiadura bizian zabaldu ziren kalean. Bere bigarren lana "The Undisputed Truth" (2007) grabatzeko baliabideak lortu zituen. Bigarren lan honetan bere hitz zorrotzek dub/roots, reggae eta soul ukituarekin jantzi zituen. Musika alorrean beti aldarrikatu ditu hip hoparen urrezko urteotako egileak (KRS-One eta Rakim nagusiki) eta hitzei dagokionez, inor gutxi libratzen da albino honek mikrofonoa hartzen duenean. "Uncle Sam Goddam" bezalako kantuek eztabaida ugari piztu du eta Brother Ali-k dioen moduan: "beldurgarria da, gutxiagotatik daude batzuk duela urte mordoan Guantanamo giltzapeturik".

Ali Ibn Abu Talib was the cousin of the prophet Muhammad and a very important person in the history of Islam. In fact, he was the one that separated Islam in Shii and Sunni branches. But our two Ali-s are of a very different kind. They live out of place and space. They break all possible logic. In their personal revolution Hip Hop music has been their weapon.

brother ali: the white who is blacker than blacks.

Brother Ali was born in Wisconsin but when he got older he moved to Minneapolis. Once there, he got immersed in the Hip Hop movement. In his youth people would disagree about his race. Most would think he was an African American. At an interview, in order to stop the gossip and against his will, he declared that he was an albino; that his parents were white but he grew up and was raised among blacks. He owes the black community and their culture his efforts to overcome what he suffered due to his physical appearance. His song "Forest Whitiker" tells in a very direct and ironic way how different he would feel all the time.

He himself recorded his first work, "Rites of Passage", on a cassette. It became popular very quickly. Copies of his music were spreading around in high speed.

He earned enough resources to record his second work, "The Undisputed Truth" (2007). In this album he fuses his words with dub/roots, reggae and soul. In the field of music he has always admired contemporary proclaimed hip hop artists (mainly KRS-One and Rakim) and regarding words, this albino artist mentions everyone once he is with his microphone. Songs such as "Uncle Sam Goddam" have been very polemic and according to Brother Ali... "It's scary... there are quite a few who are imprisoned in Guantanamo for less than what I said"





system ali. sistemaren aurka joateko sistema.

System Ali taldean 7 rapero eta 5 musikari ezberdinek parte hartzen du. Bakoitzak bere bizipena dakar bizkarrean. Amankomunean duten gauzarik garrantzitsuenak: Yaffa. Hiri palestinar honetan bizi dira jatorri ezberdineko (Palestina, Israel eta Errusia) taldekide guztiak eta bertoko egunerokotasunari kantatzen diote arabiar eta hebrear hizkuntzaren nahasketatik datorren "yaffawiay" kale hizkuntzan. Irudikatu dezakezue taldekideen arteko harremana ez dela errazegia izan. Bizi diren tokian kontutan hartuta eta kultura, erlijio eta pentsamolde ezberdineko jendea izanik, asko kostatzen zaie euren proiektuari eustea. Musikalki ere ibilbide ezberdineko jendea da eta hain zuzen ere honek egiten du euren proposamena hain aberatsa eta originala izatea. Arabiar musika tradizionala, reggae-a, rock-a eta hip hop-aren nahasketa honek mugak gainditu eta mundu osora iristen hasi da. Orain arte, grabaketa amateurretan eta kasete eta cd kopien bitartez banatu dute euren musika. Palestinan ez dago musika jendeari hel arazteko beste modurik. "Pirateo" famatuaren beste aurpegia erakusten digu System Ali-k, nahiz eta susmatzen dugun industriari ez zaiola gehiegi komeni horrelakoak aireeratzea. Iaz, eta lehen aldiz, grabaketa estudio profesional batetara sartu ziren. Grabaketan MC Ty bezalako hip hop izarra izan dute ekoizle eta laguntzaille lanetan.

system ali. a system to fight the system.

There are 7 rappers and 5 musicians in the group System Ali. Each carries his own story in his back. The most important thing they have in common: Yaffa. Even though they come from different places (Palestine, Israel and Russia), they all live in this Palestinian city. They sing about the every-day life in Yaffa in "yaffawiay," a colloquial mixture of Arabic and Hebrew. You can imagine that the relationship among the group members has not been easy. Considering where they live and the fact that each of them come from a different cultural and religious background, it is hard from them to hold on to the project. Music-wise their careers have also been very different and this is precisely what makes their project so rich and original. Their mixture of traditional Arabic music, reggae, rock and hip-hop overcomes any limits and it is reaching every corner of the world. So far, they have reached their audience through amateur recordings, cassettes and CDs. In Palestine there is no other way one could reach the audience. System Ali shows the other side of illegal music markets, even though the music industry won't agree. Last year and for the first time, they worked at a professional studio. The hip hop star MC Ty has been their producer and assistant in the recording process.



no comment



argazkia / shot: estrella tatrit • tramacastilla de tena



Ezpainak beltz-beltzak dituzte. Euren zuzeneko emanaldiak festa basatiak izaten dira. Biluzik, mozkortuta, elkarri musu ematen, oilo batekin dantzan edo soinu mahaiaren kontra pixa eginez amaitu dituzte kontzertuak baina baina gehiagotan. Ezpain beltz-beltzak dituzte ahobeto batzuk direlako eta muturreko bat baino gehiago jaso dutelako... merezia ziurrenik. Baina ezinezkoa da Black Lips ez maitatzea.

Eta hori frogatzeko hiru adibide jarriko ditugu: New York Times-ekiaz "talderik langileena" (Hardest Working Band), saria eman zien Austin, Texas-en ospatu zen South by Southwest musika jaialdian 12 kontzertu eskaini zutelako hiru egunetan zehar... Black Lips maitatzeko bigarren arrazoiak izako urrian eman ziguten. AEBtako telebista nazionalan izan zuten estreinua "Night with Conan O'Brien" saioan egin zuten. Eta Bush-ekin eta New Orleans-en gertatutako uholdeekin akordatu ziren "O Katrina" kantatuaz. Ez dituzte berriro gonbidatuko... Eta hirugarren arrazoiak gertukoagoa da. Euskal Herrian bira egindakoak dira. Gaztetxe, areto eta tabernetan jo izan dute... eta Legazpiko etxe partikular batetan emandako kontzertua honez gero mitikoa bihurtu da (youtuben ikusi daiteke). Atlantako mutil hauek 2000. urtean elkartu ziren geroztik rock garajero eta zikina egiten dute. Cole Alexander, Jared Swilley, Ben Eberbaugh eta Joe Bradley izan ziren haserako "ezpain beltzak". 2002. urtean Eberbaugh kotxe istripu batean zendu zen. Ian St. Pé-k bete zuten bere tokia.

Atlantako talde underground honek, rock, blues, doo-wop, country eta punk estiloak nahasten ditu konplexurik gabe eta uda honetan datorren urterako atera nahi duten diskoa prestatzeko zita egin dute. Ziurrenik beranduegi da. Famatuak dira honez gero, eta gisa honetako artikuluek ere ez dute laguntzen, baina guk ez dugu itxaropenik galtzen... akaso egunen batean gure etxean antolatutako festan joko dute "muturbeltz" hauek!

They have really black, black lips. Their live shows are truly wild parties. They've ended some of their performances naked, drunk, kissing each other, dancing with a chicken and pissing up against the sound desk. They've got black, black lips because they're big-mouths and they've been on the receiving end of a few hidings in their time alright. Probably deserved them, too.

But it's impossible not to love Black Lips. Here are three examples of what we are on about. One, last year The New York Times gave the prize 'The Hardest Working Band' to them because they gave 12 concerts in 3 days at the South by Southwest Music Festival in Austin, Texas. Reason number two for loving these guys happened last October: They appeared on national American television for the first time on the Night with Conan O'Brien show. And they remembered Bush and the floods in New Orleans. So they sang 'O Katrina'. They won't be asked back again... The third reason brings us a bit closer to home. They've toured the Basque Country. They've played in Gaztetxes, small concert halls and bars. They even played a private by-now mythical concert in a house in Legazpi (check it out on youtube.)

These boys from Atlanta got together in the year of Our Lord 2000 and have played dirty garage rock ever since. Cole Alexander, Jared Swilley, Ben Eberbaugh and Joe Bradley were the original 'Black Lips'. Eberbaugh was killed in a traffic accident in 2002 and his place was taken by Ian St. Pé. This underground band have no qualms about mixing rock, blues, doo-wop, country and punk and are currently preparing their latest offering which will be released next year. It's probably too late now. They are becoming famous and this type of article doesn't really help, but we will not lose hope... maybe one day these 'Black Lips' will play at a party in one of our garfs. Who knows!

black lips



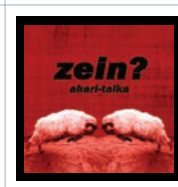
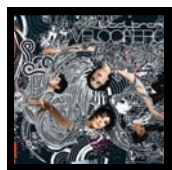
*Zer egin behar duzu
asteburuan?*

*Euskal Herriko kontzertuen
agendarik osatuena eta askoz gehiago...*

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WWW.ENTZUN.COM

betikoa eta gehiago



AUDIO

testua/by: arkaitz villar

De Pedro

De Pedro

Emi 2008

La Vaca Azul edo 3.000 hombres bezalako taldeetako sortzaile dugu Jairo Zavala. Bakarrik dator orain eta bere bakardade horretan bidean aurkitutako pasadizoak abesten dizkigu. Mexikon grabatu duen diskoan Amparo Sanchez edo Joey Burns (Calexico) bezalakoek kolaboratu dute eta doinu desertiko, bakarti eta malenkonikoak bildu dituzte. Mugako abestiak dira hauek, soinu bero eta tempo geldoan datozenak.

Jairo Zavala is the man behind groups like La Vaca Azul or 3000 Hombres. This time around he's on his own and he sings of things that have happened to him on this solo trip. He recorded the record in Mexico and had help from the likes of Amparo Sanchez and Joey Burns (Calexico.) It's full of melancholic, lonesome desert-sounding melodies. Frontier songs, warm sounds in slow time.

Jamie Lidell

Jim

Warp 2008

Jamie Lidellek "Multiply" diskoan hasitako norabidearekin jarraitu du "Jim" disko berrian. Oraingoan ordea elektronika alde batera utzi eta soulean oinarritu da. Bilakaera honetan bere ahotsa asko landu du musikari britaniarrek eta beste hamarkada batetara garamatza erregistro horrekin. Doinu organikoak nagusi diren honetan "Another day" edo "Hurricane" bezalakoekin gelditu gara gu: Gaye, Redding, Charles... berpiztu eta soula berpiztu du Lidellek.

On his new LP "Jim" Jaime Lidell carries on from where he left off on his album "Multiply". He drops electronica for soul on "Jim". This evolution sees this British artist really work on his singing and this register harks back to a different decade. Backed by a normal band, this is his best piece of work to date. Organic melodies are to the fore on "Another Day" or "Hurricane", two of the songs that have really grabbed our attention.

Kerobia

Materia organikoa eta gainerakoak

Autoekoizpena / Gor 2008

Ausarta da talde iruñearra. Erronka handiak gustoko dituen horietakoa. Honela, proiektu berria hiru zatitan banatu dute. Lehen emaitza orain argitaratu badute beste biak 2009an kaleratuko dituzte. Bere eboluzioan eraginak alde batetara uzten ikasi du taldeak. "Asteroideen antzokian" eta "Mezu bat zuretzako" bezalako kantuetan argi erakusten dute soinu propioa eraiki dutela eta proposatzen duten unibertsoa horren sakona izatea oso gustuko dugu.

This group from Iruñea are a daring lot. They like a big challenge. They've split their latest project into three different parts. They've just released the first part and the other two will be released in 2009. Their evolution has finally seen them learn how to leave aside their influences. On songs like "Asteroideen antzokian" and "Mezu bat zuretzako" they show they have created their very own sound and we really like the fact that their new universe goes so deep.

Vampire Weekend

Vampire Weekend

XL Recordings 2008

Punk eta New Wave-a nahasten duen Brooklyngo taldea. Dagoeneko entzungo zenituen eta bestela entzun beharrean zaude. Ez da nobedade bat baina urteko diskoa izango denez, hemen erakutsi eta gomendatzea pentsatu dugu. Talking Heads bezalako taldeen eragina alde batera utzi gabe, aspaldian eskuratu dugun disko freskoena da hau. Proposamen alai, zuzen eta energikoa. Etorbizuna duen taldea.

This group from Brooklyn mix New Wave and Punk in their songs. You'll probably have heard them by now and if you haven't you should. There's nothing new on show but seeing as it's record of the year we thought we'd bring it along here for you all to see (and hear.) Shades of Talking Heads and the most refreshing record we've heard for a long time. This lot will go far.

Zein?

Ahari Talka

Noiz Pop 2008

Haiei buruz inork ezer gutxi bazekien ere, azken hilabeteetako albiste izan da Zein?-en itzulera. Hamarkada hasierako gure talde gustukoenetarikoa izan bazen, horretan jarraitzen dute disko berriarekin. Power pop eta rockaren nahasketa proposatzen digute oraingoan, ohiko letra sendoek lagunduta eta ez hori bakarrik, aurreko diskoetako maila mantentzen jakin baitute. Bada eszenarik gurean eta horrelako taldeak martxan dirauten bitartean itsasoak badu esperantzarik.

Even though a short while ago hardly anybody had heard anything about this band, their return has been the talk of the town for the last few months. They were one of our favourite groups at the start of the decade and they continue to be so with this, their latest release. Power pop and rock, strong lyrics and they've kept up the standard of their previous releases. There's a scene going on in these neck of the woods and as long as there are groups like this, there's hope for us all yet.

Ladytron

Velocifero

Netzwerk 2008

Aldizkari batean hilabeteko disko txarrena izendatu zuten hau. Horrekin konturatu nintzen tendentzi aldizkariak ez dakitela zer egin guay izateko. Ni ordea oso guay naizenez lan honen alde egin dut. Liverpooleko taldeak argitaratu duen disko hobereana ez bada ere "Velocifero"-k asko du esateko. Batez ere taldeak beti erakutsi duen arima ilun hori indartu dutelako. Kantu errezetatik ihes egin eta "Black Cat" edo "Runaway" bezalakoekin erakusten dute taldeak konposaketarako duen maila. This has been called the "Worst record of the month" in a trendy magazine. That made me realise that 'latest tendency' mags really just don't know what to do to be hip. And seeing that I'm a real hip dude, I'll throw my cap in the corner for this disc. It's certainly not the best offering we've had from this Liverpool band but "Velocifero" certainly has its bit to say. Especially because the band have really strengthened that dark side to their music. They've turned their backs on simple songs and the likes of 'Black Cat' and 'Runaway' show just how good they are at writing songs.

kautxuaren hiri galduak

testua/by: uxeta labrit

Pasadan mendeko hasieran Amazonas ibaiaren alboetan oihanak eskaintzen zituen aberastasunak profintatu nahi izan zituzten munduko potentzia ekonomikoek. Azkar garatzen ziren teknologiei esker, garaiko gizarte aurreratuek ustiatzeko aberastasun iturri gisa ikusten zuten natura. Naturak ordea, beti erakutsi du bere burua defenditzeko gaitasun berezi eta beldurgarria. Amazonas-ko Xingu indigenek dioten moduan –oihana gizakiaren aurretik zegoen eta oihana gizakiaren ostean egongo da–.

Baina beno, Sting-i utziko dizkiogu filosofia berde eta izpiritualak. Guri, naturaren indar mendekatzailerak interesatzen zaigu eta hain zuten ere kamara azkarrean gertatuta diruditen mendeku horietako bat ekarri nahi dizuegu gogora: Fordlandia eta Belterra.

Lorejale astun baten moduan jarri aurretik, esan bezala pasadan mendeko hasieran Amazonas-ko lehengaiak esplotatzeko lasterketari hasera eman zitzaion. Horrek aberastasuna ekarri zuen eta aberastasunak handikieria. Oihanaren erdian zegoen Manaus herrixkan Atenas berria sortzen hasi ziren. Besteak beste bertan eraiki zen opera famatuan garaiko izarririk handienak abestu zuten. Oihaneko bero eta hezetasunak, malariak eta sukar kronikoez gizakia jainkoto egiten dutela esaten dute (Werner Herzog eta Klaus Kinski-ren harreman ezegonkorrek emaitza ezin hobea eman zuten errealitate hau deskribatzerako orduan "Agirre la colera de Dios" (1973) eta "Fitzcarraldo" (1992) filmak ikustea duzue etxekolan).

Manaus-en adibideari jarraiki, oihana besterik ez zegoen tokietan hiri berriak eraikitzen hasi ziren. Horien artean Henry Ford enpresa gizon dirudunak 30. hamarkadaren hasieran sortu arazi zituen Fordlandia eta Belterra. Britainiar eta holandarrek zuten kautxuaren monopolioa hautsi nahian, Ford-ek Brasil eta AEBtako gobernekin negoziatu eta 20 garaiko milioi dolar gastatu zituen Amazonas sakoneko Tapajós ibaiaren hertzean 10.000 kilometro karratu erosi eta *hebea brasiliensis* -kautxu arbola-landatzen.

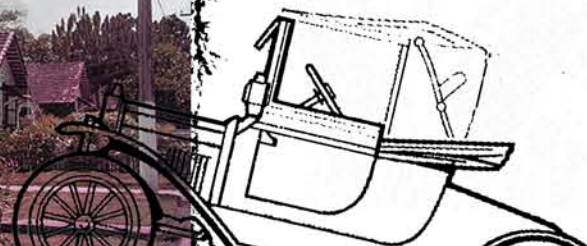
Fordlandia eta Belterra AEBtako hiri baten antolaketa jarraituaz eraiki ziren. Golf zelaia, egurrezko etxeak, pinudiak, eliza, Brasilgo lehen ebaketa estetikoak egin zuten ospitalea, "Hase" izeneko dantza kluba, dendak, hanburgesa jatetxeak eta abar...Gizarte banaketa bortitzak gobernatzen zuten Fordlandia eta Belterran. *Villa Americana* izenekoan gringo zuriak bizi ziren, *Mensalitas* izeneko kalean, klase garaiko eta zerbitzuetara zuzenduak zeuden brasildarrak eta periferian eraiki zen "*langileen kalea*" izeneko kale originallean... langilea natiboak.

Baina Amazonas sekula bisitatu ez zuten Ford-ek hanka sartzeak bata bestearen ostean egin zituen: 9-15 orduko lanegunak Amazonas heze eta sargoritsuan; indigenei zapatak derrigorrez jantzi arazten zizkieten; AEB-tako kopia ziren etxeetan beroa biderkatzen zuten kristal handiak jarri zituzten eta okerrena, Ford puritanoak alkohola debekatu zuten. Azken neurri honek langileen errebolta piztu zuten. Ejertzito brasildarrak iraultza txikia itzali zuenean langile askok taberna eta putetxez beteta zegoen *Inocencia* irilara egin zuten ihes.

Ford-en botanikoez gainera ez zuten tropikoa ezagutzen. Bertan landatutako kautxu arbolak bata bestearengandik gertuegi landatu eta plaga ezberdinen jomuga izan ziren. Fordlandian ez zen latex uzta bakarria izan. Belterran 1942an jaso zuten lehendabizikoa eta 750 tona izan ziren, aurreikuspena 38.000 tonakoa zenean. Kautxu ekoizpena uste baino urriagoa izateaz gain, kautxu sintetikoaren asmakizunak estalkia jarri zion Fordlandia eta Belterra izeneko ametsaren hilkutxari. 2. guda mundialarekin batera Amazonastik ihes egin zuten gringoek (eta eurekin eraman zuten makineria guztia).

Egun Belterran familia eskas batzuk bizi dira eta Fordlandia abandonaturik dago, Joseph Conrad-ek deskribatu zuten "Illunbeen bihotzera" egindako bidaiaren beste adibide baten modura.





the lost rubber cities

At the beginning of the last century, the riches offered by the jungles on the banks of the River Amazon were the object of plunder by the great world economic powers of the time. Aided by swift progress in technology, these countries viewed nature as an overflowing source of wealth and riches. Nature, however, has always shown a special and frightening ability to defend itself. As the Xingu tribe from the Amazon put it: 'The jungle was here before mankind, and it will still be here long after mankind has disappeared.'

Well, anyway, we'd better leave the green spiritual philosophical stuff to Sting. What we are interested in is nature's power of revenge. In particular, we shall look at the cases of Fordlandia and Belterra, where different camera shots taken over time will speed us quickly through nature's years of revenge.

Not wishing to beat a veggie-eating-cross on your heads, we shall, however, recall what we said in the first paragraph: the birth of the previous century also signalled the start of the race to strip the Amazon of its immense store of natural riches. This created wealth and the vanity that inevitably accompanies. Manaus, a village in the middle of the jungle, became the new Athens. The biggest opera stars of the period all performed at the Opera House built there. They say that the heat and humidity of the jungle along with its malaria and chronic fever makes gods of men. The unstable relationship between Werner Herzog and Klaus Kinski superbly showcases this sentiment in the films 'Agirre and The Wrath of God' (1973) and 'Fitzcarraldo' (1992) To be watched as homework, please.

Following in the footsteps of Manaus, the plunderers started to build towns and cities where originally there was nothing but jungle. Wealthy American entrepreneur Henry Ford built Fordlandia and Belterra at the start of the 1930s. He wanted to break the stranglehold monopoly on the rubber trade enjoyed by the British and the Dutch. Ford negotiated with the Brazilian and American governments and spent \$20,000,000 dollars of the time on 10,000 square kilometres of land along the banks of the River Tapajós. He then set up huge *hebea brasiliensis* – the rubber tree – plantations.

Fordlandia and Belterra were built according to standard city layouts in the USA. Golf courses, wooden houses, pine groves, the church, the hospital that would perform the first plastic surgery in Brazil, the 'Hase' Dance Club, shops, hamburger joints, etc... There was distinct social separation in Fordlandia and Belterra. The white gringos lived in *Villa Americana*, on *Mensalitas* Street. The Brazilian upper classes and their servants. The native workers lived on Workers Street, on the outskirts.

But Ford, who never set foot in the Amazon jungle, made one stupid mistake after another. Workdays were from 9 to 15 hours long in the humid, close and stuffy jungle clime; the natives were forced to wear shoes; in the houses that were exact copies of houses in the USA, glass windows that multiplied the heat were installed; and worst of all, the puritan Ford banned alcohol. That was the last straw for the workers, who revolted. When the Brazilian Army put down the revolt, many of the workers escaped to the bar and brothel-ridden Isle of *Inocencia*. In addition to all of that, Ford's botanist didn't know or understand the tropics. They planted the rubber trees too close to one another and they soon became the target of different plagues. Fordlandia never witnessed a single harvest of latex. Belterra managed its first harvest in 1942, all 750 tonnes of it. Provisions were for a harvest of 38,000 tonnes. The extremely low-yield harvests coupled with the invention of synthetic rubber were the last nail in the coffin of the Fordlandia and Belterra dream. The gringos fled from the Amazon Jungle at the outbreak of WWII (and they took all the machinery with them.)

Today, a few families inhabit Belterra and Fordlandia is abandoned... Just another example of what Joseph Conrad describes in the "Journey into The Heart of Darkness".



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memoriaren mapa...maparen memoria

Hiriak etengabe eraldatzen diren munstroak dira. Eta "munstroari" jaten emateko beharrezkoa izaten da lur berria lortzea. Azken urteotan gure hiri inguruetakoa baserri eta landak desagertzen joan dira hazkunde honen mesedetan.

Josu Tellabide eta Asier Agirresarobek Donostiaren hazkundeak desagertu arazi dituen baserri eta eraikinak jaso dituzte *101 bazter Donostiako* liburuan. Donostiak, bere zabaltze prozesuan, bazterretan zeuden hainbat baserri eta lur sail desagertu arazi, edo zehatzago esateko, eraldatu egin ditu. Eta zorritarrez, bazter hitza erabiltzen dugunean, ez da erabilpen inozentea. Garai bateko bazterra, hiriaren periferia nahi baduzue, eremu ezberdina zen, baserriak bere beharretara moldatutako paisaia. Ez dugu ordea irudi idiliko-folklorikoa soilik nabarmendu nahi. Gauza bera gertatzen bai da periferia industrialarekin. Hiriaren zabalkunde horretan ez da soilik nekazaritza desagertzen joan, ingurune industrialak ere suntsitu dugu. Gu, Europako bizi maila altuenetakoa dugunok, "behar den moduan" bizi gaituzten. Mapen balioa egunerokotasunak jartzen du. Mapa errealitatera atxikitzen den heinean balio du. Liburu honekin ordea iraganaren mapei erreparatu diegu. Mapa horietan kokatzen ziren baserri, plaza eta bestela eraikuntzei kasu egiten diegu. Horietako asko desagertu edo desagertzeaz daudelako, eta fisikoki existitzen ez badira ere hiritar eta herritarren memoriaren mapan bere tokia dutelako. Baserri, sagardotegi, lantegi eta eraikuntza ahaztu horien bitartez, gure memoriak hitz, ohitura eta pertsonen geografía horiek marrazten dizkigu.

Kontua ez da aitzineko oro mantentzea. Argi dago aurrera begiratu beharra dagoela eta bide horretan bai paisaiak, gauzak eta pertsonak desagertu behar izaten dutela. Gai honetaz hitz egiten dugunean, nostalgiak askotan nahiko kutsu erreakzionarioa izaten du. Baina ariketa ederra eta beharrezkoa deritzogu memoriaren garai batetako mapa horiek gordetzea. Eta horregatik dira eskertzekoak "101 bazter Donostiako" bezalako proiektuak.

map of memory...memory of map

Cities are monsters that change constantly. New pieces of land are needed to feed them. Lately, many surrounding farms and fields have disappeared in order to benefit this growth.

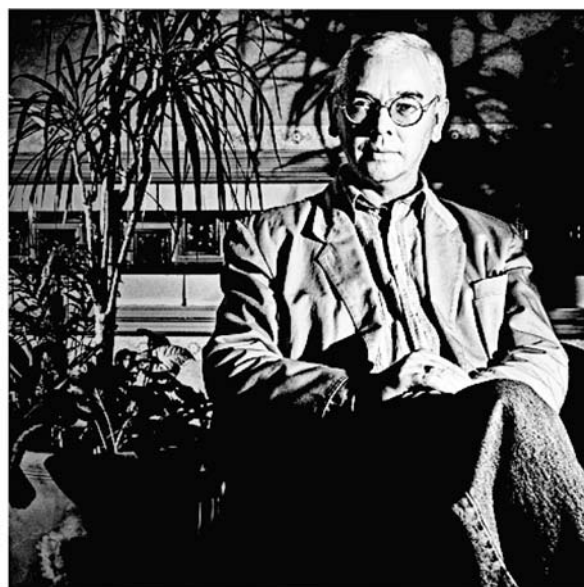
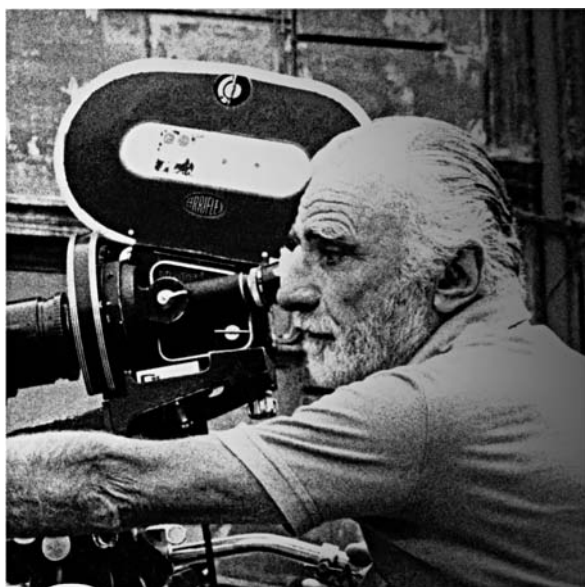
Josu Tellabide and Asier Agirresarobe collect buildings that have been sacrificed by the growth of Donostia in "101 bazter Donostiako". This city, in its process of expansion, has made several of the farms and open land disappear and transform. Unfortunately, when we use the word corner, it is not an innocent use. That corner, the outskirts of a city were once a different area, a piece of landscape that farmers cultivated for their needs. However, we don't want to highlight just the idyllic-folkloric side of the story. The same thing happens with the industrial periphery. In that growth, not only does agriculture disappear, but the industrial surroundings are destroyed as well, so that those of us who live in the highest levels in Europe can maintain a decent life.

The value of maps is imposed by daily life. Maps are useful as long as they adapt to reality. In this book, we focus on maps of the past. We concentrate on farms, city plazas, and other buildings located in these maps because they are about to disappear or because they have a place in people's memory. Our memory crafts the geography of words, customs and people throughout those farms, cider cellars, factories and forgotten buildings.

The goal is not to preserve everything in ancient times. It is clear that we have to acknowledge that roads, landscapes, things and people have to disappear. When we talk about this, nostalgia plays an important role. However, we think it is very important and necessary to keep the maps of the past in mind. This is why we are grateful for "101 bazter Donostiako".



MONITOR CELL
&
TERENCE



D **A** **M** **I** **S**
elkarri begira- Glamourra, "by the face" bila datozen sasi-gonbidatuak eta komunikabideei jaten ematen dieten dozenaka ergelkeriaz gain, Zinemaldi batek, beste inon ikus eta aztertu ez daitezkeen edukiak eskaini behar ditu. Aurten, bi zuzendari guztiz ezberdinak jarriko dizkigu aurrez aurre Donostiako Nazioarteko Zinemaldiak.

Nik Moniccelli ez nuen zuzendari gisa deskubritu 1999. urtean Zinemaldiak "Boom italiar erara" atala antolatu zuen arte (aurreko urtean gerra osteko italiar zineari ere tartea eskaini zitzaion "Ogia, maitasuna eta fantasia" izeneko zikloarekin). Emanaldi horietako batean deskubritu nuen aspaldian nire burmuinean urratsa utzi zuen pelikula baten egilea zela Mario Moniccelli. "Amici miei", hemen "Los cuatro" gisa ezagutzen dena. Ez da bere filmik onena, ez eta ezagunena ere, baina pelikulak gordetzen dituen une batzuk ordainezinak dira. Gizon heldu eta ganberro batzuen bihurrikerien kontakizuna da. Hain zuzen horretan datza filmaren arrakastaren sekretua. Berez serioak eta formalak beharko luketen gizonak pitokeriak egiteko elkartzen dira. Filmaren umorearen atzean, eta protagonista bakoitzaren drama partikularrak ikusita, bada sakoneko karga bat, nik haurtzaroen ikusi ez nuena baina bigarren ikustaldian filma gehiago maitatzea eragin ninduen. Jabetuko zineten zenbateko inpaktua izan zuen film hark nigan, Moniccelliri dagozkion lerroak honezkerok jan ditudalako eta ez dut bere filmografiaz eta lanaz apenas ezer esan... baina ez al da zuzendari bati gertatu dakioken gauzarik ederrena? bere lanak utzi duen urratsa bere izenaren gainetik egotea...

Terence Davis zine zuzendari ezezaguna da gure artean. Liverpool-en jaio zen sortzaile honek idazle, gidoilari eta aktore gisa ere lan egin du. Bere begiradak beste zentzuekin batera lan egiten du. Sentimenduak baino sentsazioak bilatzen ditu. Bere pelikuletan, pertsonaiek emozioei eutsi egiten diete. Erljioak eta dogma moralek gizartean izan duten eragina eta modu berean honek gizaki bakoitzari eragiten dion modua islatzen du bere istorioetan. Homosexualitatea ere erreferentzia da bere lanetan. Bere istorioek sinfonia baten hezurdura izaten dute. Gurean nekez ikusi ahal izan dugu haren pelikularik zine aretoetan estreinatuta. Gutxiengo batek ezagutzen du haren lana. Autore eta artisaua zinema da.

Terence Davis-ek ez du filmografia zabalegia. Erritmo eta jarrera bereziarekin lan egiten duen zuzendaria da. Bere lanen artean "The Neon Bible" (1995) -John Kennedy Toole-ren "beste" nobelaren adaptazioa-, "The house of Mirth" (2000) eta aurten Cannes-ko jaialdian aurkeztu duen "Of time and the city" dokumentala, non Liverpool, jaioterria protagonista bihurtu eta saminez eta ironiaz hitz egiten du berreskuraturako zeluloide zati zahar eta musika garaikidearen laguntzarekin. Donostiako Zinemaldian izango du, ziurrekin beste inon topatuko ez ditugun lan hauek ikusteko aukera.

face to face- Apart from the glamour, the freeloading quasi-guests with a neck like a jockey's, and all the usual nonsense to keep the assembled media happy, the International Donostia Film Festival should give people the chance to view and investigate films and work they cannot find elsewhere. This year's edition of the film festival sees it bring two completely different types of filmmaker face to face.

I didn't discover Moniccelli as a director until his work appeared in the "Boom Italian style" offering in the 1999 Zinemaldi (the previous year it had also made space for post-war Italian cinema in the cycle titled "Bread, love and fantasy"). I saw one of those screenings and a film by Mario Moniccelli really left a lasting impression on me. "Amici miei", better-known here as "Los Cuatro". It's not his best film, nor is it his best-known one, but some of the scenes in the film are absolutely priceless. The film tells of the pranks that a few adult rascals get up to. This is the secret of the film's success. Grown-ups who really should be more serious get together to act like spotty teenage hormone-demented jerks. Underneath the humour in the film, each individual case carries a more profound dramatic charge that I didn't see in my childhood. I caught it the second time I saw it and it made me love it all the more. Well, you can certainly imagine what kind of impact the film had on me because I've hardly got around to mentioning his other films and work and I've already used up all the space I have for him... but is that not the most beautiful thing that can happen to a film director? For his work to leave a bigger impact than his name.

Filmmaker Terence Davis is virtually unknown here. This Liverpool-born director has also worked as a writer, a scriptwriter and as an actor. His vision works with the other senses. Rather than sentiments, he reaches for sensations. In his films, his characters hold on to the emotion. His stories reflect the influence of religions and their dogmas on society and how these have affected individual members of society. Homosexuality is another reference point in his work. His stories have the backbone of a symphony. It's extremely difficult to see his films in cinemas here. A small few know his work. His films are those of an author and craftsman.

Terence Davis hasn't got that many films to his name. He's the type of director who have a special attitude and rhythm when it comes to working. Amongst the films he has made are "The Neon Bible" (1995) - an adoption of John Kennedy Toole's "other" novel -, "The House of Mirth" (2000) and the documentary he premiered at this year's Cannes Festival titled "Of time and The City". In it, Liverpool, his native city, is centrepiece as he speaks with pain and irony over old bits of film of the city accompanied by contemporary music. The International Donostia Film Festival is probably the only place where you'll get the chance to see these films.

sofa zatar surf

Internet bidez elkar ezagutzen duen jendeak afizio bereziak izan ditzake. Guk, blog horietako batean sofa zatarraren gainean surf-a egitea atsegin duen talde bat topatu dugu. Eta ale honetan surf artikulu bat sartzeko asmoa genuenez, ideia gustatu zaigu. Bide batez, proposamen honekin dekorazio artikulua egiteko ere profitatzen dugulako. Surfilarri hauek ez lirateke inoiz surf aldizkari batean azalduko. Sofa hauek ez zenituzke sekula dekorazio aldizkari batean ikusiko. Horregatik daude **the balden**. Sofa zatarrak, surfista baldarrak eta ideia petralak atsegin ditugulako.





ugly couch surfing

People who meet in the internet have weird hobbies. We have come across a group of people who like surfing on ugly couches. As we wanted to have an article on surf in this issue, we liked the idea. In a way, we are also incorporating a decoration article. These surfers would never appear on a surf magazine. You would never see these couches on a decoration magazine. That is why they are in **the balde**. Because we love ugly couches, clumsy surfers and stupid ideas.

fantomasen fan fatalak



text/by: uxeta labrit

fantomas' fatal fans

"Irudimena oinarri hartuta, Fantomas esistitzen den lan aberatsenatarikoa da." Guillaume Apollinaire

"Lirismo absurdu eta liluragarria." Jean Cocteau

"Zitalkeriaren usainari erresistitzeko kapaza izan ez eta egun osoa pasa nuen Fantomasekin..." Umberto Eco

"From the imaginative standpoint Fantômas is one of the richest works that exist." Guillaume Apollinaire

"Absurd and magnificent lyricism." Jean Cocteau

"Unable to resist the allure of evil, I spent the rest of the day with Fantômas..." Umberto Eco

Pulp fiction gisa definituak izan diren nobela edo eleberrri popularren artean topa dezakegun hiltzailerik berezi eta erakargarriena da Fantomas. Ez da harekin konparatu daitekeen gaizkilerik jaio. Fantomas ez da gaiztoa, gaiztoena da. Fantomasek ez du mendekuagatik edo haurtzaroko traumaren batengatik hiltzen. Ez. Gustatzen zaiolako egiten du. Bere maltzurkeriak ez du mugarik. Bere biktimen izena eta izana hartzen du, hauen aberastasun, emakume eta luxuetaz gozatu ahal izateko. Fantomasen izaeraren adibiderik argiena: arrastorik ez uzteko bere semea erabili eta gillotinara bidaltzen du. Fantomas putakume bat da, "serial killer" guztien gainerik dagoen klasedun putakume erakargarria, eta ez da harritzekoa bere infernu partikularra Parisen kokatzea. Fantomas ez da inoiz bere izaeraz azaltzen. Beti beste pertsonetaz moztorturik azalduko zaigu. Hori bai da bere misterioaren gakoetako bat. Sumatu egiten dugu, itzal bat balitz bezala agertu eta desagertu egiten da eta inoiz ez dakigu istorioaren zein pertsonaiaren atzean ezkututzen den Fantomas. Misterioa, elegantea eta manipulazionala, hiletak gauzatzeko, plangintza metodikoa eta zuhurra prestatzen du eta gehienetan pertsonai inozenteetat baliatzen da bere ekintza maltzurak gauzatzeko.

Fantomasek badu "nemesi" bat, Juve inspektorea, bera bezain azkarra eta Holmesen detektibe dohainak dituen. Fantomasek gainera amoranteak ditu. Horien artean garrantzitsuenak Lady Beltham, Parisko dama lirain eta eskuzabala. (Fantomasek bere senarra maiz maiz akabatzen du). Ez dugu ordea istorioetat ezer gehiago esango. Fantomasen hatsa lepoan sentitu nahi duenak... irakur ditzala bere abenturak! *Pulp fiction* kontzeptua AEBtan sortu bazen ere, aurrekari ugari topatu dezakegu Europan. Fantomas izan daiteke horien artean garbiena. Pierre Souvestre eta Marcel Allain-ek idatzi zituzten Fantomasen 31 nobela laburrak. Souvestre-k kotxe aldizkariaren aitzindaria zen *L'Auto* kaleratzen zuen. Irudika dezakegun moduan ordea 1911an autoen inguruko aldizkari batek ez zuen irakurle gehiegi. Eduki aldetik ere eskas samar ibiltzen zenez, bere laguntzaile Allain-i aldizkariaren argitaratzeko zerbait eskatu zion. Hurrengo egunerako 17 orrialdeko ipuin bat ekarri zion. Modu horretan jaio zen Fantomas. Artheme Fayard editorek irakurri eta 5 eleberrri eskatu zizkien. Arrakasta itzela izan zuten, besteak beste Gino Starace-k eleberrientzako egin zituen azal eder eta beldurgarriengatik. 1913an egin zuten lehendabiziko Fantomas filma. Ondoren 7. arteak behin baino gehiagotan berreskuratu du gure hiltzaile faboritua. Aipagarria 60-70. hamarkadetan Louis de Funes-ek protagonizatutakoak. Eta Mexikon komiki pertsonai gisa ere ezagutu izan dugu. Baina guk, aukeran, nahiago dugu nobelatxo popular eta merkeetan itxaroten gaituen aurpegiarik gabeko hiltzaile atraktiboa.

Amongst the novels or popular books that have been defined as Pulp Fiction, Fantômas is one of the most special and appealing killers to be found. He is the greatest baddie alive. He's not just evil, he's the evilest. Fantômas doesn't kill for revenge or because of some childhood trauma. Nope. He does it simply because he likes it. His evilness knows no bounds. He takes on the identity and character of his victim so that he can enjoy their wealth, women and luxury. The clearest example of what he is really like: he sends his son to the guillotine in order to leave no trace of himself behind. He is a downright bad bastard. The most appealing and classy son-of-a-bitch amongst serial-killers and it is no surprise that he sets up his little hell in Paris.

Fantômas never shows his real self. He always appears disguised as somebody else. That's the real key to his mystery. We can sense him. He appears and disappears as if he were some kind of shadow and we never know exactly what character he is hiding behind in the story. He's mysterious, elegant and manipulative. He plans each murder carefully and methodically and on most occasions he uses innocent people to further his evil aims.

Fantômas has a nemesis, Inspector Juve. He's as quick as Fantômas and has all the excellent detective skills of Sherlock Holmes. Fantômas also has lovers. The most important one is Lady Beltham, a beautiful and generous Parisian dame (Fantômas beats her husband to death with a cane.) We'll say no more about the stories. If you want to feel Fantômas' breath on the back of your neck... read the stories!

Even though the concept of Pulp Fiction was created in the USA, there are plenty of earlier antecedents to be found in Europe. Fantômas is probably the clearest example of this. Pierre Souvestre and Marcel Allain wrote the 31 short novels. Souvestre published the forefather of car magazines, *L'Auto*. As you can imagine, in 1911 car magazines didn't have that much to say to its readers. Material-wise it didn't really fare up to much so Souvestre asked collaborator Allain to come up with something. The next day he brought him along a 17-page story. That was how Fantômas was born. Editor Artheme Fayard read the story and asked them for five novels. They were enormously successful, success that in part was due to Gino Starace's beautifully frightening covers for the books.

The first Fantômas film was made in 1913. Since then the Seventh Art has dug up our favourite killer every now and then. The best of these are the films starring Louise de Funes in the 60s and 70s. And he has also appeared as a comic-book character in Mexico. But given the choice, we prefer to look for the most attractive faceless killer in the cheap short popular novels that originally made him famous.

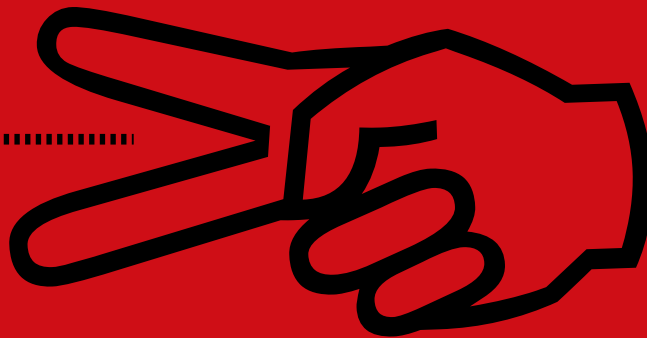
liburu autopsiak

Brian Dettmer (1974) Naperville, Illinois-en jaio eta hazi zen. Dettmer-en lehen lanek kodeak eta hizkuntzarekin zuten zerikusia. Braille hizkuntzan, morse kodean edo zeinuen hizkuntzan oinarrituriko margoak egiten zituen. 2000. urtean hasi zen liburuak mozten eta kola erabiltzen. Egun, aurretik existitzen diren euskarriak manipulatu eta arte pieza berriak sortzen dihardu. Dettmer-ek topatzen dituen hiztegi, entziklopedia, zientzia, ingeniari-tza, arte, historia, medikuntza, komiki, atlas edo irudiak izan ditzakeen edozein libururen orriak itsatsi eta ostean kuterra hartuta, mozten joaten da agerian aukeratutako hitza edo irudia soilik utziaz. Modu honetan liburuaren hiru dimentsiotako irakurketa berria egitea lortzen du. Bere lana ez du inoiz liburuan ez dagoen elementuekin osatzen. Eta jakina pieza bakoitza originala eta bakarra da.



book autopsies

Brian Dettmer (1974) was raised in Naperville, Illinois. Dettmer's early art work incorporated codes and language, such as paintings based on braille, morse Code, and sign language. In 2000, he began to experiment by gluing and cutting into books. Dettmer's current work involves the alteration of preexisting media to create new works of fine art. Dettmer seals, then cuts into older dictionaries, encyclopedias, textbooks, science and engineering books, art books, medical guides, history books, atlases, comic books, wallpaper sample books, and others, exposing select images and text to create intricate three-dimensional derivative works that reveal new or alternative interpretations of the books. Dettmer never inserts or moves any of the books' contents and all his pieces are original and unique.



uda hirian
summer in the city



blusa / blouse: religión
bainujantzia / bathsuit: colores cortes



blusa / blouse: carlos diez
zapatak / shoes: roger vivier
lepokoa / necklace: jessica palazzo
eskumuturrekoa / bracelet: fornarina



bainujantzia / bathsuit: gucci
blusa / blouse: burberry

argazkiak / shots: framn rezende
estilismoa / stylism: framn rezende & aitor zubillaga
makilajea eta orrazkera / make up and hairdressing: sandra
saavedra, tecni art de loreal, make up store
modelo / model: silvana ordinas



soineko / dress: gucci
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Harkaitz Cano idazlearekin aritu gara hitz egiten XX. mendeko musikaz, atzean utzitako mendea jada, gure memoriaren ur handiegietan

**ahaztutako abesti
triste hura** galtzen den bezala

We have been talking with Arkaitz Cano about XXI. music. A century that it's already behind in the open waters of our memory

**that forgotten
sad song** as it is lost.

Azken aldian, zure literaturan ez diozu musikari hainbeste erreferentzi egiten, atzean utzitako etapa bat agian?

Nigatik izango balitz gehiagotan agertuko litzake, nire buruari frenoa jartzen diot, agian ere izan liteke azken aldian kontatutako istorioak hainbeste zerikusirik ez dutela. Hala ere, "Neguko Zirkua"-n (Susa, 2005) badaude bi ipuin musikalak. "Camarillo Brillo" azken ipuina Frank Zapparen abesti batean oinarrituta dago, kantu bizizale bat da gainera, itxura denez nahiko autobiografikoa eta ironikoa aldi berean. Bestean "Berlin monogatari" Nick Cave eta Lou Reedi egiten zaie erreferentzi. "Belarraren ahoan" (Alberdania, 2004) ere, jazz musikari beltzak konfinatuta daude naziek hartutako New York horretan, eta derrigortuta daude Wagnerren lanak jotzera.

Ni ere konfinatuta nago musikari hainbeste erreferentzi ez egitera. Garai batean nabarmenagoa zen. "Beluna Jazz"en (Susa, 1996) badago "El ultimo de la fila"ren abesti bat, "Aviones Plateados" oso osorik berridatzita dagoena, euskaraz dago eta horrenatik ez da hain agerikoa, baina gaztelerez errez identifika daiteke. Liburua idazten nengoela ez nuen beste ezer entzuten, azkenean abestia istorioan sartu zen. "Beluna Jazz" lanak ere jazzeko abesti baten egitura bera du, errepikakorra delako. Gustoko dut ihesa hori, askatasun hori jazzean gertatzen dena, literaturari aplikatuta.

Lately, in your literature you don't refer to music as much as you used to. Is it a stage of your life that you have now left behind?

If it were for me, it would appear more often. I have to hold myself back, maybe these last short stories really don't have that much to do with music, that's all. That said, in "Neguko Zirkua" - The Winter Circus - (Susa, 2005) there are two stories about music. One of them, the last story in the book "Camarillo Brillo" is based on a song by Frank Zappa, a song for life let it be said, and seemingly autobiographical and ironic at the same time. In the other one, "Berlin monogatari", Nick Cave and Lou Reed are referred to. In "Belarraren Ahoan" -In The Grass Mouth- (Alberdania, 2004) black Jazz musicians are confined to Nazi-controlled New York where they are forced to play Wagner.

I too am restricted from making so many references to music. It was more noticeable once. In "Beluna Jazz" (Susa, 1996) there is a song by El Ultimo de la Fila, the whole song 'Aviones Plateados' appears rewritten. It's in Basque so it goes more unnoticed, but it's easily identified in Spanish. As I was writing the book I wasn't listening to anything else and the song finally made its way into the story. The "Beluna Jazz" story itself has the same structure as a jazz song because it's repetitive. I like that escape. The kind of freedom that exists in jazz applied to literature.





Entzuten duzu musika idazten duzun bitartean? Zergatik da hain estua musika eta literaturaren arteko harremana?

Lehen gehiago egiten nuen metodo induktibo bezala. Orain isilik idazten dut. Ni musikari frustratua naiz, eta idazterakoan ere ordenagailuaren teklatura jotzen dut teklatu musikala izango balitz bezala, eta honek ematen didan erritimoa jarraitzen dut. Atsegin dut sentipen hori.

"El perseguidor" Cortazarren ipuinak, Charly Parkerren bizitzan oinarritutakoa, azaltzen du oso ondo zein den musika eta literaturaren arteko harremana, une batez idazlearen eta musikariaren kezka antzekoak direlako. Tabako hostoak sikatzen nola jartzen diren, bere esentzia eta usaina gogortzen den bezala, abesti edo ipuin batek duen esanahia haratago joan daiteke, bukatu gabeko zerbait izango balitz. Berdin musikan zein literaturan gure memorian fosilizatzen dira abestiak eta ipuinak, gerora beste abesti zein ipuinetan ezagutuko ditugunak.

Egun, musika izan daiteke abangoardia antzeko bat beste arte hizpideren artean?

Izan daiteke bai, denboran daukan bapatekotasunagatik, inmediatea da. XX. mendean idazle aurrerakoiak antzerkia idazten zuten, bapatekotasun horregatik, eta antzerkiak publikoarekin duen harreman estuagatik. Kontzertuek daukatena, zuzentasun hori eta publikoarekin sortzen den konplizitatea presente dago.

Adibidez, gauza ederra da ezagutzen ez duzun hiri batera joan eta hango taberna batean gustoko duzun abesti bat entzutea. Etxean sentitzen zara, ezustean lagun bat aurkitzea da. Are gehiago, abesti horren bertsio bat denean. New Yorken gertatu zitzaidan "Summertime" abestiaren Morcheebaren bertsio bat entzun nuen, iritsi eta pare bat astetara. Bakarrik nengoen, baina Gershwin, Morcheeba eta hirurok topo egin genuen taberna horretan. Konpainia onean sentitu nintzen.

Musikak edo literaturak ireki dezakete garai edo aro berri bat?

Gil de Vienak esaten zuen lez, "jada ez gara izan ginena nahiz eta batzuetan abestiren bat gustoko izan". Beharbada, abestiak urteekin beste zerbaitekin hornitzen ditugu.

Ez dakit garai berri bat ireki dezakeen, agian kondentsatzen du. 60. hamarkadako argazki bat hartzea bezala, hori islatu daiteke kantu batekin. Garai bateko usaina ekar dezakezu bueltan kantu batekin. Tom Waitsek dioenez, kantu batean hiri edo emakume baten izena egon behar du, eguraldiari egin behar dio erreferentzi eta bertako janari edo edaria agertu behar du, abestia aurrera egin ahala gosea sartzen bazaigu. Kantua kasu honetan ipuinarekin lotuko nuke.

Do you listen to music as you write? Why is there such a close relationship between music and literature?

Well, at first I kind of followed a method of induction. Now I write in silence. I'm a frustrated musician and when I write, I type on the computer keyboard as if it were a musical keyboard, and I just follow the rhythm of that sound. I really like that feeling. The short story "El Perseguidor" by Cortazar based on the life of Charlie Parker explains the relationship between music and literature very well. There are moments when the concerns of the writer and the musician are one and the same. Just like tobacco leaves hung up to dry whose essence and aroma grow with the passing of time, the meaning of a song or story can always go that little bit further. It's as if they haven't been totally finished. In music and literature songs and stories are fossilized in our memories and we will recognise these fossils in future songs and stories.

Nowadays can music be sort of avant-garde along with other art forms?

Yes, it can, because of its spontaneity in time. It's immediate. The most progressive writers of the 20th Century wrote plays because of that spontaneity and the close relationship between theatre and the public. Concerts have that. The live feeling and the complicity that's created with the public is there.

For example, it's great to go to a city you don't know, walk into a bar and hear a song you like. Even better if it's a version of the song. That happened to me a couple of weeks after I arrived in New York, when I heard Morcheeba's version of "Summertime". I was on my own but me, Gershwin and Morcheeba met up in that bar. I felt I was in good company.

Can music or literature open up the doors to a new age?

In the words of Gil de Viena: "We're not the way we used to be, even if we still like the odd song". Maybe, as the years go by, we change the way we look at songs.

I don't know if music can open the doors to a new age. Maybe it condenses one. Like if you take a photograph from the sixties, you can condense that in a song. You can recall the scent of a time with music. As Tom Waits says: "The title of a song should contain the name of a city or a woman. It should mention the weather and the local food and drink should make an appearance because as the song progresses our hunger is awoken." In that case, I would connect the story and the song.



Oinarrizko 10 abesti amodiozko

1. Marvin Gayeren "I want you"
2. Miles Davisen "So what?"
3. Jeff Buckleyren "Aleluya"
4. Anariren "Zu gabe esnatu naiz, zurekin egon ostean" (Kutxa Beltza)
5. Bessy Smithen "Empty bed blues"
6. Morphine taldearen "Thrusday"
7. Frank Zapparen "Camarillo brillo"
8. Clam Snideren "I have the unknown"
9. Paul Simonen "Fivety ways to leave your lover" eta honen bertsioa Sidsel Endresen eta Bugge Wesseltoflena, hala nola, Brad Mehldauk "Live in Tokio" diskoan duena.
10. Mark Eitzelen "Queen of no one"

10 basic love songs

1. Marvin Gaye's "I want you"
2. Miles Davis' "So what?"
3. Jeff Buckley's "Hallelujah"
4. Anari's "Zu gabe esnatu naiz, zurekin egon ostean" (Kutxa Beltza)
5. Bessy Smith's "Empty Bed Blues"
6. The group Morphine's "Thursday"
7. Frank Zapa's "Camarillo Brillo"
8. Clam Snider's "I have the unknown"
9. Paul Simon's "Fifty ways to leave your lover" also the version by Sidsel Endresen and Bugge Wesseltoflena as well as the version on "Live in Tokyo" by Brad Mehldauk
10. Mark Eitzel's "Queen of no one"



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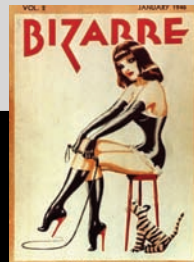
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kiki de montparnasse

catel eta bocquet. sisentido

Itxuraz potolo-potoloa bada ere, komiki -edo egun esaten den moduan, nobela grafiko- arin eta irakur erreza da. XX. mende hasierako Parisko artisten modelo eta musa baten istorioa kontatzen du komikiak. Artea eta bizitzak bat egin eta tabuak hausteko indarra izan zuen emakume baten istorioa hain zuzen. Iraultza haren emaitza ez hain "glamurusoak" ere ikusiko ditugu. Narratiboki simple eta neurtua, atsegin handiz irakurri eta ikusten den komikia da Kiki de Montparnasse.

Even though it is big and thick in shape, this comic -or so-called graphic novel-is easy to read. It deals with the story of a Parisian artist in the 20th century and his muse. It is about the story of a woman who was able to fuse art and life and who would break social taboos. We will also witness moments of that revolution that were not as glamorous. A simple and measured narration, Kiki de Montparnasse is a comic that is very pleasing to read and see.



paperpapers

harreman estilo berri bat

koldo saratxaga. elkarlanean

Irizar enpresako buruetakoa izandako Koldo Saratxagak enpresa barneko harreman estilo berri bat proposatzen du liburu honetan. Enpresak pertsonak kontuan hartuta antolatu behar direla eta langileak enpresaren parte bilakatu behar direla aipatzen digu beste estrategia batzuen artean. Lopez de Arriortuaren "señor trabajador" famatu haren usaina etorri zaigu tarteka.

Koldo Saratxaga, one of the directors of Irizar Company, offers a new type of inner-business relationships in this book. Among other strategies, Saratxaga explains that businesses should be based on the workers; they should become part of the business strategy. One could smell that famous "mr. worker" proposed by López Arriortua.

bizarre

1946. urtean sortu zen aldizkaria eta mende erdia bete du. AEBtako gizarteak mundu zabalera esportatu duten itxurakeriari esker mantendu da bizirik sexua "ohiko" erara ulertzen ez dutenentzat eginiko aldizkari hau. Emakume eder eta dominatzaileak eta sadomasokismo puntua duten harremanetaz gozatzen zutenentzat argitaratutako aldizkari honek haserako gaiak zabaldu eta gaur egun beste hainbat "sexu jarrera" dituztenentzat ere irekia dago. Haserako xarma galdu eta komertzialtasunera jo badute ere Bizarre zaleak jarraitzen dugu izaten.

A magazine created in 1946 and published for half a century. This magazine that deals with "non-traditional" sexual representations is still released due to the hypocrisy that the US exports all over the world. It began showing dominatrix women and sadomasochist relationships and today, it has accommodated to new sexual representations. Even though it has lost some of its charm and it has become more commercial, we are still Bizarre fans.

todo lo que muere

john connolly. tusquers

Bird detektibearen lehendabiziko abentura. Hain zuzen polizia izateari utzi eta bere emazte eta alaba akabatu zituen hiltzailearen bila jarriko duena. Lehendabiziko esalditik harrapatzen zaitu eta ezin diozu irakurtzeari utzi. Ez da harritzekoa liburu honen ostean Connolly-k jarraipena eman behar izatea Bird-en nondik norakoei. Genero beltzaren topikoen irakurketa garaikidea egiten du eta bere obra egungo nobela beltzaren gailurretako bat dela esan genezake beldurrik gabe.

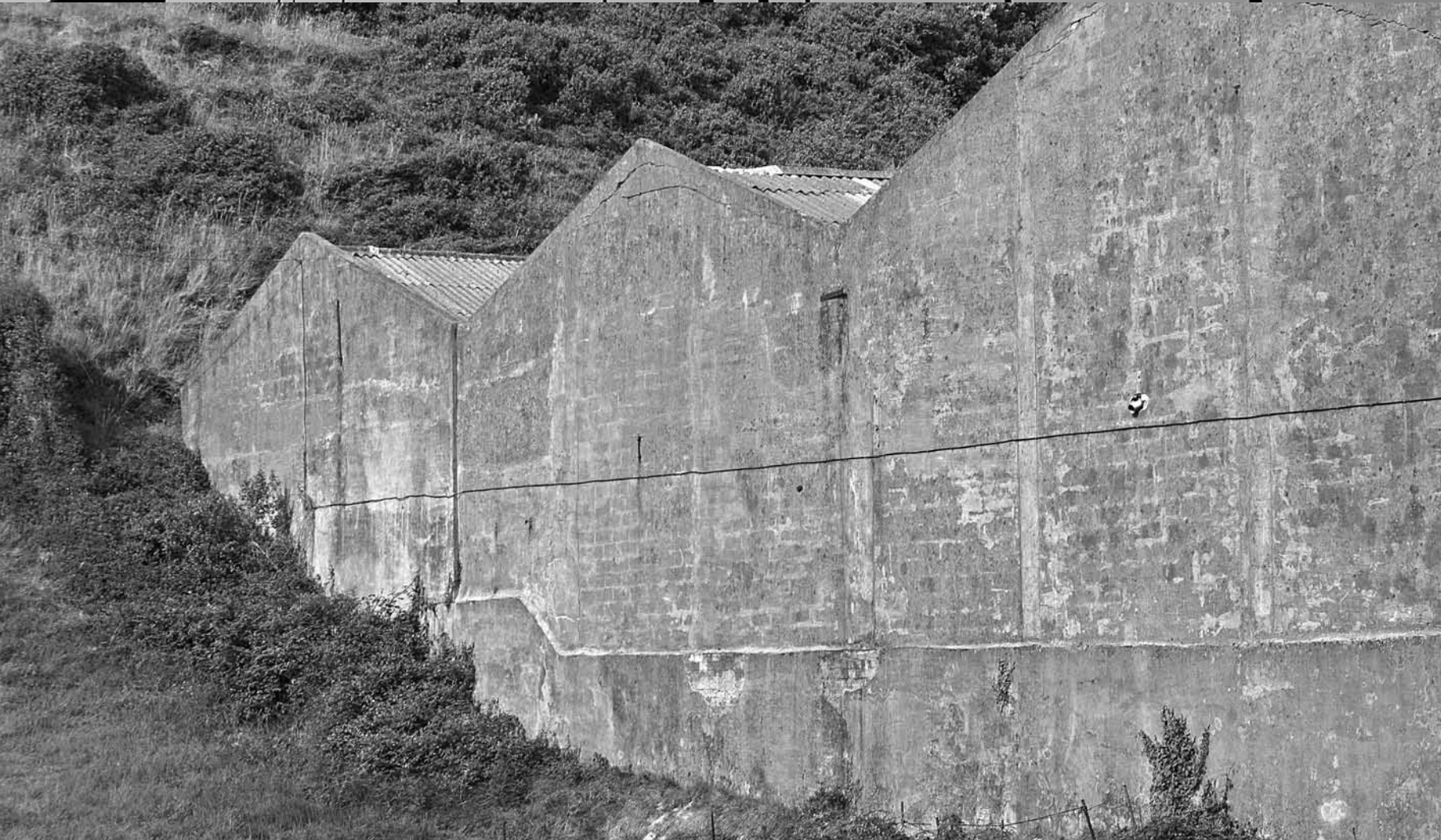
The first adventure of Detective Bird. It is an adventure that will lead Bird to investigate the murderer who killed his wife and daughter. The reader is attracted since the very first sentence and cannot stop reading. After this book, it is not surprising that Connolly had to write the follow-up of Bird's adventures. He offers a contemporary insight to common topics of this genre. We are not afraid to state that today his work could be placed on the top of best hard boiled novels list.

out of place
lekuz kanpo

argazkiak / shots: ion iriarte









artearen eremu berriak / new art spaces

Azken aldian, gure inguruan kale artearekin zerikusia duten espazio eta galeria ezberdinak sortzen ari dira. Bada arte alorrean lan itzela egin duten hainbat gune (Arteleku, Bilbao Arte Fundazioa, Rekalde, Montehermoso...), baina oraingoan, eskala txikiagoan, arlo pribatutik eta ikuspuntu berri batekin sortu diren gune horiei erreparatu diegu. Gune hauek betetzen duten espazioa, orain arte, ez zuen beste inork betetzen. Bi aukeratu ditugu eta ezer galdetu baino, nahiago izan dugu haiek euren proiektuaren berri ematea.

Parafernalia

Parafernalia "artist-run-space" bat da, hau da, Mischa Canibal skater-artista-komisario-DJ kudeatutako espazio bat. Ostiral eta larunbatetan gerrilla-denda bihurtzen den espazio bat eta kontzertu areto eta proiektu ezberdinen aurkezpen eremu gisa ere funtzionatzen duena. Parafernaliak ez du zerikusirik hiriko beste espazioekin. Gorroto ditugu diseinu estudio, ile-apaindegi edo gailu estetikoaren espekulazioa egiten duten espazioekin konparazioak. Parafernaliak kale kultura garaikidearekin zerikusia duten proposamenak zabaldu nahi ditu. Galeriaran espazioa ez da gure lokaleko paretetara mugatzen. Beti gabiltza proposamen berriak gauzatzeko eremu berrien bila. Donostian bultzatzen diren proiektu handi eta espekulatzailaekin nazkatuta gaude, eta are gehiago EAJ-ren kultura politikarekin. Erosotasun eta ezkortasunera ohitutako lurralde honetan gauza berriak proposatu eta gauzatzeko prest gaude.

Sc Gallery

Gure kaleetan egiten diren arte jarduera garaikideekin zuzenean edo zeharka lotuta dauden hausnarketa, ekintza, sorkuntza eta erakustoki eremua da Sc Gallery. Gure programazioa nagusiki bertoko eta nazioarteko kale artista plastikoei zuzendua dago. Graffitiak gain beste hainbat kale artea jarduera doakoekin zerikusia duten artista horiekin egiten dugu lan. Guk artistari askatasun oso eskaintzen diogu bere erakusketa antolatzerako orduan. Galeriaran paretetan edo nahi duen euskarrian egin ditzake bere instalazio edo margolanak. Guk ez dugu graffiti edo kale artea saltzen. Kale artea kalean behar du, aske, doakoa, edonoren begiradaren aurrean eta batzuetan legez kanpo. Guk galerian, artista hauen estudio lanak ditugu erakusgai.

Lately, we have witnessed the creation of new spaces and galleries for street art. There are some places that have done huge work for art (Arteleku, Bilbao Art Foundation, Rekalde, Montehermoso...) but this time we would like to centre on private sector galleries who, on a smaller scale, have been set up with a distinct viewpoint on art. The niche these galleries and 'spaces' have carved out for themselves where unexplored. We've chosen two and rather than ask questions, we leave it to them to describe what they are all about.

Sc Gallery

The Sc Gallery is a place for any creativity, action, reflection and exhibiting any direct or indirect contemporary street art. Our programming is mainly aimed at local and international artists who work with the plastic arts. Along with graffiti artists we work with other artists who are involved in different types of free street art. We offer artists complete freedom when it comes to organising their exhibitions. They can use the walls of the gallery or whatever other means of support they feel necessary to exhibit their work or paintings. We don't sell graffiti or street art. Street art belongs in the street, in liberty and for nothing, there for all to see and sometimes it needs to be illegal. In our gallery, we exhibit these artists' studio work.

Parafernalia

Parafernalia is an "artist-run-space." That is to say, it's space set up by skater-artist-organiser-DJ Mischa Canibal. On Fridays and Saturdays it becomes a guerrilla-shop and concerts and the presentations of different projects take place there. Parafernalia has nothing whatsoever to do with other spaces and places in the city. We hate any comparison with design studios, hairdressers or any other spaces that speculate with aesthetic gadgetry and machinery. Parafernalia aims to promote any project based on contemporary street culture. The space in the gallery is not limited to the mere walls of the premises. We're continually looking out for new places and scenarios for innovative proposals. We're sick to our back teeth of the speculators and the grandiose projects that have become main fare in Donostia, and even more so with the culture policies being pushed by EAJ. We're more than ready to propose and carry out new innovative projects and ideas in this land where comfort and pessimism have become the norm.

www.seycolors.es

www.parafernalia.com

argazkiak / shots: scgallery, parafernalia eta javier cobo



Allah-k 99 ezaugarri zituen. Eta hain justu 99 superheroi ezberdinetan gorputzen dira ezaugarri hauek mundu islamdarrean indar eta oihartzun izugarriarekin azaldu den komiki honetan.

Aitzinean, Baghdad Hulagu Kahn kalifaren eskuetan erori aurretik, Dar al-Hikma liburuzainak mundu osoko ezaguera osoa 99 harrietan bildu zuen. Abentura ugariaren ostean Noor izeneko 99 harriak Andaluziara eramane zituzten eta bertan "ezaguerearen jauregian" gorde zituzten urtetan. Baina Rughal izeneko zaindari batek harrien jakinduria bereganatu nahi izan zuenean jauregiak su hartu zuen eta harriak desagertu egin ziren. Orain, mendeen ostean harriak agertzen hasi dira. Harria topatzen duen pertsona bakoitzak harriak gordetzen duen boterea eskuratzen du. Eta jakina, guztiari emozio apur bat emateko...Rughal maltzuraren gorpurik ez zen azaldu jauregiko sutean...

Komikiaren trama ez da oso originala. Superheroi komikiak ez dira sekula berritzaileak izan alor honetan. Gehiago jorratu izan da superheroien izaera, barne borroka eta gizartearekiko jarrera. Eta superheroien alderdi biluzi eta intimista horretan datza hain zuzen ere euren arrakasta. The 99 bildumak eskaintzen diguna, ezaguna ez zaigun erlijio eta gizarte baten begirada da. Guztiak ikuspegi musulman batetik jorratua dago. Erlijio musulmanaren bertuteak zabaltzen ditu. Eta beno, honetan ere musulmanak ez dira batere originalak, maitasuna, kidesasuna, eskuzabaltasuna eta buruz dakizkigun abar eta abar aspergarri horietan oinarritzen da bilduma hau ere.

2007. urteko abuztuan hasi zen Dr Naif Al-Mutawa-k zuzentzen duen Teshkeel Comics-ek *The 99* komikia argitaratzen. Orduz geroztik hilabetero kaleratu dira, Mutawa berak eta Marvel eta DC Comics-en lan egin izan duten Fabian Nicieza, Stuart Moore, Dan Panosian, John McCreac eta Sean Parsons-ek idatzi eta marrazten dituzten komikiak. 99 protagonista izanik eta ale bakoitzean super heroi berri bat azaltzen denez, bildumak bide luzea du aurrean. Gainera arrakasta handia izaten ari da gazteen artean eta herrialde musulman ezberdinetan argitaratzen da.

Alla had 99 attributes. And it is precisely through 99 superheroes that those attributes are portrayed in this comic that has become so popular in the Islamic world.

In ancient times, before getting caught by Baghdad Hulagu Kahn, the librarian Dar al-Hikma wrote all the knowledge of the world in 99 stones. After several adventures, the 99 stones called Noor were brought to Andalusia and there, they kept them in the "Knowledge Palace". But when the guard Rughal wanted to appropriate the knowledge of the stones, the palace caught fire and the stones disappeared. Now, after centuries since that incident, the stones are appearing here and there. Whoever finds a stone appropriates its power. And of course, to add a little more intrigue to it all... the body of Rughal never appeared on the palace...

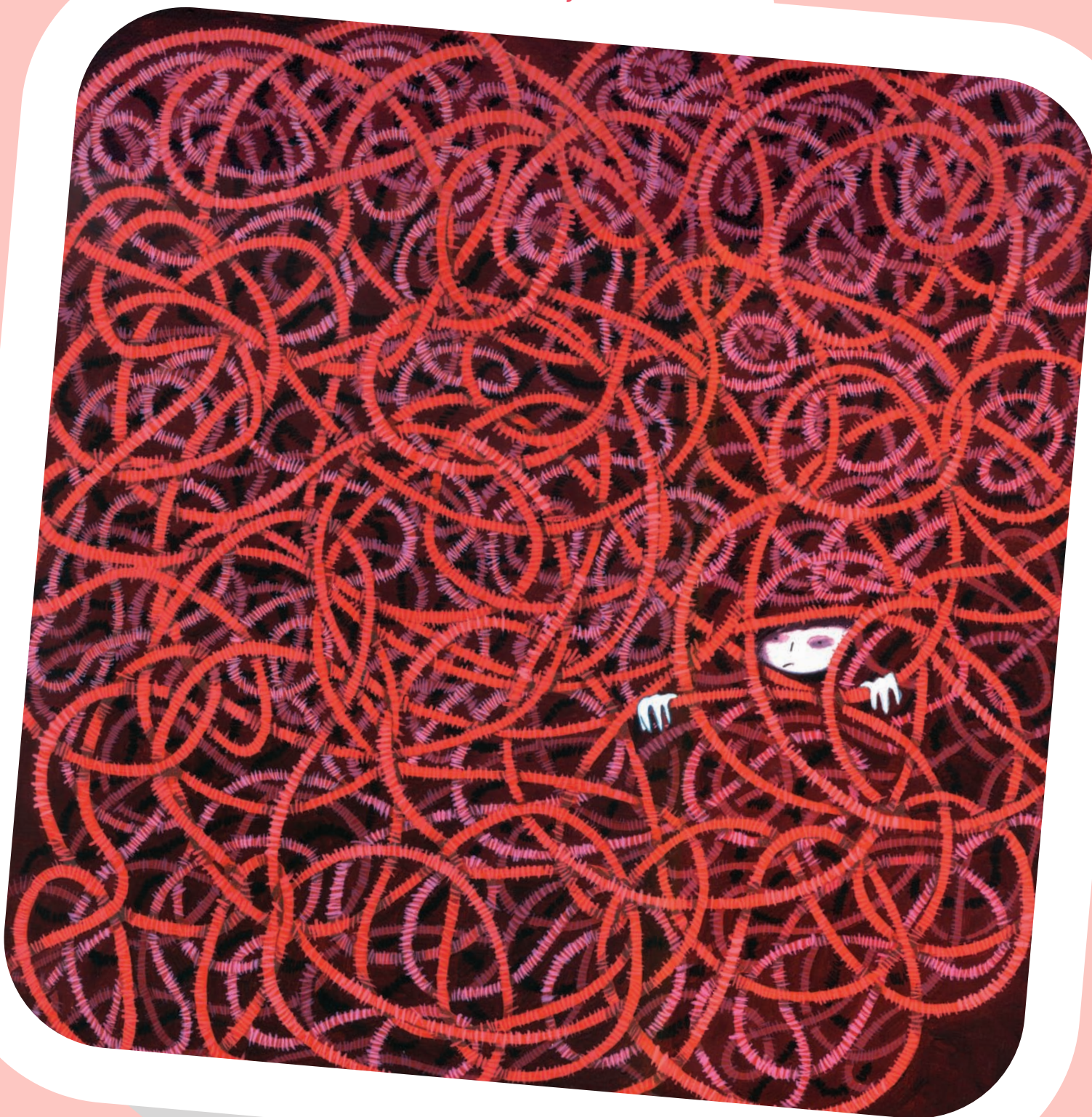
The plot is not very original. In this sense, superhero comics have never been very innovative. There is more elaboration on the personality of the superhero, as well as his inner fight and his relationship with the society. It is precisely this naked and intimate side of superheroes that makes these comics so popular. What *The 99* offers is a look at religions and societies we do not know. Everything is displayed through a Muslim perspective. It deals with the virtues of the Muslim religion. In this sense, Muslims are not very original either; the comic is based on love, solidarity, generosity and all those boring etceteras we know by heart. Teshkeel Comics, directed by Dr. Naif Al-Mutawa, published *The 99* for the first time in August of 2007.

Since then, they have published an issue every month. It is written and drawn by Mutawa himself, Fabian Nicieza, Stuart Moore, Dan Panosian, John McCreac and Sean Parsons. Considering there are 99 protagonists and that each issue deals with one of them, they have a lot of work ahead. Also, they have had great success and it is being released in different Muslim countries.



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Chang eta Eng



Siam erreinuko (egungo Tailandia) Me Klong herrixkan jaiotzen ziren 1811 maiatzaren 11an. Saihetsetatik lotuta jaiotzen ziren.

They were born in Me Klong, a small town in Siam kingdom (today's Thailand) in May 11, 1811. They were born joined at the ribs.

Herriko ohitura eta sinismenei jarraiki publikoki sakrifikatu behar zituzten deabrua uxatzeko. Gurasoek, Chang eta Eng izena eman eta etxean ezkutatu zituzten.

According to town's customs and beliefs, they had to be sacrificed in public to frighten the devil away. Their parents named them Chang and Eng and kept them home.

1829. urtean barku batetan sartu eta Boston-era eramantzen zituzten. Barnum zirko famatuari hasi ziren lanean.

In 1829, they were embarked in a ship and taken to Boston. They started working in the famous Barnum Circus.

Mundu osoan ibili ostean North Carolinan geratu ziren Bunker abizena hartuta.

After travelling around the world, they settled down in North Carolina and adopted a new name: Bunker.

Chang eta Eng-ek nekazaritza landa eta esklaboak erosi eta komunitateko gizon errespetatu bihurtu ziren.

Chang and Eng settled on a plantation, bought slaves, and were accepted as respected members of the community.

44 urterekin Sallie eta Adelaide Yates ahizpekin ezkondu ziren. Chang-ek 11 seme-alaba izan zituen, Eng-ek 10.

At the age of 44, they married two sisters: Sallie and Adelaide Yates. Chang had 11 children and Eng had 10.

Emazteen artean ez ziren ongi konpontzen eta etxe bananduetan bizitzea deliberatu zuten. Chan eta Eng txandaka ibiltzen ziren etxe batetik bestera.

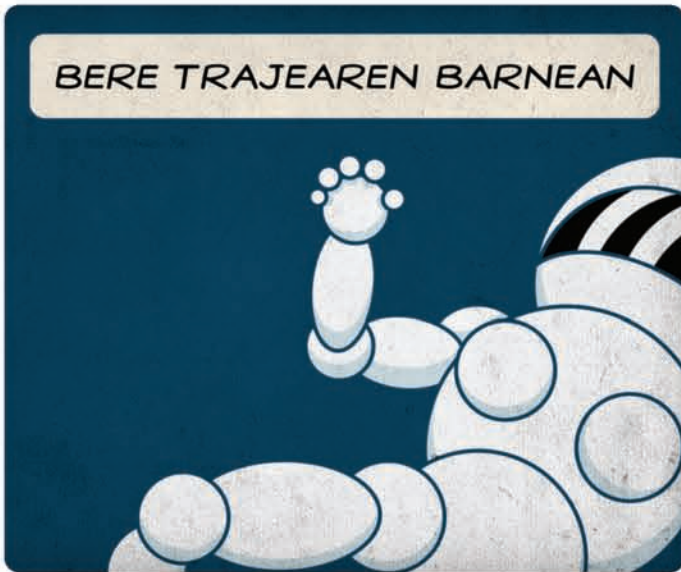
Their wives didn't get along with each other and decided to live in separate houses. Chang and Eng moved from one house to the other.

AEBtako guda zibilean Chang eta Eng-en semeek konfederatuen alde egin zuten borroka.

During the American Civil War Chang's and Eng's sons fought for the Confederacy.

63 urterekin hil ziren. 3 orduko diferentziarekin

They died at the age of 63 within 3 hours of each other.



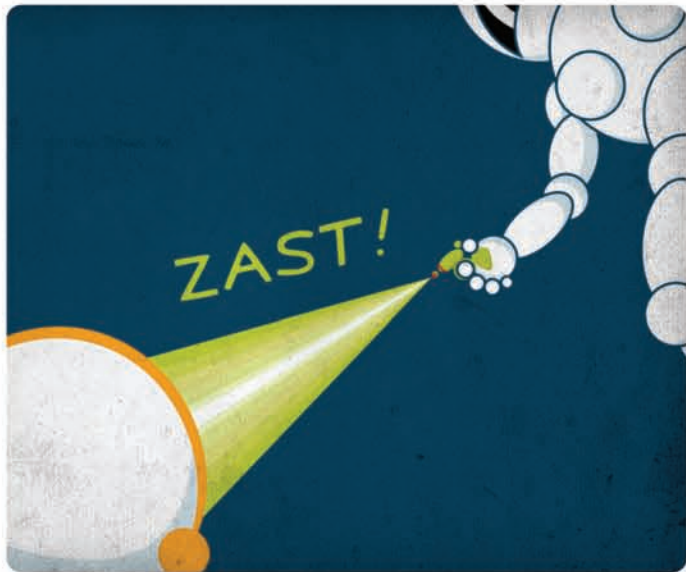
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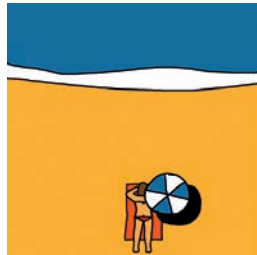
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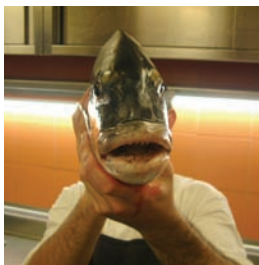
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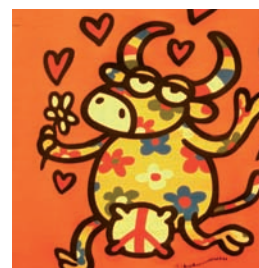
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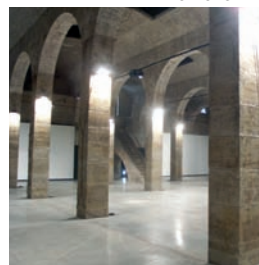
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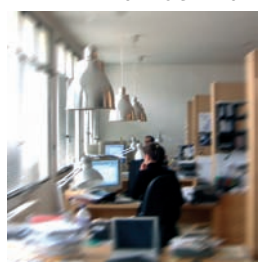
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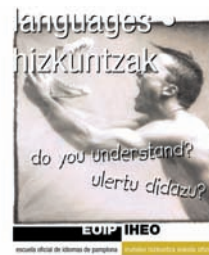
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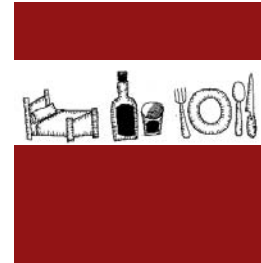
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