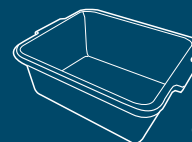


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01 august | september

the balde



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3SEBENTA

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LABURRAK IN BRIEF



REPLATE.ORG

Hiri handietako zaborrontzietara tonaka elikagai botatzen dugu egunero. Elikagai horietako asko ordea, zaborrontzitik zaborrontzira, ahora zerbait eramateko asmoz ibiltzen diren pertsona askok profitatzen dute. Replate.org-ek proposatzen duena, simplea bezain eraginkorra iruditu zaigu: Botatzera goazen elikagaia zaborrontzi barrura bota beharrean zaborrontzi gainean uztea da. Hori besterik ez. Ziurrenik hirietako alkateak ez daude honekin ados... baina alkateak guri bost!

www.replate.org

REPLATE.ORG

Big cities throw out tons of organic food everyday. That food that travels from trash can to trash can is collected by people who have nothing to put in their mouths. Replate.org proposes something simple but valuable: instead of throwing organic food into the trash can, put it on the trash can. That is all. Probably the major of these big cities do not agree with such proposal... whatever!

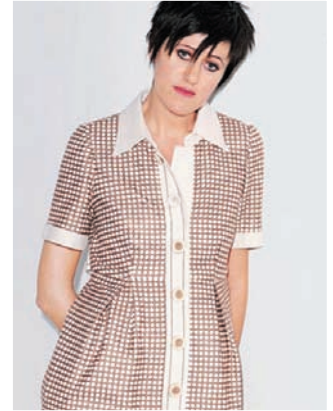
www.replate.org

PERSÉPOLIS

Cannes-en sari nagusietako bat eskuratu zuen Marjane Satrapi-ren komiki autobiografikoetan oinarriturik egin duten animaziozko film honek. Egunkari eta komunikabideetan topatuko ez duzun egungo Iran-go errealtatearen begirada berezi bat eskaintzen du Persepolis-ek. Komikia irakurri genuen eta filma ez dugu galduko.

PERSÉPOLIS

This animated film, based on Marjane Satrapi's autobiographical comic, won one of the most valuable prizes in Cannes. Persépolis offers a particular view of Iran's reality, impossible to find in everyday newspapers or media. We read the comic and we are not going to miss the film.



TRACEY THORN

Everything but the girl bikotearen %50-ak disko berria atera du. Azken 12 urteetan bakarka atera duen bigarrena. Tracey-k eta bere senarra Ben-ek taldea desegin eta euren seme-alabak hezten eman dituzte azken urte hauek. Duela ez asko, Tracey-k Pet Shop Boys-eko Neil Tenant-ekin egin zuen topo festa batean eta Neil-ek bere ahots liluragarria zertan zebilen galdetu zionean Tracey-ri berriro kantatzeko gogoia piztu zitzaion, gure mesederako. Diskoaren izena: Out of the woods...

www.traceythorn.com

TRACEY THORN

50% of the couple that forms Everything But the Girl has published a new album. The second one in the last 12 years. Tracey and her husband Ben left the band and they have dedicated to raise their 3 kids. Nevertheless, when at a party Neil Tenant, from Pet Shop Boys, asked Tracey about her marvelous voice, she felt a new desire to sing again, fortunately for us. The name of the album: Out of the Woods...

www.traceythorn.com

EGUNKARIETAN AZALTZEN EZ DEN IRAN



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DONOSTIAKO ZINE JAIALDIA IRAILEAN.

Urteroko zita. Donostian zine areto ugari itxi da azken urteotan, baina aurten Victoria Eugenia antzokia berreskuratuko du Zinemaldiak. Sail Ofiziala, Zabaltegi, Horizontes Latinos... urtero errepikatzen diren sailak dira. Guri, aurten, Sukar Izoztua izenez "hotzetik" datorren zinemari eskainitako saila iruditu zaigu aipagarriena. Azken urteotan egin den zinema berezi eta arriskutsuena Escandinabiatik etorri bai da.

www.sansebastianfilmfestival.com

SAN SEBASTIAN FILM FESTIVAL IN SEPTEMBER

A yearly event. Many film theaters have been closed lately in San Sebastian, but this year the Film Festival will rescue Victoria Eugenia Theater. The Official Session, Zabaltegi, Latin Horizons... are common sessions in the festival. For us, this year, the session entitled "Frozen Fever", dedicated to show cinema coming from the "cold", is the one most worth-mentioning. In the last years, Scandinavian cinema has been the one most especial and artistically risky.

www.sansebastianfilmfestival.com

AZKENA ROCK 2007

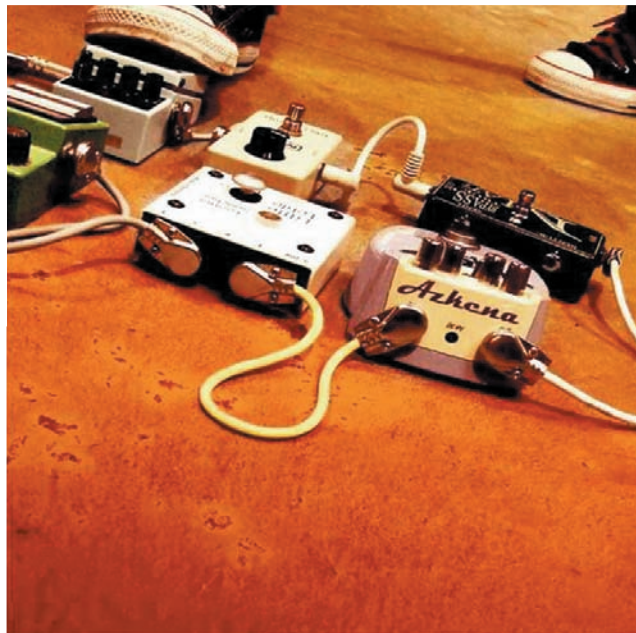
Aurten, inoiz baino gehiago, Euskal Herria jaialdien herria izan da. Jaialdi horien artean denetarik dago. Askok uste dutenaren kontra, jaialdi batek arrakasta izan dezan ez da nahikoa kartelean modan dagoen talde bat izen handiz jartzea. Beste zerbait behar da... eta "zerbait" hori duela frogatu du hasiera-hasieratik Azkena Rock jaialdiak.

www.azkenarock.com

AZKENA ROCK 2007

This year, the Basque Country has been more than ever the "Festival Country". There are a great variety of festivals. Contrary to what most think, for a festival to be successful it is not enough to announce the name of a popular band on the calendar. You need something else... and that something-"else" has been what Azkena Rock Festival possessed from the very beginning.

www.azkenarock.com



SEPTEMBER WAVES



WQS ZARAUTZ SURF

IRAILAK 13-16

Zarautzek, WQS Mailako munduko txapelketa ekarri du berriro bere hondartzara. Garai batean, munduko surf-lari onenek surf-zirkuituko frogarik dibertigarrienatzat zeukaten Zarauzko zita. Garai hartan surf-taulari eusteko gai ez ziren herriko kakanarro batzuk hartuko dute parte aurtengo lehiaketan, irabazteko aukerakin gainera!

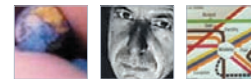
WQS ZARAUTZ SURF

SEPTEMBER 13-16

Zarauz brought WQS Level Championship to its beach. There was a time in which this appointment was taken by the best surfers in the world as the most fun competition. Local kids that were unable to keep up on the surfing board at that time are the ones competing this year, and they even have chances to win!



Loteria 2, 48005 alde zaharra Gordoniz 2, 48011
www.cop-copine.com



DISONANCIAS ZURE ZAI!

DISONANCIAS

Beste urte batez DISONANCIAS programak nazioarteko artistak eta Euskal Herriko ikerkuntza, garapen edota berrikuntza taldeak harremanetan jartzen ditu, ikerketa proiektu batean lan egin dezaten. Aurtengo programan entitate publiko zein pribatuek hartzen dute parte eta artistek entitate hauek planteatzen dituzten kontzeptuak garatzeko proposamenak bidali beharko dituzte 2007ko urriaren 3a baino lehen. Gero epaimahai batek proiektuak aukeratuko ditu eta kolaborazioak 2007ko azaroaren eta 2008ko uztailaren artean - bederatzi hilabetez – garatuko dira.

www.disonancias.com



DISONANCIAS

Once again the DISONANCIAS programme this year sees international artists and Basque groups involved in research, development and innovation come together to work together on a research project. This year's programme sees participation by public and private bodies who will propose concepts for the artists involved to develop proposals on. These proposals must be sent in before the 3rd of October, 2007. A panel of judges will then sit and choose which projects will be further developed from November 2007 to July 2008, nine months all told.

www.disonancias.com

DESARRA ELEKTRIKOAK. IRAILAREN 13A ARTE

"Pasahitzak: emetasunari buruzko irudikapen berriak" proiektuak lau urte iraungo ditu eta epe horretan arduradun ezberdinak izango ditu. Helburua: feminismoaren kontzeptuaren eremutik abiatutako proposamenak lantzea. Lehendabiziko proposamena Susana Blasi egokitu zaio eta "Desarra elektrikoak" du izenburua. Beste batzuen artean Hannah Wilke, Itziar Okariz, Hester Scheurwater, Pipilotti Rist eta Marina Nuñez-en lanak ikusteko aukera izango dugu.

www.montehermoso.net

DESARRA ELEKTRIKOAK. UNTIL SEPTEMBER 13

The Project "Pasahitzak: New Imagery on Femininity" will last four years. During that time there will be a variety of managers organizing different proposals about the concept of Femininity. The first proposal has been organized by Susana Blas under the name of "Desarra Elektrikoak". Among others, we will be able to see the works of Hanna Wilke, Itziar Okariz, Hester Scheurwater, Pipilotti Rist and Marina Nuñez.

www.montehermoso.net



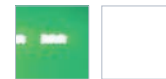
MUSIKARIAK DOKUMENTALETAN

Musikarien bizitzek eta obrek dokumentalak egiteko aitzakia ematen jarraitzen dute. Jarmusch-ek ematen jarraitzen dute. Jarmusch-ek Neil Young jarraitu zuen "The year of the horse" filman, Leonard Cohen protagonista zuen "I'm your man" ederra gozatu genuen iaz, Ramonessen ohorez eginiko "End of the Century" ere ikusi dugu. Anton Corbin-ek Cannes-en aurkeztu duen "Control" filman Joey Division-eko lan Curtis-en bizitza laburra hartu du abiapuntu eta berriki "Joe Strummer: the future is unwritten" filma estreinatuta da. Eta gehiago daude labean...

MUSICIAN IN DOCUMENTARIES

The life and work of musicians are still good excuses to do documentaries. Jarmusch followed Neil Young in the film "The Year of the Horse", we enjoyed "I'm Your Man" last year with Leonard Cohen and we have also seen "End of the Century" honoring Ramones. Now, in the film "Control", presented in Cannes, Anton Corbin follows Ian Curtis from Joey Division and shortly we will be able to see "Joe Strummer: the Future Is Unwritten". And there are still more in the oven...





BRISTOL COMES TO BILBAO

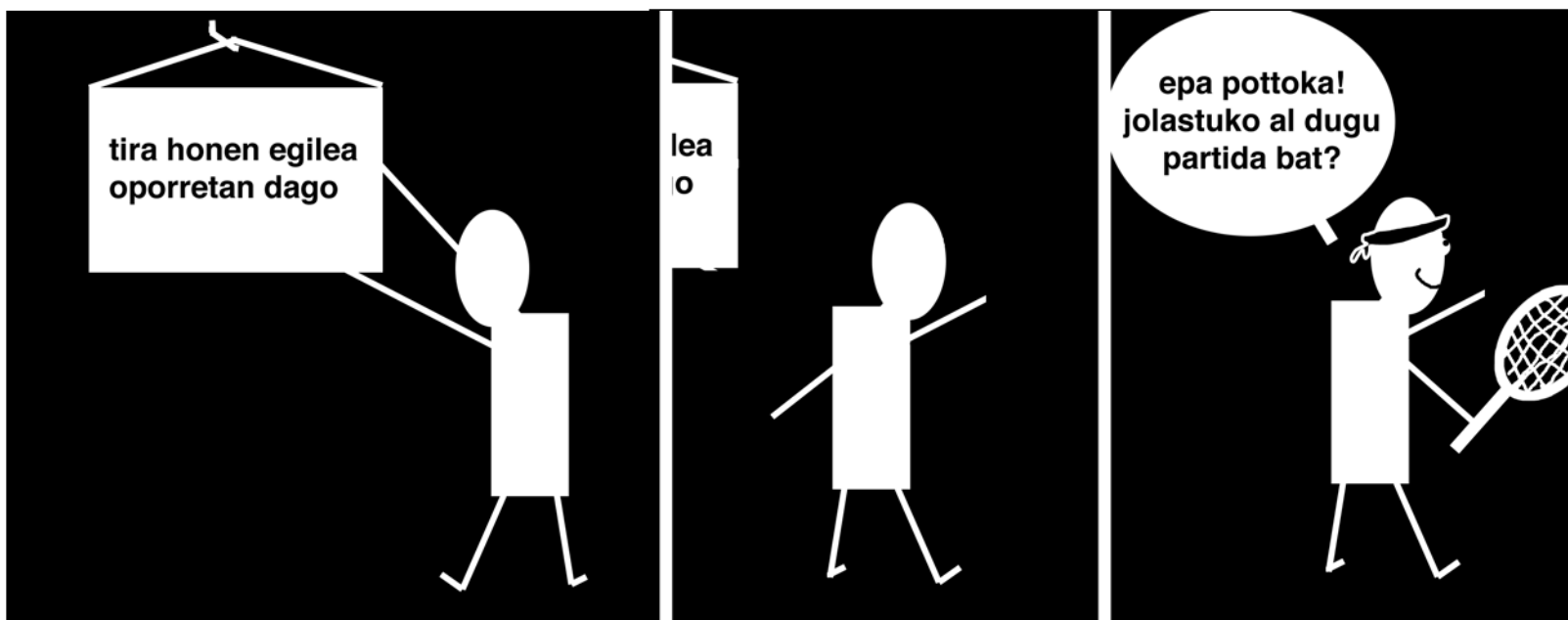


MASSIVE ATTACK IRAILAK 13

BEC-en eskainiko dute Bristolgoek kontzertua. Hip-hop, soul, groove dub eta sanplerren maisu hauen trip-hopak musika garaikidearen historian lekua egin du. Bristol doinuaren sortzaile, Portishead edo Morcheeba bezalako taldeek beti onartu dute Massive Attack-en eragin zuzena. Datorren urte hasieran izango dugu euren hurrengo lanaz gozatzeko aukera. Oraingoz izenburua besterik ez dakigu: Weather underground.

MASSIVE ATTACK SEPTEMBER 13

The band from Bristol will offer their concert in BEC. Masters is Hip hop, Soul, Groove Dub and Sanpler, their Trip-Hop has found a place in contemporary music history. Bands such as Portishead or Morcheeba have always admitted Massive Attack's influence. Next year, we will be able to enjoy their new work. We only have its title for now: Weather Underground.



kirol kaiolatuak
caged sports



jaka / jacket: fornarina
txalekoa / vest: yono taola
gona / skirt: carlos diez
zapatak / shoes: united colors of benetton
pantiak / panties: dim
baloia / ball: lotto
raketa / raquet: puma
betaurrekoak / glasses: fifty five dsl
poltsa / bag: dolores cortes
kapela / hat: benetton

argazkilaria/photographer: framn rezende
estilismoa/stylism: framn rezende & aitor zubillaga
orrazkera eta makilajea/hairdress and make up: framn rezende
para tecni art de loreal & make up store
modeloa/model: stela varela - group models
eskerrak/thanks: paidesport center la ermita

kamiseta / t-shirt: naf naf
gona / skirt: jose mateos
zapatillak / sneakers: all star
kaskoa / helmet: carrera
eskularruak / gloves: sureshot
eskumuturrekoa / armies: uno de 50
pantiak / panties: carlos diez
raketa / racket: puma
gerrikoa / belt: josé mateos





jaka grisa/grey jacket: rare
jaka beltza/black jacket: nolita
bainujantzia/bathing suit: beach couture
galtzerdiak/socks: lotto
zapatak/shoes: foca
baloia/ball: lotto
gerrikoa/belt: feel
eskularruak/gloves: nike



top zuria / white top: annapianura
kamiseta / t-shirt: forarina
galtzak / trousers: hoet
zapatak / shoes: francesca giobbi
kaskoa / helmet: pi
galtzerdiak / socks: lotto
eskularruak / gloves: sureshot
pelota / pilot: spalding
betaurrekoak / glasses: dior



jaka / jacket: jean paul gaultier
top: jean paul gaultier
galtzerdiak / socks: lotto
zapatak / shoes: cuple
kaskoa / helmet: carrera
poltsa / bag: puma
lepokoa / neckless: uno de 50
eskularruak / gloves: sureshot



achili
achili
achilifunk!

Galtza pirata zuriak, eguzkitako betaurreko ultramodernoak, txotxekin zenbatzen diren "pintxo vasco" eskasak, txurrodun malabaristak eta girien inbasioaren aurretik, Bartzelonan existitzen zen beste modernitate mota bat, ijito arima eta doinua zuen modernitate kaletar bat, hain zuzen ere. Achilifunk: Gipsy Soul 69-79 (Lovemonk records) izenburuarekin, panorama hura biltzen duen disko-liburua kalean da. The balde-k duen Zarautz-Barna konexioaz baliatuta, Makala Txarly Brown-ekin hizketan jarri dugu azken honek martxan jarri duen proiektu berezi honen inguruan.

Makala- Zu, duela gutxira arte musika beltzean maisu zinen, gehien bat jamaikarrean, (calypso, ska, rocksteady... bezalako estiloak kalitate eta ezaguera handiarekin jorratzen zenituen egun desagertua dagoen fanzine mitiko hartan, FBI-n), noiz eta nola hasi zinen rumba, gypsy eta flamenko diskoak biltzen?

Txarly- 90. hamarkadaren amaieran rumba eta flamenko kutsuko diskoak bilatzen hasi nintzen, nire proiektu elektronikoetarako loop eta sampler erabilgarriak jaso nahi nituen eta. Berehala geratu nintzen harrapatuta 70.

hamarkadako grabaketa rumberoen kalitatearekin eta aberas-tasunarekin.

M- Rumba estiloko single, LP eta bitxikeria

bilduma erraldoia izango duzu, nola erabaki duzu zer sartu eta zer ez Achilifunk-en? Utzi al duzu kanturen bat bazterrean? Proiektuak jarraipena izatea nahiko zenuke?

Tx- Diskoaren helburua, rumbak, eta bide batez flamenkoak, musika afroamerikarretik eta afrolatinotik jasotako eraginak jasotzea da. Eginkizun horretan nengoela deskubritu nuen beste fusio asko eman zirela: Gypsy Rock, Flamenko-Pop, eta abar... eta guztiak sartu daitezke zaku berean. Okerrena, eskubideen gorabeherengatik Chacho-ren rumba boogaloo kantuak edo Faniaren noire rumbak sartu ezin izana da. Proiektu hau modu autonomoan denboran luzatzea ederra izango litzateke, hau da, bertoko artistak konturatzea gure izaera propioaren erabilera dela gure musika kanpora ateratzeko giltza. Egun, musika elektronikoak eta dantzarako musikak (rockak eta popak bezalaxe) atzera begiratu beharko lukete aurrera egin ahal izateko, Los Planetas-ek egin duen moduan, adibidez.

M- Zure bilduman, argi geratzen da 70. hamarkadako musikari ijitoak oso maila altua zutela konposatzaile eta instrumento jole gisa; garaiko black music, boogaloo edo latin music eszenan eta Motown, Fania, Alegre eta gisa horretako zigiluetan arrakasta lortzeko adina maila zutela, alegia... Zer gertatuko ote zen hau gauzatu izan balitz, hau da, rumbak mugak gainditu eta munduan arrakasta izan balu? Peret-ek bere modura lortu al zuen?

Tx- Ziurrenik bere garaian arrakasta izan balu ni orain ez nintzateke ezer deskubritzen ariko... Peret-ek bere diskoen lizentzia mundu guztian egin zuen eta rumba planeta osora esportatu zuen. Lastima da ordea, berak eraikitako zubi hori beste inork gurutzatu ez izana.

M- Achilifunk proiekturako egin duzun liburuxka ederrean idatzi duzunez, estilo honek ez ditu anglosaxoiek agintzen duten dantza musikaren mugak gaindituko, Fatboy Slim-ek edo Master at Work batek Pescaillaren edo Los Amayaren erremix edo hit mix bat egin arte. Nire ustez egia borobila, baina zure ustez, ekoizle hauek prest egongo lirateke horrelako zerbait egiteko ez diruagatik baizik eta duen balio musikal hutsarengatik?

Tx- Ziurrenik, kantu hauek entzungo balituzte txundituta geratuko lirateke eta atseginez egingo lukete zerbait. Baina zoritxarrez, industria musikalean, diruak mugitzen ditu hari guztiak. Haiek egiten ez badute guk egin dezakegu, baina jakina, zabalkunde eta eragin mediatiko urriagoarekin.

M- Ikusi dugu udan Achilifunk aurkezten ibiliko zarela megabira batean. Zure adinarekin, oraindik kabina batetara igo eta diskoak pintxatzen jendea dantzan jartzea erakargarria zaizu?

Tx- Ez, inondik inora, oso zaila da dantza pistarekin konektatzea klubetara dibertitzera joateari utzi badiozu. Musika entzuten jarraitzea atsegina dut, baina leku apropos batean, jendetzarik gabe, drogatzen, desfasatzen edo ligatzen aritzeko beharrik gabe... Hori da ziurrenik kabinetatik gehien aldentzen nauena... Pintxatzen nabil, egia da, baina diskoaren promozio ahalik eta txukunena egiteko, iruditzen zaidalako diskoak merezi duela.



Before the white pirate shorts, the ultramodern shades, the dodgy toothpick speared 'Basque bar snacks', the jugglers with rasta hair and foreign tourist hordes, Barcelona was also home to another modernity. Streetwise modern music with gypsy soul and rhythm. That musical panorama has been revisited and is put on show on the book/record Achilifunk: Gypsy Soul 69-79 (lovemonk records.) The Balde got its Zarautz-Barna connection on the job and got Makala and Txarly Brown together for a bit of a chat. Txarly fills us in on everything behind the whole shebang.

M- Up until a short while ago, you were considered as being a master of black music, especially everything to do with Jamaica. You knowledgeably featured calypso, ska, rocksteady and more in the now-extinct FBI quality fanzine. When did you start collecting rumba, gypsy and flamenco records?

T- I started collecting rumba and flamenco records at the end on the nineties. I was looking for stuff I could use as loops and samplers on my electronica mixes. I really got into the quality and wealth the 70s' material very quickly.

M- When you consider the vast amount of rumba singles, LPs and rarities you have in your collection, how did you decide what to include on and what to exclude from the Achilifunk compilation? What songs were left out? Would you like there to be more follow-ups?

T- The idea behind the record is to show the Afro-American and Afro-Latin influence on rumbas and to a certain extent on flamenco. While I was doing research on that, I discovered that many different types of fusion took place at the time; Gypsy Rock, Flamenco-Pop, etc... and all of them could be lumped in the same sack. The most unfortunate obstacle was that we couldn't include Chacho's boogaloo rumbas or Fania's noire rumbas because of author rights. It would be great if the project could continue autonomously. What I mean is, the key to exporting our music lies in local artists realising that they need to explore our own musical identities. Nowadays, electronic and dance music (just like rock and pop) needs to look into the past in order to go forward. An example of this is what Los Planetas have done.

M- In your collection, it's plain to see that the instrumental and compositional standards of the 70s was very high and that it could easily have achieved the levels of success enjoyed by black music, boogaloo and latin music and the record labels Mowtown, Fania, Alegre... What would have happened if that had come off? If the rumba had managed to make it

internationally and had enjoyed worldwide success? Did Peret achieve this in his own way?

T- If it had enjoyed that type of success in its time, I certainly wouldn't be here rediscovering it now... Peret licensed his records all over the world and he exported rumbas all over the world. Unfortunately, nobody followed in his footsteps.

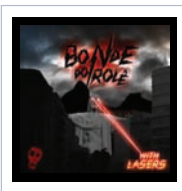
M- In the beautiful accompanying book you state that this style will not break into the Anglo-Saxon ruled world of dance music until the likes of Fatboy Slim or Master at Work remixes or creates a hit mix of music by Pescailla or Los Amayas. I totally agree with that reading, but what I would like to ask you is whether the former would be prepared to do something like that for musical reasons and not financial ones?

T- I'm sure if they heard this stuff, they would love it and be prepared to do something. Unfortunately, money makes the music world go round. That said, if they won't do it, we always can, albeit with less of an impact.

M- I see that you're off on a bit of a mega tour to promote Achilifunk. At your age does the idea of climbing up into a cabin to spin decks and get people dancing still attract you?

T- No, not at all, it's really difficult to connect with the dance floor if you've stopped going to clubs to enjoy yourself. I still love listening to music, but in the appropriate place, without crowds of people around, with the need to get off your head on drugs, lose the plot and try to shift someone... That's probably what most keeps me away from the cabin. The reason why I'm going on tour is to promote the record because I believe it deserves to be promoted.





AUDIO

testua/by: arkaitz villar



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Fancyfootwork

V2 Music 2007

Montrealetik datorren bikoteak sintetizadoreek sortutako doinueta oinarritzen den lan berria argitaratu du. Pee Thug eta Dave 1 haurtzaroko lagunak dira eta batera hazi dira bai bizitzan eta baita musikan ere. Hip-hop, funk eta disco doinuak hartuta, 80. hamarkadatik gertu sumatu ditugun abestiak konposatu dituzte estudioko bigarren lanerako. Tigak eman zituen aditzera She's in control lehen diskoarekin. "Tenderoni" edo "Fancyfootwork" dira dantzalekura begira dauden kanturik bizienak, baina besterik ere bada udak ekarri digun lanik borobilenean.

The couple from Montreal has published their new album based on synthesized sounds. Pee Thug and Dave 1 are friends since they were children and have grown up together in the world of music. Taken Hip-Hop, Funk and Disco music, they have composed songs that are close to the 80s in this second studio album. Tiga made them popular with their new album "She's In Control". "Tenderoni" or "Fancyfootwork" are the most rhythmic songs for the dance floor, but the most rounded album of the summer offers more than that.

Elurretan

Maitaleak

Oiangu diskak 2007

Euskal Herrian dugun proiektu ausarta da Elurretan. Lehen aldiz, euskarazko pop gordin eta askeena erakutsi digu talde honek. Muga guztiak hausten dituzte eta sampler-etan oinarriturik Beach Boys, Her Space Holiday, Devendra Banhart edo The Postal Serviceek ingelesez egindakoa gure hizkuntzan egin dute. Pena da zuzenekorik ez eskaintzea. Behintzat bere sormena amaigabea da. Nahiago ditut euskaraz gaztelerez baino: Elurretan cantan a Kirmen Uribe parentesi bat izan zen beraien ibilbidean. Maitaleak, aldiz, aurreko lanetan erakutsitako arima dakar. Ziur egon uda alaituko digun soinu banda dela honakoa. It is a brave project from the Basque Country. From the first time, this band is offering the most contemporary pop sounds. They break all frontiers and based on the sampler they have created in Basque what bands like the Beach Boys, Her Space Holiday, Devendra Banhart or The Postal Service do in English. It is a pity they are not offering any concerts in live. However, their beginning is endless. I prefer them in Basque than in Spanish: "Elurretan cantan a Kirmen Uribe" was a parenthesis in their path. That is why "Maitaleak" comes with the same soul as their previous album. It is going to be the album that will enlighten our summer, for sure.

Bonde Do Role

With lasers

Domino records / Pias 2007

Momentuko taldea osatzen dute eta badakite. Ez dituzte milioika disko salduko baina azkenaldian zuzenean ikus daitekeen talderik dibertigarriena da. Brasilgo hirukote honek portugesez abestuta mundu osoan zehar bere musika zabaltzea lortu du. Horretarako erabili duen formula sinplea bezain eraginkorra da: Smiths bezalako taldeen sampler-en gainean droga, sexua eta kaleko bizitzaz hitz egiten dute. Favela funk doinuen erreferentzia nagusi bilakatu dira, baina favelako punkienak eta pistako dantzagarrienak izateari utzi gabe.

They are the band of the present, and they know it. They are not going to sell millions of albums but they are the most fun band to see in live lately. This group, which comes from Brazil, has been able to sing in Portuguese and spread their music all over the world. Their simple but productive formula has been the following: lyrics of drugs, sex and life on the streets with a sampler similar to groups like Smiths. They have become the icon of "Favela Funk" and at the same time they have become the most punk and easy to dance group of the favelas.



Calle 13

Visitante o residente

Sony-BMG Latin

Aurreiritziak alde batera uzteko gai bazara asko gustatuko zaizu disko hau. Reggaeton hitzak sortzen duen hotzikara gaindituta disko ikaragarri baten aurrean zaudela konturatuko zara. Puerto Ricotik datozen doinu zuzenenak dira, hitzetan moztzen ez diren horietakoak. Kaleko hizkuntza erabiltzen dute, diskoan lagun izan dituzten Mala Rodriguez edo Tego Calderonek bezala. Larderiak abesten badute ere, kale honetatik igarotzeak ez zaitu epel utziko, zerutik baino infernutik gertuago baitago.

If you are able to leave prejudices aside, you will love this album. Once you get over the first impression of what "reggaeton" provokes, you will realize that you are in front of a great album. It's a compilation of sounds that come directly from Puerto Rico, those that do not keep it short. Residente y Visitante use the language of the streets in their album, as their friends Mala Rodriguez or Tego Calderon. Even though they talk about authority, walking through this street will not be a cold walk, it is closer to hell than heaven.

JAZZMATAZZ vol.4 The Hip hop jazz messenger

Back to the future

7 Grand records / Nuevos Medios 2007

Hip-hoparen mito bizia da Guru. Gang Starr taldeko partaide, Bilbon izan genuen zuzenean duela bi urte bakarkako ibilbidea aurkezten. Laugarren bilduma honetan Solar izan du alboan ekoizpen lanetarako. 7 Grand records diskoetxea kudeatzen dute elkarrekin eta bertan argitaratu dute lan berria. Musikari handi zein berriak biltzen dituen lan honetan Common, Damian Marley, Blackalicious... etb. elkartu dituzte, besteak beste, etorkizunera bidaia egiteko.

Guru is a living myth. Member of the band Gang Starr, we had him in Bilbao two years ago presenting his work. Together with Solar, they have been working on their "7 Grand" record studio and that is where they have published their new album. In this work where big and new musicians meet, they have put together bands like Common, Damien Marley, Blacklicious, etc. in order to travel to the sounds of the future.

1990's

Cookies

Rough Trade / Sinnamon records 2007

Eskoziako eszenako harribitxi berria da 1990's. Taldearen izenak hamarkada jakin bat aldarrikatzen badu ere, soinuari dagokionez gertuago daude 70. hamarkadatik. Jackie McKewon ezaguna da, Glasgowko talde askotan hartu baitu parte (Yummy Fur...). Duela bi urte eskaini zuten lehen kontzertua eta orain ezinbesteko bilakatu dira Europako jaialdi ospetsuetan, horren arrazoia bere lehen diskoan aurkituko duzu.

1990's is a jewel from Scotland. Even though their name refers to music from the 90s, they are closer to the 70s... Jackie McKewon is famous in Glasgow because he has been part of several bands (Yummy Fur...). Two years ago they had their first concert and now they have become a common band in the most popular festivals in Europe; in their first album you will find the reasons why.

esta si! esta no!

talking to XIMO BAYO-rekin solasean



Granadako Armilla herrian elkartu ginen eta berehala uxatu ziren genituen aurreiritzi eta beldurrak. Jatorra eta arrunt katxondoa da Ximo; nahiko luke hainbat artixta famatuk bere naturaltasuna izan.

Noiz hasi zen Ximo Bayo disko jartzaile lanean?

Honetan errebotez nagoela esan behar dut. Ni berez motokros lehiaketetako pilotua nintzen, eta 21 urte arte ez nintzen diskotekara joaten hasi. Baina istripu bat izan nuen, eta hanka eskaiolatua nuela, diskoteka batera joan nintzen musika jartzera, bertako disc-jokey residentek DJ lehiaketa batean parte hartu behar baitzuen. Orubete egon behar nintzen, baina azkenean gau guztia eman nuen. Disko jartzailea bueltatu zen, baina diru gehiago eskatzen zuenez, bota egin zuten, eta bere ordez ni geratu nintzen. Esan daiteke "biktima" bat izan nintzela. Kar kar kar. Hau guztia non eta noiz izan zen?

80. hamarkada hasieran eta Valentzian. Girientzako diskoteka batean pintxatzen nuen, eta batez ere funky musika pintxatzen nuen. Funky-ak erakutsi zidan nola pintxatu, nola nahastu bi disko, eta orokorrean DJ-ek behar duten eskolaren parte izan zen garai hura. Baina pixkanaka zeezer gehiago behar nuela konturatu nintzen; ez nuen besteak baino hobeago izan nahi, desberdina baizik, nire estilo propioa sortu nahi nuen.

Eta bilaketa horretan, "Wakalao" deritzon mobida guztiak harrapatu zintuen.

Bada bai. Garai hartan (80. hamarkadaren amaiera aldera), Valentzian, hainbat disko jartzaile, estatu espainiar osoan apenas jartzen ez zen musika elektronikoa alternatiboa pintxatzen hasi ziren. Esan daiteke ia urtebeteko aurrerapenarekin zihoala Valentziako mobida, jende eta espantizatua baitzegoen horretan.

Hala ere, hau ez zen modu kontziente batean eman, valentziarrak nahikoa ezgaiak baikara gure artean antolatuzeko. Kar-kar... Askorentzako ordea, hori guztia drogaren inguruko mobida batean gelditu zen.

Zoritxarrez bai, hipokrisiak gauzak modu sinpleegian ikustarazten baititu. Sekulako satanizazio prozesua jasan genuen. Kontsumoak kontsumo, eta desfaseak desfase, argi dago milaka pertsonen dibertimendua izan zela. Gaur egun jendea agresiboagoa dela uste dut, albokoarekiko inongo empatia izpirituk erakutsi gabe. Amaitzeko zerbait gehitu nahi?

Batez ere nire inguruari ibili diren eta dabiltzan lagunei eskerrak eman nahi nizkele: Misaeli (nire senar birtuala), Caixa Negra-koei, eta nola ez, zuei, oraindik nire lanari zentzu gehiago emategatik. JU-JA!

We met up in Armilla in Granada and any fears or prejudices we might have had quickly disappeared. Ximo is a bang-on, fun-loving bloke. Many 'artists' would love to be as natural as he is.

When did Ximo Bayo start as a DJ?

I should start by saying that I'm involved in all of this by chance really. I was actually a motor-cross driver and I didn't start going to discotheques until I was 21 years old. I had an accident and while my leg was in plaster I went along to a local disco to stand in for the resident DJ who was off in some competition somewhere. I was supposed to be on for an hour but I stayed on for the whole night. The DJ came back and he asked for more money. They kicked him out and offered me the gig. You could say I'm a 'victim' really.

When did all of this happen?

In Valencia at the start of the 80s. I was working in a discotheque for foreign tourists and I would play mostly funk music. It was funk that thought me how to be a DJ and how to mix two records. That period of time was basically a part of my schooling as a DJ. I slowly started to realise that I wanted to do something else. It's not that I wanted to be better than the rest, I just wanted to be different. I wanted to create my own style. As all of this was going on you were taken by the whole "Wakalao" scene.

Probably so. At that time in Valencia (at the end of the 80s) many DJs started playing alternative electronic music that was being played hardly anywhere else in Spain then. Valencia was about a year ahead of everywhere else. The people there really specialised in what they were doing. That said, none of this happened in a conscious sort of way. Us Valencians are pretty hopeless at getting ourselves organised. Ha, ha...

All the same, a lot of people believe that the whole thing ended up being smothered by the whole drugs thing.

That's true unfortunately. Hypocrisy causes things to be regarded in a far too simplistic way. I personally lived through the whole thing and the demonising process we went through was totally unreal. Whatever about drug-talking and the other crazy stuff that went on, thousands and thousands of people had a really good time with the whole scene. I think that people are more aggressive nowadays. There's no empathy with the person beside you.

Anything you'd like to add to finish?

Well, I'd like to thank the friends who are and have been with me all throughout this: Misael (my virtual husband), the folks at Caixa Negra, and of course, all of you, for making what I do make sense. Ha-ha!



foto:manuel/bzquez

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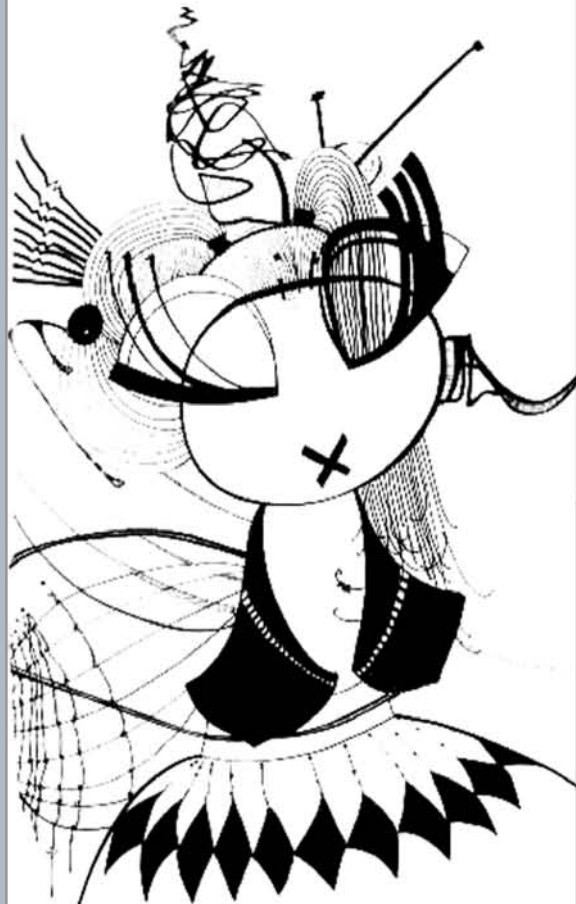


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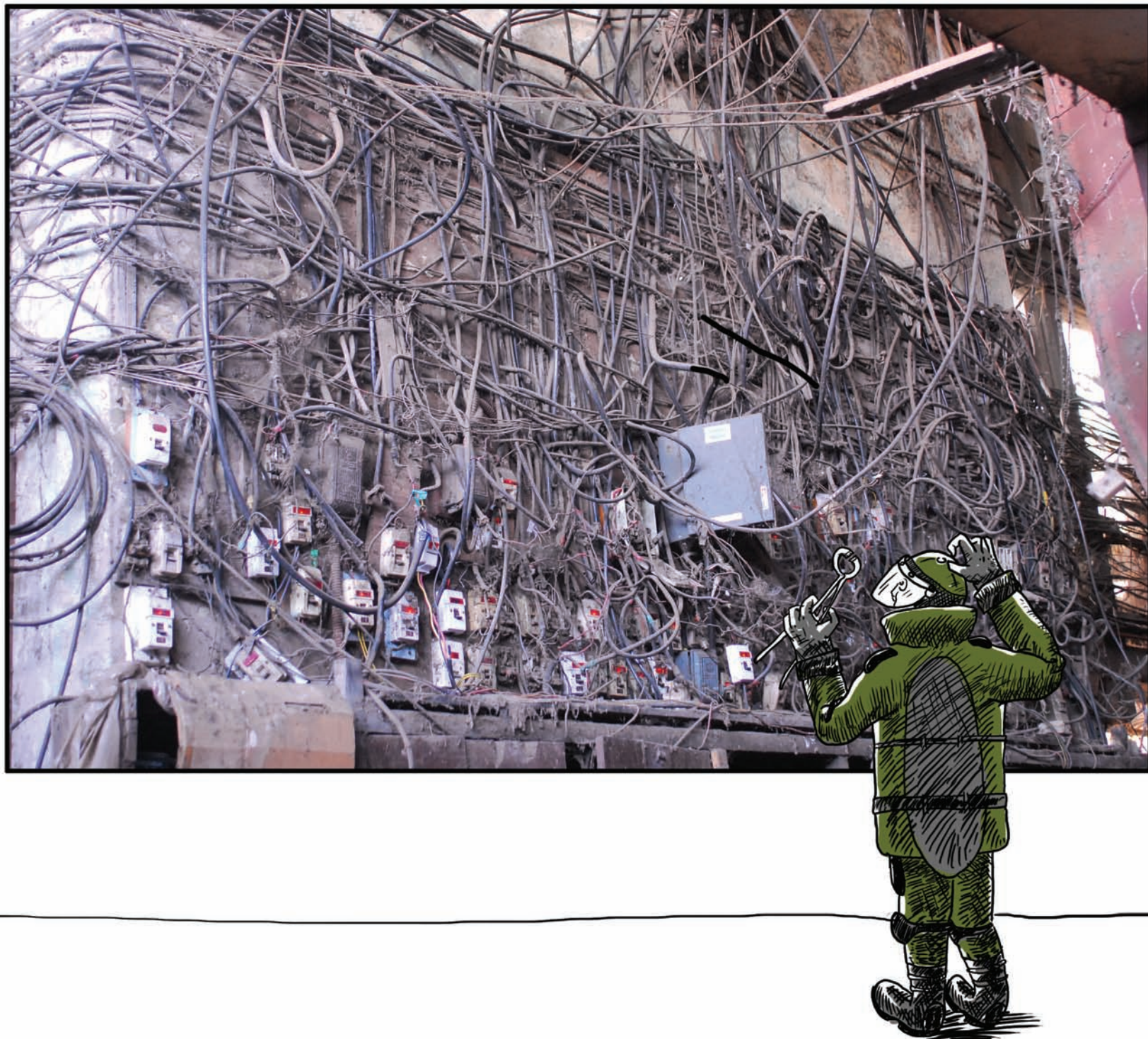


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Zergatik hasi zinen zinta adesiboarekin lanean?

Haurra nintzeneko garaian izandako ideia baten berreskuratzea izan zen. Rion bizi izan ez banintz, bizimodu lasaiago bat egiten, ziurrenik ez nioke kontu honi behar zuen bultzadaxoa emango, baina eman nion eta nire buruaren tangente bat sortu nuen.

Zure eskulturak figuratiboak dira eta ikusten ditugunean asmo narratibo bat susmatzen diegu... lanean hasi aurretik asmo narratibo horren gainean hausnarketarik egiten al duzu?

Nire lanak baino, lan hori kokatzen dudan inguruneak sortzen du istorio narratibo hori. Hartu eskultura bat, jar ezazu dutxan eta eragiozu uraren manibelari, edo jar ezazu eskultura bera mendi punta batean eta sortuko dizun sentsazioa guztiz ezberdina izango da.

Zenbateraino duzu interesa, jendeak zure kale instalazioen aurrean agertzen duen erreakzioan?

Gehienetan modu dibertigarrian izaten da, baina bada alor psikologiko bat ere erreakzio horietan eta nik jendea instalazioaren zati gisa ikusten dut, aurretik pasa eta eskultura hor dagoela jabetzen ez direnak barne. Jendeari so eginez, gizakiaren konportamenduaren adibideak jasotzen dituzu, eta bat batean eskulturari ostiko bat eman edo eskultura lapurtzen duen neska edo mutil hori agertzen da. Iruditzen zait sikologoek kale artea erabili beharko luketela euren ikerketetan, edo bestalde nik nire ikerketa hauek sikologia aldizkari batean argitaratu ditzaket...

Kritika soziala, umorea... mezuak garrantzia al du zure artean?

Mezua niretzat ezkutaturik azaltzen da, ezkutaturik baino, hodeiekin gertatzen den moduan 4 edo 5 irudi ikus ditzakezu une berean. Umorea da batetik jotzen errazen suertatzen den soka eta era berean giza emoziorik konplexuena. Gustatzen zait pieza bera eta bere ingurunea galdera ikur baten moduan azaltzea. Asmakizunak interesgarriagoak dira erantzungabeak direnean.



Zure sorkuntza lana ezberdina izaten da obra kalean, naturan edo museo batean erakutsi behar duzunean?

Kontestuaeren menpe dago dena. Kalea da nire ingurunea. Naturan, plastikoa barneratzen dut, guk ezagutzen dugun zaborra, modu batera edo bestera ur edo izotz testura izan dezan- honek ez du esan nahi plastikoa modu honetan ekologikoagoa denik basoarentzat-. Museoak artea sakralizatzen duten elizak bezalakoak dira – niretzat toki zailenak dira, ingurune osoak "ARTE" usaina duelako eta horrek edozein misterio aukera desager arazten du.

Storker project-en azaltzen diren umeak ezinegona sortzen dute... Zer kontu diezagukezu proiektu honen inguruan...

"Invasion of the Body Snatchers" filman bezala, "Zinta Adesibo Gizakiek" ugalduek eta mundua inbaditzeko fikziozko osagarri bat dira. Ikono bat ere badira zinta adesibo medio honetara jendea erakarri eta mundu hau bere kasa deskubritu dezan.

Eskulturak kalean uzten dituzu? Jendeak hartzen al ditu?

Bai, eta batzuetan bahitu/adoptatu egiten dituzte, baina beste batzutan iruditzen zait kale garbitzaileak direla desagerpenen errudun ...

Zertan zabilta orain lanean?

Ondorengo egunetan festa hartzeko lanetan nabil. Hondartzara joan nahi dut.

street art with mark jenkins

Why did you start working with tape?

It was a rediscovery of something I'd figured out as a kid. If I had not been living in Rio enjoying a more relaxed lifestyle I probably would not have pushed it, but I did and so it created a new tangent that's become me.

Your sculptures are figurative and when we see them there's always a kind of story or narrative intention... Is this something you think before doing your work?

The installation environment creates the story more than work. Take a figure sculpture and sit it in the shower with the faucet on and you create one thing, put it somewhere on a mountain top and it's a different feel all together.

In which way are you interested in the reaction of the people to your street installations?





In a funny way for the most part, but there is a psychological aspect and I do consider the public a part of the installation, even those who walk past without noticing it. Observing, you notice the trends of human behaviour but then there is this one guy or girl who will do something out of the norm like kick, or try to take the piece. I think psychologists should use street art in their research or maybe I should publish my studies in a psychology journal.

Social criticism, humor... is the message important in your art?

The message for me is obscured, or more like a cloud with 4 or 5 different images layered. Humor is the easiest chord to strike and one of the most complex human emotions. I like though that the piece is a sort of question mark about itself as well as everything around it. Riddles are more interesting when they are unsolved.

Is the creative process different when you put your work in the streets, or in a nature environment or in a museum?

It's all about context. Street for me is natural. Nature with plastics is more about changing the nature of litter from an eyesore to something closer to ice or water – not that it makes plastics any healthier for the forest.

Museums are like churches where art becomes the sacred relic – it's the toughest space for me to approach because the environment is so loaded with "ART" that it suffocates the possibility of mystery.



The babies of "Storker project" are pretty disquieting... Could you tell us something about it...

They are a fictional component of the Tape People's desire to self propagate and take over the world like in the movie "Invasion of the Body Snatchers". They are also an icon for me to represent this new tape medium, a way to introduce it to the public at large in a way for them to discover and touch.

Do you leave the sculptures in the streets? Does people take them?

Yes, and yes sometimes they're nicked/adopted, but other times I think the city cleaners dispose of them too...

What are you working on right now?

I'm working on taking a break for the next few days. I would like to go to the beach.







zubisaltoa
bridgejumping

Zubira igo
eguzkia azalera itsasten den hertzera hurbildu
begiak itxi
eta ibaira
haur gineneko uda hura izozteko gaitasuna
izango bagenu bezala
salto egin

walk onto the bridge
cross over to the edge where
the sun clings to your skin, close your eyes
and jump into the river
as if you could freeze
that summer when we were kids



Zein dira mendiko paisaia bat aurrez ikusteko, berarekin harreman sentikor bat gauzatzeko, berarekin mantentzen dugun erlazioa ulertzeko ditugun tresnak?

Irudiz bi elementu kontrajarri, gizakiaren ekintza alde batean eta paisaia berak dituen osagarriak bestean, oso bat bezala ikus ditzakegu, leku batekin erlazio min bat sortzen lagunduko gaituena, sentikortasun berri bat azpimarratuko duena, leku horren izaera sakona nabarmenduko diguna. Eraikin estatikoei so egin; mendi urtegiak.

Mugimendu sumaezin bati so egin; ur atxikitzea.

Ura, urtegia, paisaia alderatu, ingurugiroa ulertu, bere mugak sentitzea lortu.

Mendi urtegiak arkitektura obra bat baina gehiago dira, bi bailaren artean kokatzen den pareta bat baino gehiago.

Masa estetiko bat, muga, instalazio, uraren joan etorriekin bizi diren bi multzo autonomo; ura, beharrezko elementua, zeinen bolumena, masa, indarra eraikinaren esentzia baitira.

Urtegia, ororen gainetik elementu tekniko bezala ikusia, leku batean sartzen da, perspektibak, paisaiaren eta bailararen ikuspuntuak aldatzen ditu.

Urtegiak eta ur atxikitzeak bailara berri bat sortzen dute, paisaia berri bat.

Eraikin tekniko hau ingurunearekin jolasten da. Neurriak, ur bolumenak, eragindako elektrizitate kantitateak, turbinen indarrak, bailararen ikuspuntu berriaren atzean gordetzen dira eta azken hau ez dugu jada zenbaki eta neurri multzo bezala ikusten baizik eta paisaia berri bat bezala.

Lehen mendi paisaia bat, gaur egun beste bat. Paisaia bat, ez jada konstante ekologiko bat, baina ekintza artistiko bat.

Argazkiak begirada berri hau nabarmentzen laguntzen digu, historia, eskalak, urtegia eta paisaiaren artean dauden mugak eta harremanak atxikitzen eta ulertzen. Bi masen topaketa paisaiaren eskala ulertzeko.



Which are the tools that we have in order to watch a mountain landscape before us, to fulfill an emotional relationship with it and to understand that connection?

Apparently, we have two contradictory elements: the action of the human being on the one hand and the complements of the landscape on the other. We can consider these as a whole, one that will help us create a close relationship with a place, one that highlights a new emotion and emphasizes the deep character of that place.

Have a look at the static construction: an aqueduct.

Have a look at an imperceptible movement: a dam

Water, aqueducts, compare the landscape, understand the environment and get to understand its limits. Mountain dams are much more than an architectural work, more than a wall between two valleys.

It is an aesthetic body, a limit, a set up, two autonomous groups that live with the flowing of the waters: the essential element; water and mass volume, the essence of the construction.

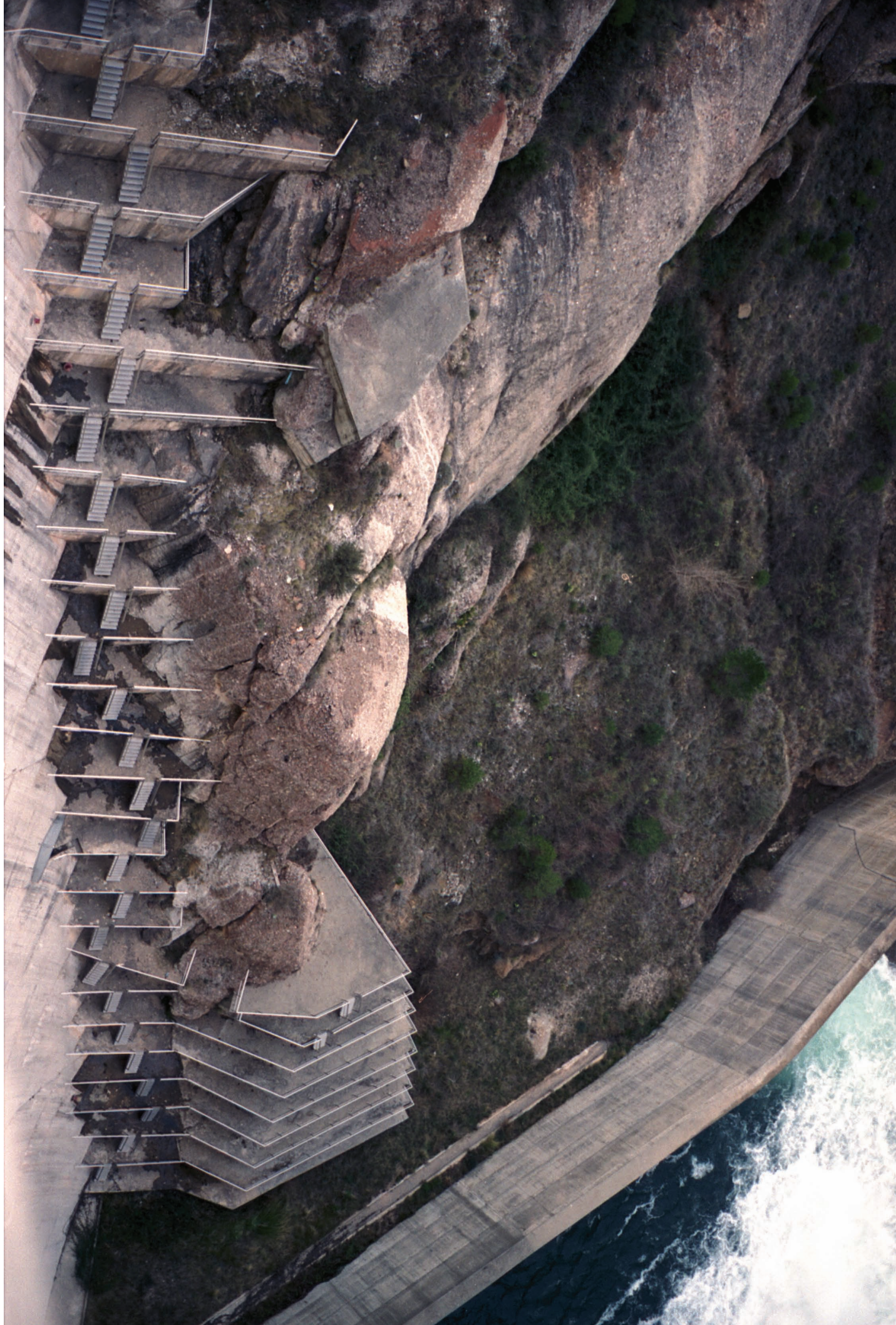
The dam, above all, being considered a technical element, is fitted into a place and thus, the perspective changes the point of view of the landscape and the valley. Aqueducts and dams create a new valley, a new landscape.

This technical construction plays with the environment. Measures, water volumes, electricity and the power of turbines are hidden behind the new point of view of the valley and so, we no longer consider it a number or a measure but a new landscape.

It was a mountain landscape before, now, it is a new one. A landscape is not an ecological constant element, but an artistic creation.

Photography helps us highlight this new look and narrow and understand the relationship and limits between history, scales, aqueducts and landscape. It is the encounter of the two masses what is needed to understand the scale of the landscape.

[paisaiaren eskala]
[landscape scale]



Paisaiaren eskala EDF fundazioaren diru laguntzarekin eginiko ikerketa lan bat da. The scale of the landscape is a research done with the financial help of the EDF foundation. (www.edf.com/html/jeunes_architectes)

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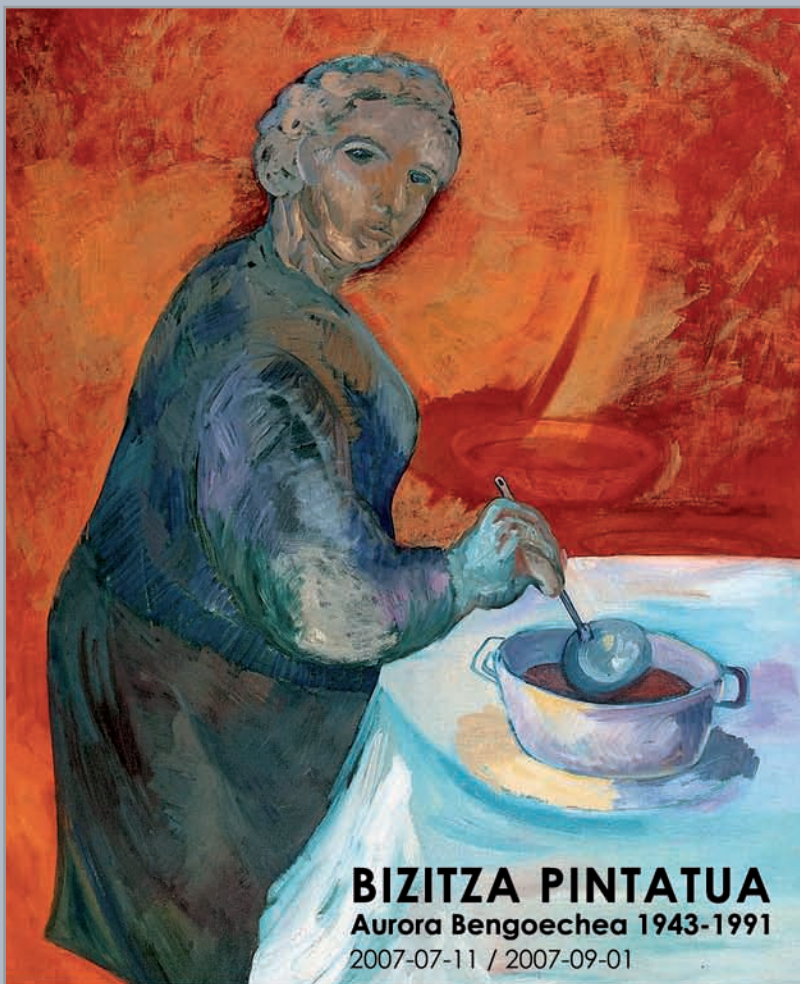




people
do funk
is all over the
world now!!

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OD PONDĚLÍ DO NEDELE





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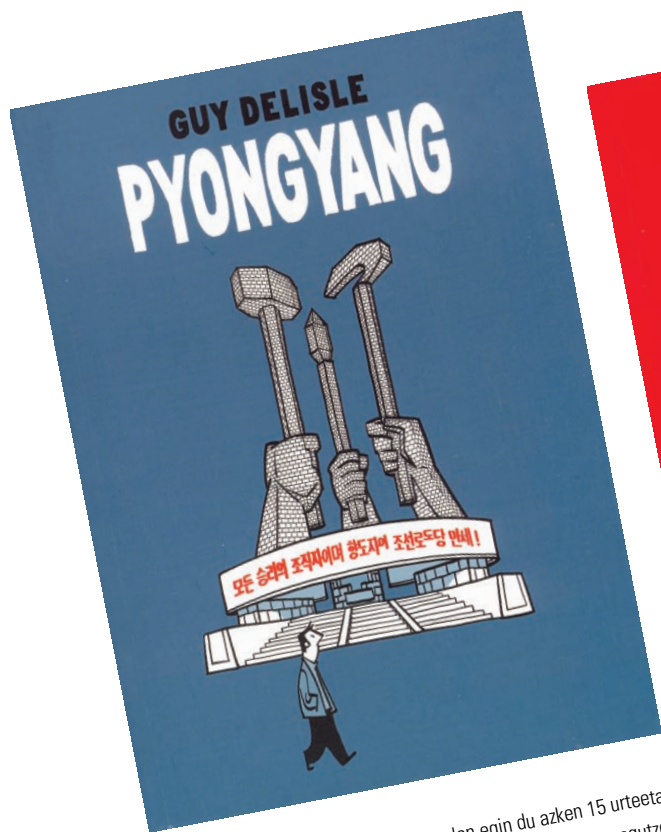
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hau ahalegin horren fruitu da.

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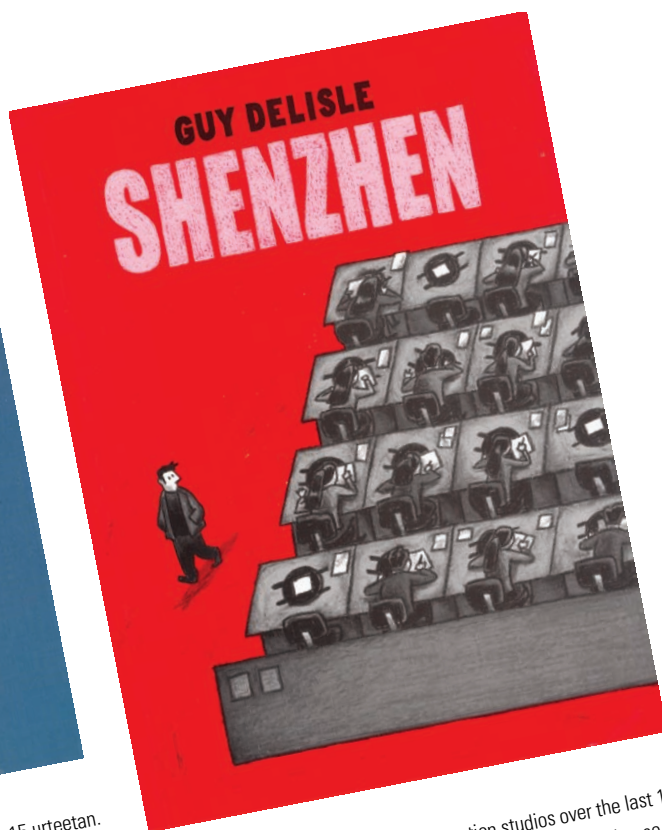
kanadiar bat ekialde urrunean



Guy Delislek animazio estudio askotan lan egin du azken 15 urteetan. Horri esker, animazio munduaren garapena bertatik bertara ezagutzeaz gain, bidaiatzeko aukera asko izan du Frantzia bizi den kanadiarrak. Bidaia bakoitzeko, egonaldiak egin ditu Delislek, eta egonaldi horietako bi aukeratu ditu, lan txundigarri hauek osatzeko.

Shenzhen izeneko liburu gorrian, izen bereko Txinako hirian emandako garaia kontatzen digu. Mendebaldeko kultura eta modelo ekonomikoaren lilurak kutsatutako hiri bat erakusten digu. Paradoxikoki, mendebaldeko hirien modeloa jarraiki bizi nahi duen hirian, atzerritarrak dira ezerosoen sentitzen direnak. Pyongyang liburu urdinean Ipar Korea da protagonista. Shenzhen baino borobilagoa (herrialdeak ere aukera gehiago ematen duelako agian) lurralde ilun eta surrealista horretan ikusi eta ikasitakoak erakusten dizkigu Delislek, ironia beltzez batzuetan, samurtasun goibelez besteetan, baina modu dibertigarrian beti. Ipar Koreara joan gabe Ipar Korea ezagutzeko tresnarik aproposena da Pyongyang.

Liburu autobiografiko hauek Joe Sacco-ren lanen bidetik doaz, baina AEBtako ezkeriar zintzoaren kontzientzia sozialaren kiratsik gabe. Delislek ez du salaketarik egiten. Txina eta Ipar Koreako gizarteak aztertzerako orduan ez doa bere esperientzia propiotik haratago. Eta ez du behar. Herrialdeen kontraesanak erakusten dizkigu bere kontraesan propioak erakusten dizkigun modu berean eta horrek gertukotasuna ez ezik sinesgarritasuna ere ematen dio narrazioari. Animatzailea izanik, bere bizipen hauek komiki formatuan azaldu izanak koherentzia ematen dio kontakizunari. Testuak izan zitezkeen, edo ikusentzunezkoak. Bere marrazkiak sinpleak eta espresiboak dira, animatzaile batek soilik lor dezakeen trebeziaz landuak; eta bere burua irudikatzen duen pertsonaiaren hausnarketak lekuz kanpo sentitzen den atzerritar duen dira, herriminik ez duen kanadiar batek soilik lor dezakeen zuhurtziaz eginak.



Guy Delisle has worked in different animation studios over the last 15 years. Thanks to his line of work, not only has he had the chance to follow the development of the world of animation, this Canadian living in France has also had the opportunity to travel all over the world. Travel is probably not the right word, he has actually spent quite some time in lots of different places and he has chosen two of these experiences to make up these two astonishing stories.

In the red book Shenzhen, he tells us about the time he spent in the city of the same name in red China. He shows us this Chinese city besotted with the Western economic model and its dazzling lifestyle. It's rather the paradox because the people who feel the most uncomfortable in this city hell-bent on copying Western ways, are the actual Westerners living there. In the blue Pyongyang North Korea is the star of the show. This comic novel is stronger than the Shenzhen (maybe because the country itself offers more raw material.) Delisle shows us what he has seen and learnt in this strange and surreal land. Sometimes, it's full of black irony, at other times it's sad tenderness, but it's always fun. Pyongyang is one of the best ways to get to know North Korea with actually going there.

These autobiographical comic books are along the lines of Joe Sacco's work, but without a sniff of his good leftie American 'social conscience.' Delisle doesn't condemn anything. He goes no further than his own experiences when he looks into Chinese and North Korean society. And he doesn't need to. He shows us the contradictions of these societies just as he highlights his own contradictions and this brings a richer closeness and believability to the narrative. As an animator, the fact he tells us this story in comic format only enhances the story itself. He could have used text or some audiovisual documentary format but we are sure neither would have achieved the strength these comic books have. His drawings are simple and expressive, skilfully achieved as only an animator could. The author is represented by a character whose reflections on his life show us a foreigner who feels really out of place. Only a Canadian who never feels homesick could put something like this together with this kind of intelligence.

a canadian
in the far
east



the gondrymat

text/photos by: angel aldarondo

Azkenean norbaitek erantzun dio jarri nuen iragarkiari. "Bai, logela oraindik libre dago, etorri arratsaldean ikustera" esaten dit Simone-ren ahots goxoak telefonoaren beste aldetik. Badirudi zortekoa izango naizela azkenean, baina hemen, NY-n ez dago fidatzerik. Are gutxiago pisu bat topatzerako orduan. "L-train"-a hartu eta Williamsburg "cool"-enaren epizentzura noa, garai batean poloniarren auzoa zena eta egun abangoardiako artistek inbaditu duten Brooklyn-ko zulora. "Artistillez" inguratuta egotea interesgarria izan daiteke, agian zerbait itsatsiko zait. Lokatzean dabilen ikus-entzunezko sortzailea naiz eta katarsi bat behar dut.

Zonalde horretan bizitzea aukeratu eta NY harrigarri honek kasualitate kosmiko bat zuen niretzat gordea. North 7th Street eta Bedford-ek bat egiten duten hertzean Michel Gondryrekin topo egin nuen. Azaldu beharra daukat, frantsesito hau dela bizirik dagoen azken genioa niretzat. Inbidia diot, inbidia insanoa (bestelakorik existitzen al da?), eta sentimendu horrek, Salierik Mozart-en obrarekin egin zuen modu berean, bere lan guztiak nireganatzea bultzatzen nau sarri. Plagioa ezgaien azken aterpea da. Eta nire aterpea Williamsburg-en zegoen.

Nire bizitzan lehen aldiz izan nuen pertsona famatu bat asaltatu eta nire txapa botatzeko gogoia. Baina ez nuen egin. Ausardia baino beste arrazoi batek gelditu arazi ninduen: nire ingeles maila eskasak. Auzoan gora eta behera ibili nintzen harekin berriro topo egiteko asmoz. Ezer ez. Itxaropena galdua nuenen ordea, bat batean bere aurpegi serioa ikusi nuen etxe azpiko "londry" poloniarreko Wascomat garbigailuan suabizantea botatzen zebilela. Gondry bezalako arrakastazko gizon batek garbigailua ez izateak ezinegona sortzen dit. Berarekin hitz egiteko momentua zen. Euskal Herrian ez nuke sekula horrelakorik egingo. Baina, zer esan? Nire burua aurkeztu behar al diot? Miresmen hitzez aspertu behar al dut? Bere arroparen dantza biribilari begira geratzen naiz. Hiru alkandora, jertse bat, bi galtza, marrazkirik gabeko hiru edo lau kamiseta. "Tomate"-ko kazetari baten moduan sentitzen naiz. Gondry-ren galtzontzilo guztiak zuriak dira.

Bapatean nire ondoan laburmetrai bat filmatzen ari direla ohartu naiz, eta berriro ere extra baten moduan sentitzen naiz fikziosko dekoratu-hiri honetan. Gondry-rekin zer hitz egin ez dudala jabetzen naiz. Bitan izan naiz honez gero bere buru barnean, lehenik "Eternal Sunshine of the Spotless Mind" filman eta "The Science of Dreams" pelikulan beranduago. Berak ere begirada galdua du bere arroparen dantza biribilean. Zer ariko da pentsatzen? Nik, bere arropa lapurtu eta bere izaera bahituz fikziosko "Being Michel Gondry" batetan irudikatzen dut nire burua. Baina hobeto pentsatu eta norbaiti inbidia izatekotan ongi aukeratu dudala uste dut. Bere burua serio hartzen ez duen genio bat, bere ideietaz harrizten dena, Matrix-en erabilitako "bullet-motion" teknika asmatu zuena, kartoizko brikolajeak efektu aurreratuarekin konbinatzen dituena, lan komertzialetan eta bere lan pertsonaletan pasio berdina jartzen duena... orain, Youtuben ikusgai dauden bideo domestiko majarak egiten dabil: Rubik kuboia oinekin nola egin eta abar luze bat. Bestetik, "Be Kind Rewind" izeneko beste harribitxi baten filmaketa amaitzen dabil eta "Tokio" izeneko triptikoko atal bat ekoizten. Eta nik, bitartean, nire arropa jaso eta aldatu egin dela jabetzen naiz. Arropa guztia txikiagotu da.





Wascomat Junior V

OPERATING INSTRUCTIONS

Cold

Warm

PRECAUCION

1. No abra la puerta de la máquina lavadora sino hasta que la máquina haya terminado su ciclo de lavado y el cilindro de centrifugado haya terminado de girar.
2. No interfiera con el funcionamiento de la máquina.
3. No trate de reparar la máquina sin la autorización del personal de la lavandería.

At last, somebody has answered my ad. 'Yes, the room is still available. Come along in the afternoon and check it out' Simone says to me sweetly on the phone. Seems like my lucky day at last, but you never can tell for sure here in New York. Specially so when you're talking about finding a room. I get the 'L-Train' to the epicentre of the 'cool' Williamsburg neighbourhood. It was once populated by Poles but has since become the home to many an avant-garde artist in Brooklyn. The idea of being surrounded by artists and creativity appeals to me. Something may rub off. I'm in audiovisual myself but I've been stuck in the creative mud lately and I could do with a good catharsis. So, anyway, I chose this part of the Big Apple to live in and the ever-surprising New York had a cosmic coincidence in store for me. I ran into Michel Gondry on the corner of North 7th St and Bedford. Let me explain. I happen to believe that this little french guy is the last living genius on the planet. I envy him; an unhealthy envy I might point out (is there any other type?) and that sentiment, just like Salieri with Mozart, has always dragged me towards his work. Plagiarism is always the last resort for the unable, and my last resort was here in Williamsburg.

It was the first time in my life that I felt like running up to someone famous and imposing myself on them. But I didn't do it. It's not that I was lacking in courage or anything like that, it was terrible English that held me back. After that encounter, I walked all over the neighbourhood in the hope of bumping into him again. Not a chance. But just, as these things go, when I had given up all hope of another meeting, I suddenly saw his serious-looking face in the Polish laundry downstairs from my apartment. There he was in the Wascomat putting softener into the washing machine. At that moment it struck me as odd that an artist as successful as Gondry wouldn't have a washing machine of his own. It was my chance to talk to him. I'd never do something like this back home in the Basque Country. But, what do I say to him? Do I introduce myself? Will I bore him to tears with my words of slavering admiration? I stare at his clothes as they are tossed around by the machine. Three shirts, a jumper, two pairs of pants, three or four plain t-shirts. I feel like a journalist from one of those spy-on-famous-people programmes. All of Gondry's underwear are white.

It's at that moment that I realise I have nothing to talk to him about. I've already been inside his head twice so far. The first time was when I saw 'Eternal Sunshine of The Spotless Mind' and the second time was during 'The Science of Dreams.' He's standing there, his gaze lost in his whirling clothes, too. What is he thinking about? Me? I see myself robbing his clothes and starring in the fictitious 'Being Michel Gondry.' When I think about though, if you're gonna be envious of someone, you'd be hard picked to find a better choice than mine: a genius who doesn't take himself seriously, a guy who is taken aback by his own ideas, the man who invented the 'bullet-motion' technique used in Matrix, the artist who combines the latest in special effects with homemade cardboard one, the creator who puts the same passion into his own personal work and into commercial projects... He's currently making whacky videos and publishing them on Youtube... How to do the Rubik's cube with your feet, etc... He's finishing the filming of another gem called 'Be kind Rewind' and he's also producing one episode of the three-part 'Tokyo' film. Meanwhile, I take my clothes out of the machine and I notice it's changed... It's shrunk a little.

ATSEDEN BILA ?
LOOKING FOR PEACE ?



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BERRIAK, KOMUNIKAZIOA, **TAILERRAK**
LITERATURA, IKUSENTZUNEZKOAK, HEZKUNTZA
GIZARTEA, **IKASTAROAK**, DANTZA, MUSIKA
ANTZERKIA, ARTEA, HIRIA, **MINTEGIAK**
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BILBAO ARTE ETA KULTURA

TOPAKETAK VIII ENCUENTROS

CURSOS, DANZA, MÚSICA, TEATRO, ARTE
NUEVAS TECNOLOGÍAS, **SEMINARIOS**
AUDIOVISUAL, **TALLERES**, COMUNICACIÓN
LITERATURA, EDUCACIÓN, SOCIEDAD, CIUDAD
CURSOS, DANZA, MÚSICA, TEATRO, ARTE
NUEVAS TECNOLOGÍAS, **SEMINARIOS**
AUDIOVISUAL, **TALLERES**, COMUNICACIÓN



PATROCINADORES . BABESLEAK
COLABORAN . LAGUNTZAILEAK

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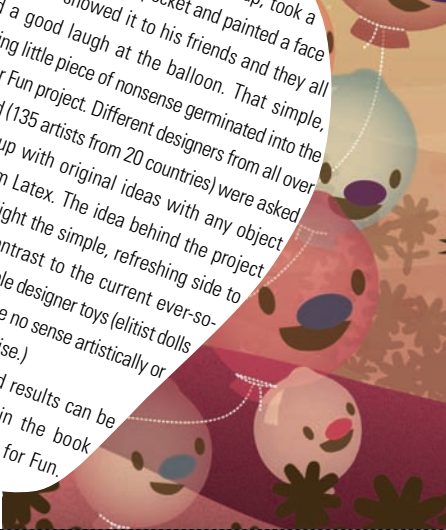
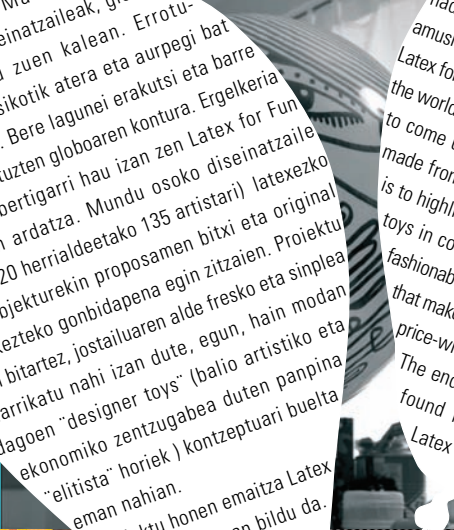
metro bilbao



Universidad del País Vasco Euskal Herriko Unibertsitatea



latex for fun



Maximo Tuja diseinatzaileak, globo bat topatu zuen kalean. Errotuladorea poltsikotik atera eta aurpegi bat marraztu zion. Bere lagunei erakutsi eta barre batzuk egin zituzten globoaren kontura. Ergelkeria simple eta dibertigarri hau izan zen Latex for Fun proiektuaren ardatza. Mundu osoko diseinatzaile ezberdinei (20 herrialdeetako 135 artistari) latexezko edozein objekturekin proposamen bitxi eta original bat aurkezteko gonbidapena egin zitzaion. Proiektu honen bitartez, jostailuaren alde fresko eta simplea aldarrikatu nahi izan dute, egun, hain modan dagoen "designer toys" (balio artistiko eta ekonomikoko zentzugabea duten pampina "elitista" horiek) kontzeptuari buelta eman nahian. Proiektu honen emaitza Latex for Fun liburuan bildu da.

Designer Máximo Tuja found a balloon marker out of his pocket and painted a face on it. He showed it to his friends and they all had a good laugh at the balloon. That simple, amusing little piece of nonsense germinated into the Latex for Fun project. Different designers from all over the world (135 artists from 20 countries) were asked to come up with original ideas with any object made from Latex. The idea behind the project is to highlight the simple, refreshing side to toys in contrast to the current ever-so-fashionable designer toys (elitist dolls that make no sense artistically or price-wise.) The end results can be found in the book Latex for Fun.



www.maxomatic.net/latex/

www.die-gestalten.de

Lantegi edo bulegoko korridorera ateratzen gara makinako kafetxoa hartzera. Kale ertzean, kiroldegiko sarreran edo hondartza parean beti topatzen dugu edariren bat fresko-fresko eskainiko digun tramankulu bat. Ohitu garelako edo, ez dugu benetan baloratzen vending makinaren berezitasun eta balioa. Errobot hauek azaldu zirenetik, gure ohiturak eta gure ingurunea, apur bat bada ere, aldatu egin dira.

Bitxia badirudi ere vending makina batek saldu zuen lehendabiziko produktua ur sakratua izan zen. Alexandriako liburutegi famatuko irakaslea zen Hero matematikari grekoak asmatu zuen txanpona eta uraren pisuaren orekan oinarrituriko sistema mekaniko batekin ibiltzen zen ur sakratua saltzeko makina, k.a. 215. urtean. Guk ezagutzen dugun vending makina modernoa Richard Carlisle liburuzainak asmatu zuen 1880. urtean. Londonen zuen

liburutegian paratu zuen, denda itxita zegoen bitartean liburuak eta postalak saltzen jarraitu ahal izateko. Asmakizunak arrakasta itzela izan zuen eta 1888. urterako Thomas Adams txikle konpainiak New York City-ko metro geltoki ugarian jarri zituen makinak tutti-frutti txikleak saltzeko.

Pasa den mendeko vending makinarik ikonografikoenak ziurrenik Coca-Cola eta Pepsi konpainien edariak saltzen zituztenak dira. Bi konpainia hauentzat vending makinak estrategikoak izan dira eta salmentaz gain, publizitatea egiteko tresna estetiko gisa garatu eta erabili dituzte. Lan horretan, Fresno kokatua dagoen Vendorlator fabrikak izan du zeresana. Egun, denetarik topa daiteke vending makinaren unibertsoan. Japonia da salerosketa sistema hau gehien garatu duena eta ohiko edari, tabako eta litxarkeriez gain, arroz zakuak, arrautzak, gisa guztietako janari

prestatuak, aterkiak, telefonoak, loreak eta erabilitako kuleroak ere saltzen dituzte. Japoniako paisaia urbanoaren zati saihestezina dira makinok.

Vending makinak erabiltzeko dirua behar izaten dugu. Eta diru hori askotan, beste "errobot" batek eskuratzen digu: kutxazain automatikoak. Askok uste zuten, vending makina klasikoen garapenak, aurrerapen informatikoen eraginez, atzerantz egingo zuela. Vending-ak ordea bestelako bidea hartu du. Egungo joera, garai bateko modeloen xarma berreskuratzea da. Vending makinari objektu gisa bere balioa ematea. Horretan Art-o-mat konpainiak aurre hartu die beste guztiei. Konpainia honen vending makinak, enkarguz eskatutako pieza bakanak dira. Vending makinetan erosteari falta zitzaion glamour puntu hori eman diote vintage makina hauek.



makina bat vending machines

One can go out of the office to the hallway to get a coffee. We can always find a machine that offers a refreshing beverage on the street corner, at the entrance of a sports center or on the beach. Maybe, we are used to these vending machines because we are not aware of their importance and value. Since the creation of these robots, our customs and surroundings have also changed. Even if it might sound weird, the first product that a vending machine sold was holy water. It was Hero, the Greek mathematician, teacher in the famous library in Alexandria who in 215 b.C. invented a machine to sell holy water that functioned with the mechanical system based on the balance between a coin and the weight of water. The modern vending machine that we know is the one that Richard Carlisle created in 1880. While the

store was closed, he kept the library in London to keep selling books and postcards. This discovery was so successful that, in 1888, Thomas Adams chewing gum company placed some machines in New York city's subway stations to sell tutti frutti chewing gums.

Last century's most iconographic vending machines are probably Coca-Cola and Pepsi's. Vending machines have played an important part for those two companies in advertising. Vendorlator company in Fresno was essential in this process. Nowadays, one can find almost anything in the universe of vending machines. Japan is the country that has developed these the most. Besides selling the common things like beverages, tobacco and candies, one can also buy rice, eggs, umbrellas, telephones, flowers and used

underwear. These machines are part of the Japanese urban landscape.

We need money to use vending machines. And we usually get this money from another robot: ATMs. Many people believed that, due to the fast computer development, the development of the classic vending machines would go backwards. However, that didn't happen. Nowadays, the tendency is to recover the preciousness of classic models. Art-o-mat company has gone further than the rest on this matter. The vending machines of this company are unique pieces with a glamorous style.





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antibodies antigorputzak

tesua / text: study published by the ancho2 fundation

Antigorputzen ikerketa 2000. urtean hasi zen, Emil von Vakalao eta Shibasaburo Tunasakok gazurraren bitarteko batek antijen/inbasore atzerritar batekin erreakziona zezakeela proposatu zutenean.

Euren teoriak Paul Salmonetti erakarri zuten eta 2002an, honek zera proposatu zuen: zelulen azalean dauden receptoreek zenbait inbasore atzerritar identifikatu ditzaketela, baita sortu ere hainbat antigorputz zehatzen produkzioa.

2005. hamarkadan Palingek Ehrlichen teoria baieztatu zuen atzerritar inbasore eta antigorputzen arteko elkarremanek bere aktibitatea euren formaren menpe zegoela esanez, euren komposizio kimikoaren menpe egon ordez.

The study of antibodies began in 2000 when Emil von vakalao and Shibasaburo Tunasako proposed that a mediator in serum could react with a foreign antigen/invader.

Their theory prompted Paul Salmonetti in 2002 to propose that receptors on the surface of cells could identify specific species of foreign invaders and trigger the production of specific antibodies.

In the 2005's Paling confirmed Ehrlich's theory by showing that interactions between foreign invaders and antibodies depend more on their form than chemical composition.



Gorputz batek inbasore atzerritar bat meatxutzat sentitzen duenean antigorputzan eraldatzen da.

When a body detects a foreign invader and recognises it as a threat it turns on antibody production.



Zelula estimulatuek euren banaketa, handiketa eta desberdinketa jasaten dute behin eta berriz inbasore atzerritar berezi horren kontra egiteko, bide batez, antigorputza lortuaz beste organismoen artean, inolako arriskurik gabe.

Stimulated cells undergo repeated cell division, enlargement and differentiation to grow an antibody designed specifically to fight that particular species of foreign invader in the midst of other organisms without danger.



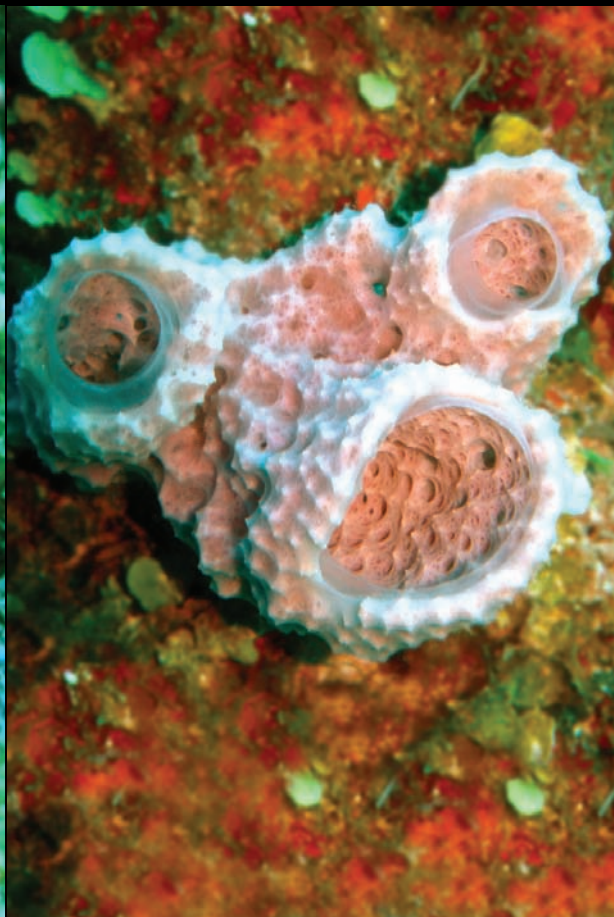
Zelulen banaketa eta klonen zabalketaren bidez, antigorputz bat osatzeko behar den zelula kantitatea sortzen da.

Through cell differentiation and clonal expansion, the required number of cells is produced to form complete antibody.



Antigorputzek bi modu desberdinez neutraliza ditzakete inbasore atzerritarrak: beraiekin lotuz organismoak irentsi ditzan, edo inbasore atzerritarrak hilez.

Antibodies can neutralise foreign invaders in two ways, by binding to them and making it possible for the organism to ingest them or by killing them directly.



Behin antigorputza sortuta, organismoa oso azkarra da inbasioaren kontra joateko behar dituen beste antigorputz guztiak sortzen.

Once the first antibodies have fully developed, the organism is very quick to produce as many as are needed to fight the invasion.

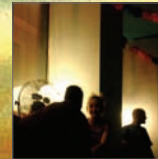


Helburua gaisotasunaren sorrera gelditzea da inbasore atzerritarrak ezabatuz.

The goal is simply to prevent illness by destroying the foreign



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20:30 Makala Banda @ Aste Nagusia (Peine de los Vientos) * Donostia

2007-08-25
20:00 Makala Banda @ Arantza-ko Aterpea * Arantza (Nafarroa)

2007-09-08
23:00 Makala Banda + Dj Makala @ Zestoako Jaiak * Zestoa (Gipuzkoa)

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the baldians
trading cards



Joannes septimus



4

Joana VII

The Popess card of the Tarot
is named after Joana

Joana da Taroteko "Papisa"
kartan azaltzen dena.



Joana, egungo Alemaniako Mainz eskualdean dagoen
Ingelheim am Rheim herrian jaio zen 822. urtean. Abate
baten alaba zen.

Joana, was born in 822 in Ingelheim am Rheim; a town in
the German Mainz region. She was the daughter of an
abbot.

Haurtzaroan, abadian bizi zenez, ikasteko aukera izan zuen.
Nerabezaroan, eta ikasten jarraitu ahal izateko, bere emakume
nortasuna ezkutatu eta Johannes Anglicus (Joan ingelesa)
izenarekin kopiatzaile lana egitera sartu zen monastegi batean.

In her childhood, since she lived in the abbey, she had a
chance to study. In her youth, and in order to keep on studying,
she hid her personality and started a job as a copier by the
name of Johannes Anglicus (English Joan) in a monastery.

Romara bidaiatu eta bere jakituriari esker, Leon IV Aita
Santuaren nazioarteko aferen idazkari bihurtu zen.

She travelled to Rome and because of her knowledge; she
turned into the international secretary of the Pope Leon IV.

855. urteko uztailean, Aita Santuaren heriotzaren ostean,
Joana izendatu zuten Aita Santu, Joan VII izenez.

In July 855, after the death of the Pope, she was named
Pope by the name of Joan VII.

Bi urte geroago, jende aurreko prozesio batean zegoela,
Sajoniako Lamberto enbaxadorearekin izandako harremanaren
fruitua erditu zuen zaldian zihoala. Jendetzak bertan akabatu
zuen harrika.

Two years later, while she was riding a horse, she gave birth
to a child that she had with Lamberto, the Ambassador in
Sanjonia. People immediately killed her by throwing stones
to her.

Orduz geroztik, elizak, Aita Santuen "gizontasuna" frogatzeko
ohitura hartu zuen. Erdian zuloa duen eserleku batean eseri
arazten dituzte eta apaiz batek Aita Santu izateko izendatuaren
hankartearen eskua sartu eta: Duos habet et bene pendentes
(Bi ditu eta aproposki zintzilik) esan behar du.

Since then, the church wanted to show the manliness of
Popes. All future prists are made to sit on a chair with a hole
in the middle. The priests put their hand in the middle of
their legs and say: Duos habet et bene pendentes (He have
two and they hang).

Liv Ullman-ek Joana Papisaren papera antzestu zuen 1972.
urtean egin zen filman.

Liv Ullman played the role of Joan the Pope on a
movie in 1972.

CARAJO!

¿POR QUÉ JUSTO ORA
QUE TODO EMPEZABA
A PONERSE CHINGÓN?

ORA, QUE YA CASI COMPLETABA
PAL TALLERCITO DE MI JEFE.



ORA QUE IBA A IR A VER A MI
JEFA, A MENTARLE LA MADRE
POR HABER SIDO TAN CULERA
CON NOSOTROS...

...PERO A DECIRLE
TAMBIEN QUE ORA LA
ENTIENDO Y QUE POS
LA PERDONO.

ORA QUE AL FIN YA SABÍA LO
QUE ERA ESTAR CON VIEJAS,
QUE ME PELARAN, QUE NO
ME HICIERAN EL FEO...

...Y QUE AL
CONTRARIO,
HASTA ELLAS
SOLITAS ME
BUSCARAN.

ORA QUE HASTA
LOS PINCHES TIRAS
Y LOS POLÍTICOS
ME RESPETABAN.



QUE PODÍA COMPRARLE A MIS CARNALILLOS SUS
ONDAS Y NO ESTAR NOMÁS VIENDO LA ENVIDIA
QUE LE TENÍAN A LOS MORROS DE LANA.



¡CHINGÁ!...Y TODO
POR CONFIADO,
POR PENDEJO.



ORA SÉ LO QUE SINTIERON
EL BARNY Y EL TRANSFORMER
CUANDO ME LOS CHINGUE,
PORQUE LO MISMO ME
ESTÁN HACIENDO A MÍ

¿TAMBIÉN ESTARÉ TODO
MEADO DE MIEDO?...
QUIÉN SABE, YA NI SIENTO EL
CUERPO, PURÓ PINCHE DOLOR.



PERO POS NI PEDO, ASÍ
ERA ESTE BISNE.

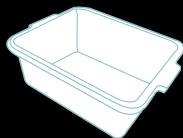
NOMÁS HUBIERA QUERIDO
DURAR UN RATO MÁS...

... PARA DISFRUTARLA...



... ORA QUE TODO,
POR PRIMERA VEZ
EN LA PINCHE VIDA,
EMPEZABA A PONERSE
BIEN CHINGÓN.

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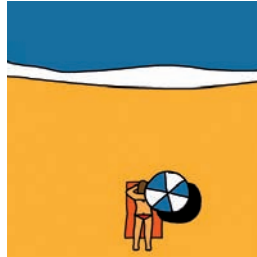
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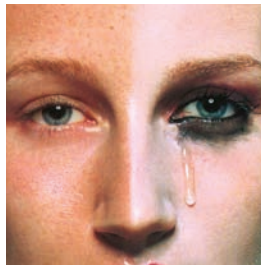
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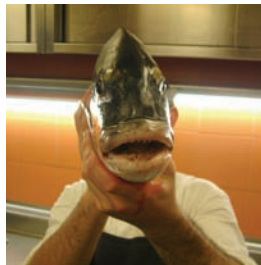
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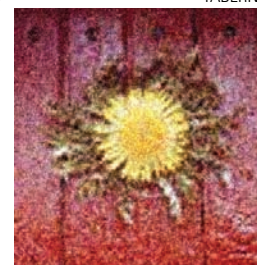
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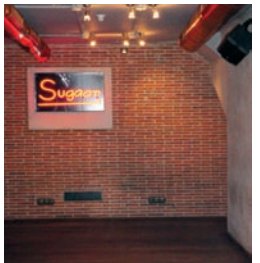
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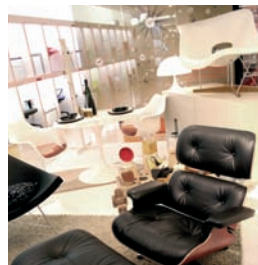
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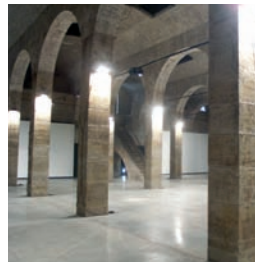
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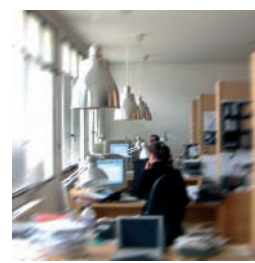
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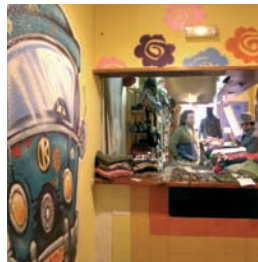
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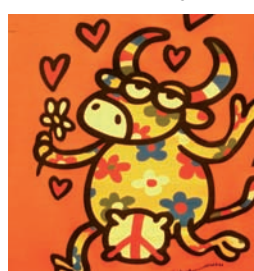
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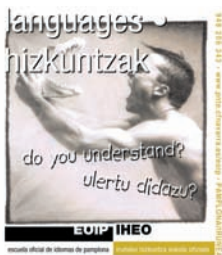
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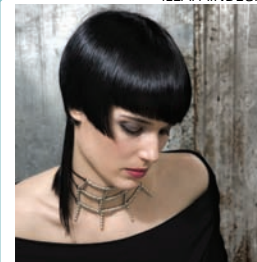
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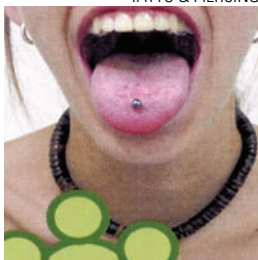
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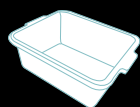


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