

afrodita ahalduna
mighty afrodita



02

the balde

april | may
april | mai

39

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the balde

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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



Eusko Jaurlaritzako
Kultur sailak diruz
lagundutako aldizkaria

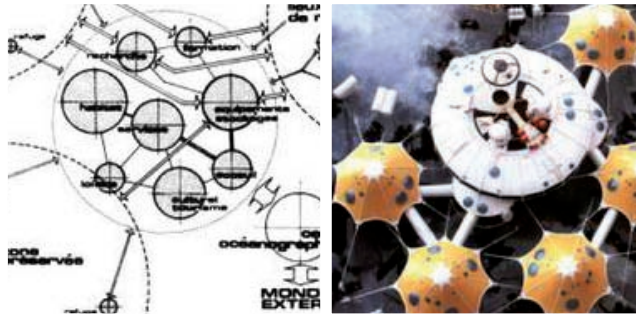


Lan berritzaille, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:

Imaginative, provocative and interesting works? send them to:

info@thebalde.net

LABURRAK IN BRIEF



BALIZKO ARKITEKTURAK

Jaques Rougerie arkitektoaren balizko eraikuntzak James Bond-en pelikuletatik aterata daudela dirudi. Lurra, itsasoa eta espazioan kokatzeko egin dituen proiektu hauetan, irudimenak ziurrenik baliabide teknikoak baino pisu handiagoa du, eta hain zuzen ere horregatik iruditzen zaizkigu interesgarri. Bere webgunean azken hamarkadetan eginiko proiektu eta prototipo ezberdinak dituzu ikusgai.

www.rougerie.com

THE VIRTUAL ARCHITECTURE

The architecture of Jaques Rougerie seems part of the scenery of a James Bond movie. The location of his projects on the earth, the sea and space, in general, are charged with imagination, more than mere technique. And that is why we find them so interesting. On his web page you can find different projects he has completed in the past ten years.

www.rougerie.com

2SEX69 (APIRILAK 18 EKAINAK 10)

"El niño de los colores" izenordez ezaguna den artista ekarriko dute Bilbora Sey Colors galeriak. Lehendabiziko aldiz kale-arte ibilbidea antolatu dute eta Granadako artistak bere liburu berriaren aurkezpena egingo du. Apurka-apurka, ikuspegi berri batekin lan egiten duten galeriak irekitzen ari dira inguruan... zorionekoak gu!

www.seycolors.es

2SEX69 (APRIL 18TH JUNE 10TH)

The gallery Sey Colors will bring to Bilbao the artist called "El niño de los colores." For the first time, a "street-art" tour has been organized and the Granadian artist will present his new book in there. Little by little, galleries with new thoughts and perspectives are being open in our surroundings... Good for us!

www.seycolors.es

STREET ART TOUR IN BILBAO



GIZA ESKUBIDE ZINEMALDIA (APIRILAK 16/25)

Seigarren ediziora iritsi da geroz eta arrakasta handiagoa duen Giza Eskubideen Zinemaldia. Izenari jaramon eginez gero gobernuaz kanpoko erakunde bilerak dirudi baina azken urteotako edizioetako programetan, politikoki zuzena den jarreratik urrun dagoen aukera anitz eta benetan interesgarria eskaini digute. Eta aurtengoak ere itxura berdina du...

www.cineyderechoshumanos.com

HUMAN RIGHTS FILM FESTIVAL (APRIL 16/25)

It's already the sixth edition of the Human Rights Film Festival, a festival that is more and more successful every year. Considering the name, one would think that we are talking about a non-governmental meeting, but in the past years, we've found several interesting projects that are far from any political direction. This year's program seems to follow a similar path...

www.cineyderechoshumanos.com

Estrella Damm PRIMAVERA SOUND'08

ESTRELLA DAMM PRIMAVERA SOUND 2008 MAIATZAREN 29TIK 31RA. BARCELONA, PARC DEL FÒRUM

808 State, A Place To Bury Strangers, Alan Braxe, Animal Collective, Apparat Band, Dj Assault, Atlas Sound, Autolux, Awesome Color, Berlinbattery feat. Shir Khan Dj Supermarkt & Malente, Bèstia Ferida, Bill Callahan, Bishop Allen, Bob Mould Band, Bon Iver, Boris, British Sea Power, Buffalo Tom, Caribou, Cat Power, The Clientele, Clipse, The Cribs, De La Soul, Deerhunter, Devastations, Devo, Digital Mystikz, Dinosaur Jr., Dirty Projectors, Dr. Octagon aka Kool Keith + Kutmasta Kurt, Edan & MC Dagha, El Guincho, Ellen Allien, Enon, Eric's Trip, Explosions In The Sky, Fanfarlo, The Felice Brothers, Fuck Buttons, Dj Funk, Gentle Music Men, The Go! Team, Grande-Marlaska, Health, Holly Golightly & The Brokeoffs, Holy Fuck, It's Not Not, Kavinsky, Kinski, La Estrella De David, La Orquesta Del Caballo Ganador, Les Savy Fav, Lightspeed Champion, Madee, Man Man, The Mary Onettes, Mary Weiss of The Shangri-Las, The Marzipan Man, Matt Elliott, Menomena, Messer Chups, MGMT, Mi and L'au, Midnight Juggernauts, Mission Of Burma, Mixmaster Mike, Model 500, Moho, Mount Eerie, MV & EE with The Golden Road, Nick Lowe, No Age, The Notwist, Okkervil River, Om, Para One, Pissed Jeans, Polvo, Port O'Brien, Portishead, Prinzhorn Dance School, Public Enemy performing It Takes A Nation Of Millions To Hold Us Back, Robert Hood, Rufus Wainwright, The Rumble Strips, Scout Niblett, Sebadoh, Shellac, Shipping News, Silver Jews, Simian Mobile Disco, Six Organs Of Admittance, SJ Esau, The Sonics, Stephen Malkmus & The Jicks, The Strange Death Of Liberal England, Subterranean Kids, Supermayer, Surkin, The Swell Season, Tachenko, Tarántula, Thomas Brinkmann, Throbbing Gristle, Tiefschwarz, Times New Viking, Tindersticks, Träd Gräs och Stenar, Vampire Weekend, Vórtice, Voxtro, The Wave Pictures, White Williams, Why?, Young Marble Giants

Apirilaren 15a arte
hiru egunetako abonua 135 €
(+ banaketa gastuak)

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Antolatzen du
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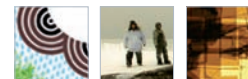
Babesleak

Laguntzaileak

Laguntzaile instituzionalak

Sarreraren salmenta





CELLO TAPE LIGHT AND SHADOWS

SOS 4.8 JAIALDIA

Murtzian... artea eta garapen sostengatuaren ideiaren inguruan jaialdia antolatu dute. Jaialdien gaindosia dagoen garaietan, ikuspuntu ezberdina duten proposamenak eskertzekoak dira eta SOS 48-k merezi duela iruditzen zaigu. Disziplina ezberdinetako artista ugari eta interesgarri asko dagoenez ez ditugu izendatuko. Jaialdiaren webgunean duzu informazio guztia.

www.sos48.com

SOS 4.8 FESTIVAL

In Murcia... 'they've organized a festival around the topic of art and developmental support. In a moment where festivals bloom everywhere, a new perspective is appreciated and SOS 48 is worth visiting for that reason. There are so many interesting artists that come from different disciplines that we are unable to mention them all. You'll find all the information on their web page.

www.sos48.com

THEWHALEHUNT

Bale arrantzale Inuit-en bidaia bizitzeko gonbidapena egiten digu proiektu honek. Webgunean, oso modu irudimentsu eta jostagarrian aurkezten zaigu nabigazioa. Argazkietan barna bidaiatzen hasten garenean zaila egiten zaigu gelditzea. Road movie izoztu honek sarearen aukerak agortezinak direla erakusten digu.

www.thewhalehunt.org

THEWHALEHUNT

We are invited to follow the journey of a Inuit whale hunter. On their web page, navigation is proposed in a very creative and playful way. It is hard to stop traveling once you get immersed in the pictures. This frozen road movie shows once again, that the entertaining options internet offers are insatiable.

www.thewhalehunt.org



PICTURES ON CELLO TAPE

Special pieces of art. Light and dark effects are achieved using cello tape. It is the art of absolute light. Using water proof cello tape, and a lot of patience, shadows are achieved by Mark Khaisman until he finds the result he wanted.

www.khaismanstudio.com

ZINTA ITSASKOR ERRETRATUAK

Artelan bereziak. Zelo kapak erabiliaz lortzen du argia eta itzalaren jokoak. Argi absolutuaren mundu da mihizea. Zinta itsaskorra erabiliaz, eta pazientzia handiz itzalak sortzen ditu Mark Khaisman-ek bilatzen duen emaitza topatu arte.

www.khaismanstudio.com

FESTIMAD SUR 08
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 www.festimad.es webgunean
 sartu eta Festimad Sur Music
 lehiaketan parte hartu.



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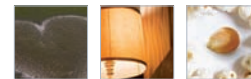
Break on Stage

BILBAO 2008

Kale kulturen nahaskia
 Revuelto de culturas urbanas

APIRILAK
19
 20:00
LA CASILLA

www.breakonstage.com



TXORI BEGIAK

Zerutik ateratako argazki hauek behin eta berriro ikusi ditugu aldizkari eta euskarri ezberdinetan. Orain argazkilari frantsesak aukeraketa egin eta webgunean zintzilikatu ditu. Ez da proposamen berria baina merezi du txori baten begietatik munduan zehar bueltatxo bat ematea.

www.yannarthusbertrand.com



BIRD EYES

We have seen these pictures, taken from the sky, once and again in varied newspapers. Now, the French photographer has made a selection and uploaded them on his web page. It is nothing new but it is always worth traveling around the world with the eyes of a bird.

www.yannarthusbertrand.com



BIRIKA ETA BIHOTZ BERDEA

GLOBAL FUNK GAUA BUKOWSKYN (APIRILAK 12)

Le Bukowsky berria ireki zutenetik, bertan dagoen Bellmondo bistro primeran jateaz gain, makina bat talde eta DJ entzuteko aukera izan dugu. Aurpegi berriarekin baina aurreko arimari eutsi dio Egiako taberna mitikoak. Aurrera begira ere, zuzeneko agenda polita ari dira osatzen. Horien artean Global Funk gaua.

www.lebukowsky.com

GLOBAL FUNK NIGHT AT BUKOWSKY (APRIL 12)

Since the new Bukowsky was opened, we have had the chance to attend several concerts and DJ session, besides eating wonderfully well at Bellmondo bistro. The mythic bar in Egia, has changed its face but maintained its spirit. Looking forward, their agenda looks very nice too. Among other events, the Global Funk night.

www.lebukowsky.com

FILM LABURREN V. ZIRKUITUA
ZINEA EUSKARAZ

GENTZANE Ajuria UNREST- 6:30 ALL ABOUT EVES 7:15	MIKEL Alvarez AZKEN TRENA 7:30	KOLDO Almondoz COLUMBA PALUMBUS
ASIER Alonso MOMORRO 6:30	IRAGO Alonso ITZALAK 7:30	LORELA Alonso ARDAUAREN NEGARRA 8:30
KALAGELI Tolosa ANTEOJONUDOAK 5:30	GALZKO Alonso ZERUARI 7:30	TRASTAKA Eskasok BESTALDEAN 1:30

Eguna: _____ Ordua: _____
 Tokia: _____
 Antolatzailea: _____

TOPAGUNEAREN ZINE LABUR ZIRKUITUA

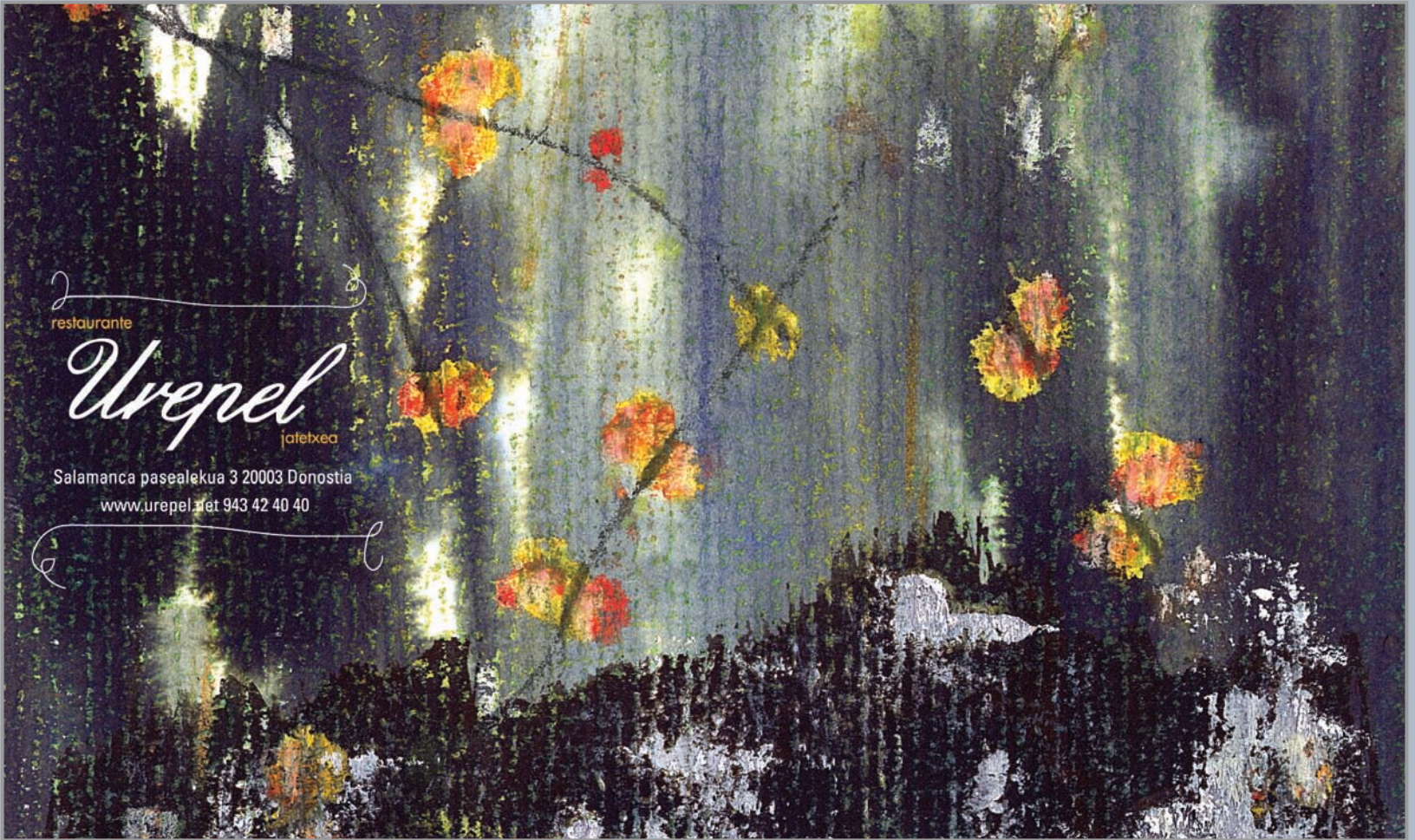
Aurten ere gure geografiako herri ezberdinetan antolatu dira euskal laburmetraien emanaldiak. Euskaraz egiten diren film laburrak, apurka-apurka ohiko gaietatik urrundu eta oso ikuspegi zabala erakutsi dezaketela frogatu dute. Aurtengo "tour"-ean dauden lanak horren erakusle izango dira.

www.topagunea.org

BASQUE SHORT FILM CIRCUIT

Again this year, there are short film screenings in different towns of our geography. Little by little, short movies in Basque are changing their subject matter; they are showing that they can deal with a wide variety of topics. The works presented at the tour this year, will be the proof of that.

www.topagunea.org



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Interior photos showing dining areas, rooms, and views of the sea and stone buildings.

www.saiazgetaria.com
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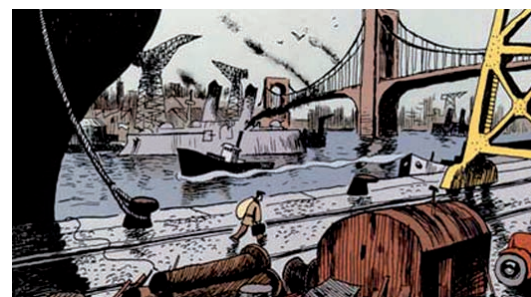
TINTAZKO ITSASOETAN

Christophe Blain komigilearen lana maite dugunontzat (2002. urtean Angoulemeko saria jaso zuen Sfar-ekin batera eginiko "Isac el Pirata" komikiak), ederra izan da Le Reducteur de Vitesse liburuaren deskubrimendua. Komiki honi esker, gure moduko intsumiso alprojek, egileak Frantziako marinan egindako soldaduskako abentura eta desbenturak bizi ahal izan ditugu.

IN A SEA OF INK

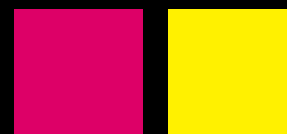
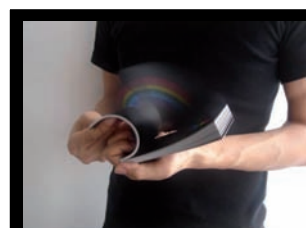
For those who love the work of Christophe Blain (in 2002, he won the Angouleme prize with Sfar for their comic on "Isac the Pirate"), the discovery of his book Reducteur de Vitesse has been great! Thanks to this comic book, black sheep like us, who refuse to do military service, have had the chance to live the adventures and misfortunes of marine life in France.

IN BLAIN WE TRUST



OSTADARRA ESKUETAN

Nork ez du ikastolako liburu baten ertzean inoiz marrazki bizidunik marraztu? Bale zuk akaso ez duzu inoiz halakorik egin, baina horregatik zara hain pertsona tristea. Masashi Kawamura-k asmatu duen liburuak pauso bat haratago eman eta sistema horrekin ostadarra eskuetan izatea ahalbideratzen du. Ohhhhhhhh



THE RAINBOW IN YOUR HANDS

Who has never drawn a picture at the margins of a textbook? Ok, maybe you've never done it, but that's why you are such a sad person. Masashi Kawamura's book goes a step farther and offers the possibility to have the rainbow in your hands. Oooooohhh!!



diseinua, internet
eta argitarapenak



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**DAME
MAS
GASOLINA**
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Mira el Sol, 2.

Metro: Lavapiés eta Embajadores

kolore basatien garajea
wild colour garage



alkandora / blouse sinéquanone
gona / skirt toypes
gerrikoa / belt toska blu
zapatak / shoes el dantes
osagarriak / complements eferri

argazkilaria / photographer framm rezende
estilismoa / stylist alba ors
orrazkera / hairdress framm rezende for techni art de loreal
makilajea / make up sandra saavedra for make up store
modeloa / model laura medina (www.groupmodels.com)



soinekoa / dress cavalli
lepokoa / necklace morgan
osagarriak / complements eve & ray
besokoa / badge dyberg kern
belarritakoak / earrings daniel espinosa



sohokoo / dress photos
botak / boots Renarina

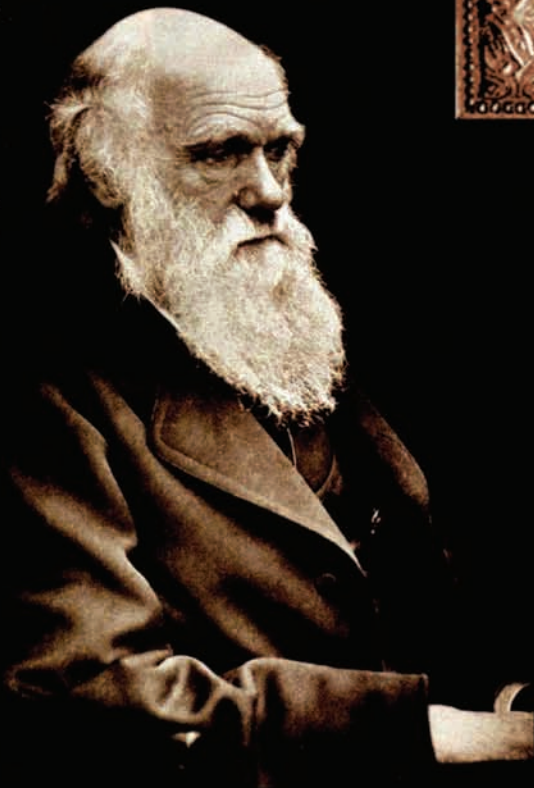


bainujantzia / bathsuit vivarini
konbinazioa / combination phobos
gerrikoa / belt liu jo
zapatak / shoes el dantes
eskumuturrekoa / bracelet anillarte

no comment



argazkia / shot:uxeta labrit · costa rica





Public animal: A many-faced character that bides its time inventing tricks. A creature that blends into its surrounding environment and quickly adapts to any sudden unexpected changes that may occur to its everyday scenery. That permeable, slippery, organ-less place called a street, where you can experience the crudest desolation, but where it's also possible to escape from by just changing direction, by disobedience, by deserting, by doing all of them alone or with a crowd.

Public space: A space strictly controlled by all the powers that be, for the very same reason that it most appropriate place for escape and emancipation.

The public animal. Towards an anthropology of urban spaces.
Manuel Delgado

retake the streets!



Irudi hauek, Apirilean Tailandian ospatzen den Son Kran urte berriaren festan ateratakoak dira. 3 egunetan zehar, hiritarrek kalea hartu eta euren kaxa antolaturiko festa ospatzen dute.

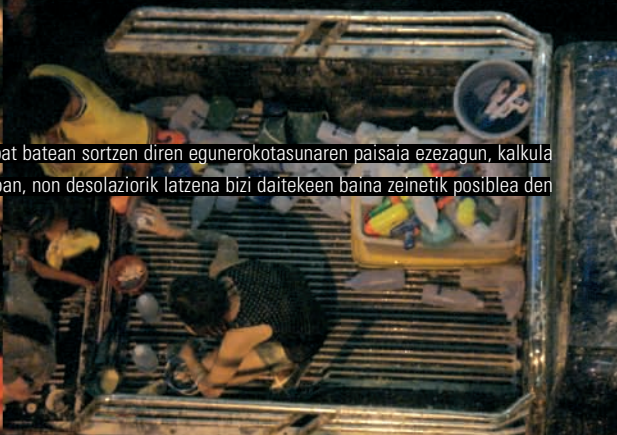
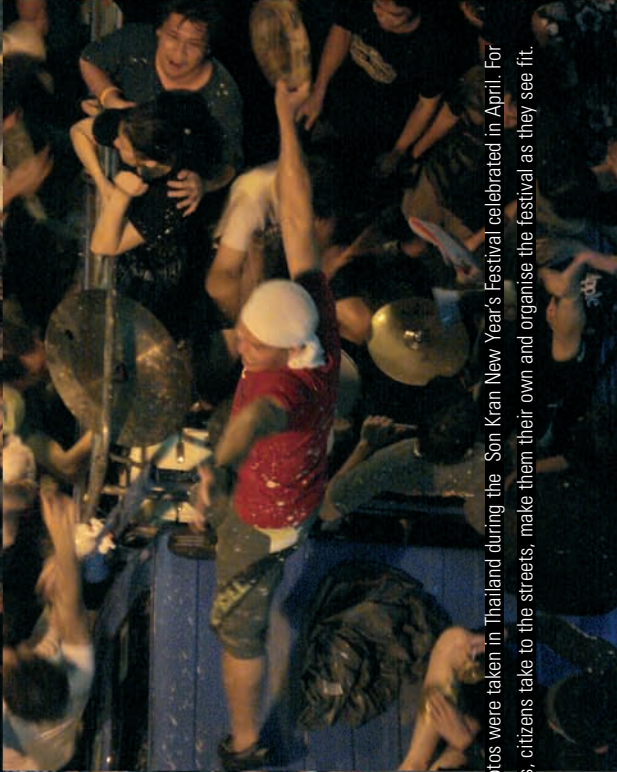
kalea berreskuratu!

argazkiak/shots: maider lete, igor astigarraga

Animalia publikoa: Aurpegi anitzeko pertsonaia, trikimailuak asmatzen denbora pasatzen duena, ingurunearekin nahastu eta bat batean sortzen diren egunerokotasunaren paisaia ezezagun, kalkula ezin eta aldagarriak gurutzatu eta hauetara moldatzen dena. Kalea deritzogun eremu iragazkor, labainkor eta organorik gabekoan, non desolaziorik latzena bizi daitekeen baina zeinetik posiblea den ihes egitea, norabidez aldatzea, desobeditzea, desertatzea eta guzti hau banaka edo masan egitea.

Espazio publikoa: Botere guztiek zorrozki zelatatzen duten espazioa, berez, emantzipazio eta ihesaldietarako aproposena delako.

El animal público. Hacia una antropología de los espacios urbanos.
Manuel Delgado



These photos were taken in Thailand during the Son Kran New Year's Festival celebrated in April. For three days, citizens take to the streets, make them their own and organise the festival as they see fit.

immortal
technique

“terrorismoa
galdera zuzenari emandako
erantzun okerra da”

“terrorism
is the wrong answer to the
right question”



testua / by: ángel luis lara from LDNMtik
argazkiak / shots: yolanda pivald
ilustrazioa / Illustration: txo!?

New York hiriko hip hop oholtzetan ozen eta garbi entzuten da Immortal Techniquearen (Lima 1978) ahotsa. Harlem auzoan hezia eta auto-ekoizpenaren defendatzaile sutsua, Viper Records zigiluaren zuzendaria da. 2003an bere bigarren lanaren laurogei mila ale saldu zituenetik (Revolutionary vol. II), bere errimen indarrak industria astindu eta underground-a bere eremu bihurtu du Chuck D, KRS-One eta Mos Def bezalako aitapontekoekin.

Larunbat eguerdia. Harlemeko 125. kalea bizi-bizi dago. Dendetako atarrietan dauden baffleak edo eta postu ibiltarrietan esekitakoetatik ateratzen den musikak guztia bereganatzen du, fast-food jatetxeak eta karrotoak bultzatzen dituzten "homeless"-ak barnë. Ez da zuririk ikusten. Ordu erdiz itxaron ostean eta urdiri dirudien "crack" yonki batekin izandako hiru elkarrizketa surrealisten ostean Immortal Technique azaldu da, kopetilun eta begi zulo nabarmenekin. "Berandu arte egon nintzen estudioan lanean", esaten digu bere beisbol kapela jantzi eta rapero handi askoren sehaska izan diren "Projects" (familia txiroentzako etxeak) blokeen arteko eramateko gaituen bitartean. Bidean ez du apenas hitzik egiten. Auzoko gazte normal baten itxura du. Inork ez luke esango, urtebete kartzelaturik pasa ostean, NY-ko "inprobisazio guda" hantza gora jarri zituen tipoa denik, edo 2003an *Source* aldizkariaren Hip & Hop Quotable Prize jaso ostean, sari garrantzitsu hau jasotzen zuen diskoetxe kontraturik gabeko lehen MC-a denik. Suntsituta dagoen saskibaloi kantxa batean hasten gara hizketan.

Harlem-en bizitzen jarraitzen duzu...

Jakina, hemen hazi eta bizi izan naiz beti, Pennsylvaniako kartzela batean pasa nuen urte hura kenduta. Orain polizia eta denda gehiago dago, auzo berri bat sortu nahi dute, baina ez auzoko jendearantzat. Columbia Unibertsitatea oso gertu dagoenez etxeak konpontzen ari dira, alokairuak igotzen eta ikasle zuriak erakartzen. Izugarria da ikasle zuriak ordaintzen duten dirutza pobreen "project" etxeetan bizitzeko (barrea). Ez, baina arazoa serioa da. Gure jendea euren etxeetatik botatzen dute metrailetaren indarrez edo ordaindu ezin duten alokairuak ezarriaz. Zorionez bizilagunak konturatzeko ari dira eta antolatzen hasi dira.

Zure estudioa ere hemen dago?

Bai, hemen egiten dugu lan eta hemen egiten ditugu gure kantuak

Zer da zuretzat konposatzea?

Guda pertsonal bat da, nire buruaren zati baten aurkako borroka, ni hemen bizi naizelako, AEBtako makinaren zati bat naizelako. Ez dut gudaren bizkarrera eta munduaren pribatizatzeari esker milioiak ateratzen dituzten horietako bat izan nahi. Hori da nire guda.

Eta guda horretatik...Nola ikusten duzu AEBtako hip hop panorama?

Ronald Reaganen garaian egiten zen hip hop-a entzuten duzunean, raperoek kalean benetan gertatzen ari zenez kantatzen zutela jabetzen zara. Egungo hip hop-a entzuten duzunean ez zara gudan gaudela jabetzen, krisi ekonomikoa, langabezia, drogarik lotuta dagoen jendeaz ez da hitz egiten. Mainstream hip hop-a kotxeak edo telefonoak saltzen dizkizuten iragarkien modukoa da. Telebista ikusten duzunean gure musika auzoetan sartu eta edozer gauza saltzeko erabiltzen dutela jabetzen zara. Latino eta beltzek ez dugu botere politikorik, baina badugu ekonomikoa, eurek guretzat egiten duten produktu pilo batean gastatzen dugulako gure dirua, gehienetan ezertarako behar ez ditugun gauzetan gainera.

Akaso negozioan, dirua metatze horretan obsesionaturik bizi gara...

Bai. Hip hop-aren munduan, goian dagoenak "begira nire kotxeak eta diamanteak" besterik ez du esaten. Baina hori ez da arazorik larriena, okerrena da irabazten duten dirua ez dutela euren jendearen eta auzoetan inbertitzen. Nondik datozen ahazteko entrenatuak daude. Industria nondik gatozen ahaztu eta festa kantuak soilik egin ditzagun nahi du. Hori da espainieraz egiten den hip hop-a eta reggaetonak duten arazorik larriena.

Zein arazo duzu ba festa eta reggaeton-arekin?

Ez dut arazorik, niri ere gustatzen zait ongi pasatzea. Baina niretzat emakume latinoak kanta horietan azaltzen dena baino askoz gehiago ere bada. Ezagutzen dut festa gustatzen zaion emakume piloak, baina horretaz gain garuna ere baduena, abokatua, langilea eta ama dena. Industriak gure jendearen zati bat soilik erakusten du eta modu horretan ahotsa kentzen digu gure bizitzak dimentsio hori soilik izango balu bezala aurkezten gaituelako.

Immortal Technique's voice (Lima, 1978) is heard loud and clear in NY's hip hop scene. Raised in Harlem and a defender of auto production, he is the president of the independent company, Viper Records. Since he sold 80,000 copies of his second album in 2003, the forcefulness of his lyrics has broken through the industry and spilled over into the underground with sponsors such as Chuck D, KRS-One and Mos Def.

It is Saturday noon. 125th street, the center of Harlem, is full of life. There is music all over the place, the market stalls, fast food shops and the homeless pushing their ramshackle carts. There is no white person around. After half an hour of waiting, and three surrealist conversations with a nervous crack addict that we try to avoid, Immortal Technique appears with a disagreeable look on his face and dark circles under his eyes. "I stayed up late working on the studio" he says while he puts his baseball hat on and he guides us through the projects, apartments for people with no economic resources and cradle of many famous rappers. He doesn't talk much on the way. He looks like a normal kid in the neighborhood. Nobody would guess that he was the guy that messed up the improvisation scene in New York after being in prison for a year or the rapper who received the Hip Hop Quotable by the *Source* magazine in 2003, becoming the first MC that received this important award without being part of a big record company. Once we get to a rickety basketball court, we start the conversation.

You still live on Harlem...

Sure, this is where I grew up and have always lived, except for the year that I spent in a prison in Pennsylvania. Now there are more police and more stores and they want to create a new neighborhood, but not for the people from the neighborhood. Since Columbia University is really close, many houses are being fixed, the rent is increasing and many white students are coming. The amazing thing is that white people are paying enormous amounts of money to live in the poor people's houses (laughs). But the problem is serious. Our people are kicked out of their houses at gunpoint or they increase the rent so much that we cannot afford it anymore. Luckily, the neighbors are beginning to be aware of this and are getting organized.

Your studio is around here?

Yes, this is where we work and compose our songs.

What does composing mean to you?

For me, it is a personal battle; a battle against a part of my self because I live in this, I am part of the USA machine. I don't want to be like those who make billions from the war and from privatizing the world. That is my battle.

From that battle, how do you see the hip hop scene in the US?

When you listen to the hip hop from Ronald Reagan's time, you see that rappers talked exactly about what was going on in the streets. If you listen to the current hip hop, you don't hear anything about the war, the economical crisis, unemployment or people addicted to drugs. The mainstream hip hop is like an advertisement that sells cars or cell phones. When you watch TV you realize that they use our music to get into the neighborhoods and sell us whatever they want. The Latinos or the black people don't have the political power but we have the economic power because we spend a lot of money on the products they make for us and most of the time, these are things we don't need at all.

There might be some kind of obsession with the business, with making money

Yes, people who are at the top in hip hop only say "look at my cars and my diamonds". But that is not the main problem. The problem is that they don't invest any money that they earn in their people, in their neighborhoods. They are trained to forget where they come from. The industry is obsessed with us forgetting and singing only party songs. That is my main problem with hip hop in Spanish and reggaeton.

So, what is your problem with parties and reggaeton?

None. I also love to have fun. But, to me, the Latino woman is much more than what the songs say. I know a lot of women who love to party, but they also have a brain and they are lawyers, workers and mothers. The industry shows only what they want about our people and that's how they take our voice away because our lives are shown as if they only had one dimension.

Latinoak aipatzen dituzu, Nola ikusten duzu iaz AEB-ak astindu zuen etorkin mugimendua?

Independentsia mantendu behar du, ezkerak edo eskubiak kontrolatzea lortzen badu ezertan geratuko delako. Herrialde honetan ezkerria eta eskubia gauza bera dira. Bere burua ezkeriartzat duen asko etorkinen aurka dago eta arrazista da, baina etorkinak dira herrialde honen odola. Lan egingo ez balute, nork zainduko lituzke gringoen haurrak? Nork garbituko lituzke euren jantziak eta nork egingo haiek egin nahi ez dituzten lanak? Orain latinoek esaten dutena zera da, "badakizu? Egiten dugunaren ordaina jaso nahi dugu, edozein amerikar baino gogorrago egiten dugulako lan. Amaitu da esklabo izatea". Nire betebeharrak horri ahotso ematea da, nire jendeak herrialde hau aurrera ateratzeko nola sufritzen duen eta bizitza nola ematen duen kontatzea

Garrantzi handia ematen diozu independentziari, gehien bat zure musikan. Zer da zuretzat independente izatea?

Edozein gairi buruz hitz egiteko libre izatea eta nire kulturarekin eta nire jendearekin zerikusirik ez duen gringo zahar bat bizkarrean ez izatea zer egin behar dudana esanaz. Ni ez naiz Wall Street-era joaten zer egin behar duten esatera, baina haiek egunero izoratzen gaituzte.

Eta nork argitzen du egun AEBtan eskenatoki independentea?

Hortxe daude Dead Prez, Akir, Hasan Salaam eta beste batzuk. Kotxeak eta dirua soilik ahotan ez duen jendea. Egungo egoeraz mintzatzen dena, ez dugu ahaztu behar guda batean gaudela.

Zu gudaren aurka azaltzen zara ahal duzun guztietan...

Bai, hara eramaten gaituztelako interes ekonomiko bat defendatzera eta herrialde hau askatasunaren defendatzaile gisa aurkezten digutelako. Politikarien kanpainak ordaintzen dituzten konpainien interesak soilik defendatzen dituzte. Afganistan bezalako herrialdeetan integritasua eta terrorismoak gora egin du AEBtako gobernuak herrialde horietan ezkerren suntsiketa bideratu duelako eta modu horretan txiroek ez dutelako euren egoera latza salatzei aukerarik izan. Terrorismoa galdera zuzenari emandako erantzun okerra da: Nola iritsi gara egoera honetara? Zergatik daude ezberdintasun sozial hain nabarmenak? Nola da posible Brasil edo Kolonbian aberatsek helikopteroa erabili behar izatea kaleko bahiketarako saihesteko?

Zein izan zen zure ikuspuntua aldarazi zuen azken hip hop kantua edo bertsoa?

Ez dut uste bertso edo kantu bat izan zenik. Chuck D edo KRS-One bezalako artistekin hitz egin eta industriari hip hop-a nola aldarazi zuen azaldu zidatenean aldatu nintzen.

Zure auzoko gazte batek hip hop musika entzuten hasi nahiko balu zer gomendatuko zenioke?

The Message, KRS-One, Run DMC, Slick Rick-ren *Children's Story* edo Public Enemy-ren *Fight the Power*...hip hop-a sortu zuen jende guzti hori, zerbait ulertu nahi baduzu sustraietatik heldu behar duzulako. Adierazteko dugun modurik boteretsuena da hip hop-a, ez zarelako soilik gure jendearengana iristen, aberatsen semeek ere entzuten dutelako. Normalki ez dugu ahotsik izaten baina hip hop-arekin mundu guztia ari da guk esaten duguna entzuten. Horretan hutsik egin nahi ez baduzu, aurrera nola egin eta zure patuaren jabe izatera iritsi nahi baduzu, hip hop-aren historia ulertu behar duzu.

www.immortal-technique.com

www.myspace.com/immortaltechnique

Now that you are talking about Latinos, what do you think about the immigration movement in the US last year?

It has to keep its independence because if it is controlled by either the left or the right wing, it will never be anything. The right and left in this country are the same. Many people who claim to have left-wing views are against migrants and are openly racist, but they are the blood of this country. If there were no Latinos, who would take care of the Yankees' children? Who would wash their clothes or do the work they don't want to do? What Latinos are saying now is: You know what? Now we want to benefit from what we do because we work harder than any American. My mission is to give a voice to that, to tell how my people suffer and give his life so that this country can get ahead.

You attach much importance to independence, especially in your music. What is being independent for you?

To be free to talk about any topic and not have anybody over me who has nothing to do with my culture, an old Yankee who hasn't lived the life that I have, who doesn't understand my people's culture, but tells me what I have to do. I don't go to Wall Street to tell them what to do but they fuck us up everyday.

So who drives the current independent scene in the US?

Dead Prez, Akir, Hasan Salaam and some others. People who don't only talk about cars and money, but about this country's situation, because we cannot forget that we are in a state of war.

You declare yourself against war...

Yes, because they take us there to protect their economic interest and they show this country like the defender of liberty. They only protect the interests of the corporations, which are the ones that pay the politicians' campaigns. Fundamentalism and terrorism have increased in countries such as Afghanistan because the US government supports the destruction of the left wing and poor people have not been able to use it to express their unhappiness. Terrorism is the wrong answer to the right question: How did we get to this situation? Why are there so many social inequalities? Why do rich people in Brazil or Colombia have to take helicopters because if they walk on the streets they can be kidnapped?

What was the last hip hop verse that changed your point of view about something?

I don't think it was a verse or a song. I changed when I talked to artists like Chuck D or KRS-One and told me how industry transformed the meaning of hip hop.

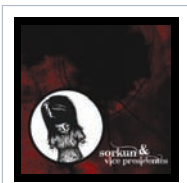
If a kid in your neighborhood asked you what he has to listen to in order to get started in hip hop, what would you say?

The Message, KRS-One, Run DMC, *Children's Story* by Slick Rick or *Fight the Power* by Public Enemy. All those people created hip hop. If you want to understand something, you have to grab it from the very beginning. Hip hop is the most powerful way that we have to express ourselves because it doesn't only get to our people, but rich people's children listen to it too. We don't usually have a voice, but with hip hop everybody is listening to us. If you want to understand how not to fail, how to prosper in that and conquer our own destiny, you have to understand the history of hip hop.

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AUDIO

testua/by: arkaitz villar



A Gran Bilbao Tribute to THE VELVET UNDERGROUND & NICO

Le Brutal Records 2008

Ezin disko hau gomendatu Alvaro Brutus musikaria eta batez ere musika zaleak azkeneko urteetan burututako lana txalotu gabe. Disko originalak berrogei urte bete behar zituela aitzaki hartuta omenaldi hau egitea bururatu zitzaion. Talde andana bildu du horretarako: Le Noise "Sunday Morning", Audicen + Eten "The Black Angel's Death Song", Capsula "Run Run Run" edo Eorann "All Tomorrow Parties" besteak beste. "Venus in FM (Venus In Furs)" grabatzeko Xabier Erkizia eta Rober! Atom Rhumbako Álvaro eta Iñigo (cabezadefuego) eta Aidarekin (Lisabö oiha) elkartu ziren. Handia!

We couldn't recommend this record without also applauding the work carried out over the last few years by musician, and above all fan, Alvaro Brutus. Seeing that the original was about to celebrate its fortieth anniversary, he hit upon the idea of a homage. He got a whole bunch of bands together: Le Noise "Sunday Morning", Audicen + Eten "The Black Angel's Death Song", Capsula "Run Run Run" or Eorann "All Tomorrow Parties" are just of a few on show. To record "Venus in FM (Venus In Furs)" Xabier Erkizia and Rober! Atom Rhumbako Álvaro, along with Iñigo (firehead) and Aida (ex-Lisabö) got together. Magic stuff!

Hotsak dantzan

Dantza Baltza 2008

Asko dira gurean ezkutuan lan egiten duten musikari eta ekoizleak. Horietakoa da Jimmy Bidaurreta: Gasteizko Big Bandaren zuzendaria, Ortophonkeko musikaria azken urteetan eta Makala bezalakoan alboan aritu izan dena. Oraingoan Gaztelupeko Hotsak zigiluaren katalogoan barneratu eta hainbat kantu moldatzea egokitu zaio. Bere ekarpena dotorea izan da eta doinu latino zein elektronikoekin nahastu ditu beste batzuen artean Tapia eta Leturia, Morau, Petti, Sextysexers edo Kokein.

There are a lot of musicians and producers working behind the local scene here, hidden from the public eye. One of them is Jimmy Bidaurreta: conductor of the Gasteizko Big Band, he's worked alongside musician Ortophonk and Makala amongst others in the last few years. This time round, he's dug into record label Gaztelupeko Hotsak's catalogue and come up with new arrangements for a few songs.. Elegant as always, he visits Latino and electronic airs on Tapia eta Leturia, Morau, Petti, Sextysexers and Kokein to name a few.

Le noise

El Camino a Casa

Noiz Pop 2008

Urte askotako lanaren ordaina eskuratu zuen talde honek joan den urtean Bilbao Hiria Pop Rock lehiaketako sari nagusia irabazi zuenean. Asko aldatu da taldea urteetan zehar eta bere ibilbide luzean hasieratik erakutsitako zinemaren eraginaren bidetik "El Camino a Casa" kaleratu dute, azkenaldian kaleratu den disko interesgarrienetako bat. Nick Cave, Calexico edo Sonic Youth bezalakoan eragina duten kantu handiak bildu dituzte diskoan. Heldutasunarekin asko irabazi duen taldea.

This band were awarded for their many years of hard work when they took first prize at the Bilbao Hiria Pop Rock competition last year. The group has gone through many changes down the years and throughout all this time they have shown their cinematic influence which has resulted in the release of "El Camino a Casa," one of the most interesting records around recently. The record is full of great songs that doff their cap to the likes of Nick Cave, Calexico or Sonic Youth. This lot have really come on.



Cat Power

Jukebox

Matador 2008

"The Covers Records" diskoan erakutsi zigun Chan Marshall-ek bertsoak egiteko duen doia. "The Greatest" estudioko bere azken lanean entzulegoaren onarpena eskuratu zuen. Orain Dirty Delta Blues Bandaren laguntzaz eta bere ahots hauskorrekin Nick Cave "Breathless", Hank Williams "Ramblin' (Wo)man", Bob Dylan "I Believe In You" edo aurretik idatzitako "Metal Heart"-en bertsoiak erakusten dizkigu. Gure "monoa" lasaitzeko dosi ederra. On "The Covers Records", Chan Marshall showed us she is no mean hand at covering other peoples songs. Her last studio album, "The Greatest", went down very well amongst listeners and with the help of the Dirty Delta Blues Band and her sandpaper rough voice, she's now back with Nick Cave's "Breathless", Hank Williams' "Ramblin' (Wo)man", Bob Dylan's "I Believe In You" and the previously written "Metal Heart." A welcoming shot to fight off the craving.

Sorkun & Vicepresidentes

Pias 2008

Alboratu egin du Sorkunek "Duna" diskoan erakusten zuen Morphine bezalako taldeen eragina. Lehen diskoko doinu gordinetara itzuli da. Seriotasuna irabazi du bere lan berrian eta AEBn grabatu izanak Alfredo Hernandez (Kyuss, QOTSA) bezalako musikarien kolaborazioak izaten lagundu dio. Diskoak nabarmentzen duen beste gauza bat letrak idazterakoan erakusten duen eboluzioa da. Doinu hipnotikoetatik gordintasunera egiten dute bidaia abesti berriok. Sorkun has moved on from the work she did on "Duna" that was heavily influenced by Morphine and the likes. She's returned to the raw sound of her first record. The record has gained in professionalism and recording it in the USA has enabled her to have guests like Alfredo Hernandez (Kyuss, QOTSA). Another notable feature of the record is the evolution in her lyric writing. The new songs go from the hypnotic to the blood-raw.

Anari

Bidehuts 2008

2007ko Martxoaren 31an Bilboko Kafe Antzokian eskainitako kontzertuko bost kantu datoz Anariaren lan berrian. Bidehutsen "Zuzenekoak" ekimenaren baitan argitaratua, Zebra diskoaren aurkezpen birako emanaldian entzun zitekeena biltzen da bertan. Bere kantuez gain, Dut-en "Haize Eza" kantuaren bertsoia ere sartu du. Ohiko musikariek lagunduta, zuzenekoaren indarra erakusten du Anarik. Kantu berriak entzuteko itxaronaldia baretzeko opari aparta.

Anari's latest release brings us five songs from the concert she gave at Kafe Antzokia, Bilbao on March the 31st, 2007. Published in the Bidehuts "Zuzenekoak (live)" series, this recaptures moments of the tour to promote the record Zebra. As well as her own compositions, she also includes a version of Dut's "Haize Eza." Assisted by her usual backing group, Anari displays the strength of her live shows here. Something to sep the hunger at bay while we wait for some new songs.



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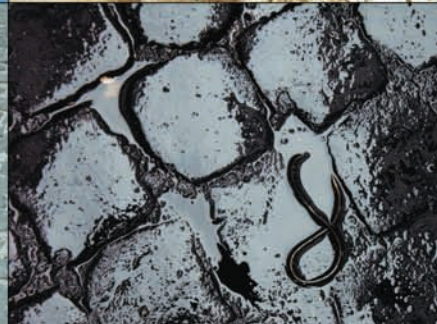
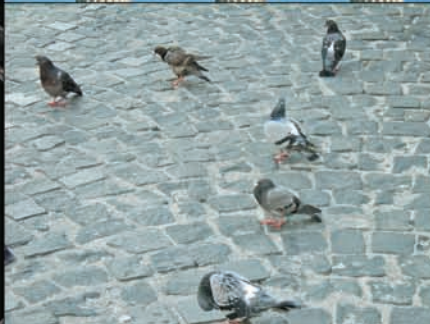
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Posible al da hiri bat zenbakiekin idaztea? Roma bai. R-a 3aren zati bat izan daiteke, O-ak zeroarena egiten du; M-a biratutako 3 bat da eta A hizkia 4 zenbaki gisa balio du. ROMA-30↔4. Italiako hiriburuan barna abiatu gintezke zifra eta zenbaki erromatarren erritmoa jarraituz. Hiria beste modu batean kontatzeko modua da. Hemen, Roma 1-etik 39-ra ikusten dugu, Constantinoren estatuaren behatz kementsuaren I zenbakian hasita Termini geltokian zain dagoen neska gaztearen 39. zenbakira arte.

Is it possible to write a city in numbers? Well, it is with Rome. The R can be a piece of the number 3. The O works as a zero, the M is a 3 standing on its side and the A works as a 4. 30↔4 - ROMA. One can visit Rome to the rhythm of figures and Roman numerals. In short, it's another way to recount the city. Here, you can see Rome from 1 to 39, from the imposing raised finger of the statue of Constantine as number 1 to the 39 as a young girl waiting on the platform at the Termini Station.





Baina badira gehiago, Roma ez da infinitua, baina bada hiri eternala eta kontaktak Oskar Alegriaren webgunean jarraitzen du: www.lasciudadesvisibles.com

But there's more than that; Rome is not infinite but it is eternal and the sum of it is still being added to by artist Oskar Alegria: www.lasciudadesvisibles.com

BUNKERDES

text / by: I. david zapirain II. borja izagirre

I

Surf egiten arratsaldea eman duen mutil argalak gaur ere ez du Belharra ikusterik izan; bai ordea neska lirain eta kurbadun ikusgarri bat, bere oholtza furgonetan gorde eta Sokoako bidea hartu duena.

Gure mutil argalak, eguzkitako betaurreko italiarrak hartu eta motorra abiatu du, nora joan jakin ez eta neskaren kurbak iparrorratza hartuta. Neska berriz buhameen gunean utzi du bere furgona, eta bidegurutzearen borobilaren gibelean dagoen xendran zehar desagertu da. Betaurreko italiardun mutil argala, bidexidorraren ondoan dagoen porlanezko plataforman eseri da, jakin gabe...

...1941eko bedatsean Reese teniente naziak eta Schmidt lieutenienteak buhameek presaka eta korrika hustutako gunean okupatu zutela, alimalezko tokia, inondik inora. Haien agindupean 286. Itsasarmadako artilleria batailoiak urtebeteko lana eman zuten.

Gure mutil argalaren tatuaiaren marrazkia ondo kamuflatu da porlanezko plataforman dagoen landararian. Landareak, grafitiak, freskagarri-latak, ... "non demontre eseri naiz", galdetzen dio bere buruari? "zer da hau? Bunker bat ala?..."

... bunker, blockhaus, kasamata, agindu-guneak, ... Reese eta Schmidtek, ordea, ederki asko dakite zer diren eta non kokatu gerra eraikin horiek. Harresi atlantiarraren zatia eraikitzen ari ziren. Harresiaren Ba59 gunea zen hura, eta toki honetan paratu zuten milaka lehegailu, metraileta, hegazkinen aurkako jaurtitzaila, eta abar... Bidasoa eta Aturri ibaien artean ereindakoaren zati txiki bat baino ez zen. Zertxobait urrutiago, esate baterako, Hendaiaiko hondartzan eraikitako "X" forma zuen lantxen aurkako eraikina ikus zezaketen largabistarekin. Biarritzeko solairu askotako gotorlekuak, ordea, urrun xamar gelditzen ziren. Ez, gure lagun donostiarrak ez zekien honen inguruan deus. Baina gerrarako eraikina zenak sortu arazi dion lilura neskarekiko arreata ahantzi arazi dio. Gerra hura aspaldian ahantzi egin zen bezala. Agindu-gunea eserilekua da berarentzat. Ikastolako hurrek Abadiako bunkerrak (edo dena delakoak) aspaldian hartu zituzten. Belharraren taupadak kasamata gehienen oinak jan egin zituen. Eta hondartzak altzeiruz eta sufrez zipristintzen zituzten etxe suntsituezinak, suntsituezinak dira egun. Edo hala uste zuten Reese eta Schmidtek. Reese eta Schmidtek asko zekiten, bai, baina inoiz ez zuten irudikatu euren eraikin suntsituezinak aisialdi tokiak bilakatuko zirenik, kresala usaiaz gozatzera doan jendeak grafitiz, aulkiz, kioskoz eta landarez hornituko zutela.

I

The slim young guy who has just spent the whole day surfing didn't see much of the belharra again today either. He did, however, spot the great-looking girl with the amazing curves as she put her borad away in her van and headed of down the road towards Sokoia.

Our slim young friend throws on his Italian shades and not really knowing where to go, follows the curves of the fine young thing gone before him. The girl has parked her van in the gypsy quarter and disappeared off down a pathway off the side of the roundabout. The slim young guy with the Italian shades sits down on the cement platform beside the the track. Little does he know....

...In the spring of 1941, Nazi first lieutenant Reese and lieutenant Schmidt occupied the gypsy quarter, hurriedly abandoned by its former inhabitants. A huge area. The 286th Navy Artillery Battalion spent a year on this under their orders.

The shapes in our slim young guy's tattoos are well camouflaged by the plant on the platform. The plants, graffittis, empty soft-drink cans... 'Where the hell am I after sitting down?' he asks himself. 'What is this?' 'A bunker or something?'

... bunker, blockhaus, barracks, command posts, ... Reese and Schmidt, on the contrary, know exactly what these was buildings are for and where to build them. They were building a section of the Atlantic Wall. Theirs was zone Ba59 of the wall, a just a small fraction of the thousands upon thousands of explosives, machine guns, anti-aircraft artillery and so on sewn into the land between the rivers Bidasoa and Aturri. A little further on, the 'X'- shaped wooden structures to hold back landing craft could be seen with binoculars on the beaches of Hendaye. The strongholds of Biarritz were a little too far away to be made out.

Nope, our slim young friend from Donostia knew nothing of this at all. But the interest awakened in him by the war building has caused him to forget his ardour towards the beautiful young girl. Just as that war has long been forgotten. The command post is a seat for him. The kids from the Basque school have long since taken over the bunkers (or whatever they are) at Abadia. The creeping advance of the belharra has eaten away the feet of most of these buildings. And these indestructible houses that sprinkled the beaches with steel and brimstone are still indestructible today. At least that's what Reese and Schmidt would think. Reese and Schmidt knew a lot of things, but they bnever would have imagined that their indestructible buildings would be used for people to enjoy their freetime. They never imagined that people going to enjoy the salty fresh smell of the sea would cover them in graffiti, deckchairs, magazines, newspapers and plants.



guda arkitekturak war architectures

II

Aitzinean, guda garaian, indar militarrek gotorlekutzat sortu gintuzten etsaietatik babesteko. Bizkaitatik Iparralderainoko gure kostalde guztian zehar gaude. Mendi tontorrean eraiki beharrean, gazteluen moduan, itsaslabar eta hondartzetan kokatu gintuzten, lurralde eremuak zaintzeko, itsasoak bortizki astintzen dituzten harkaitzak bagina.

Hortzemuga, itsasoa, izan da beti gure ikusmuga bakarra; lehen frankotiratzailen leku gogokoena ginen eta gaur berriz etxebizitza preziatuenek beteko luketen tokietan gaude, bertako paisaiaren zati eta aintzineko guda garaian lekuko bezala. Gure hormigoizko eta altzairuzko horma lodi eta estalkien bitartez, itsaslabarren magaletan forma organikoak sortzen ditugu natura artifizial bat eraikiz.

Horma hauek, armarriak baillira, babeserako beharrezkoak ziren espazio "ergonomiko" minimoak soilik besarkatzen zituzten. Guda gizonen ezkutaleku ginen eta lehen gure begi urratu eta zabalekin ikusten genituen bortizkeri eta liskarrak gaur bakez beteriko aisialdi eszenak bihurtu dira; pertsonen, itsasoaren, itsas kaioren eta oroitzapenen topagune. Gure izaera aldatu bada ere ez dugu sekula Iparraldea galdu.

Bunkerrei buruz gehien sakondu duen teoriko kulturala Paul Virilio (Paris 1932) izan da. Hamar urtetan zehar Atlantikoko kostaldeko bunkerrak aztertu eta bisitatu zituen Leica argazki makina batekin, eta emaitza bere lehen liburua izan zen, gudaren teknologiei buruzko saio arkeologiko bat: "Bunker Archaeology. 1975". Bai Auschwitz eta Hiroshimako gertakariak bai bunker hauen aurkikuntzak Paul Virilioen ibilbide filosofikoa zehaztu zuten, teknologia berrien suntsipenerako gaitasunaz kezkatuak.

II

In the past, in times of war, the military powers created us as strongholds to protect against the enemy. We are to be found all along the coast from Biscay to Iparralde (north of the Basque Country that lies in France). Rather than construct us on mountain peaks like castles, we were built on cliffs and beaches as protectors of the land, just as if we were rocks bludgeoned by the violent seas. Our frontier, the sea, has always been all we have in our sights. Before we were the favourite spot for snipers and nowadays, on the other hand, we take up space that would be otherwise occupied by the most expensive houses, witnesses as we are to a small stretch of sea scenery and the wars of the past. Our thick steel and concrete walls and shelters form organic shapes as we blend into the clifftops, thus creating an artificial nature.

These walls, as if they were cotas of arms, only embraced the minimum 'ergonomic' spaces hended for defence. We were the hiding places for the men of war, and where we once saw violence and fighting through the wide slits that make up our eyes, we now gaze upon the peacefulness of people in their free time, a place where people, the sea, coves and memories meet. We may have changed but we've never lost the run of ourselves.

The person who has most theorised culturally on bunkers is Paul Virilio (Paris 1932). He spent ten years visiting bunkers on the Atlantic coast with his Leica camera and result of this research was his first book. An archeological study on the technologies of war "Bunker Archaeology. 1975". The events of Auschwitz and Hiroshima along with the discovery of these bunkers marked Paul Virilio's philosophical writings, concerned as he was with the destructive ability of new technology.





testua / by: ion olano

yankee zuriek

Yankee zuriek
hil zuten ene aita gaixoa.
Yankee legezkoek.
Hatsa ebaki zioten, ebatsi,
yankee zuriek, yankee blondak.
Eta bitartean aberatsago, aberats,
yankee zuri blonden jabeak,
haiek ere zuri, legezko halaber.

Yankee zuriek
hil zuten ene aita gaixoa.
Soldadu zuri bakegileek.
Hatsa ebaki zioten, ebatsi.
Yankee zuriek, yankee blondak,
yankee legezkoek.
Ene aita gaixoa hil zuten
zigarreta putek.

white yankees

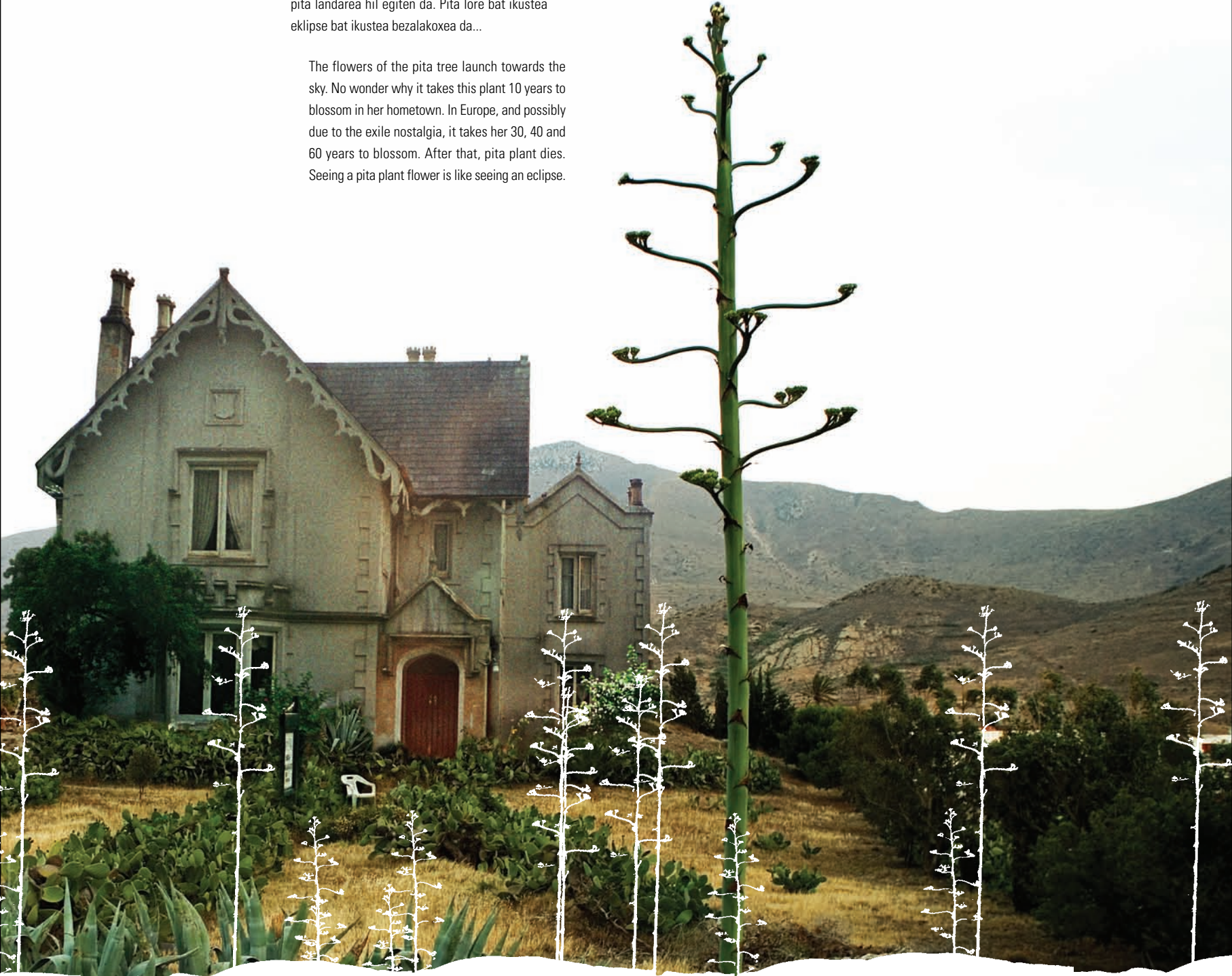
The white Yankees
killed my poor father.
The legal Yankees.
They took his breath, robbed,
the white Yankees, the blonde Yankees.
And all the while richer, rich,
were the masters of the blonde white Yankees,
they were also white, and therefore legal.

The white Yankees
killed my poor father.
The white soldier peacemakers.
They took his breath, robbed,
The white Yankees, the blonde Yankees,
the legal Yankees,
killed my poor father,
damn cigarettes

pita lore eklipsea
maguey flower eclipse
(*agave americana*)

Zeruaren bila abiatzen diren arbolak dirudite pita landarearen loreak. Ez da harritzekoa, Amerikako landare honi, jaioterrian 10 urte inguru kostatzen zaiolako loratzea. Europa zaharrean 30, 40 eta 60 urte ere eman ditzake lorerik eman gabe, deserriaren nostalgiak jota ziurrenik. Loratu ostean, pita landarea hil egiten da. Pita lore bat ikustea eklipse bat ikustea bezalakoxea da...

The flowers of the pita tree launch towards the sky. No wonder why it takes this plant 10 years to blossom in her hometown. In Europe, and possibly due to the exile nostalgia, it takes her 30, 40 and 60 years to blossom. After that, pita plant dies. Seeing a pita plant flower is like seeing an eclipse.





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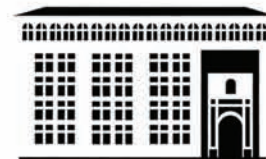
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Mota guztietako filmak egiten dira. Gehienetan atzerriko filmen argumentuak kopiatu eta Nigeriako errealitatearen alor ezberdinak istorio horietan txertatzen dituzte. Afrikar kontinentean, mendeetan zehar, belaunaldi batek hurrengoari ahoz kontatu izan dizkio istorioak. Oparoa eta amaitu ezina dirudi beraz Afrikako istorio iturria. Aurrekontu eta medio eskasekin filmatuak izan arren indar eta energia handia islatzen duten filmak dira. Nigeriarrek nigeriarrentzat eginiko pelikulak, azkar filmatuak eta dvd kopietan banatuak. Afrikako herrialderik populatueneko biztanleek, edozein merkatuan, bi edo hiru dolarren truke eskuratu dezakete pelikula bat. Kopia eta piratarioari aurre egiteko, astero-astero berritzen da film eskaintza. Mendebaldeko zine industriaren zimenduak

zalantzan jartzen dituen datu bat: Nigerian urtero egiten diren 1200 filmek, guztira, 20 milioi euroko aurrekontua dute (Hollywood-eko film txiki baten modukoa).

All types of films are made. Plots are generally copied from foreign films and different aspects of Nigerian reality are then also reflected in these films. In Africa down throughout the centuries, stories have been passed on from generation to generation through the oral tradition. The stream of African stories seems to be inexhaustible. Although these films are made on tiny budgets and with few means, they are packed full of energy and strength. These are films made by Nigerians for Nigerians, made quickly and immediately distributed on dvd format. The inhabitants of one of the most populous nations in Africa can buy any film at any market for two or three dollars. In order to combat pirate copies, the films on offer is updated every week. A figure that could shake the foundations of the Western film-making industry: the 1,200 films made every year in Nigeria reach the total cost of 20 million euro (the budget for one small Hollywood production).

Bideo kamara, lantalde tekniko eta artistiko murriztak, hiru asteko epea, aurrekontu ikusezina... Aitzineko ahozko kulturak teknologia berriekin bat egiten duen lurraldean munduko 3. zine industriarik oparoena loratu da. Ongietorriak Nollywood-era.

A video camera, a small crew of technicians and artists, a three-week time limit, a miniscule budget... The old spoken tradition hand-in-hand with the latest in technology have nurtured the flower that has blossomed into the third most productive sector of cinema. Welcome to Nollywood.

Besides, contrary to what a lot of people might believe, there's not just the one Nollywood. It's not a single unified business. The biggest and most well-known production outside of Nigeria is centred around Lagos. English is the spoken language here and it is used to spread the Igbo ethnic group culture and ideology. It's the second oldest industry there. It started in the 70s and is filmed in Yoruba. The third branch is in the hands of the Hausa ethnic group. It is strongly influenced by Islam and Bollywoodesque songs and choreographies are heavily featured in the films. The fourth is the cinema made in the River Niger delta region. Production is smaller here and is run by the Edo ethnic group.

Bestetik, askok uste duenaren aurka, ez da Nollywood bakar bat existitzen. Ez da industria bakan eta bateratu bat. Nagusiena eta Nigeriako mugetatik kanpo gehien ezagutzen dena Lagos inguruan egiten den ekoizpena da. Ingelesez mintzatzen da eta Igbo etniaren kultura eta ideologia zabaltzen du. Bigarren industria da zaharrena. 70. hamarkadan hasi zen eta Yorubaz filmatzen da. Hirugarren adarra iparraldeko hausa etniaren eskuetan dagoena da. Honek islamaren eragin handia du eta Bollywood kutsuko kantu eta koreografiak dira nagusi pelikuletan. Laugarrena Niger ibaiko deltan egiten den zinema da. Ekoizpen maila baxuagoa du eta Edo etniaren eskuetan dago.

nollywood



testua / by: odlok

Hollywood was the first home to the factory of dreams and is now the heart of commercial cinema. The Indian Bollywood is the most productive and baroque cinema in the world.

Nollywood...well, Nollywood is a different world altogether. About fifteen years ago, a bunch of merchants who sold electrical goods and gadgets came up with the idea. They made short films that they would then give away free with the products they sold. The complete process was in their hands. They put the money down, wrote the scripts, looked for the actors, directed the films, did the editing, ran off the copies and finally distributed them in their shops. The whole thing was a great success and viewers of these films soon started asking for more films.

Hollywood izan zen ametsen fabrikaren lehen sukurtsala eta egungo zine komertzialaren itsasargi. Indiako Bollywood da munduko zine industriarik oparo eta barrokoena. Nollywood...beno, Nollywood beste mundu bat da. Duela 15 bat urte, elektrogailuak saltzen zituzten merkatariek izan zuten ideia. Aparailu gehiago saltzeko, pelikulatxo laburrak filmatu eta bideo hauek gailuekin oparitzen hasi ziren. Prozesu guztia euren eskuetan zegoen: dirua jarri, gidoia idatzi, aktoreak lortu, filma zuzendu, editatu eta kopiak egin eta azkenean euren saltokietan banatu. Ideiak arrakasta itzela izan zuen eta ikusleek film berri gehiago eskatzen zituzten berehala.

demboraren condaira the legend of time

Acaso daude biac presente dembora futuroan,
Dembora presentea eta dembora passatua.
Eta dembora passatuan contenituric dembora futuroa.

Uhartea cenuen uçi, Camaron, uretara eguin jauci.
Tarara bai, Tarara ez, hegan çaitugu icusi.
Ameçaren lur eremuan nehorc ecin du haciric haci.
Çure condairaren amua aho çabalıc dugu irençi.

Hiça higuichen da, musica higuichen da
soilic demboran cehar; baina bici dena soilic
daiteque hil. Soilic formaren bithartez, ereduaren bithartez
possible dute hiçek, musicac,
irauncortassunera heldu, onçi Chinatarra
perpetualqui higuichen den ancean, irauncortassunean.

Hau da carrica bacarra, eta besthea
berdina da, higuiduraric gabea,
mugimendutic abstenituric; mundua higuichen delaric
apparençiaz soilic, dembora passatuaren eta dembora futuroaren
carrica metalicoetatic.

Berehala, hemen, orain, bethi --
Ridiculoa da alferricaco dembora tristea,
lehen eta guero artean hedaçen dena.



Camaronen "La leyenda del tiempo" diskoa atera zenetik 29 urte betetzen direla ospatzeko, disko hartan erabili ziren Lorcaen testuekin zerbait egitea pentsatu du Kevin Heredia idazle ijitoak. Gabriel Arestirekin akordatu zen, konkretuki hark TS Elioten poema bati egindako itzulpenarekin. Poema "Burnt Norton" deitzen zen, eta garai hartan Aresti Euskaltzaindiarekin haserre zegoenez (ez baitzeukaten borondaterik idazkera batua adosteko), euskal klasikoen grafiaz egin zuen itzulpen moderno hura: "Dembora presentea eta dembora passatua / acaso daude biac contenituric dembora futuroan". Beraz, Kevinen testu hau, funtsean, entsalada da. Osagaiak: Camaron, Lorca, Eliot, Aresti, inbentiba pixka batekin aliñatuak eta alineatuak.

Time present and time past
Are both perhaps present in time future,
And time future contained in time past

The island you left, Camaron, jumped out into the water.
Tarara yes, Tarara no, we saw you fly.
No-one can grow seed in the land of dreams.
We have swallowed whole the hook of your legend.

Words deteriorate, music deteriorates
only through the passing of time; but only that which lives can die.

Only through form, through the model
Can words, music possibly
reach permanence, like Chinese boats
perpetually in movement, permanently.

This is a lone side street, and the other
Is the same, no movement,
It has abstained from movement, just as the world only moves
In appearance, time passed and future time
From metallic streets.

Right away, here, now, always --
Wasted sad time is ridiculous,
That reaches from the past to the future.



It's been 29 years since the release of Camaron's "La leyenda del tiempo (The legend of time) and to celebrate this, the gipsy writer Kevin Heredia decided to do something with the texts by Lorca used on that record. He remembered Gabriel Aresti and specifically a translation Aresti did of one of TS Eliot's poems. The poem was called "Burnt Norton", and because Aresti was more than peeved with Euskaltzaindia at the time (because of their unwillingness to agree on a unified written form of the Basque language) he used classic Basque for that modern translation: "Dembora presentea eta dembora passatua / acaso daude biac contenituric dembora futuroan". So, Kevin's text is basically a salad. The ingredients: Camaron, Lorca, Eliot, Aresti and aligned and dressed with a dash of inventiveness.



testua / by: kevin heredia



Lorca-Camaron
<http://club.idecnet.com/~jtomasdo/fglorca.htm>

T.S. Eliot
<http://www.artofeurope.com/eliot/eli5.htm>

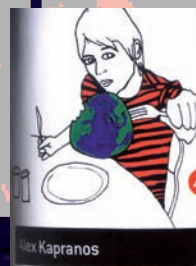
Gabriel Aresti
<http://www.armiarma.com/cgi-bin/urkiza/EBMODBER.pl?Bertso=44484>

guerrilla art kit

keri smith. princeton architectural press

Kale artea eta aktibismoa batzen dituen esku-liburu ederra. Kalea erakusleho gisa ulertzen duen jendearentzat ideia eta teknika ezberdinez gainezka egiten duen liburua da. Azalean azaltzen den moduan, liburu honek ez du etekin ekonomikorik bilatzen, ongi pasatzeko egina dago eta bide batez mundua menperatzeko balio du. Guk hiru aldarrikapen horiekin bat egiten dugu eta horiek lortzeko eskaintzen zaizkigun "gerrilla" akzioak edonoren eskura daudela argi erakusten digu liburuxka dibertigarri honek.

A beautiful book based on the fusion between street-art and activism. It's a book made for those who interpret streets as a shop window; full of ideas and techniques. As it says on the cover, the book is not made to make any profit out of it, but to have fun and at the same time, dominate the world. We agree with these three declarations, and this joyful book makes it clear that the "guerrilla" actions described are available for anyone.



paperpapers

euskal herri imaginario baten alde

santi leone.elkar

Ironia eta bigarren irakurketa ugari duen liburu honekin gozatu dugu. Hain zuzen panfletoan erortzen ez delako eta alderdikeriatik urruntzen delako. Eta historia eta identitatearen inguruan hausnarketa interesgarri ugari egiten du. Liburua esaldi batekin laburtzeko lana ez da inoiz justua izaten, baina guk egileak elkarrizketa batetan esandakoa nabarmendu nahi genuke hemen. "beharbada hobe genuke nazio guztiak asmatuak direla gogoratzea eta geurea imajinatzeko eskubidea dugula aldarrikatzea, ez halako ezaugarri berezitan baizik herritarren borondate librean oinarrituta".

We have enjoyed the reading of a book that requires some irony and varied "second readings". Mainly because it does not do any propaganda and it is not biased. And because it offers complete and interesting analysis of history and identity. It is not often fair to summarize a book in a sentence, but we would like to emphasize a phrase that comes out of an interview with the writer: "maybe we should remember that all nations are invented and we should proclaim our right to imagine ours, not based on certain special characteristics of ours but on the country's free will."

animalario universal del profesor revillod

fce

Lan irudimentsu eta originala. "Animalario" honetan, horrialdeak 3 zatitan banatuak azaltzen zaizkigu eta zati bakoitza pasatzen dugun bakoitzean animalia konbinazio berri bat azaltzen zaigu. Modu honetan, animalia guztiz estrainoak sortzeko aukera dugu. Dr Moreau izatera jolastu nahi baduzu ez duzu irla bat erosteko beharrik izango. Eskuratu Revillod maisuaren animalarioa.

An original and creative work. In this "Animalario" issue each sheet of paper is divided in three parts and after covering one, the animal appears in a new combination. This way, one has the chance to create animals that are completely weird. If you want to be Dr. Moreau, you will not need to buy an island. Get a hold of the Revillodth animalario.

sound bites

alex capranos

Bere taldearekin (Franz Ferdinand) munduari bira eman eta liburu bat idatzi du taldeko kantariak. Ez litzateke batere kontu originala izango. Beste kantari bat kontzertu osteko festak, hotelak eta groupie pitokeriak kontatzen. Alex Kapranos-ek ordea birak eraman zituen herrialde ezberdinetako gastronomiarekin zerikusia duten kontakizun labor eta bitxikeriz betetako liburuxka osatu du. New York, Buenos Aires, Glasgow, Sidney, Milan, Osaka, Hong Kong, Zagreb... eta horien artean Donostiako alde zaharrean egindako pintxo jana eta poteoa...

He has gone around the world with his band (Franz Ferdinand) and has written a book. It does not sound like an original thing to do: another singer talking about his parties, and his hotel and groupie nonsense... But Alex Kapranos has completed a book on stories he collected in different towns; stories and anecdotes related to different gastronomies he found on his way. New York, Buenos Aires, Glasgow, Sidney, Milan, Osaka, Hong Kong, Zagreb... and among those cities, the eating habits of San Sebastian and its old part of the city...



GANBARA:
Gonzalo Sánchez
2008-02-20 / 2008-04-05

GALERIA 16



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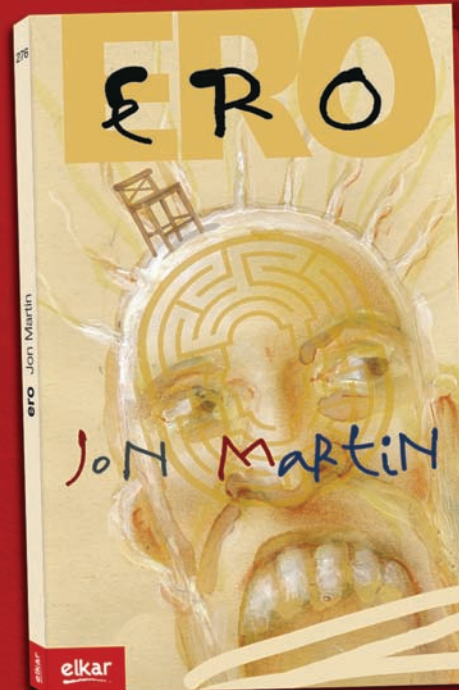
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KAMATE 2001

haka

1969. urtean Zelanda Berriko rugby taldeak Bledisloe Cup txapelketa irabazi zuenean, jarraitzaile koadrila bat Nelson hiriko bidegurutze batetara atera eta trafikoa eten egin zuen errepide erdian Haka dantzatzan hasi zenean. Gertaera hark isla izan zuen komunikabideetan eta All Blacks-ek jokatu zuen hurrengo norgehiagokan Haka dantzatu zuten euren zaleen omenez. 1905ean, Zelanda Berriko errugby taldeak bira egin zuen Europan. Goitik behera beltzez jantziak ateratzen ziren zelaira eta orduz geroztik deitzen zaie "All Black". Rugby talde mitiko hura izan zen partidua hasi aurretik, eta gerlari maorien ohiturei jarraituaz, aurkarien aurrean Haka guda dantza dantzatzan hasi zena. Urteak pasa ahala ohitura desagertzen joan zen aipatu dugun gazte koadrilak Haka dantzatuaz trafikoa eten zuen arte.

Hainbestekoa izan zen Hakaren arrakasta, Ozeano Bareko beste hainbat irletan ere Haka dantza berreskuratzen hasi zirela. Bai eta berriak sortu ere. "All blacks" taldeak adibidez 2005. urtean Haka berri bat estreinatu zuen, Haka Kapa o Pango izenekoa. Guri ordea, ez zaigu aurrekoa bezain beste gustatzen. Haka berriaren hitzetan gehiegi nabari da kirolerako soilik sortua izan dela. Edozein futbol taldeko ereserki ergela dirudi. Guk aurrekoa nahiago dugu. Te Rauparaha gudariak konposatu zuena 1820 inguruan eta ezagunena: Haka Ka Mate.

I die!, I die!, I live!, I live!
I die! I die! I live! I live!
This is the brave man
Who has fetched the sun
And caused it to shine again
One last step up
Then step forth
Into the sun!
The sun that shines!

"Ka mate"

Ka mate! Ka mate! Ka ora! Ka ora!

Hiltzen naiz! hiltzen naiz! bizi naiz! bizi naiz!

Ka mate! Ka mate! Ka ora! Ka ora!

Hiltzen naiz! hiltzen naiz! bizi naiz! bizi naiz!

Tenei te tangata puhuru huru

Hau da gizon kementsua

Nana nei i tiki mai

Eguzkia ekarri zuena

Whakawhiti te ra

Eta berriro dirdira arazi zuena

A upa...ne! Ka upa...ne!

Pauso bat gora! pauso bat gorago!

A upane kaupane whiti te ra!

Eguzkira!

eguzki dirdiratsura!

Hi!



haka

In 1969, when the New Zealand rugby team won the Bledisloe Cup competition, a group of fans went out on the streets, stopped the traffic and danced Haka in the middle of the road. That happening was repeated in the media and when All Blacks won the next competition, they danced Haka as a tribute to their fans. In 1905, New Zealand's rugby team went on a tour around Europe. They wore all black, that is why they are known as "All Black". It was that team that started dancing Haka, a war dance from the Maori culture, before the games. This practice was disappearing until this fan club stopped the traffic and danced Haka.

Haka became so successful that other islands in the Pacific Ocean recovered the dance. There were some new ones created too. "All Blacks" created a new Haka in 2005 called Haka Kapa or Pango. We don't like it as much as we did like the previous one. It is obvious in the new Haka that it has been created with sports purposes only. It looks like any other stupid football hymn. We prefer the first one, composed by the chief-warrior Te Rauparaha around 1820: Haka Ka Mate.



gure!
arteana!
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FREE MAGENTA!

In the Outer Space Treaty signed in 1967, all the countries in the world were told not to appropriate the moon or any other space in the area. There was no mention about people, so in 1980 Dennis Hope registered the moon under his name. This could be an article in the Odd news section or just a "yankee" thing. However, since then, through Rio Vista company in California, 300,000 people have bought from Mr. Hope pieces of land in the moon.

Now, in this Americanized Europe, Telecom, the telephone company wants to register magenta color in his logo and image. This makes us laugh. But, as the laugh fades away, we feel afraid because if they made the attempt to appropriate the magenta color is because they feel they can get it. And suddenly, there is a chance that colors can have owners. Will we have to pay a toll for using colors? Will the sighted become kings in the town of the blind? What do color-blinds think about all this? One more time, surrealism has turned into reality. Some years ago, nobody wanted surveillance cameras around... and now, it is the neighbors that asked them to be installed. They have turned us into retarded people, that is a fact. But it seems that sometimes, we like to be retarded too.

MAGENTA
ASKATU!

1967. urtean sinatutako Outer Space Treaty-k munduko nazioei espreski debekatzen zien ilargia eta bestelako espazioko eremuak bereganatzea. Ez zuen ordea ezer esaten pertsona fisikoetaz eta 1980. urtean Dennis Hope estatubatuarrak ilargia bere izenean erregistratu zuen. Bitxikerien sailletako albistea edo beste "gringokeria" bat soilik litzateke, orduz geroztik eta Californiako Rio Vista enpresaren bitartez, 300.000 pertsonak ilargian terrenoak erosi izan ez balizkiote Hope jaunari.

Orain, Europa "amerikanizatu" honetan, Telecom telefono konpainia erraldoiak bere logoa eta irudi korporatiboa margotzen duen magenta kolorea erregistratu nahi du. Barregurea ematen du. Baina barrea lausotzen den heinean beldurra sentitzen hasten gara, eskaera egin badute, magenta kolorea bereganatzeko aukerak dituztela susmatzen dutelako izango bai da. Bat batean, koloreak jabeak izaten hasteko aukera irekitzen da. Kanonak ordaintzen hasi beharko dugu koloreak erabiltzeagatik? Itsuak bihurtuko al dira ikusleen herrialdean errege? Zein da daltonikoen iritzia afera guzti honen inguruan? Beste behin surrealismoa errealitate bihurtua. Duela urte batzuk inork ez zuen bideo-bigilantzia kamararik nahi inguruan...orain berriz auzoetako bizilagunak dira kamarak jartzeko eskatzen dutenak. Anormal hutsetan bihurtzen gaituzte, egia da, baina askotan ere anormal hutsak izatea gustatzen zaigula dirudi.

C
M
Y
K

MAGENTA 1890-2007?
#FF0090 / RGB 255-0-144

Magenta lehenengo tinta ez-organikoa izan zen eta Magentako gudaren ostean asmatu zenez Italiako hiriaren izenez bataiatu zuten. Magenta egun, 4 koloretan (cyan, magenta, horia eta beltza) ardazturiko inprimatzeko sisteman ezinbesteko tinta bihurtu da. Magenta ardatz duen CMYK inprimatze sistema hau, 1890. urtean asmatu zen, egunkarietako komiki tirak koloreetan argitaratzea erabaki zutenean.



MAGENTA 1890-2007? #FF0090 / RGB 255-0-144

Magenta was the first non-organic ink and since it was discovered after the war in Magenta, it was named after this Italian town. Nowadays, Magenta is one of the necessary colors (cyan, yellow and black are the others) when printing. The system that has Magenta as the basic color, CMYK was created in 1890 when newspapers decided to print the comic strips in color.





strandbeest

beach beasts

Dutchman Theo Jansen has spent the last fifteen years in his workshop-house on the beach at Ypenburg 'looking for a new way to live'. This contemporary Doctor Frankenstein, has created different generations of organic creatures and released them onto the beach. Seen from a distance, these beasts look like giant insects or mammoths. They are designed on a computer but they need no modern technology to come into being. Even though they are made with material from the industrial age (plastic bags, sticky tape...) they move along the wet sand with nothing more than the power of the wind. Each one of Theo Jansen's new creatures incorporates new developing techniques and whatever else he has learned from previous creations. Once these new hybride creations come to life, they follow Darwin-esque evolution patterns and become more and more adopted to their beach environment. They take whatever decisions necessary for their survival. Take the 'Animaris Sabulosa' for instance; when it detects winds that are too strong for it, it sinks its nose into the sand as if it were an anchor. Theo Jansen dreams that one day his creatures will start to develop by themselves and just like any other living being, they will be able to life as a part of the cycle of life. Dreams are only dreamd so we won't pay too much attention to him on that one. We know cannabis is legal in Holland...



Theo Jansen has spent many years in the anonymity of his workshop. Recognition for the work by this engineer, scientist and artist hasn't come easy. In these times of digital revolution and highly developed robots, his mechanic-looking work could only be seen by those who made their way to the beach at Ypenburg. Today, as we enter the age of climate change, sustainable development and ecological science, his strategies and creations have garnered admiration from all over the world. Such has been the success of the beach creatures, they have also been the protagonists of something wonderfully contradictory; car (one of the least autonomous of our machines) manufacturers BMW recently used them in an important publicity campaign.

hondartzetako piztiak

Hamabost urte daramatza Theo Jansen holandarrak Ypenburg herriko hondartzan duen bere etxe-tailerrean "bizi forma berri bat" asmatzen. Frankestein doktore garaikide honek, pizti organikoen belaunaldi ezberdinak sortu eta hondartzan askatu ditu. Urrutitik ikusita, intsektu erraldoi edo mamut itxura duten pizti hauek, ordenadore batetan diseinatzen dira, baina ez dute behar inongo teknologia aurreraturik gauzatuak izateko. Garai industrialeko materialekin eginak badaude ere (plastiko hodiak, zinta itsaskorra,...) haizeari esker eta hondar hezearen gainean mugitzen dira euren kasa, bestelako energia iturriren beharririk gabe. Theo Jansen-ek sortzen duen pizti berri bakoitzak, aurrekoarekin ikasitakoa, gehi garapen teknika berriak izaten ditu bere baitan. Hibrido berriak sortu eta eboluzio Darwindarra oinarri, pizti hauek geroz eta abila goak dira hondartza ingurunean eta euren superbibentzia gauzatzeko erabakiak hartzen dituzte. "Animaris Sabulosa" izenekoak adibidez, haize bortitzegia detektatzen duenean bere sudurra hondarretan sartzen du aingura baten moduan iltzatuta geratzeko. Theo Jansen-en ametsa, egunen batean, bere piztiak euren kaxa garatzen jarraitu eta beste edozein izakiren moduan, naturaren zikloekin batera bizi ahal izatea da. Ametsak amets dira eta ez diogu jaramon gehiegirik egingo. Badakigu kalamua legala dela Holandan...

Urte mordoia eman ditu Theo Jansen-ek bere tailerraren anonimotasunean. Ingeniari, zientzialari eta artista honen lanari kostatu zaio errekonozimendua lortzea. Iraultza digitalaren garaietan, errobotika garatuaren aroan, itxura mekanikozko bere lanak Ypenburg herriko hondartzara gerturatzen zirenek soilik goza zitzaizketen. Orain, aldaketa klimatikoa, garapen sostengatua eta zientzia ekologikoaren garaia eratarian bere estrategia eta sorkuntzek miresmena sortu dute mundu osoan. Hainbestekoa izan da hondartzetako piztien arrakasta, kontraesan eder eta esanguratsu baten protagonista ere izan direla. Theo Jansen eta bere hondartzetako pizti autonomoak, BMW kotxeak (gure garaiko objektu ez autonomoena) iragartzeko erabili izan dira duela gutxi publizitate kanpainan esanguratsu batetan.

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Audele Bloch-Bauer

9



Adele Bloch-Bauer Vianan jaio zen 1881. urteko abuztuaren 9an.

Audele Bloch-Bauer was born in Viena, in August 9th of 1881.

Austro-Hungariar inperioko bankurik aberatsenaren jabearen alaba zen eta 1899. urtean, Audele baino 17 urte zaharragoa zen Ferdinand Bloch industria gizonarekin ezkondu arazi zuten.

She was the daughter of the richest bank owner in the Austro-Hungarian empire and in 1899, she got married with the business man Ferdinand Bloch, who was 17 years older than her.

Ferdinand eta Audele ongi moldatu ziren bizitza osoan. Errespetu handia izan zioten bata besteari baina ez zuten elkar maite eta gela ezberdinetan lo egin zuten lehendabiziko egunetik.

Ferdinand and Audele got along really well in their lives. They respected each other but they were not in love and slept in separate rooms since the first day.

Adele-ren etxeko saloitik Gustav Mahler, Arthur Schnitzer, Stefan Zweig, Richard Strauss, Otto Wagner eta Gustav Klimt pasatzen ziren tarteka.

Adele's dining room hosted artists such as Gustav Mahler, Arthur Schnitzer, Stefan Zweig, Richard Strauss, Otto Wagner and Gustav Klimt.

Gustav Klimt-ek gainera egongela ere bisitatzen zuen.

Gustav Klimt even visited her bedroom.

Adele Bloch-Bauer, Gustav Klimt-ek behin baino gehiagotan pintatu zuen emakume bakarra da.

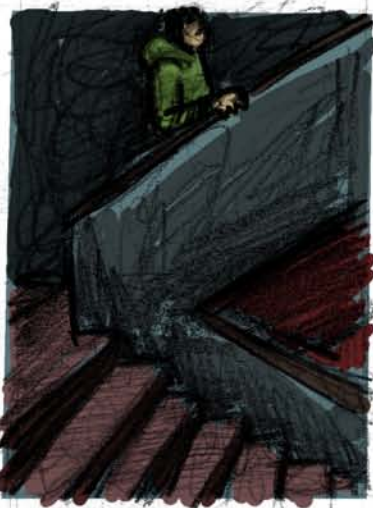
Audele Bloch-Bauer is the only woman that Gustav Klimt painted more than once.

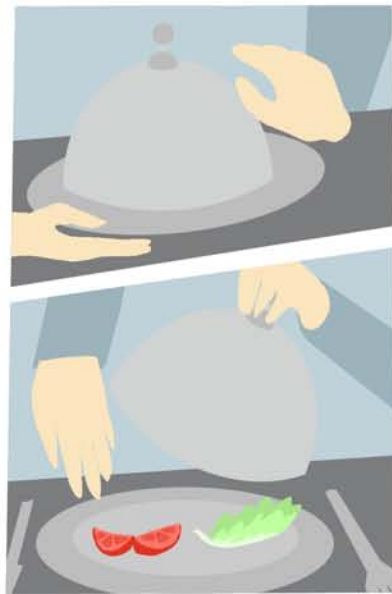
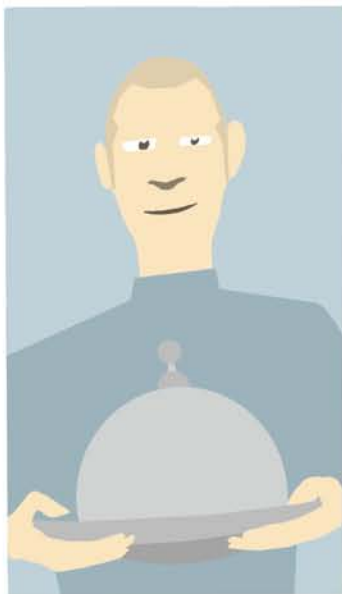
43 urterekin hil zen. Bizitza osoan sozialismoa goraiatzeko pasatu zuen eta hil zenean, eta bere mandatua jarraituz, senarrak garaiko 150.000 txekiar korona (135.000 euro) elkarrekin banatu zituen eta bere arte bilduma Museo Nazionalari oparitu zion.

She died at the age of 43. She lived praising socialism and when she died, her husband donated 150,000 chekoslovaquian corona (135,000 euros) to varied popular parties and her art collection to the National Museum

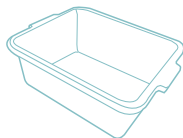
Azken ekintza iraultzaile gisa bere hilotza erretzeko eskatu zuen, garaiko Europa puritanoan sekulako polemika piztuaz.

Her final revolutionary event was the cremation of her body, which raised a huge polemic in Europe.





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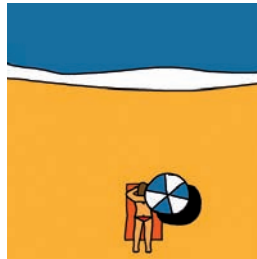
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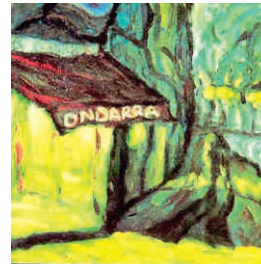
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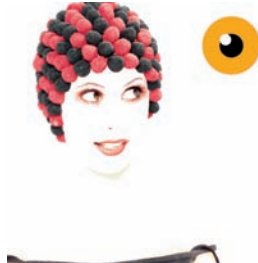
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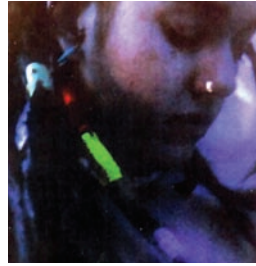
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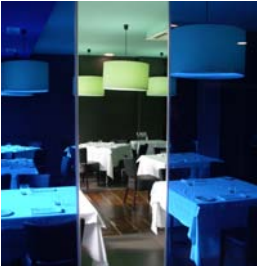
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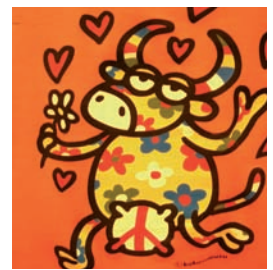
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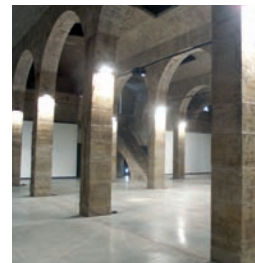
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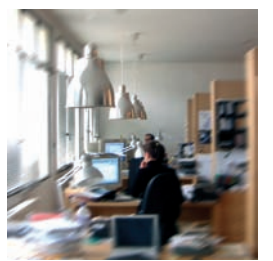
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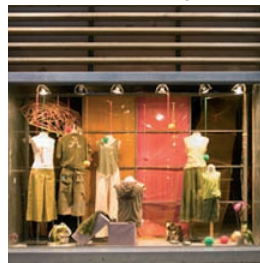
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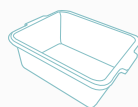


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