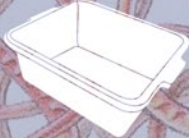


the balde



June July
ekaina iratze

52

iragana
etorkizun
past to
the
future



52



the balde

antsosain 1
31014 iruñea
t. +34 948 12 19 76
f. +34 948 14 82 78

donostia ibilbidea. 11 behe.
20115 astigarraga
t. +34 943 44 44 22
f. +34 943 33 60 66

www.thebalde.net
info@thebalde.net

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

publizitatea bizkaian / publicity in bizkaia:
manukleart
+34 946765108 / +34 633438611
bizkaia@thebalde.net

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editore / editor: iñigo martinez
zuzendaria / director: koldo almandoz
diseinu burua / head of design: martin etxaui
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diseinua / design: martin etxaui, txuma vazquez, iker bereziartua, igor
astigarraga, eneko etxeandia, ekaitz auzmendi, angel aldarondo, ainara gorostiaga
itzulpenak / translations: smiley, 11itzulpen,
ale honetako kolaboratzaileak / collaborators this issue: arkaitz villar,
uxeta labrit, aritz branton, agurtzane ortiz, txo!?, angel aldarondo, marcelo diaz,
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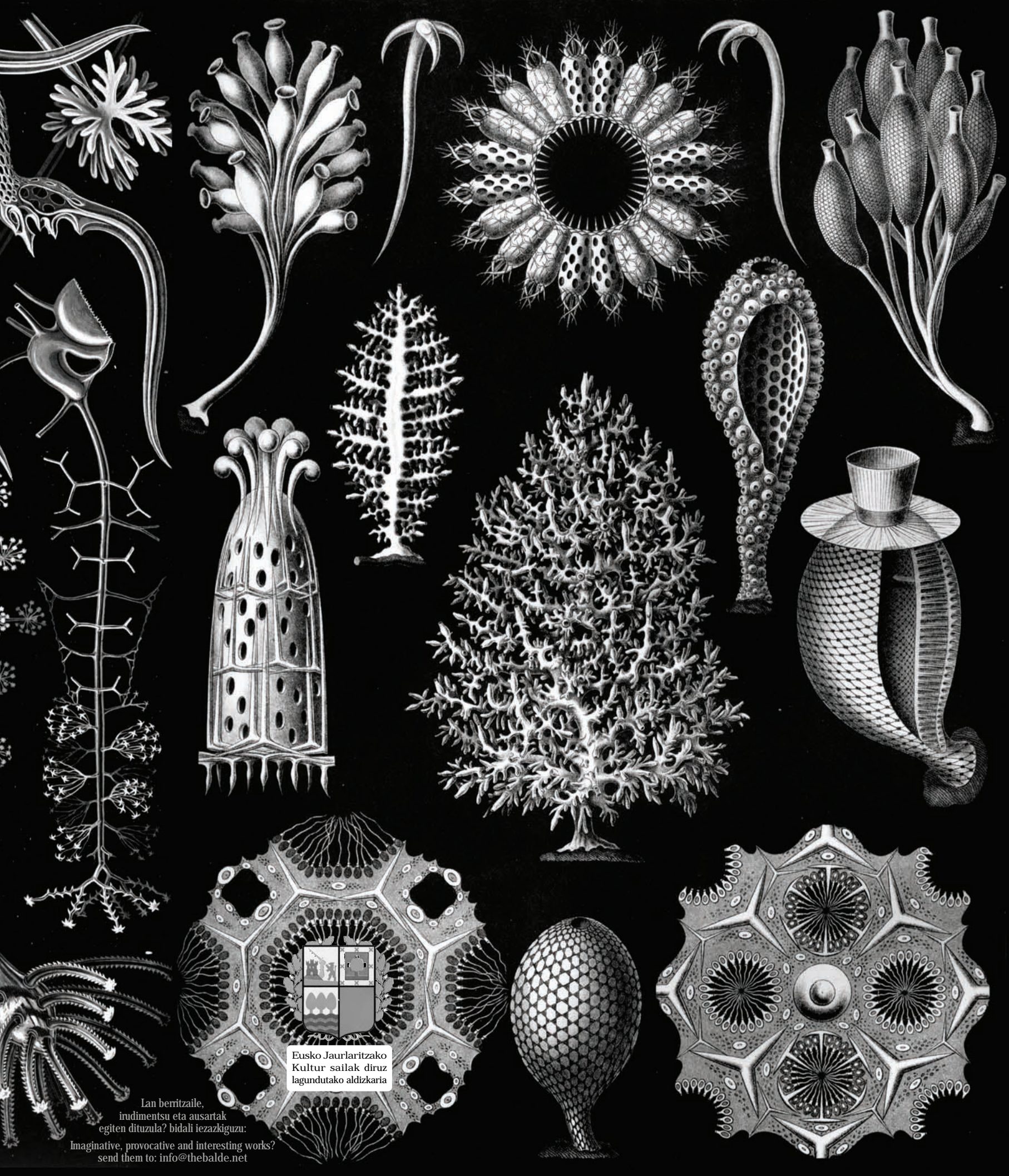
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The Baldek sortutako eduki guztiek honako lizentzia pean daude:

 Aitoru-EzKomertziala-LanEratoririkGabe 2.5 Espainia

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





Eusko Jaurlaritzako
Kultur sailak diruz
lagundutako aldizkaria

Ian berritzaile,
irudimentsu eta ausartak
egiten dituzula? bidali ieazkiguzu:
Imaginative, provocative and interesting works?
send them to: info@thebalde.net

kale antzerkia lekeitio

Errusia, AEBak, Frantzia eta bertoko hainbat antzerki taldek euren proposamen berritzaileak erakutsiko dizkigute beste behin Lekeitioko kaleetan. Ba al dago antzoki hobirik? La Lupe kantatzen zuen moduan, bizitza antzerki hutsa da, eta guri kalean bizitzea gustatzen zaigu.

www.lekeitiokale.net

street theatre lekeitio

Theatre groups from Russia, the States, France and from here too are going to show us their latest work in the streets of Lekeitio. Is there any theatre better than that? As La Lupe used to sing, life is just theatre, and we like living outdoors.

www.lekeitiokale.net



be yourself

Geroz eta igualagoak gara fisikoki, edo hala erakusten gaituzte, behintzat, iragarkietan. Gorputz mehe eta ilegabeak, sudurtxo egipzianrak, ezpain puztuak, titi borobilak, photoshop-ak luzatutako azal garbiak... Be yourself mugimenduak hori guztia salatzen du oso modu kaletar eta artistikoan.

<http://www.beyourselfmovement.com/>

be yourself

We look more and more like each other physically or, at least, that's what adverts make us think. Thin, hairless bodies, Egyptian noses, wide lips, round breasts, photoshop cleaned skin ... The Be yourself movement criticises this in a streetwise, artistic way.

<http://www.beyourselfmovement.com/>



ATERA
KALERA!

artea eta ikerketa montehermoson

Artea eta Ikerketa egitasmoaren barruan, zortzi proposamen eta zortzi erakusketa non artistek azken hamabi hilabeteotan garatutako lanak ikusi ahal izango diren Montehermo kulturuneko aretoetan. Abuztuak 29ra arte.

www.montehermoso.net

art and research at montehermoso

As part of the Art and Research project, eight individual shows created during the last 12 months, by different artists chosen for this edition. Until the 29th of august in the Montehermoso cultural center.

www.montehermoso.net



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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

- | | | |
|-------------|--------------|-------------|
| • euskara | • alemana | • txinera |
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<http://centros.educacion.navarra.es/eoip>
948 20 63 43

galerna
iratxe esnaola



Oporlekuko sargoripean, lau pertsonaia nora ezean, opera prima harrigarri batean. Agustin Zubikarai nobela labur sariaren irabazlea.

elkar www.elkargitaletxea.com/zutazmintzo



IKIMILIKI! Tolosa. Mendia Herria
san esteban 8 31780 Bera 948625403; p'loitegi bidea 12, G17b Iqara Donostia 943224848

SUMMER HYPE



soccer vs surfer

Gure kostaldeko hondartzetatik pasa diguten ohara. Surf-a ez dago modan jada. Surf taularekin hondartzan paseatzera joaten zaren horietakoa bazara, edo okerrago, uretara sartu eta besteen bide erdian jartzeko joera baduzu, jakin ezazu ez duzula zertan gehiago sufritu itxurakeriak eginez. Aurten gera zaitetz etxean fresko-fresko Hego Afrikako mundiala ikusten!

soccer vs surfer

A note they've sent us from our beaches. Surf is no longer fashionable. If you're one of those people who walk along the beach with a surfboard, or, worse still, if you get into the water and then usually get in other people's way, don't worry, there's no need to suffer any more for appearances' sake. Stay comfortably at home this year and watch the World Cup in South Africa at your ease.



txoriliburu

Andrew Zuckerman argazkilararen webgune honek txundituta utzi gaitu. Txoriek gizakiengan sortzen duten lilura ulertzeko, proiektu honek erakusten dizkigun irudiei erreparatzea besterik ez dago. Eta nik... txoria nuen maitee...

www.birdbook.org

birdbook

The photographer Andrew Zuckerman's website has amazed us. To understand the delight that birds give people, you only have to look at the pictures in this project. And I ... loved a bird ...

www.birdbook.org

EHZ jaialdia

Izugarrizko kartela osatu du aurten EHZ jaialdiak: Jim Jones revue, Broken Social Scene, Rinoceros, Berri Txarrak, Bizardunak, Rachid Taha, Mursego, Alpha Blondy... Uztailaren 2, 3 eta 4rako beste eginkizunik ez baduzu, hartu kanping denda, lo egiteko zakua eta txanpu potetxoa (apropos prestatuta dago higiene pertsonala egiteko, beraz, ez duzu aitzakiarik hiru egunotan basurde usainaz ibiltzeko), eta Heletara!

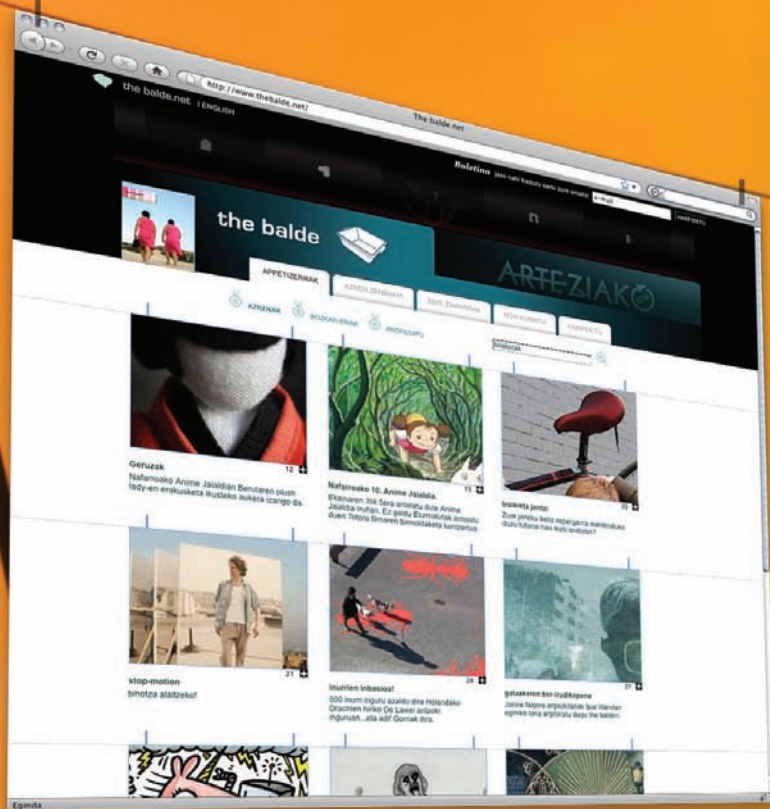
www.ehz-festibala.com

EHZ festival

There's a fantastic lineup for this year's EHZ festival: Jim Jones Revue, Broken Social Scene, Rinoceros, Berri Txarrak, Bizardunak, Rachid Taha, Mursego, Alpha Blondy... If you've got nothing else to do on the 2nd, 3rd and 4th of July, take your tent, sleeping bag and shampoo (everything's well organised from the personal hygiene point of view, so there's no excuse for going back home smelling like a wild boar) and it's off to Heleta!

www.ehz-festibala.com

the balde .net



atzo, gaur eta bihar klik bakarrera!
yesterday, today and tomorrow
in just one click!

the balde zenbakiak oso-osorik ikusteko aukera
izateaz gain egunero topatuko duzu proposamen
berri eta interesgarriak.

Arteziak sail berria gainera parte hartu eta zure
txokoa izan dezakezu.

Check all previous the balde numbers.
New contents everyday.

Be a part of the balde in the new Arzteziak project

adi! thebalde.net webguneak adikzioa sortzen du eta.
be carefull...the balde creates addiction



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DETROIT SOUL CITY
MASKARAK ETA ROCK&ROLLA
NORIEGA, WELCOME TO THE JUNGLE
ANARI · R&B ZURIA, LONDRES-GASTEIZ
DELOREAN · SST RECORDS · SIXTY SEXERS
AUDIENCE · THE CRAMPS · MICHAEL JACKSON
MYSPACE ETA DESLOKALIZAZIOA · EUSKAL RAP · KENZAZPI
BIZARDUNAK · THE USKI'S · INOREN ERO NI · AKAUZAZTE
EUREKA HOT IV · ERTZ, 10 URTE · GOSE · ROY LONEY & SEÑOR NO
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| 02 DELOREAN Deli 04'39 | 11 AUDIENCE Wide Man 04'34 |
| 03 HARROBI Deabruaren zortea 03'07 | 12 PIZTIAR Bafor Bat Hodeizintan 04'48 |
| 04 U.K. BILL Paradis sekretua 02'36 | 13 BERRI TXARRAK Jainko atea 05'23 |
| 05 MOD TIME All the morning 02'41 | 14 SIXTY SEXERS Zyklon Birika 04'13 |
| 06 BRAND NEW SINCLAIRS Love song 04'22 | 15 WILLIS DRUMMOND Haustura (bizi berri bat) 03'51 |
| 07 THE USKI'S Katuek bezala 02'26 | 16 MEMO Lurrunetan 04'07 |
| 08 THE SPARTENS Egusentia 05'34 | 17 PAM 18 R Unek 04'55 |
| 09 BIZARDUNAK Shane MacGowan's Basque Paddys 03'05 | |

D-550/97 disc SGAE

BON APPETIT!

rockumentalak

Zarautzen hirugarren urtez antolatu duten ekimen honek musikarekin zerikusia duten hainbat jarduera bildu ditu hilabeteetan zehar zabaltzen den proposamenean. Kontzertuak, filmak eta argazkiak erakusgai eta gozagai Euskal Herriko Kaliforniatzat dugun herrian. Ez galdu Juxe-ren zuzeneko kontzertuen argazkiak biltzen dituen erakusketa!

www.rockumentalak.com

rockumentaries

In this third edition of this initiative organised in Zarautz, many activities connected with music are to be held during the month. Concerts, films and photo exhibitions and samples in the Basque town we consider to be California. Don't miss Juxes exhibition with photos from live gigs!

www.rockumentalak.com



the gutton club

Delifunart-eko jendearen eginkizun nagusia bizitzaz gozatzeko aukerak badirela erakustea da. Hori da haien misio apostolikoa. Kasu honetan, jateari eta edateari eskainitako argitalpen batekin datoz. Bekatu kapital zapoetsuenaren magalean erortzeko gonbidapena.

www.thegluttonclub.com/

the gutton club

The people at Delifunart's main task is to show us that there are opportunities for enjoying life. That's their apostolic mission. In this case, they've come along with a publication dedicated to eating and drinking. An invitation to fall down the slope of the tastiest capital sin.

www.thegluttonclub.com/



donostiako zinemaldia

Iragari dira aurtengo sail bereziak. Azken urteotan horiek dira gehien interesatzen zaizkigunak. Sail berezi horietan, beste inon ikusi ezin diren film ugari deskubritu dugu. Aurten, Don Siegel-en zinea, eta honez gero gure helburu bihurtu den Doc saila: fikzioa ez diren pelikulei eskainitakoa.

www.sansebastianfestival.com

donostia cinema festival

This year's special sections have been announced. In recent years, they've been the most interesting parts. We've been able to see a lot of otherwise unavailable films in these sections. This year, Don Siegel's cinema and the doc section, which has already become our objective, the offer of non fiction films.

www.sansebastianfestival.com

Erakustaretoa

PAISAIA IDEIA GISA

proiektuak eta proiektzioak: 1960 - 1980

Ekainak 10. Irailak 25

Agnes Denes
Jan Dibbets
Barry Flanagan
Hamish Fulton
Michel Heizer
Richard Long
Walter De María
Anthony McCall
Ana Mendieta
Dennis Oppenheim
Robert Smithson
Gerry Schum
Chris Wesley

Comisaria: Berta Sichel

GANBARA ARETOA

ESKU PAUSATUA DON HERBERT

Ekainak 30. Irailak 4



SK8, K7, JZZ



agroskate

20. urteurena ospatzen du Agroskate mitikoak. Ia ezkutuan eta komunikabide nagusietan inolako promoziorik egin gabe, munduko skate bilerarik onena izatera iritsi da. Baten batek esango du akaso gehiegitxo dela munduko onena dela esatea. Ez dugu esan garrantzitsuena edo prestigio handiena duena denik. Onena dela esan dugu, eta hori ezin digu inork eztabaidatu. Uztailaren 17an... Eguma!

agroskate

The Agroskate myth is celebrating its 20th anniversary. With hardly any publicity in the mainstream media, it's managed to become the best skate meeting in the world. Some people might say it's an exaggeration to say it's the best in the world. We don't mean it's the most important or the most prestigious. We say it's the best, and that's undebatable. 17th July. Go for it!



kassete magazine

Team Evil-ek aldizkari berria kaleratu du. Eta gu, aldizkari junkiak garenez, ezin pasatzen utzi kasete formatuan kaleratu duten magazin eder hau. Eduki ezberdinak eta anitzak (John Woo, errobot sexua, Mf Doom, alpapak...) guztiak kasete kaxa batean bilduak. 500 kopia egin dituzte eta ez da honez gero alerik geratzen.

<http://teamevil.com.au>

kassete magazine

Team Evil has brought out a new magazine. And, as we're magazine junkies, we can't pass by this beautiful magazine, which they've brought out in cassette format. Different, varied contents (John Woo, sex robot, Mf Doom, alpacas ...) all inside a cassette case. They made 500 copies and they've sold out.

<http://teamevil.com.au>

jazzloftproject

1957tik 1965era W. Eugene Smith argazkilaria, Manhattango lore merkatu alboko loft batean, bertatik pasa ziren ehunka jazz joleri 4000 orduko soinu grabaketak egin zizkien eta 40.000tik gora argazki atera. Proiektu hau material hori guztia zaintzeko eta erakusteko sortu zen. Jazz-a maite baduzu eskertuko diguzu gomendioa...

<http://www.jazzloftproject.org>

jazzloftproject

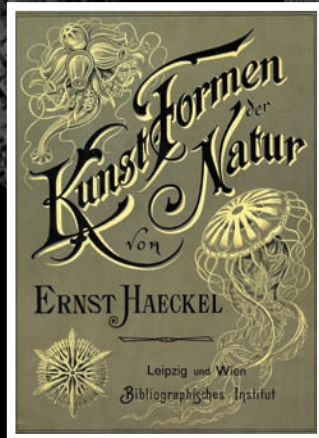
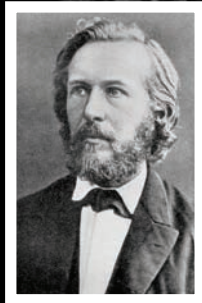
From 1957 to 1965 the photographer W. Eugene Smith took over 40,000 shots of the jazz musicians who recorded more than 4,000 hours' worth of music in a loft next to the Manhattan flower market. This project was created to protect and show all this material. If you like jazz, you'll be grateful for this invitation.

<http://www.jazzloftproject.org>



ernst haeckel

ikusten ez ziren bizidunak ikusi
(eta marraztu) zituen lehen biziduna.

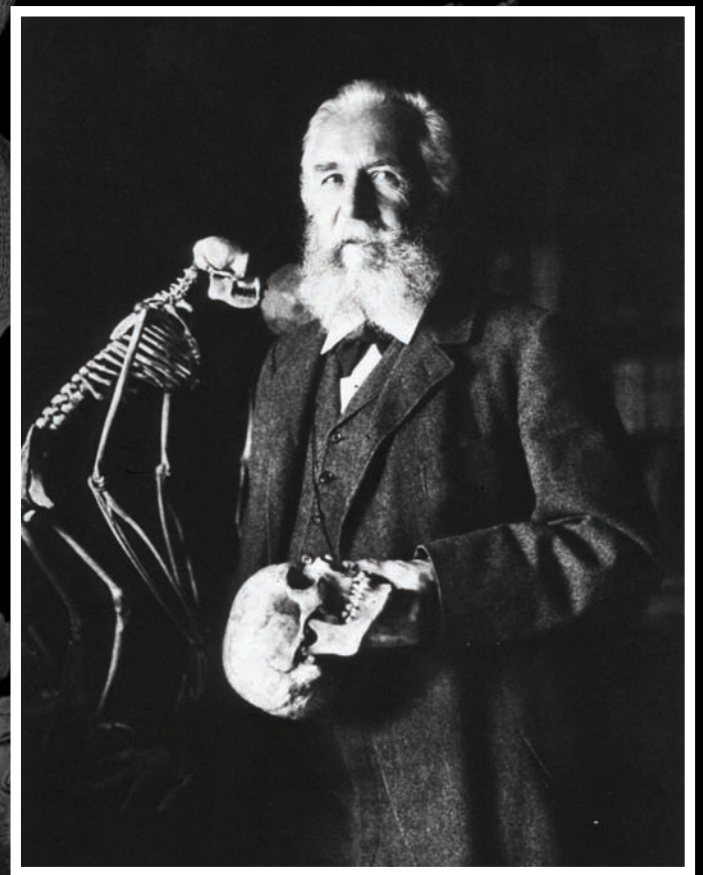


ernst haeckel

the first living being to see
(and draw) invisible living beings.

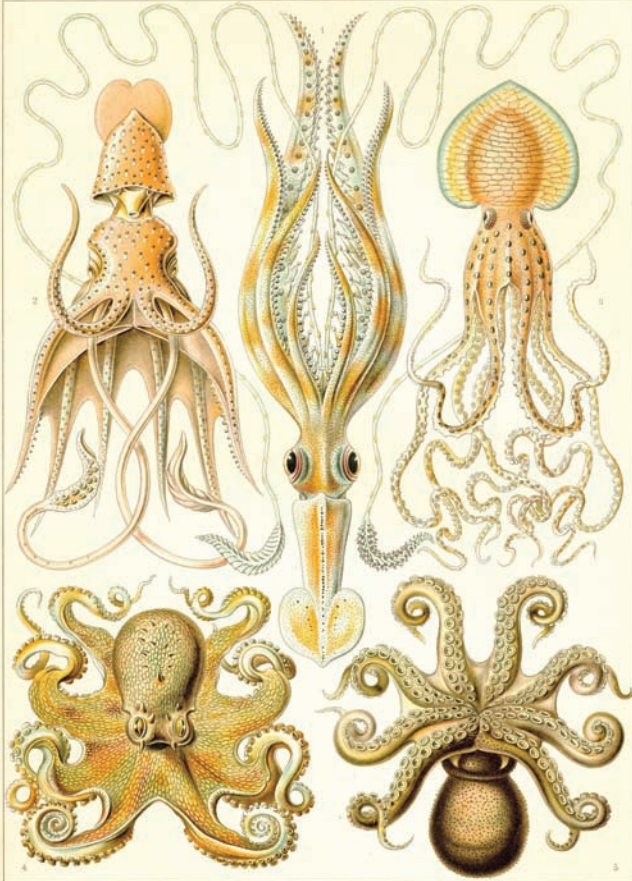
Atzera begira jarri behar izan dugu beste behin modernitatearen bila. Ia 200 urte bidaiatu dugu iraganera Ernst Heinrich Philipp August Haeckel (Postdam 1834 - Jena 1919) zientzialariarekin topo egiteko. Beste gauza askoren artean, biologoa, filosofoa, medikua, eta, berak marraztutako ilustrazio hauetan ikus dezakezuen moduan, artista zehatza eta talentu handikoa izan zen.

Txantxa dirudien amen, ugaltzen ari da mendebaldeko herrialde "zibiltzatuetan" Darwin-en eboluzioaren teoria eztabaidatzen duten zientzialarien kopurua. Horrek gauza bi gauza frogatzen ditu. Batek, gizakiaren pentsamendurako gaitasunak ez duela beti eboluzionatzen, inboluziorako joera ere baduela. Bestetik, unibertsitate titulu batek ez duela ezertarako balio. Makina bat dira zientzietako titulua izanik mundua Adan eta Evarekin hasi zela sinisten dutenak. Guri igual zaigu bakoitzak zer sinisten duen, baina, aukeran, eta "paranormal" samarrak garenez, nahiago dugu "ekologia" hitzaren asmatzaileak egin zituen marrazki hauek eskaintzen diguten munduan murgiltzea. Ernst Haeckel eboluzioaren jarraitzaile sutsua zen, aukera hura deserosoa eta enadikala zenean. Charles Darwinen teoriak Alemanian sartu zituen gizona izan zen, eta hark hasitako lanari jarraitu zion. Ikerketa ugari egin zuen, eta bere lanen artean garrantzitsuenetakoak 1866an argitaratu zen: *Generelle Morphologie der Organismen*. Darwinen eboluzioaren teorian, ezagunak eta begi bistan ikusi zitezkeen animaliak eta izakiak ziren nagusi. Haeckel-ek izaki txikiago eta ezezagunetara zabaltu zuen ikerketa. Izaki unizelularrak eta plurizelularrak bereizten lehena izan zen, eta marmokak, radiolariak, sinoforoak eta bestelako izaki bizidunak deskubritu eta aztertu zituen. 1.000 espezieetik gora deskubritu, izendatu eta marraztu zituen. Bere lanaren garrantzia eta kopurua izugarria da. Bidaia ugari egin zuen bere ikerketak burutzeko, eta lan zientifiko eta liburu ugari idatzi zituen. Eta ez soilik arlo biologikoan. Aipatu bezala, filosofiaz, gizarteaz eta politikaz ere idatzi zuen. Garafiko erromantizismoaren estetikaarekin bat egiten zuen, baina bere idatziek ikuspuntu aurrerakoia eta ausarta erakusten dute. Bera izan zen "lehen mundu gerra" kontzeptua asmatu zuena, ordura arte "gerra handia" zena izendatzeko, beraz, bazuen geopolitikarako gaitasunik ere, izendapen horrekin bigarren bat izanen zela aurreratu baitzuen. Bere gaitasun liluragarrienetakoak, ordea, paperean islatzen zuen, baina ez hitzen bidez. Ehundaka grabatu egin zituen bere marrazkietan eta akuareletan oinarrituta. Hori-tako asko *Kunstformen der Natur* liburu ederrean bildu zituen. 200 urte igaro diren arren, azken aldian ezagutu dugun lanik garafikideena izanik, ez dugu the balden erakusteko aukera pasatzen utzi nahi izan.

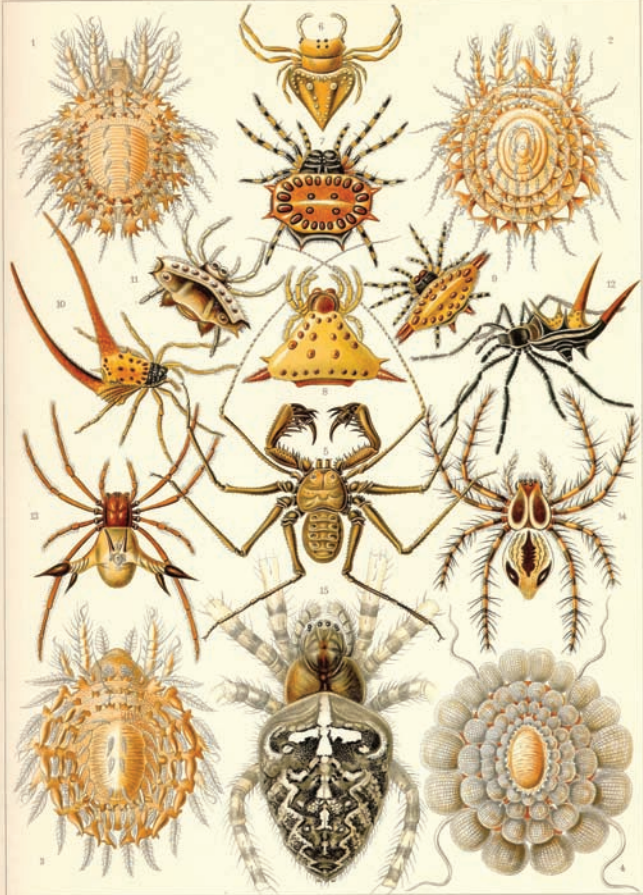


Once more, we have been forced to look back in time in our search for modernity. We have travelled 200 years into the past in order to come across scientist Ernst Heinrich Philipp August Haeckel (Potsdam 1834 - Jena 1919). A man of many talents - he was a biologist, a philosopher, a doctor - and as his illustrations clearly prove, he was an exact and highly-talented artist.

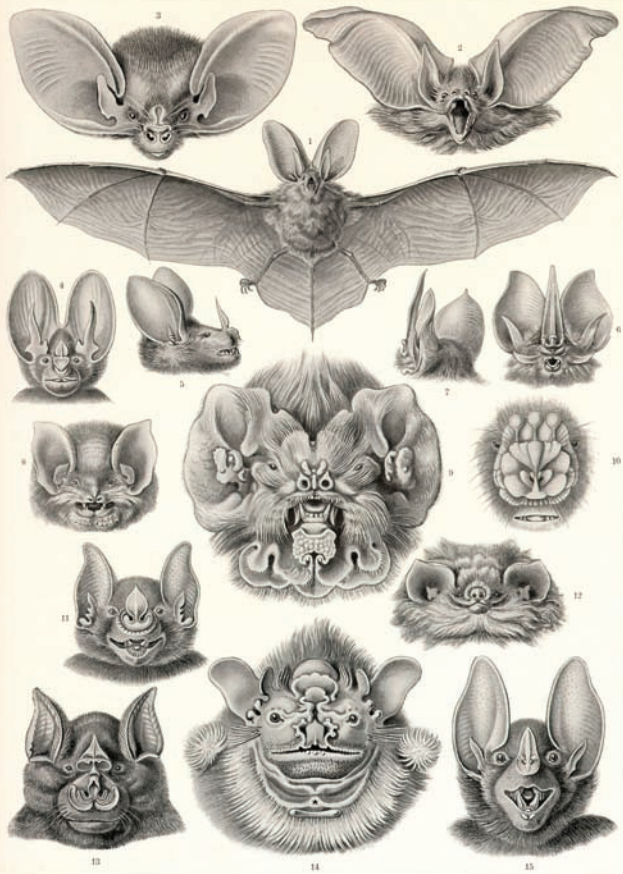
Though it may sound like a joke, the number of scientists in 'civilised' countries that are casting doubt on Darwin's theory of evolution is growing. This proves two things. On the one hand, not only does humanity's ability to think always evolve, but it can also suffer regression. On the other, a university degree doesn't actually mean anything. There are a plethora of academics with university degrees who believe the world began with Adam and Eve. We don't really care what people believe, but, given the choice, and seeing that we are fairly 'paranormal' ourselves, we'd much rather lose ourselves in the world offered by the drawings of the inventor of the word 'ecology.' Ernst Haeckel was a fervent believer of evolution, when that concept was a radical and uncomfortable position to champion. He was responsible for introducing Charles Darwin's theories to Germany, and he carried on his work. He carried out a lot of investigation and one of his most important publications on the topic was his *Generelle Morphologie der Organismen*, published in 1866. Darwin's theory of evolution was mainly populated by well-known animals and beings, visible to the human eye. Haeckel broadened his studies to include smaller and lesser-known creatures. He was the first to distinguish between unicellular and multi-cellular life forms, and he discovered and investigated polyps, radiolarians, micro-plankton and other forms of life. He discovered, named and drew more than a 1,000 species. The importance and amount of the work he did was vast. He travelled extensively in order to carry out his investigations and he was the author of many scientific papers and books. And not only in the field of biology. As previously mentioned, he also wrote about philosophy, society and politics. His work was in the then contemporary style of romanticism, but his writings also betray a progressive and daring viewpoint for the time. He was the first to speak of the concept of 'World War I', until then regarded as the 'Great War'. This demonstrates his grasp of geopolitics, because the name shows he foresaw that there would be a second one. One of his most incredible skills, however, is to be found on paper, but not in words. He created hundreds of engravings based on his illustrations and watercolours. Many of these can be found in his beautiful book, *Kunstformen der Natur*. 200 years may have passed but it's one of the most contemporary pieces of work we have seen lately. The balde couldn't let the chance to show some of his work pass.



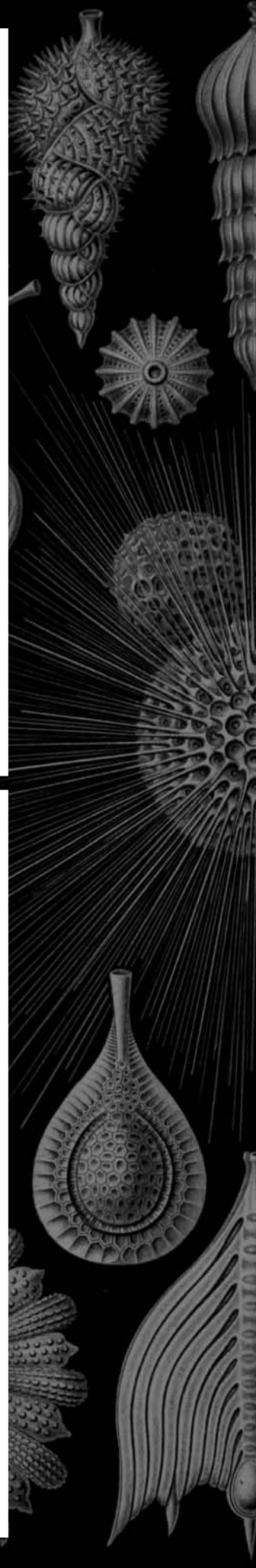
Gamochonia. — Tintidierkraken.

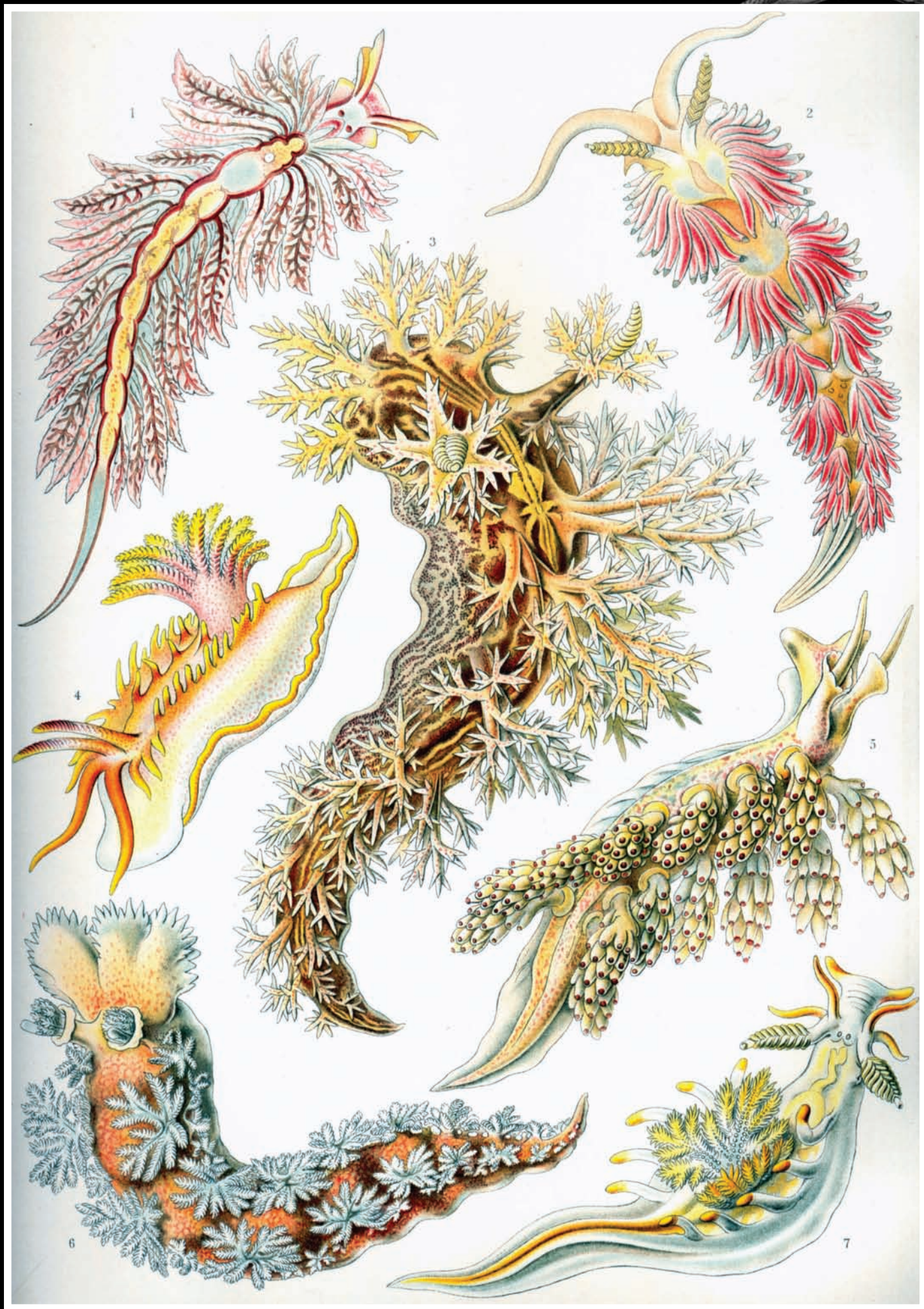


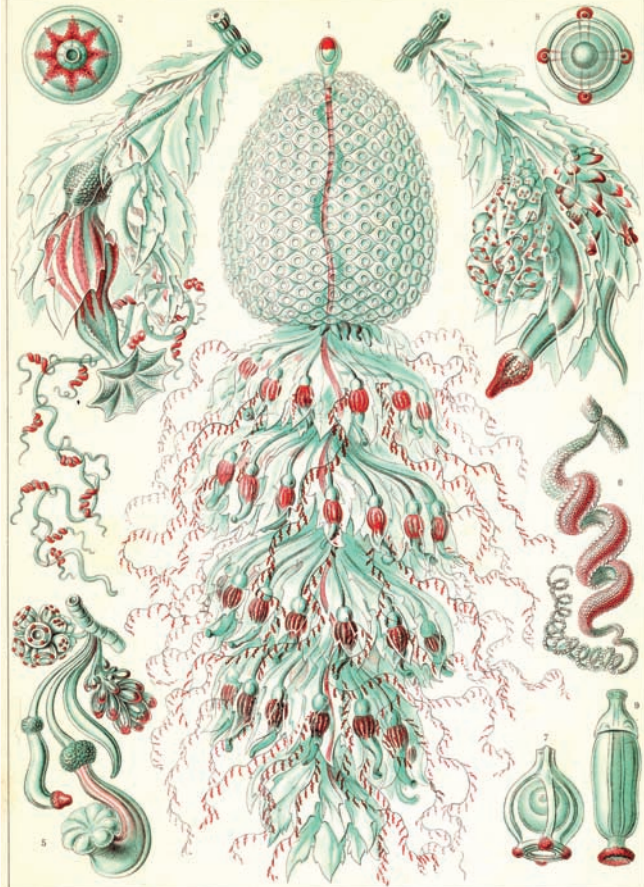
Arachnida. — Spinnentiere.



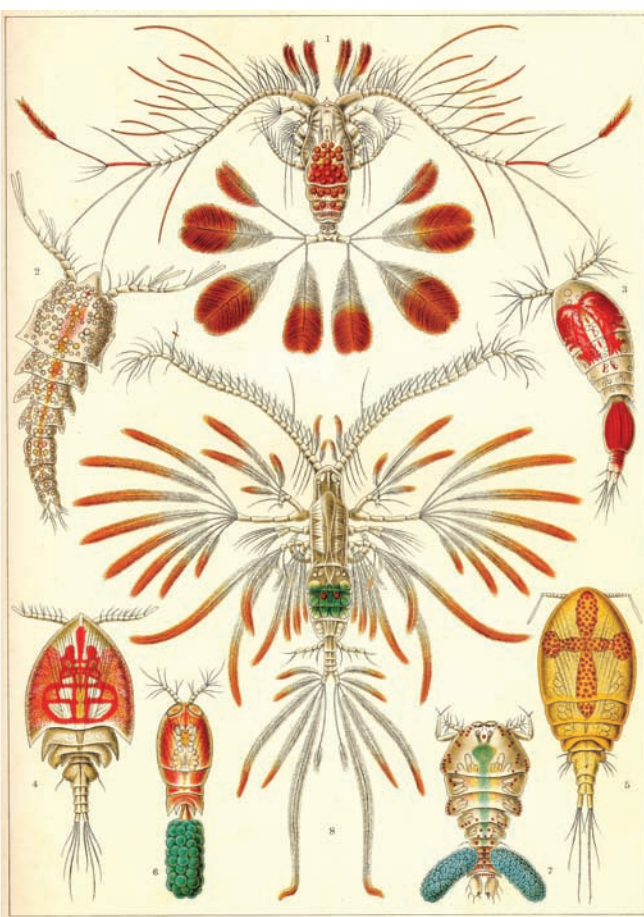
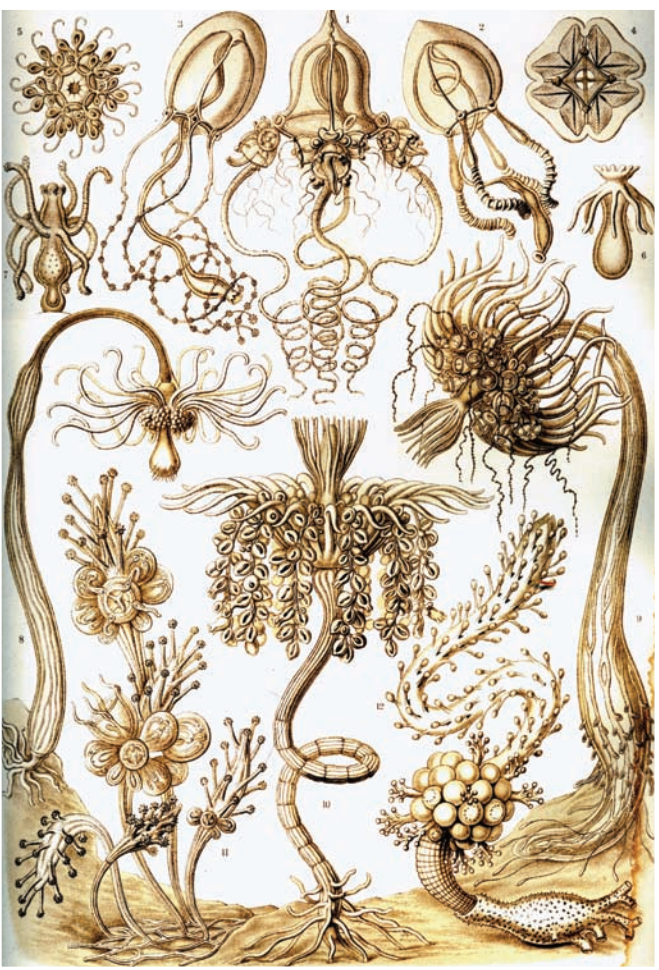
Chiroptera. — Fledertiere.







Siphonophorae. — Staatsquallen.



Copepoda. — Ruderkrebsc.

60. hamarkadan arkitekturaren abangoardia izan zen *Archigram* aldizkaria. Londoneko sei arkitekto gazteek sortu eta bultzatu zuten (Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron eta Michael Webb); etorkizuneko arkitekturaren eta diseinuaren inguruko hausnarketa berritzaile eta probokatzailerez hornitu zituzten aldizkariaren orrialdeak. Lehenengo alean, David Greene-k poema batean izkiriaturik utzi zuen Archigram filosofia:

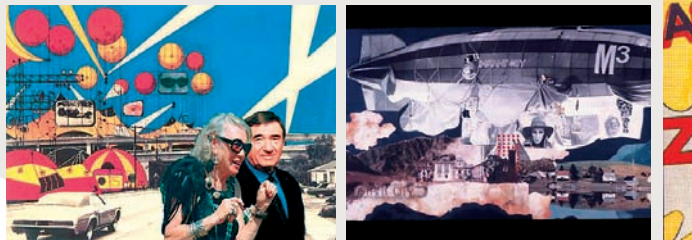
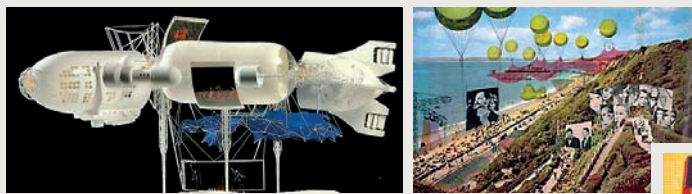
*Arkitektura belaunaldi berri bat argitu behar du gu
forma eta espazio modemoari uko egingo diona
moderna izateari utzi gabe
funtzionalismoari iraina den Bauhaus gainditu behar du gu
altzari kiribil amaigabeak egingo ditugu,
tamaina infinituko puxikak puztuko ditugu,
plastikozko forma berriak asmatuko ditugu,
laugarren zubiko adreiluei ez zaie batere axola...*

Archigram aldizkariaren lehen zenbakia 1961ean atera zen. Paper merkean argitaratua, Green-en poemaz eta Cook, Webb eta beste lagun batzuen proiektu arkitektonikoen manazkiz osatuta kaleratu zen. Aldaketa politiko eta sozialaren garaia zen. Foucault, Barthes, Lévi-Strauss intelektuala garaia zen, Godard, Truffaut eta Felliniren zineak argitzen zituen pantailak, eta alor zientifiko eta teknologikoan aurrerapauso handiak ematen ari ziren. Gagarin kosmonauta espaziora atera zen lehen gizasemearen garaia, sateliteak orbitan zebiltzan, fotokopiagailua asmatu zen, pilula antisorgailua ere bai... Gerra osteko bertsitate lanak amaituta, gizarte aberats eta asetu batean bizi ziren. Eta, ondorioz, honela zioen Cook-ek: "Ingalaterrako arkitektura Europan egiten denari bizkarra emanda bizi den arkitektura ahul eta potrorik gabea da. Modemo etiketa jami bai, baina modemitate horeen filosofia traizionatzen duen arkitektura

egiten dugu". Aldizkariaren lehen zenbaki hark Ingalaterrako arkitekturaren izaera kontserbadorearen aurrean frustrazioa erakusten zuen nagusiki. Lehen aldizkariaren 300 ale saldu ziren arkitektura ikasleen eta estudioetako langileen artean. Arkitektura irakasleek eta adituek ez zioten jaramonik egin argitalpenari. Urtebetera, 2. zenbakia kaleratu zuten, eduki landuagoekin eta paper hoberekin. Urte hartan, Yves Saint Laurent-ek bere Parisiko moda etxea ireki zuen, The Beatles-ek "Love Me Do" kantua kaleratu zuten eta Bob Dylan-ek bere lehen diskoa argitaratu zuen. Ozeanoaren beste aldean, Warhol, Lichtenstein eta Oldenburg-ek erakusketa bat zabaldu zuten *The new realists* izenpean. Archigram-eko arkitekto gazteek Londoneko Contemporary Arts institutuan erakusketa bat prestatzeko gonbitea jaso zuten. 1963an ireki zen Living City erakusketa; hiria organismo bakar eta bizia zela aldarikatu zuten bertan. Ikasle xeble batzuen proposamena zena, bat batean, irakasleen eta adituen interesa piztu zuen, eta *Archigram* aldizkaria erreferentzia bihurtzen hasi zen.

Aldizkariaren izpiritua guztiz baikorra zen. Partaideek iraganari begira bizi zen arkitekturari uko egitea erabaki zuten. Zentzu horretan, futuristen ondorengoak ziren. Aurrerapen teknologikoen abantailek gizarte zoriontsuago bat eraikiko zutela sinesten zuten. Ikuspegi horri umore ingelesa gehitzen zioten. Archigramek arkitektura zirkatzailea aldarikatu zuen beti. Horregatik, iraganeko elementu ugari hartzen zituzten euren lan eta proposamenetan, arkitektura modemoenean txertatzeko. Altzairuari, porlanari eta kristalari elementu victorianoak gehitzen zizkieten modu ironikoan. Hain zuzen ere jolas horrek ematen die Archigram arkitektoen proposamenei hain propioa zaien ukitu retrofuturista. 60. hamarkadaren amaieran, milaka ale saltzen zituzten, eta Isozaki, Hollein, Otto eta beste hainbat arkitekto ezagunen idatziak jasotzen zituen aldizkariak. 1969an, Monte Carlon, aisialdi zentru bat eraikitzeko lehiaketa irabazi zuten. Mediterraneoaren hondoan kupula erraldoi bat eraikitzeko asmoa zuten, zeinean elementu guztiak mugikorrek izango ziren: eserlekuak, argiak, komunak... Espazio eta erabilpen infinituak ahalbidetzea zen helburua. Ez zen sekula eraiki, ordea. Diru arazoek bertan behera utzi zuten proiektua, eta ordura arteko teknokraten aldarikapen baikorra iluntzen hasi zen. Vietnamgo gudak eta Ipar Irlandako egoeraren okertzeak teknologiaren aurrerapenen beste aurpegia erakusten zuten. Archigram-eko partaideen artean ere desadostasunak hasi ziren. 1974an banatu egin zen taldea, eta nork bere bideari ekin zion.

Archigram urbanismoa eta arkitektura aztertu dituen azken mugimendu pobokatzaile eta apurtzailea izan zen. Hala ere, hiru proiektu besterik ez zituen gauzatu: Milton Keynes haur parkea, Londoneko Commonwealth institutua eta Rod Stewart kantariaren enkarguz egin zuten igerilekua. *Archigram* aldizkariaren lehen zenbaki hartan aipatzen zuten Ingalaterrako arkitektura kontserbadorearen ausardia faltaren biktima izan ziren.



archigram: retrofuturistic architecture

The magazine *Archigram* was at the avant-garde of 60s architecture. Six young London architects (Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron and Michael Webb) founded and fostered it. The pages of the magazine were full of pieces and reflection on provocative and innovative architecture of the future. In the first issue, David Green set out Archigram's philosophy in poetry:

"A new generation of architecture must arise with forms and spaces which seems to reject the precepts of 'Modern' yet in fact retains those precepts.

We have chosen to bypass the decaying Bauhaus image which is an insult to functionalism.

You can roll out steel – any length.

You can blow up a balloon – any size.

You can mould plastic – any shape.

Blockes that built the Forth Bridge – they didn't worry."

The first issue of *Archigram* was published in 1961. Printed on cheap paper, it was made up of Green's poem and Cook, Webb and other colleagues' architectonic project drawings. It was a time of political and social change. It was the time of intellectuals like

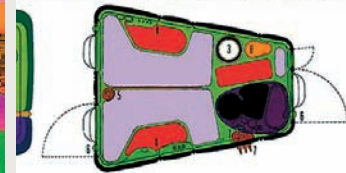
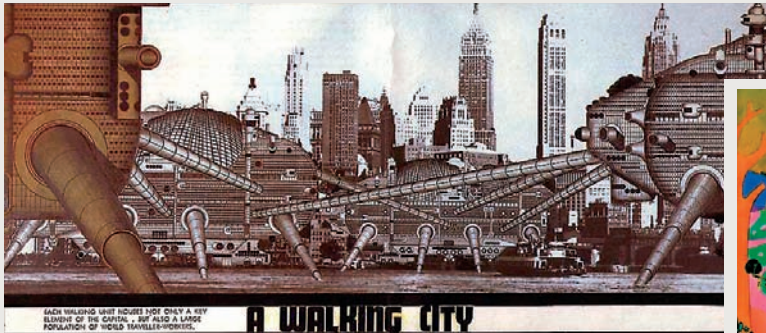
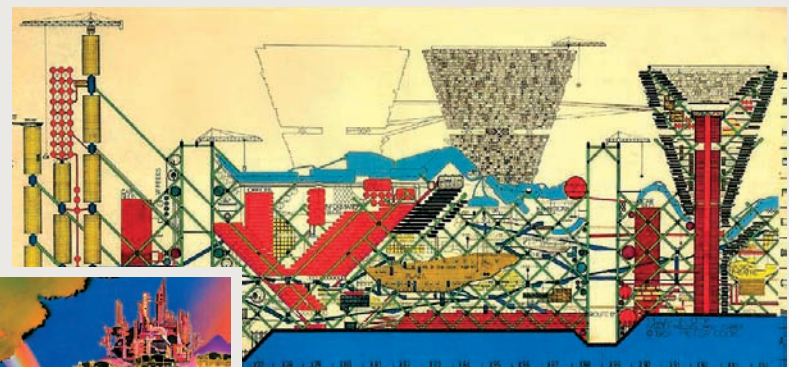
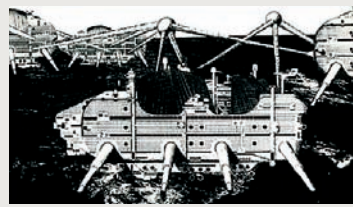
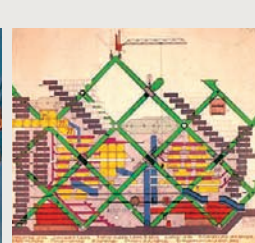
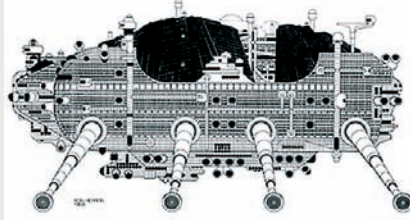
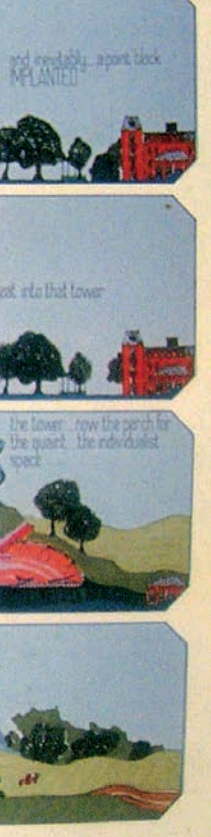
Foucault, Barthes, Lévi-Strauss, filmmakers the likes of Godard, Truffaut and Fellini and in the fields of science and technology huge progress was being made. It was when the cosmonaut Gagarin was the first man in space, satellites began to twirl around the world, the photocopier was invented, as was the pill... Having rebuilt everything from the destruction of World War II, people lived in a rich and satisfied society. And this led Cook to proclaim English architecture "has turned its back on what is happening in Europe and is weak and spineless. We classify it as modern but we betray the philosophy that is the foundation of this modern architecture". The first issue of the magazine clearly reflected the frustration caused by the conservative nature of English architecture.

The first issue sold 300 copies, mainly to students of architecture and workers in studios. Experts and teachers of architecture didn't pay the slightest bit of attention to the publication. A year later, the second issue was published with more crafted content and on better quality paper. That same year Yves Saint Laurent opened his Paris studio, the Beatles released "Love Me Do" and Bob Dylan recorded his first album. On the other side of the ocean, Warhol, Lichtenstein and Oldenburg opened an exhibition called *The new realists*. The young architects at *Archigram* were invited to set up an exhibition at the Institute of Contemporary Arts in London. The exhibition *Living City* opened in 1963. They proclaimed the city a unique living organism. What was at first a proposal by rather eccentric students suddenly attracted the interest of professors and experts alike, and the magazine *Archigram* was soon being regarded as being cutting edge.

The spirit of the magazine was one of total positivity. The architects involved decided to refute all architecture that was anchored in the past. In this sense, they were the fathers of the futurists. They believed that the advantages provided by technological advance would help create a happier society. To this point of view, they added liberal dollops of British humour. *Archigram* was always in

favour an architecture that teased. That's why many elements of the past were always included in their work and proposals. They ironically added Victorian elements to their furniture, cement and glass. That very characteristic is what gives *Archigram* architecture that retrofuturistic touch.

By the end of the 60s the magazine was being sold in the thousands and often included articles by the likes of the prestigious architects Isozaki, Hollein, Otto and others. In Monte Carlo in 1969, they won a competition to build a leisure centre. They wanted to bury a giant underground dome by the Mediterranean where all the elements (seats, lights, toilets...) would be set on wheels and thus be movable. The objective was to enable infinite use of space. It was never built. Funding issues caused the project to be scrapped and the positive technocratic climate in their favour began to darken. The war in Vietnam and the worsening situation in the North of Ireland showed a darker more evil side to technological progress. The members of *Archigram* soon began to disagree on certain things and the group split up in 1974. Each member struck out on their own path. *Archigram* was the last provocative and groundbreaking architectural movement to research and investigate architecture and urbanism. Even so, they only ever developed three projects: a children's playground in Milton Keynes, an exhibition at the Commonwealth Institute in London and a swimming pool for the singer Rod Stewart. They were the victims of the very same lack of daring inherent in the conservative English architecture that they condemned in the first issue of *Archigram*.





syd barrett

Pink Floydek "Wish you were here" bere omenez plazaratu zuen. Bowiek bere "See Emily Play" eta "Arnold Layne" abestiak grabatu zituen. Baina, hainbat musikariri bezala, Barrett abeslari, gitara-jotzaile eta konpositoreari ustezko istorio erromantiko bat dagokio.

Pink Floyd sortu zuen eta, 1968 arte, taldea Londonen Undergroundeko talderik abangoardistarena zen. Orduan, drogez jota, lekua utzi zion David Gilmouri. Bere kabuz bi disko egin zituen. 1971n, erotuta, Londonetik atera, sorterrira, Cambridgera, itzuli, amaren etxean sartu eta han bertan hil zen 2006an.

Beraz, istorioa ez da batere erromantikoa: bere sufrimendua eta maite zutenen lamitasuna islatzen ditu. Guztiontzat, talentu handi bat goizegi galdu zen. Baina, kulturazaleak garelako, Barretten legenda tristea baino bere musika axola zaigu.

Ziur aski legenda beltzagatik berriro ere, sarritan pentsatzen da Barretten musika osoa psikodelikoa zela; drogak, fantasia eta gitara elkartzen diren abesti zatatsiak. Egia da Barrett oso gitarr-jotzaile sormenezko eta herritzailea zela, eta Pink Floydekin egin zuen musika asko horrelakoa izan zen, baina, tamalez, musika estilo horretatik gutxi grabatu zuten.

Taldearekin grabatu zuen disko bakarrean, "Piper at the Gates of Dawn"en, abesti gehienak pop kutsukoak dira, hiru salbuespen handi hauekin: "Astronomy Domine", "Lucifer Sam" eta "Interstellar Overdrive". Garaiko lekukoan arabera, taldearen kontzertuak ildo horretan zebiltzan. Antza denez, Londonen arrakasta handia zuen Pink Floydek musika abangoardista honekin eta, Londonetik kanpo, publikoak, taldea gorrotatzen zuen.

Berriro ere, eta zalantzarik gabe legenda ditxosoagatik, oro har sinesten da Barretten lan onena amaitu zela taldeari utzi egin zionean. Baina errealitatea oso ezberdina da. Bakarrik egin zituen bi albumak zoragarriak dira.

Lehenengoa, "The Madcap Laughs" ("Erotoak barre egiten du") taldekide ohi Roger Waters eta David Gilmourek produzitu zuten. Bigarrena, "Barrett", David Gilmour eta taldekide ohi Rick Wrightek. Antza denez, Barretten egoera psikologikoagatik grabaketak oso zailak ziren. Abesti batzuetan, musikariek oinarri musikala grabatu zuten eta, gero, Barrettek gitara eta ahotsa gehitu zion. Gehienetan, Barrettek grabatu zuen eta gero beste musikariek egin zezaketena egin zuten. Kasu bakar batean talde osoak grabaketa egin zuen aldi berean, "Gigolo Aunt" ("Izaba gigolo") abestian.

Hala eta guztiz ere, disko ederrak dira. Melodiak eta instrumentazioa hurbiltzen eta inguratzen zaizkigu. Doinu gehienak epelak eta goxoak dira. Ahotsa xarmagarria da. "Dominos" abestiaren gitara solo aldrebesa izugarri polita da eta, antza, lehenengo hartzean asmatu zuen. Letra batzuek sinpleak ematen dute, eta gero surrealistik bihurtzen dira. Beste asko zuzenean surrealistikak dira. Nolabait, bi disko hauekin Barrett ezagutzen dugula pentsa dezakegu, nahiz eta, ziur aski, osotasunean inork ez zuen ondo ezagutu.

Gaur egun ere, "The Madcap Laughs" eta "Barrett" entzun ditzakegu plazer handiz.

Pink Floyd wrote "Wish you were here" about him. Bowie covered two of his songs, "See Emily Play" and "Arnold Layne". But, as with so many musicians, there's a supposedly romantic legend about this singer, guitarist and composer.

He formed Pink Floyd in 1964 and, until 1968, it was one of the leading groups in the London underground. Then, damaged by drug abuse, he was replaced by David Gilmour. He made two solo records. In 1971, having lost his sanity, he left London and returned to his hometown, Cambridge, and to his mother's house, where he lived until his death in 2006.

So, in fact, his legend isn't at all romantic: it reflects his suffering and the suffering of those who loved him. For all of us, a great talent was lost far too early. But for those of us who enjoy cultural things, Barrett's music is far more interesting than his sad biography.

It's probably his dark story, once more, that makes some people believe that all of his music was psychoedelic: loud songs that bring together drugs, fantasy and guitars. It's true that Barrett was a highly creative and innovative guitar player, and that Pink Floyd made a lot of psychedelic music, but, unfortunately, they didn't record much of that type of music.

The only LP they recorded with him, "Piper at the Gates of Dawn", is all pop songs with three great exceptions: "Astronomy Domine", "Lucifer Sam" and "Interstellar Overdrive". According to contemporary sources, their concerts were made up mostly of this latter type of sound. Apparently, this avant-garde music was hugely successful in London but, outside the capital, audiences hated it.

Once more because of his wretched legend, it is often believed that Barrett's work finished when he left the group. But that's far from the truth. His two solo albums are marvelous.

The first one, "The Madcap Laughs", was produced by his old group mates Roger Waters and David Gilmour. The second, "Barrett", David Gilmour and another group-mate, Rick Wright, produced. It seems that Barrett's psychological condition made the recording sessions very trying. On some songs, the other musicians recorded the backing track and then Barrett added the guitar and voice. On most songs, Barrett recorded and then the other musicians filled in as best they could. All of them recorded together on only one song, "Gigolo Aunt".

In spite of all this, they're fine records. The melodies and instrumentation get close to you and envelop you. Most of the sounds are warm and make you feel good. Barrett's voice is full of charm. The reverse guitar solo of "Dominos" is incredibly beautiful and, apparently, he recorded it in a single take. Some lyrics seem simple and then turn surreal. Many others are just surreal, no two ways about it. Somehow, you get the sensation that you know Barrett by listening to these two records, although probably nobody really knew him well.

You can still listen to "The Madcap Laughs" and "Barrett" today and enjoy them immensely.

Lan berri bat argitaratzen duen bakoitzean hazi egiten da Cherry Boppers. Buenafuenteren saioan egotea nahiko ez, eta munduko dj eta ekoizle esanguratsuenak bildu dituzte disko berria osatzeko. Nahasketa lan honetan All Good Funk Alliance, Lack Of Afro, R de Rumba, DJ Floro, Fundación Tony Manero, Watch Tv eta Makalak parte hartu dute. Funk, rumba eta elektronikaz betetako festa amaigabea.

The Cherry Boppers grow in stature each time they release something new. It wasn't enough for them to appear on Buenafuente's programme, they found the world's most important DJ and producer to complete their latest record. All Good Funk Alliance, Lack Of Afro, R de Rumba, DJ Floro, Fundación Tony Manero, Watch Tv and Makala have all taken part in this collection. Funk, rumba and electronica make up this endless party.



The Cherry Boppers
Remix it again!
Keep on Boopin' records 2010



Lcd Soundsystem
This is happening
DFA 2010

James Murphyk Michael Jacksonek dantzalekuan utzitako lekua bete du. Energiaz betetako lan indartsua da *This is Happening*, dance, punk eta funk doinuak nahasten ditu. Aurreko lanetatik aldendu gabe dator eta lehen diskoko energia nabari daiteke ("Tribulations" bezalako kantuen). *Drunk Girls* aurkezpen single-arekin gelditzen gara, garagardoa airera bota eta euri alkoholikoan dantza eginez.

James Murphy has taken up the dance floor Michael Jackson left behind him. *This is Happening* is full of energy; dance, punk and funk are all combined. On the same lines as the record before, and the first record's full of energy (on songs like "Tribulations"). *Drunk Girls* is the first single and it's suitable for throwing your beer into the air and dancing in the alcoholic rain.

Lan gastronomikoa argitaratu du Makalak. Latin, ska nahiz boogaloo doinuak bildu ditu lau abestik osatutako zazpi hatzbeteko biniloan. Txarly Brownnek egin dion euskarri ikusgarriak disko eramangarri bihurtu du, gainera. "Ska con Boogaloo", "Meneito Magistral" edo "Vamos a Comer" abestiak europako dantzalekuak astintzen ari dira. Euskal Herriko elkarte gastronomiko guztietan ere entzun beharko lirareke.

Makala has brought out a gastronomic piece of work. He's put together four songs with latin, ska and boogaloo on this seven inch vinyl. With Txarly Brown's attractive help, it's also become portable. "Ska con Boogaloo", "Meneito Magistral" and "Vamos a Comer" are shaking the dance floors of Europe. It should be possible to hear these songs in all the gastronomic societies in the Basque Country.



Makala
Vamos a comer
Lovemonk 2010



Askoren artean /
Amongst many
Kitsune Maison # 9
Kitsune 2010

Club eszenan ezinbesteko erreferentzia bilakatu dira bilduma hauek. Batez ere, indie eta elektronika eszenan. Parisko labela daraman ekimenak Jamaica, Crooners eta Yelle-n abesti bemiak aurkezten dizkigu 18 kantuk osatutako lan honetan. Etorbizuneko doinuak dira hauek, eta europako areto eta jaialdi cool-enetan entzun daitezke. Topikoetan erori gabe, elektronikaren eszena bemiaren bultzatzaile nagusi bilakatu dira bilduma hauek.

These compilations have become an indispensable point of reference on the club scene. Above all, on the indie and electronica scenes. The work of this Paris based label has given us the latest songs by Jamaica, Crooners and Yelle on this 18 song collection. These and the sounds of the future and they can be heard in all Europe's coolest parties. Without wanting to be cliched, these compilations have become the main movers on the electronic dance scene.

Municheko dj eta ekoizle den Tobias Kirmayer-en diskoetxea da Tramp records. 60 eta 70eko vintage soinuak duten jazz, funk eta soul abestiak berreskuratzen dabil azkeneko urteetan, eta, horretarako, hemen aurkezten digun *Movements* bezalako ekimenak sortzen ditu. Diskoa bitxia da berez; eta Ernesto Cardenal-en "Grito Pidiendo" bezalako abestiek leku pribilegiatua merezi dute bildumazaleen apaletan.

Tramp Records is Munich DJ and producer Tobias Kirmayer's record company. In recent years he's recovered vintage jazz, funk and soul from the 60's and 70's, and this is why he's given us *Movements* and other such initiatives. It's a special record; and songs like Ernesto Cardenal's "Grito Pidiendo" deserve a special place on all collection shelves.



Askoren artean /
Amongst many
Movements 3
Tramp records 2010



Delorean
Subiza
True Panther / Mushroom
Pillow 2010

Deloreanek lehen diskoa argitaratu zuenean, kontzertu bat antolatu nien Oñatin. Ez zen inor gerturatu. Lau katu egon ginen kontzertuaz gozatzen eta haien doinuekin dantzan. Nola aldatu diren gauzak! Estatu Batuetako eszenan indartsu sartu dira, eta gure herrietan nekez ikusi ahal izango ditugu berriz, AEBetako hirietan jendez betetako kontzertuak eskaintzen dihardutelako. Kantu berriek dantzalekurako pop argitsua dakarte.

When Delorean brought out their first record, I organized a concert for them at Oñati. Nobody came. There were a handful of us there enjoying the music and dancing. How things have changed! They're now highly successful in the States, where they sell out their concerts in every city, so it's going to be hard to see them here again. The new songs are bright, danceable pop.

www.globalfunk.es.com

18 jun 2010 / 23:00
Global Funk Party: Dj 6 (Belgium)
@ Bullitt Groove Club Bilbao

19 jun 2010 / 23:00
Global Funk Party: Dj 6 & Arka djs
@ Le Bukowski Donostia-San Sebastian

20 jun 2010 / 24:00
Global Funk Party: Dj 6 & Makala djs
@ Be Bop Donostia-San Sebastian

skunkfunk www.skunkfunk.com
the balde www.thebalde.net
gszteba
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IZAN BILBOTARRAK BAINO HARROAGOA DEBALDE DENA ORDAINDU EZAZU!

LADINAMOK MILA HARPIDE BEHAR DITU
etorkizuna bermatzeko
(edo bestela, 1000 aldiz harpidetuko den norbait topatu).

DAME PA'
GASOLINAI



Oraindik aldizkaria ezagutzen ez baduzu bota iezaiozu
begirada bat sareko bertsioari: www.ladinamo.org/ldnm

E. L. Doctorow, J.G. Ballard, David Harvey, Sven Lindqvist, Inmortal Technique, Wu Ming, Richard Linklater, Ursula K. Le Guin, Ian MacKaye, Mike Davis, TV On The Radio, Jello Biafra, Mercedes Álvarez, Kim Stanley Robinson, Ignacio Echevarria...eta abar luze batekin elkarriketak edo eta Santiago Alba Rico, Constantino Bértolo, Johnny Rotten, Bruno Galindo, Manuel Delgado, Nacho Vegas...eta beste hainbaten artikulak.

www.ladinamo.org/suscripciones

gozatu
euskaraz

beste bat!!

musika
euskaraz

Noranahi goazela. Nonahi gaudela.
Gure jendearekin. Gure iritzia adierazi
nahi dugunean, geure erara. Euskara
gure bizimoduaren osagaia da. Berezkoa
dugu. Lagunen artean, gure giroan,
gure artean euskaraz.



Bizkaiko Foru Aldundia
Diputación Foral de Bizkaia

digitala: etorkizuna orainaldi bihurtua

Pasa den mendeko azken irailtza globalak teknologia digitalaren eskritik heldu zen. "Mekanika" eta "elektronika" kontzeptuek fragametroak dirudite. Digitala da etorkizuna. Etorkizuna? Tonto-tonto badira 20 urte teknologia digitala gizaitean (gizarte "zibilizatuzat" ditugun horietan, behintzen) zabaldu zela. Bere burua garatzeko gaitasun eta abiadura izugarria erakusten duenez, teknologia digitala beti gu baino aurreratuago dagoela iruditzen zaigu, baina, esan bezala, bada urte mordoak digitala orainaldian (xerriatuta dagoela, Arlean Ikus datiteke modu garbian alperatutako guzti hori).

80eko hamarkadan "aureratu" batzak erabiltzen bazuten ere, 90eko izan zen digitalak artea inbaditu zueneko hamarkada. Mark Thibe eta Alexander Gallowayk Rhizome gunea sortu zuten, internetek eskaintzen zituen somen aukerak ihasita. On-line gune horizontal, underground eta adar ugariko honetan, teknologia bertak sokuniza lanen tresna, euskarri eta erakuste gisa erabiltzen zituzten artistak biltzen hasi ziren. Irailtza industralak bere garatzen suposatu zuen aurrepausoa ekartu zion teknologia digitalak arteari. Erreferentziak aldatu egin dira. Artistek asmatzeari ekiten diote herrito. Makinen jabe bihurtzen hasi dira eta makina horiek eraldatu, garatu eta makinen erabilerak hobunak ere aldatu dituzte. Teknologia honek mugak hausteko errazasun itzela ematen du, eta artistek muga horiek gainditzea bihurtzen dute erroka nagusi. Batzuetan kontzertuan erorita: eskulangintza prozesuak pantaila baten mape jarri dira, baina, askotan, eskulangintza horren kopia egiten saiatzen da teknologia digitalaren helburua. Zinemak, adibidez, berretzekoak diruditen lle adatsak, beia printzak eta ur hartak ordenadorean sortzeko beharra izaten du, originiala eskura izan arren.

Mende berriaren hasierarekin, museo handiek arte digitalari jararion egiten hasi zitzaizkion. Underground izateaz sortu

zen Rhizome plataforma profesionalizatu egin zen, eta New York Museum-en bameratu zen; MOMA, Tate, Pompidou eta Guggenheim klasikoagoak ere net-art-a-zabalteko proiektuak bideratzen hasi ziren, eta aipurka new media art arteianak erosten hasi ziren euren bildumetarako. Artisten artean ere ez da irailtza hau modu berean ulertu. Askok oraindik ez dute bameratu teknologia digitalak arteian, kopia eta egile eskubide kontzeptuen esanahia aldatu egin dutela. Ez hori bakarrik, artea erakusteko, kontsumitzeko eta jasotzeko modua ere aldatu egin da. Eia aldatzen ditarrtu. Hori da hain zuzen ere teknologia digitalak arteari ekartu dioten eragari nagusietako bat: mutaziorako gaitasun amaitzina. Bronka berriek ere eutsi behar zate, ordea. Eia ez dira erroka makalak. Irailtza digitala askea eta mugagabea dirudien arren, inoz baino hauskorragoa delako. Bere hizkuntza propioa galdu gabeko, esperimentaziorako gaitasuna eta teknologiaran jabeen aurrean subertsiboa eta demokratikoa izaten jarraitzeko modu bertak bilatzea ez delako batera etarra.

Ondozero. Ikus-entzuzteko digitalak Ondozzero (batpuntuzero) ikus-entzuzteko garabideek nondik norra doazen ikertzeiko sortu zen. Baina "onodotzeronarek" berehala erakutsi zuten hausnarketa gaitz arkeia zatelek zirela. Bimbelantzi hasi ziren sokuniza lanean, eta erakundeak laborategi handi eta deskolakizatu bihurtu zen. Artelan digital bertizaille orok du tokia Ondozzeroen. Sareak berehala eman zion zabalumde globala egitasmoari. Artekasta hori jarraituz, berehala hasi ziren liburuak eta DVDen argitalpenak, munduko hainbat lirtan antolatutako jaitialdak lan berteen ekotzpenak, telebistarako eginko proposamen bertizialak, eta abar luze bat. Ondozzero aukeratu dugu, azken 15 urtean sokuniza digitalak izan diren garapena eta norbidia ikusteko gune egokia delako, eta sarean, kiki pare batekin, zure pantailan izan dezakezuelako.

digital: the future turned into the present

The last century's last global revolution was brought about by the digital technology. The concepts of "mechanics" and "electronics" seem like something from the past. The future is digital. The future? Without realizing it, 20 years have gone by since digital technology started to spread throughout society (or, at least, throughout the society we consider to be "civilized"). As it shows an incredible capacity and speed for developing itself, we always think that digital technology is more advanced than we are, but, as we've seen, the digital world has been the present for many years now. You can see this very clearly in the world of art.

Although a few "advanced" people used it in the 80's, it was in the 90's that it really invaded art. Mark Thibe and Alexander Galloway created Rhizome after seeing the possibilities that the Internet offers creativity. Artists who use new technologies as a tool, support and way ahead for their creativity have started meeting at this horizontal, underground and highly varied website. The revolution that digital technology brought to art was the same explosion that industry went through during its revolution. The points of relevance changes. Artists started inventing again. They've become the masters of the machines and they've transformed, developed and changed the machines' objectives too. It seems this technology can break boundaries with great ease, and they making getting over these boundaries the greatest challenge. Some of them have contradicted themselves: a screen has been put in charge of craftsmanship but, often, digital technology's objective is to make a copy of that craftsmanship. Film makers, for instance, have to create real-looking pieces of hair, pieces of grass and drops of water even though they have the genuine items to hand.

The great museums started to pay attention to digital art at the start of the new century. Rhizome, which started as an underground platform, has been professionalised and taken into the New York Museum; The classical MOMA, Tate, Pompidou and Guggenheim have also got involved in spreading the net-art-a-project and, little by little, they've started buying new media art for their collections. Not all artists understand this revolution in the same way. Many still haven't accepted digital technology art because it's changed the meanings of author's rights and copies. And that by itself has changed the way of showing, consuming and receiving art. And it's still changing. In fact, it's one of the main characteristics that digital technology has brought to art: the possibility of endless mutations. It also has to address new challenges, however. And they aren't small challenges. Although the digital revolution seems free and limitless, in fact it's more fragile than ever. Because finding new ways to continue to be subversive and democratic despite the owners of the technology and developing new skills for experimentation, without losing its own language, isn't at all easy.

Ondozero. Digital audio-visuals Ondozero has been created to look into where audio-visual developers have come from and where they are going. But the people from Ondozero have quickly proved to be enthusiastic doers as well as thinkers. They've started working creatively at full steam and it's become a large, decentralised laboratory. All innovative art has a place at Ondozero. The web gave this project a global dimension immediately. Following on this success, they quickly started publishing books and DVDs, organizing festivals all over the world, producing new work, innovative proposals for television, and many other things. We've chosen Ondozero because it's a good place to see the development and direction of digital creativity over the last 15 years and, on the web, you can have it on your screen in a couple of clicks.

It's been two years since you released *Kraj So Kóferot*. Do you spend a lot of time working on songs or is it that you just didn't want to release this self-titled record any sooner?

No, I am not the kind to go over and over songs. The story with this one is that it was recorded a year ago and the fact that it wasn't released earlier has nothing to do with me. We wanted to publish it with the right people and that's why there has been a delay, but it has been worth the wait.

John Parish's name seems to have popped up out of nowhere. How did he come to produce the record? What it is like to work with him?

My ex-manager got in touch with him and sent him my previous records. He gave them a listen and told us that he wanted to hear the demos I was working on. A couple of months went by and I sent him all I had. He particularly liked the demos I had recorded at home and after a few mails and several telephone calls, we finally set up some recording dates. John loves music, not fame. He turns up at the studio in his green jacket and heads off home to his family when the work is done. He only gets involved in projects he likes, and he really gets involved. He's not an invasive producer either; he respects the musicians and what they are about. On the song "Friends", for instance, he totally respected the arrangements exactly as they were on the original demo. In other cases, like "Game os Doses", he is capable of developing a whole song from a single idea. We recorded a lot of the songs totally live. John would sit down on the other side of the glass wall, shut his eyes, and that was how he would choose the best version of whatever we were doing. And you know what? We would quickly realise that he was always spot on.

The album was recorded in Bristol and Bath. Did it help in any way to get away from your usual surroundings with this piece of work?

It has been an enriching experience. To breathe in that rock culture and work with engineers like A. Chant and P. Corkett was amazing. Corkett mixed the record and I have never felt so relaxed about it. He knew what I wanted it to sound like without having to ask me at all.

It was incredible to work with musicians of the calibre of Jim Barr, Pete Judge and Billy Fuller, and that could only have happened there.

The album cover is great, it really sticks in the memory. Who painted the portraits of the band members?

Why, thank you. I did. I painted them with a lot of love, nothing less than the band deserved. Tell us about the band members.

David Martinez is the drummer. We've been playing together since 2003. He gets the songs really quickly and never makes a mistake, he has great instinct when it comes to playing and adding to a song. He's very melodic, though he doesn't actually play a 'note'. JC Luque is the bass player and he joined in 2004. He's been terribly unfortunate with sound equipment (everything he gets has to be sent off to be fixed at some stage), but we love him the way he is and he's part of the soul of the band. Xarim Aresté is the guitarist. My crutch while we were getting the record ready. He joined in 2008 and by November we were in Bristol together. We miss him now but we have Basque Oskar Benas instead. Basque, thin as a rake, but boy can he work those six strings!

We are fans of yours. We have nothing to hide, we love your previous records, and, well, with this latest one - we don't know why - we still feel the same way about your music. How can you develop and change so, without losing the essence of what you do?

I don't know, maybe the secret is in how well one knows oneself. And I'm not trying to offload some New Age philosophy on you here! I fell that the music goes with the person, and if it doesn't, it becomes a mere form, meaningless music and it's impossible to develop and grow from this perspective. And I believe that the songs need to be cared for, listened to and given what they need without forcing anything on them.

How are the live shows going? Have you many gigs lined up?

We were in London and then the States after that. We've just started the Spanish Tour now. We're really looking forward to playing for you!

Bi urte igaro dira *Kraj So Kóferot* diskoa atera zenuenetik. Konposaketei buelta asko ematen diezu ala, besterik gabe, ez zenuen lehenago argitaratu nahi zure izena daraman hau?

Ez, ez naiz kantuekin bueltaka dabilen horietakoa. Kontua da disko honek urtebete daramala grabatuik; lehenago atera ez bada ez da nire ermuagatik izan. Jende aproposarekin atera nahi genuen, eta horregatik atzeratu da, baina itxarroteak merezi zuen.

Eta, bat batean, John Parish-en izena azaltzen da. Nola sortu zen berak zure diskoa ekoizteko aukera? Kontaiguzu zer moduzkoa den berarekin lan egitea.

Nire managerra zenak egin zuen berarekin kontaktua eta nire aurreko bi diskoak bidali zizkion. entzun zituen, eta nire maketak entzun nahi zituela erantzun zuen. Hilabete batzuk igaro ziren eta eskuartean nuena bidali nion; etxean grabatu nituen demoak gustatu zitzaizkion bereziki eta, mail batzuen eta telefono solasaldi batzuen ostean, ados jari ginen eta grabaketarako data jari. John-ek musika maite du, ez fama; estudioa jaka berde batekin dator, eta lana amaitzen duenean etxera itzultzen da bere familiarekin. Gustoko dituen proiektuetan soilik murgiltzen da, eta benetan murgiltzen da gainera. Ez da ekoizle inbasibo bat; musikariaren nortasuna errespetatzen du; "Friends" kantuan, adibidez, demoko konponketa guztiak errespetatu zituen; beste kasu batzuetan, "Game os Doses"-en adibidez, ideia soil batetik kantu oso bat garatzeko gaitasuna izan du. Kantu asko zuzenean grabatu genituen talde guztia batera. John kristalaren bestaldean esertzen zen, begiak itxi, eta hala erabakitzen zuen zein saikara zen ona (eta gerora jabetzen ginen beti asmatzen zuela).

Bristol eta Bath hirietan grabatua. Ohiko ingurunetik ateratzek lagundu al dizu grabaketa egiteko orduan?

Aberatsa izan da. Rock kultura hura arastu eta A. Chant eta P. Corkett bezalako soinu ingeneriekin lan egiteak liluratu ninduen. Corkett-ek nahastu zuen diskoa eta ez naiz sekula hain lasai egon. Bazekien zer nahi nuen eta nola nik ezer esan gabe. Jim Barr, Pete Judge eta Billy Fuller bezalako musikariekin lan egitea ere izugarria izan zen, eta hori han soilik gerta zitekeen.

Begietan pegatuta geratzen zaizun disko-azal ederra. Nork egin ditu diskoan azaltzen diren taldeko portaituen erretratuak?

Mila esker, nik margotu nituen, maitasun handiz egin nituen, taldekideek merezi zuten moduan. Kontaidazu zerbait zure taldekideen inguruan.

David Martinez bateriajolea da. 2003tik hona elkarrekin jotzen dugu. Kantuak oso azkar bameratzen ditu eta ez du sekula akatsik egiten; instintu handia du kantuak janzterakoan. Oso melodikoa da, nahiz eta notarik ez jo. JC Luque baxujolea 2004an sartu zen, eta oso zorte txarra du soinu ekipoarekin (erosten duen pieza oro konpontzera bidali behar izaten du), baina den moduan maite dugu eta eta taldearen arimaren zati bat da. Xarim Aresté gitarrajolea da. Diskoaren prestaketan nire makulua izan zen. 2008an sartu zen, eta azaroan Bristol en geunden elkarrekin. Orain faltan botatzen dugu, baina haren ordez Oskar Benas euskalduna sartu da, euskalduna, mehe-mehea, baina ederto astintzen die 6 sokei.

Gu zaleak gara. Ez gara ezkatutzen, asko gustatzen zaizkigu aurreko lanak, eta azken disko honekin -ez dakigu zergatik zehazki- hori sentitzen jarraitzen dugu. Nola egiten duzu, garatzeko, aldatzeko, baina muina mantentzeko?

Ez dakit, bakoitzaren buruaren ezagueran datza akaso sekretua, eta ez dut New Age filosofiarik saldu nahi, eh! Baina uste dut musika pertsonarekin bat doala, eta hala ez bada forma soil bihurtzen da, edukirik gabeko musika, eta ezinezkoa da hori garatzea eta hortik hazten joatea.

Eta sinisten dut kantuak mimatu, entzun eta behar dutena eman behar zaiela, fortzatu gabe. Zer moduz zuzenekoekin? Askok itxi dituzue honez gero?

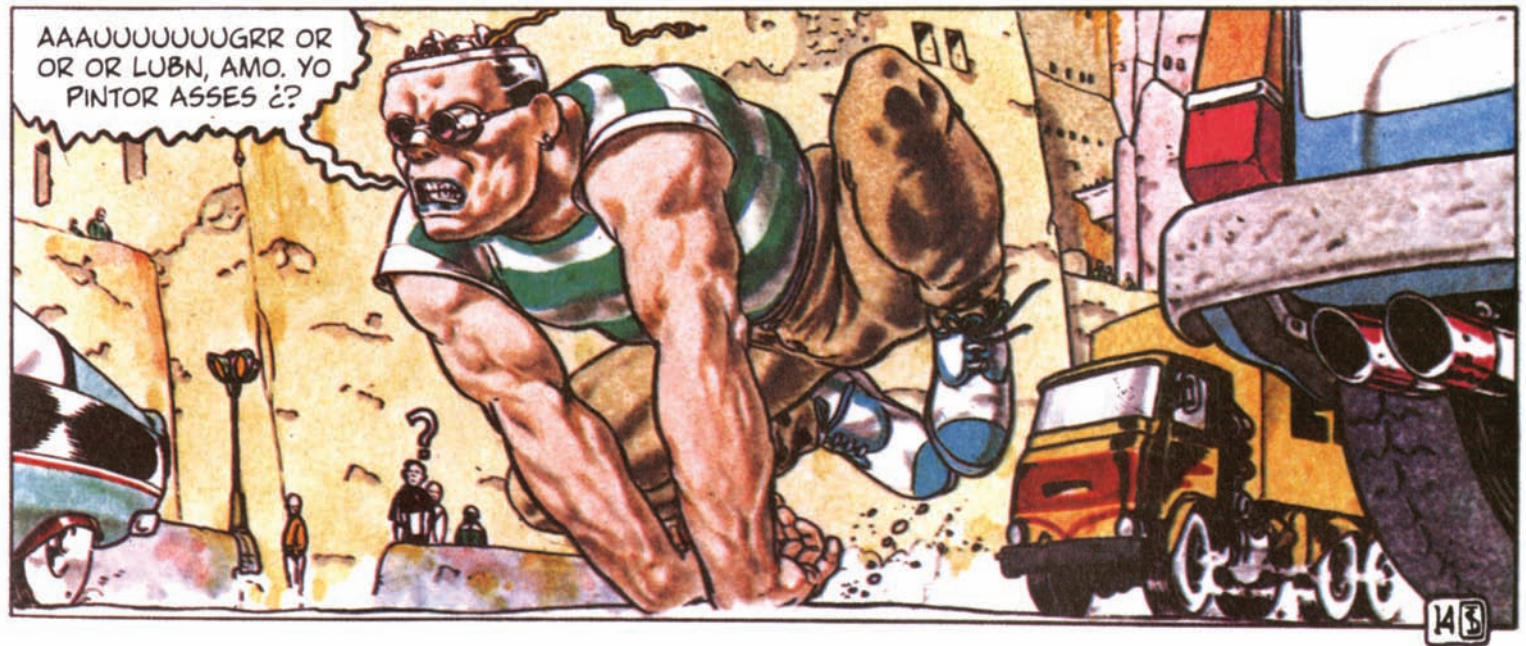
Londonen ibili gara, gero AEBetan, eta orain Espainiar estatuan hasi dugu bira. Zuen aurrean jotzeko gogo handia dugu!





maika makovski

adi! ranxerox kalera itzuli da.



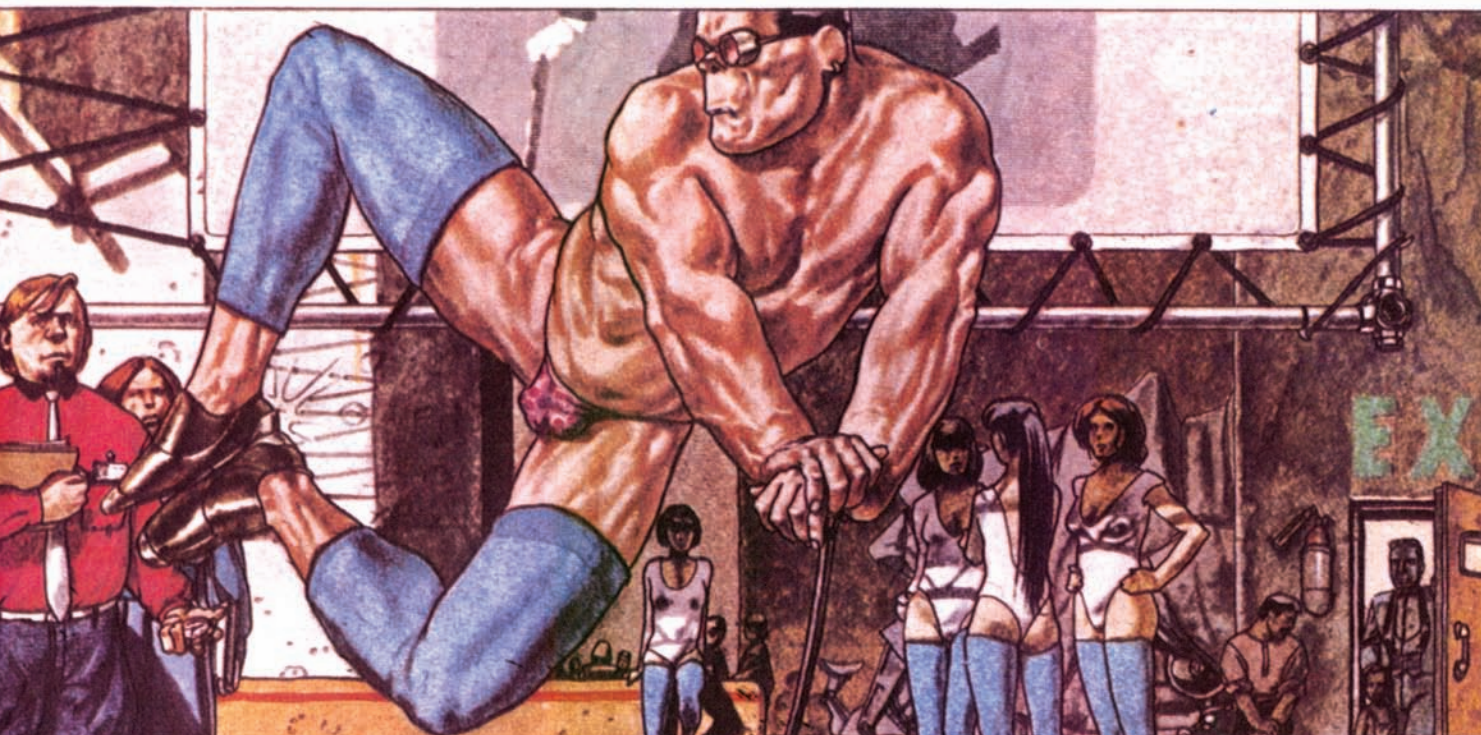
Kokoteraino zaude gizarte honetaz? Horren politikoki zuzena da non politikoki zuzenak ez direnak irratit bertulianoak diren? Lasai, bueltan da Ranxerox, inoiz egon den antiheroi bortitz eta desegokiena. Horiek, hala ere, dituen merezimenduetako gutxi batzuk baino ez dira; Europan izan zen lehenbiziko Cyberpunk erreferentzia, ironiaz beteriko gidoia, istorio dibertigarria eta, batzuek kontrakoa esaten duten arren, gizartea, politika eta ekonomiari kritika zorrotza.

Ranxerox bueltan da, La Cupula argitaletxeak bere istorio guztiak bilduma batean ekartzen dizkigulako. Ranx, La Cupulak argitaratzen zuen El Vibora aldizkaria mitikoan ezagutu genuen lehenengoz. El Vibora joana da, baina harekin batera sortu zen argitaletxeak jarraitu du komiki interesgarriak kaleratzen, besteak beste, Ranxeroxen istorioak.

Ranx 1978ko Erroman jaio zen Stefano Tamburini idazle eta marrazkilaria eskutik, borborka zegoen gizarte baten isla futurista eta istrioniko gisa. Tamburini sortutako Cannibale komiki aldizkarian agertu zen lehenengoz. Tamburini berak eta Andrea Pazienziak marraztua izan ostean, Tanino Liberatoreren eskuetan erori zen, eta haren marrazkiak eman zion historian sartzeko behar zuen ukitua. Liberatoreren marrazkiak zuzenean harrapatzen zaitu. Errotuladoren egindako marrazki

hiperrealista izanik, izaera oso berezia du, eta ezin apososagoa da Tamburini sortzen zituen giroak eta istorioak islatzeko: jendez betetako urbe futuristak, gorputz gihartsuak eta ageriko biolentzia, besteak beste. Komiki paperatik kanpo ere arazo legalak izan zituen Ranxerox-ek. Fotokopiagailu baten piezekin egindako ziborg bat izanik, Rank Xerox izena eman zioten, baina fotokopiagailuak egiten zituen Rank Xerox korporazioak izena aldarazi zion Tamburini. Komiki pertsonai hura ez omen zen oso irudi ona beren enpresentzako.

Legez kanpoko ikasle aktibista batek unibertsitateko fotokopiagailua probesten du Ranxerox sortzeko. Ikaslea goiz hiltzen du poliziak eta Ranx bakarrik geratzen da kaleetan. Drogaz eta ustelkeriaz betetako kaleak. Bertan ezaguguko du Lubna, pertsonaiarik desegokiena. Nerabe izatera heldu gabe ere, droga eta sexu zale amorratua da eta Ranx jostailu sexuala balitz erabiltzen du. Pertsonaiaren izaera? Esan dezagun bikote horretan Ranx ederra dela eta Lubna piztia. Hala ere ez da nabarmentzen inguruan duen gizartean. Kortatu taldeak eman zigun aditzera Tamburini heriotza egileaz eta pertsonaiak hitz egiten zuten "Nivel 30" abestian. Gai dosiaz hil omen zen Tamburini 31 urterekin, Ranxeroxen azkeneko istorioa erdixka utzirik. Liberatoreren laguna zen Alain Chabatek hartu zuen erreleboa eta Liberatorekin batera bukatuko zuen azkeneko istorio hau.



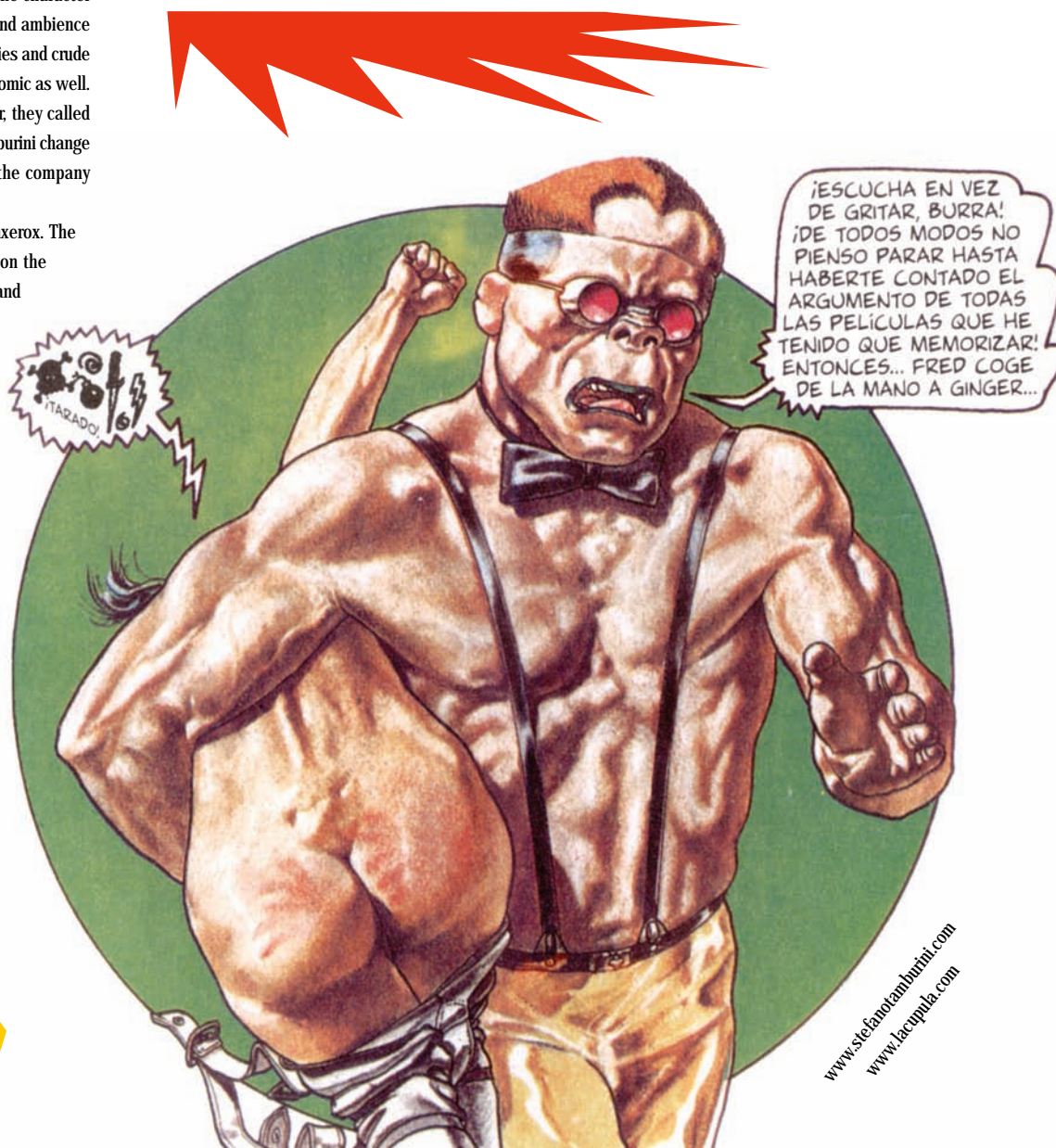
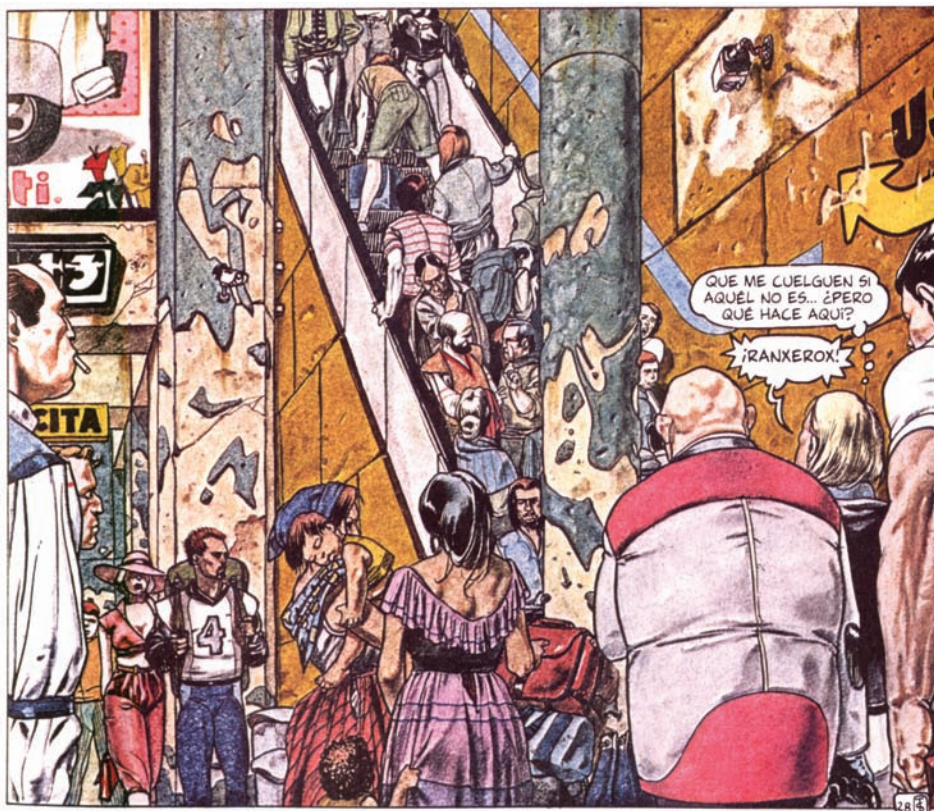
beware! ranxerox is back on the streets.

Have you had enough of this society? Has everything become so politically correct that the only people who aren't PC are the current affairs commentators on the radio? Well, never fear, the most violent and unsuitable anti-hero, Ranxerox, is back. The above, nevertheless, are just a few of his praiseworthy characteristics; the first Cyberpunk reference in Europe, a script laden with irony, a cracking storyline and though some may say differently, scathing criticisms of society, politics and the economy.

Ranxerox is back because publishers La Cupula have gathered together all his stories in a single volume. We first came across Ranx in the mythical mag also published by La Cupula, El Vibora. El Vibora may have since disappeared but the publisher, founded at the same time, is still publishing worthwhile comics, amongst which we find the stories of Ranxerox.

Artist and writer Stefano Tamburini gave Ranx to the world in Rome in 1978. The figure was a histrionic futuristic representative of a society that was boiling over at the time. He appeared in the Tamburini's Cannibale comic magazine for the first time. At first Tamburini drew him, and he in turn was followed by Andrea Pazienza, but it was when Tanino Liberatore got his hands on him that he was finally given the touch that would earn him his place in history. Liberatore's artwork grabs you by the lapels from the very beginning. The hyper-realistic marker-drawn style gives the character something special and is a fully appropriate way to reflect the stories and ambience created by author Tamburini: crowded futuristic metropolis, muscular bodies and crude violence. Ranxerox had problems with the law outside the pages of his comic as well. Seeing as he was a cyborg made up of bits and pieces of a photocopier, they called him Rank Xerox, but the photocopier manufacturer Rank Xerox made Tamburini change the character's name. Seemingly, the character wasn't exactly what the company thought of as appropriate corporate image.

An outlaw student activist uses a university photocopier to create Ranxerox. The student is soon murdered by the police and Ranx finds himself alone on the rough streets of his home town. Streets brimming over with corruption and drug-dealing. That's where he meets Lubna, the most unsuitable of characters. Barely a teenager, Lubna is a rabid drug and sex addict and uses Ranx as a sex toy. What is the character like? Let's just say that in this couple Ranx is beauty and Lubna is the beast. That said, they don't really stand out in the society they find themselves in. The group Kortatu brought us news of Tamburini's death and spoke of him and his character in the song "Nivel 30". Tamburini apparently died of an overdose at the age of 31. He left behind his last half-finished Ranxerox story. Liberatore's friend Alain Chabat stepped in and, along with Liberatore, finished that last story.



testua/by: txo!?

is anybody out there?

Are we alone in the universe? People have tried to answer this question since ancient times, but the question has seldom been sent up into space. To give a scientific answer, the SETI programme was started in the 1950's (Search for Extraterrestrial Intelligence). The programme was based on the book written by the investigator Carl Sagan and it became famous thanks to the film "Contact".

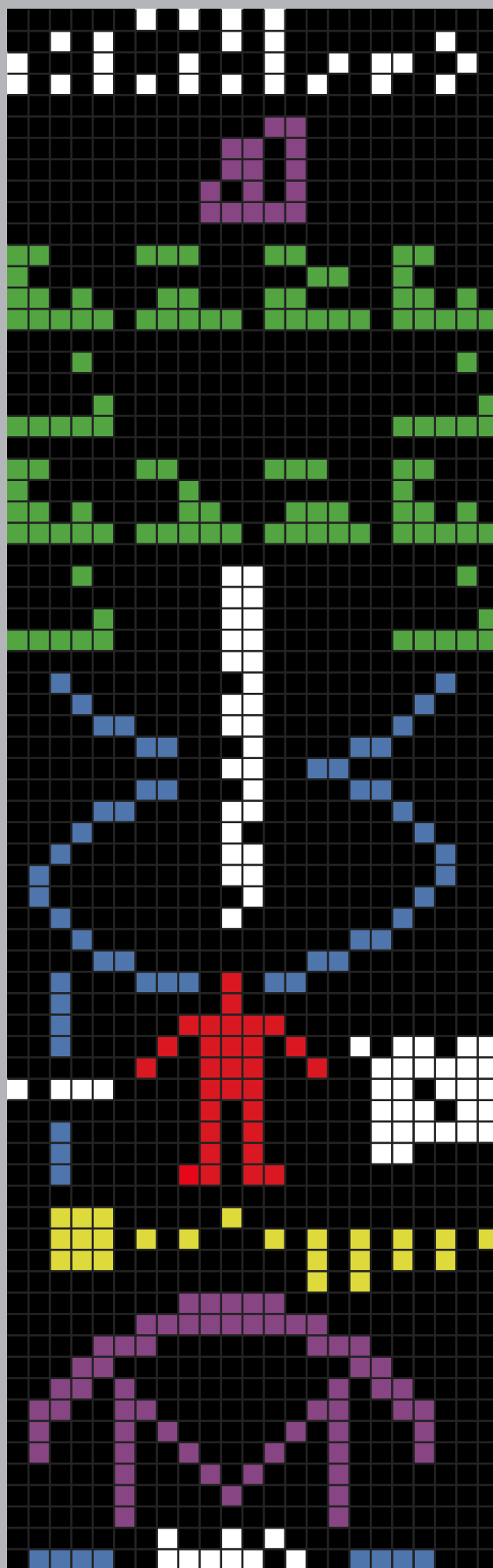
Investigators looked for an appropriate electromagnetic frequency for sending messages. As hydrogen is the most common element in the universe (it's emitted at 1,420 megahertz), they thought that extraterrestrial beings might use that.

Once they had found the frequency of reception, in 1974 Carl Sagan and some other famous brains sent out the message in the picture from Arecibo radio telescope, the biggest in the world. At first, it was a secret programme. The people in charge of it were embarrassed by it as it gave the impression that they were looking for extraterrestrial beings and, maybe, people would be against sending the message as it could attract extraterrestrial attackers.

It's improbable extraterrestrial civilisations will pick up the message sent from Arecibo. They sent the message to a group of stars called Messier, which are 25,000 light years away, and, at the speed of light, that will take 51,974 years to reach them.

The message, written in binary, contained this information: The solar system, numbers up to ten, atomic numbers, helicoid DNA, an image of average human height and a drawing of the Arecibo telescope.

And if somebody does receive it, what will the extraterrestrials think of a message that looks like it's been written by a child?



testua / text by: Angello

ba al da norbait hor?

Unibertsoan bakarik ote gaude? Gizakia aintzintatik galdera horri erantzuten saiatu da, baina gutxitan bidali izan du galderaikurra espaziora. Erantzun zientifikoa ematearren, 50eko hamarkadan SETI programa (Search for Extraterrestrial Intelligence) sortu zen. Programa hura Carl Sagan ikertzaileak idatzitako liburuan oinarrituta zegoen eta "Contact" filmeari esker ezagun egin zen.


Ikerlariak mezuak bidaltzeko frekuentzia elektromagnetiko aproposa bilakatzen ari ziren. Unibertsoan elementurik aruntena hidrogenoa izanda (1.420 megahertzetan emititzen dituen), estralurtarrek frekuentzia hori erabiliko zutela pentsatu zuten.

Hartzailearen maiztasuna aurkituta, 1974 urtean Carl Saganek eta beste garun ospetsu batzuek irudian ikusten den mezua bidali zuten Areciboko irratiteleskopiotik, munduko handiena. Hasieran, proiektu hau sekretua zen, arduradunei lotsa ematen zielako estralurtarren bila zebiltzala zabalteak, edo, beharbada, egun haietan izan zelako mezua kontra agertu zenik, estralurtar erasotzaileak erakar zitezkeelakoan.

Zaila izango da Lurretik kanpoko zibilizazio batek Areciboko mezua jasotzea. Mezua 25.000 argi urtera dagoen Messier izeneko izar multzora zuzendu zuten, eta argiaren abiadurarekin gure aroko 51.974 urtean iritsiko litzateke.

Mezuak informazio hau zuen binarioan idatzia: Eguzki-Sistema, hamarrerainoko zenbakiak, zenbaki atomikoak, ADN helikoidala, batzbesteko altueradun gizakiaren irudia, eta Areciboko teleskopioaren marrazkia.

Eta norbaitek jasotzen badu, zer pentsatuko ote dute estralurtarrek ume batek diseinatutako mezua dirudien horretaz?



testua / by: uxeta labrit

tipo hau jainkoa da this guy is god

Roy Batty erreplikantearekin elkarrizketa labur bat:
a short interview with replicant Roy Batty:

G- Batty jauna, fikzioan biologikoki sortutako gizaki gisa, zer esango zeniguke Craig Venter-ek sortu duen bizitzaz?

E- *Mycoplasma mycoides JCVI-syn1.0*az ari zara? *Mycoplasma laboratorium* izenaz ezagutuko duzue denbora epe laburrean. Hau eskusiba gisa esaten dizut, kar kar kar. Zer irudituko zait bat? Primeran! Beste pauso bat da, ni eta nire modukoak fikziotik errealitateara ekartzera ahalbidetuko duen beste pauso bat.

G- Azalduko al zeniguke labur-labur zein den Craig Venter eta Dr Eldon Tyrell-en arteko ezberdintasuna?

E-Ez dago ezberdintasunik. Biek sortu dute "bizitza" laborategi batean. Artifizial hitzari esanahia aldatu diote. 3.500 urtetik hona, bazen bortxaezina zen lege bat: zelula bat beste zelula baten banaketatik soilik lor daiteke. Hori betirako aldatu da. Orain ordenagailu eta probetekin sor daiteke zelula bat. Eta zelula bat sor badaiteke, ez dugu gehiegi itxarongo lehen landarea sortzen duten arte, eta gero landare hortaz elikatzen den arra, eta gero arra tximeleta bihurtuko da. Golem mitoa errealitate bihurtu da.

G- Horrek "bizitza" kontzeptua bera aldatzen du?

E- Jakina.. eta arima kontzeptua ere bai. Zuen munduko bizitza orok zuen "mirari" osagaia desagertu da betirako. Arima kimika hutsa besterik ez da...

G- Baina etikoki...

E- Etikoki? Baina gizakiek ba al duzue etikarik? Tipo hau jainkoa da. Craig Venter-ek Alak, Cristok eta enparauek milaka urtetan frogatu ez dutena frogatu du. Eta Venter-ek ez du fedearen komodina erabili behar izan...

G- Etorkizunean orduan...

Etorkizuna? Zuentzat etorkizuna atzera zenbatze bat bihurtu da. **Nik, zuek, jende arruntak ikusi ez dituen gauzak ikusi ditut. Orion planetan espaziountziak sutan ikusi ditut. Eta ikusi ditut C izpiak iluntasuna argitzen Tannhauserko atean. Une guzti horiek denboran galduko dira malkoak euritan bezala...**

G- Ez duzu zeure esaldia amaitu

E- Esaldia aldatu egin delako... "hiltzeko garaia iritsi da" esaten nuen fikzioan, orain aldiz, errealitatean ... bizitzeko garaia da.

G- Mr Batty, as a fictional biologically created human, what would you like to tell us about the life that Craig Venter created?

E- Are you talking about *Mycoplasma mycoides JCVI-syn1.0*? You'll soon know it as *Mycoplasma laboratorium*. I can give you this as an exclusive, haha. What do I think about him? He's great! It's another step to take me and people like me out of fiction and into reality, another step.

G- Can you tell us in a few words the difference between Craig Venter and Dr Eldon Tyrell?

E- There is no difference. They both created "life" in a laboratory. They changed the meaning of the word artificial. For the past 3,500 years there's been a sacred law, a cell can only be created by splitting another cell. That's changed for ever. Now a computer can create a new cell in a test tube. And if a cell can be created, we won't have to wait long before a plant's created, and then a worm will eat bits of it and then the worm will become a butterfly. Golem will become a reality.

G- Will that change the concept of "life" itself?

E- Of course ... and the concept of the soul, too. The "miracle" component of your lives will disappear for ever. The soul is no more than pure chemistry ...

G- But ethically ...

E-Ethically? But do humans have ethics? This guy's god. Craig Venter has proved what Allah, Christ and people like that haven't proved in thousands of years. And he hasn't had to use faith, that joker.

G- In the future, then ...

The future? For you the future has become a countdown. **I've seen things you people wouldn't believe. I've seen attack ships on fire off the shoulder of Orion. I watched C-beams glitter in the dark near the Tannhauser gate. All those moments will be lost in time... like tears in rain...**

G- You haven't finished your sentence.

E- That's because the sentence has been changed. "Time to die" I said in fiction, but now, in reality ... It's time to live.

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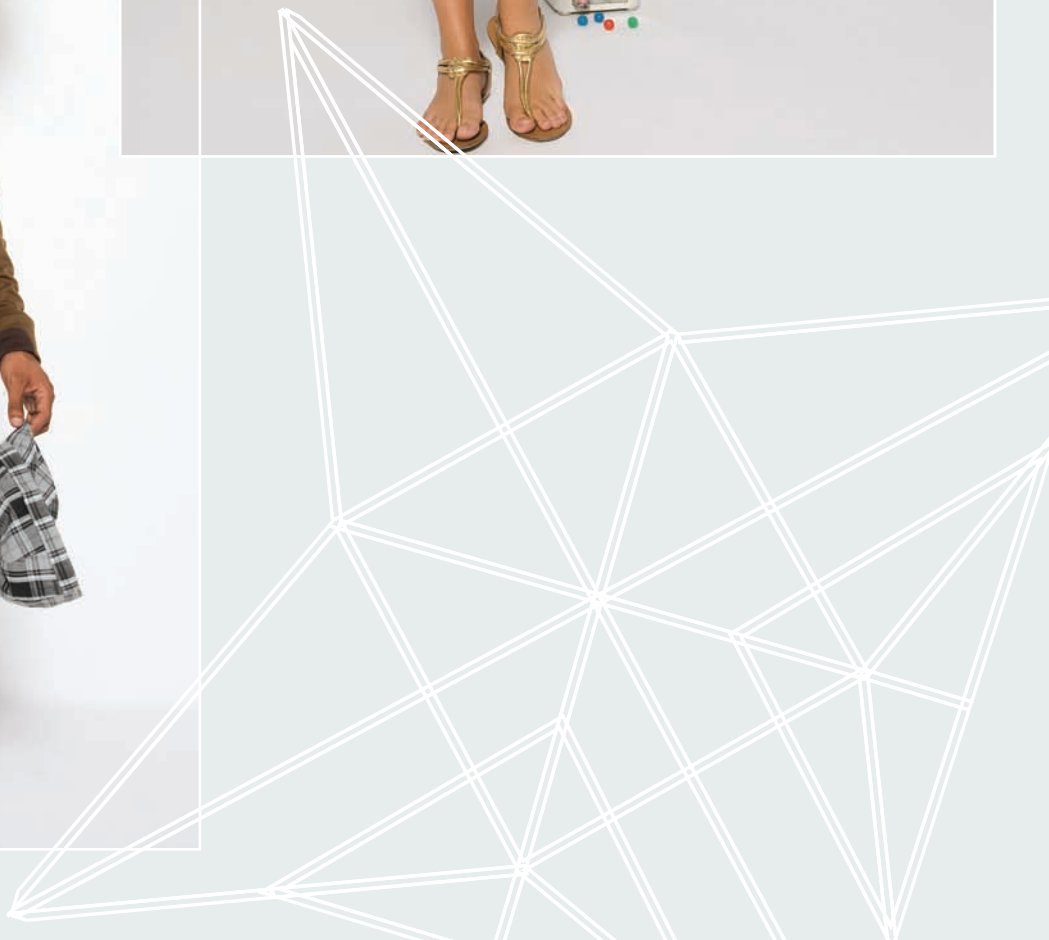
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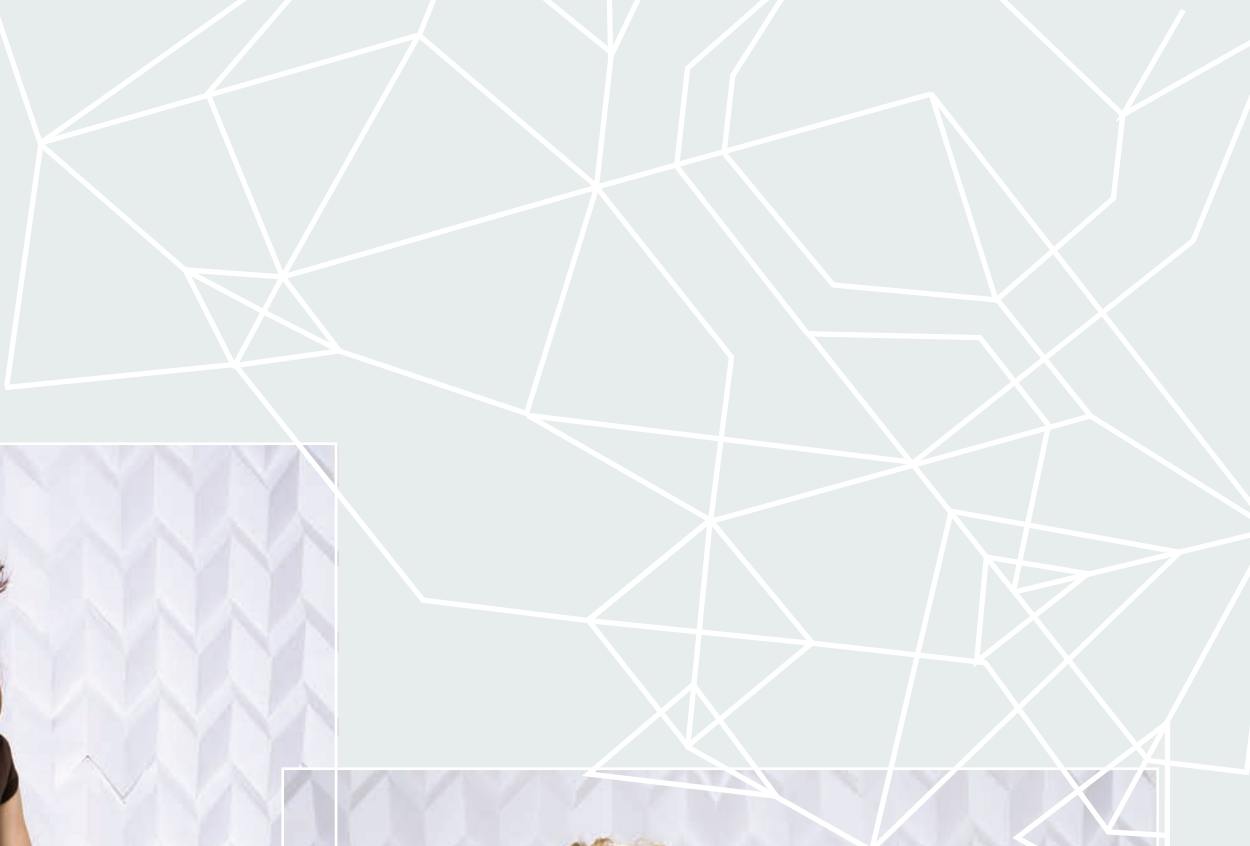
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$$t = \frac{d}{v}$$

denbora = distantzia / abiadura
time = distance / speed





Etorkizuna ez da gauza guztietarako soluzioa.
The future is not the solution for everything.



xabier eta karajito

maria agirre eta amaia fernandez kaneta argitaletxea

Bilduma honetan ipuin ezberdinak topatuko ditugu, guztietan, ordea, Xabier izeneko mutila eta Karajito astoa dira protagonista. Estilo zuzen eta sinplean idatziak eta marraztuak, ipuin hauen grazia hain zuzen ere izaera naif horretan datza. Egungo ipuin liburu ugariaren sofistikazioaren eta estetikaren lehentasunaren aurrean, Xabier eta Karajitoren abenturek xalotasuna eta entretenigarritasuna dute helburu. Joxan Ormazabalek itzuli zituen Xabier eta Karajitoren abenturak, mendi buelta egiten ari zela duela gutxi utzi gaituenak.

You'll find different types of tales in this collections, but all of them have a boy called Xabier and a donkey called Karajito as their main characters. Written and drawn in a direct, simple way, the tales' main interest is their naif style. In contrast with the primacy of sophistication and aesthetics in many contemporary tales, Xabier and Karajito's adventures' objectives are simplicity and fun. Joxan Ormazabal translated Xabier and Karajito's adventures. He recently lost his life in the mountains.



2666

roberto bolaño anagrama

Aspaldian erosi eta bidaia baten aitzakiaz irakurritako liburua. Nola laburtu hemen 1500 orrialde pasatxo dituen nobela hau? Ezinezkoa da. Bizitzan, kutsu entziklopedikoa duten dozena erdi liburu irakurtzen du irakurle ertain batek. 2666 da liburu horietako bat, nahiz eta gure uste apalean dozenaka orrialde soberan izan. Bost istorio nagusi baina elkarri lotuak. Pertsonaia ugari eta espazioan eta denboran banatutako narrazioak. Harrapatu, eta minbiziaren moduan geratzen zaizkizu liburu honetako hainbat pasarte sabelean itsatsita. Eta ez da "benigno".

Bought some time ago and perfect for reading on a journey. How can we summarise the 1,500 pages here? It can't be done. An average readers gets through the half dozen books that could fit into an encyclopedia case. 2666 is one of those books, although, in our humble opinion, there are a few dozen pages too many. There are five main, interconnected stories. Numerous characters and narratives mixed in space and time. Once caught, many bits of this book stay in your stomach like cancer. And it isn't "benign".



yo, otro libro egocéntrico de juanjo saez

juanjo saez mondadori

Juanjo Saez-en fan fatalak gara. Bere aurreko lanak —*El arte, Viviendo del cuento, Buenos tiempos para la muerte*— dibertigarriak eta inteligentziaz beteak dira. Komiki liburu berrak honetan ildo berari eusten dio, baina, kasu honetan, autobiografiko samarak izaten diren bere istorioak zuzen zuzenean bere buruari eskaintzen dizkio. Eta bere buruari egiten dizkion kritika zorrotzekin barre eginarazi eta pentsarazi egiten digu berriro Saez jaunak. *Círculo Primigenio* fanxinean zebilenetik jarraitzen dugu bere lana eta ez gara sekula asetzen.

We're Juanjo Saez' fan fatals. His previous works —*El arte, Viviendo del cuento, Buenos tiempos para la muerte*— were full of fun and intelligence. In this new comic book he carries on in the same way but, in this case, he tells these autobiographical stories about himself. And, once more, Mr Saez makes us laugh and think with his sharp self criticisms. We've been following his career since *Círculo Primigenio* fanzine and there's never enough of it for us.



katu jendea

eider rodriguez elkarlanean

Edertasuna eta dirua aipatzen ditu egileak zapi ipuin hauen ardatz nagusi gisa. Edertasuna kontzeptu zabala da, eta subjektiboagoa akaso, baina diruarenak ongi definitzen du ipuin hauetan nabarmena den giro errealista eta orainaldirako joera. Zuzen idatzita daude ipuin hauek. Narrazioak ez dira azpi trama apaingarrietan galtzen. Hala ere, Rodriguezen idazkeraren adierazgarri diren gordintasuna eta sentimendu errezelen jokoak ageri dira. Zinikoak eta putakumeak diren pertsonaia ere nolabait maite dituela nabari zaio idazleari. Ipuinek errealitate material batetik, errealitate intimoago batera eramaten gaituzte. Katu jendea esistitzen den moduan, katu idazleak ere esistitzen direlako.

The author mentions beauty and money as the main subjects of this book of short stories. The idea of beauty is a wide one, subjective, perhaps, but the idea of money defines these stories clearly in a realistic atmosphere and a contemporary feel. These stories are written in a direct manner. The narrative plots do not get covered by decorative elements. Even so, the conjugation of transparency and feelings, which are characteristics of Rodriguez' writing, also come out here. The writer is sure that cynics and bastards also love somehow. These stories take us from one material reality to a more intimate reality. In the same way that cat people exist, there are also cat writers.

libertatia

Madagaskarreko iparraldean bada lur sail bat non XVIII. mendearen hasieran arraza eta jatorri ezberdineko gizasemeek eskubide berdinak izan zituzten, non dirua guztien artean banatzen zen eta non frantsesa, ingelesa, nederlandera eta portuguesaren nahasketaz sortutako hizkuntza bat mintzatzen zen. Libertatia izena zuen, eta honako hau da kolonia hura sortu zuen Misson kapitainaren istorioa.

Misson kapitaina frantziako Provence eskualdean jaio zen. Historiagile bakoitzak izen ezberdina ematen dio (Bartolomé, Olivier edo James), eta alor horretan bat egiten ez badute, bada guztiek adosten duten zerbait: Misson kapitaina pirata izateaz gainera, beranduago gertatuko zen frantziar iraultzaren hazia jarri zuen gizonetako bat izan zen.

Misson-ek zientzietan oinarritutako hezkuntza izan zuen, baina aitarengandik itsasoarekiko zaletasuna jaso zuen. Itsasoratze baimena eskatu zionean, aitak ez zuen aukerarik izan. Victoire guda-ontzian eman zuen izena. Napoles-eko portuan zeudela, Erromara abiatu zen eta bertan Caraccioli apaiz dominikoa ezagutu zuen. Misson, Caraccioli-ren teoria sozialisten inguruan interesa azaltzen hasi zen, eta apaiz dominikoa Misson-en itsas abenturak entzun ostean, eliza utzi eta Victoire guda-ontziaren tripulazioko kide bihurtu zen. Winchester guda-ontzi ingelesarekin borrokan, Victoire-ko kapitaina hil egin zen. Bataila hura, ordea, frantsesek irabazi zuten. Tripulazioak Misson aukeratu zuen kapitain, eta une horretan erabaki zuten aurrerantzean bandera beltza izanen zela barkuan ezarriko zuten itsas errepublikaren ikurra. Caracciolik berehala aldatu zuen banderaren kolorea eta "Libertas" idatzirik zuen bandera zuria eseki zuen.

Bandera bitxiako pirata bitxiak ziren. Ez zuten behar zutena baino gehiago lapurtzen eta ez zuten inor akabatzen. Holandatik eta Portugaletik esklabuz beteta zihoazen barkuetan, esklabuak askatu eta haien "jabeen" jantziekin janzen zituzten. Askatutako esklabu ugari Misson jarraitzea erabaki zuen. Hainbeste izatera iritsi ziren ezen elkarekin nabigatzen zuten hiru barkuak ez ziren nahikoak hainbeste jende biltzeko. Madagaskarreko iparraldera hurbildu ziren eta Anjouan-en ezarri zuten euren bilgunea. Misson eta bere hainbat mariñelek Anjouan herriko emakumeekin ezkondu ziren, eta Libertatia izeneko kolonia utopikoa sortu zuten. Caraccioli-ren teoretan oinarritutako sozialismoa ezarri zen eta esperantoaren moduko hizkuntza bat sortu zuten pirata guztien jatorrizko hizkuntzetan oinarrituta. Misson eta Caraccioli-ren ametsak 25 urte iraun zituen. Irlako indigenek kolonia suntsitu zuten arte. Caraccioli bertan hil zen, eta Misson-ek itsasora egin zuen ihes, baina ekaitz batek bere barkua hondoratu zuen eta hainbeste maite zuen itsasoan desagertu zuen.

Libertatia koloniaren beri nola dakigu orduan? Zergatik aipatu dugu hasieran eurek piztu zutela iraultza frantsesaren metxa? Bada, Libertatian bizi zen Tew izeneko marinel batek errepublika hartan idatzi ziren hainbat dokumentu eta eskuizkribu hartuta ihes egin zuelako, eta Frantziara iritsi zenean, Misson kapitainaren teoriak prentsan oihartzuna izan zutelako. Hainbat pentsalarik eredutatz hartu zuten Libertatia, eta beste mundu bat posible zela frogatzen zuen esperientzia hura errepikatze sulkaldea lanak egiten hasi ziren...

There is a piece of land in the North of Madagascar where, at the beginning of the 18th Century, people of different race and origin shared the same rights, where all monies were equally shared out amongst everybody and where a language born of the mixing of French, English, Dutch and Portuguese was spoken. Libertatia was its name and this is the story of the man who founded it: Captain Misson.

Captain Misson was born in the French region of Provence. Different authors give him different names (Bartolomé, Olivier or James), and though they may disagree on this point, on another they all say the same thing. Captain Misson, as well as being a pirate, was also one of the men who planted the seeds of the French Revolution.

Though Misson was educated in the sciences, he also inherited his father's love of the sea. When he asked his father if he could go to sea, his father didn't really have an option. He signed up for the warship Victoire. While they were berthed in Naples he traveled to Rome and met Dominican priest Caraccioli. Misson became interested in Caraccioli's socialist theories and the Dominican priest left the priesthood and joined as a member of crew of the Victoire on hearing Misson's tales of adventure on the high seas. The captain of the Victoire was killed whilst engaging the English warship Winchester in battle, but the battle was won by the French. The crew elected Misson as captain and they also decided that their boat would sail under a black flag, representative of the sea republic they had established on their ship. Caraccioli quickly changed the color as he unfurled a white flag emblazoned with the word 'Libertas'.

They were strange pirates under a strange flag. They stole no more than they needed and they never killed anybody. They attacked Dutch and Portuguese boats carrying slaves, freed them and dressed them in their "owners" clothes. Many of the freed slaves decided to stay with Misson. Their numbers grew so much that the three boats that sailed together couldn't hold them all. They sailed to the north of Madagascar and set up their base in Anjouan. Once there, Misson and many of his sailors married local women and they founded their utopia, a colony called Libertatia. A socialism based on Caraccioli's theories became their ideology and they came up with an Esperanto-like language, a mix of the different languages spoken by the pirate crew of multiple origin. Misson eta Caraccioli's dream lasted 25 years. Until the Island Indians wiped it out. Caraccioli died there and Misson escaped to sea. However, his boat was sunk in a storm and Misson disappeared in the depths of the seas he loved so much.

So how do we know about the Libertatia colony? Why did we begin this story by saying these people were the very ones to light the fuse of the French Revolution? Well, the answer lies with one of the sailors who lived in Libertatia: Tew. He managed to escape from the island with many documents and scrolls and he eventually made his way to France. On arriving in France he published them and Captain Misson's theories caused a huge reaction in the press. Many contemporary philosophers held Libertatia up as an achievable model to follow and they soon set about stoking up the fires of revolution to achieve it themselves...



ilustrazioa/illustration: txo!

itsaso mina maite zaitudala esateko uretaratu naiz

Donostiako badia, Santa Klara irako arrezifea pasa eta argazkiotan azaltzen den haurretako batek, ur azpiko betaurrekoak jantzita zera esan zidan:

“hemen azpian dagoen hau oso handia da!”

Zertaz ari garen ulertzeko azalpen batzuk emango dizkizuet. Stand up paddle eskola batetan irakaslea naiz eta nire motibazio nagusia sup (ez surf) klaseak emanaz surf-ak eramaten ez zaituen tokietara iristea da. Jende klase oro, eta nagusiki uruti egoteagatik edo zailtasun bereziak izateagatik uretan murgiltzeko arazoak dituztenei aukera bat eskaintzea da. hori da hain zuzen ere gure eskolaren asmoa. Arrazoi horrexegatik 2009. urtean Oporrak Bakean programaren bame, Gondolin Gipuzkoaren egitasmo nagusia, haur saharaiarrei s.u.p erakutsi eta haiekin uretan jolastea izan zen.

Eta badian entzundako esaldira itzultzen gara. Uretako betaurrekoak konpartitzen ari garen unera. Betaurreko pare bakarra dugu eta haur eta irakasleak elkarri pasatzen dizkiote. Sahararik etorritako monitorea, “Butalja”, ez da burua ur azpian sartzen ausartzen. Nagusia da (30 urte bete ditu desertuan, Saharako errefuxatu guneetan), eta beranduago uhertzean esango digun moduan: “niri eta nire anaiei ez zaigu itsasoa gustatzen...”

Ozeano Atlantikora ematen duen Saharaiaren lur sailaren okupazioak ez du soilik beste herrialde batzuk euren kostalde eta itsas aberastasunak hustiatzeko balio izan. Herri oso baten erresistentzia izan arren, denboraren iraganak, sustraien galera suposatuz du askorentzat.

Hauxe da euren egoera gogor, oker eta zitala.

Hauxe da askorentzat urarekin sortu daitekeen distantzia erraldoia.

Irudikatu egun batetik bestera ezin duzula “zure hondartzara” jaitsi. Norbaiti zure lurraldea okupatu eta zu bertatik betirako botatzea otu zaiolako. Eta nazioarteko hainbat herrialde zure alde azaltzen bada ere, zu, bizirauteko munduko deserturik gogorrenetako baten erdian jarraitzen duzu errefuxatuta. Eta apurka, nahiz eta oroitzen saiatu, itsasoaren usaina ahazten joaten zaizu; oroimenetik itsasoko olatuen soinua ezabatzen joaten zaizu.

Lerro hauek irakurtzen dituzten bitartean ehundaka familia, dozenaka elkarte eta udaletxe sorta bat prestatzen ari dira bemiro “gure haurrek” jasotzeko. Gu ere, zain gaude haurrek noiz etoniko diren bemiro itsasora hurbiltzeko. Ez dugu hau entzun nahi: “zein polita den Europa, hemen geratu nahi dut”, baizik eta pilak kargatu ditzaten, indarrak hartu eta egunen batean, Atlantikoko kostaldeko euren lurraldea berreskuratzen dutenean gu izan gaitzen haiek bisitatzen doazenak eta bertan, “euren hondartzan” festa handi bat egin, Getarian antolatzen dugun EUSKAL JAIMAK bezalako.

testua/by: marcelo diaz
www.gondolingipuzkoa.com
www.c4supcenter.com

sea nostalgia I just “gondolled” to say I love you...

You go past the Santa Klara island cliffs, in the bay of Donostia, and of the kids in these photos is under the water with goggles on, and he said to me:

“This thing down here’s very big!”

So you can understand what we’re talking about, I’ll explain a bit. I’m a teacher at a stand up paddle school, and my biggest aim is to get you to where surf can’t take you by giving you s.u.p. classes. Our school’s objective is to offer this to all types of people and, especially, to people who live far from the water or who have problems getting into it. Because of these problems, as part of the 2009 “Oporrak Bakean” (Holidays in Peace), Gondolin Gipuzkoa’s main project was to teach Sahara children s.u.p. and play with them in the water.

Let’s go back to the sentence about the bay. To the moment when we’re sharing the goggles. We’ve only got one pair of goggles and the child and the teacher share them. The monitor who’s come from Sahara, “Butalja”, doesn’t dare put his head under the water. He’s an adult (he’s lived 30 years in the desert, in a Sahara refugee camp) and, as he later tells us on the shore, “my brothers and I don’t like the sea...”

The occupation of the part of Sahara which meets the Atlantic coast has done more than just steal the country’s coast and maritime riches. Although the whole nation resists, in time many people have lost their roots.

That’s their difficult situation, it’s wrong and it’s harsh.

For many people, that’s the longest distance there can be put between yourself and the water.

You can’t just go down to “your beach” on any particular day. Somebody’s occupied your land and he wants to kick you out for ever. And even if many other countries declare in your favour, to stay alive you have to carry on living in the middle of one of the toughest deserts in the world. And, little by little, even if you try to remember, you forget the smell of the sea; the sound of the waves gets wiped from your memory.

While you’re reading this, hundreds of families, dozens of associations and a bunch of town halls are getting ready to receive “our children” once again. We too are waiting for them to arrive so we can take them into the sea. We don’t want them to say “Europe’s beautiful, I want to stay here”, we want them to get their energy back and one day, when they get back their coastal lands, we’ll be the ones who can visit them. And right there, on their beach, we can have a great party, like the EUSKAL JAIMAK we organize at Getaria.



no comment



argazkia / shot: txo! ? • ashikaga



Kuriositatea: ezagutzaren motorea. Izaki kuriosoak da gizakia.
Curiosity: The motor of knowledge. Humanity's a curious being.



The city doesn't satisfy us: you can communicate with people on the other side of the world, but you don't know who your next-door neighbour is, what he or she is, or if they're even alive today. The streets are always the same, they don't have a special look in the way each different river has. The individuals who go around each new part of a city seem to be made of stone, they're mechanical beings, like sleepwalkers. Some people call it Atopia, the malaise that today's cities create. What it is not, of course, is utopia, the search for an inexistent place. It's Atopia.

Atopia is the malaise created by a city which does exist: it's overwhelmed, incapable of meeting the needs that make up modern life, it's now being changed into something different. What was once a framework for coming together and for working together has been atomised, it's become a place for leisure. It used to be for getting together and getting things done, but that's all gone now. It's been the influence of malaise, city sickness, the citizens no longer even recognise their own reflections. There's a new exhibition in the city of Barcelona, in the city that wants to be the very model of citizenship, civil respect and cosmopolitanism. Barcelona, *la millor botiga del món*, the best shop in the world, *Barcelona posa't guapa*, get all dressed up, many writers have contributed to a book called *Odio Barcelona* (I hate Barcelona). The exhibition is about Atopia. Art i ciutat al segle XXI.

Taking city sickness as its starting point, unwell citizens, many artists are working to find the relationship between the plastic and visual arts and contemporary cities. It seems that at the start of the 21st century art has gone back to its roots, to an idea about aesthetics and emotions, and this has happened because of a single experience, city sickness. Against the city's inhabitants, the city without inhabitants, citizens without a city, the apotheosis of citizenship. And the transitions between them. Rogelio Lopez Cuenca, Philip-Lorca diCorcia and many other have been invited. And along with the artists a dictionary, the definition of many words; everyone who's wanted to take part has given words new definitions or, at least, given a personal definition.

Ez gaitu asebetetzen hiriak; globoaren beste aldean dagoenarekin komunika zaitzke, baina ez dakizu ondoko ateko bizilaguna nor den, zer den, bizirik esnatu ote den gaur ere. Kaleak beti dira berdinak, eta ez, ibai baten urak nola, aurpegibako. Hiri bilbe berrietan barrena doazen subjektuek harrizkoak dirudite, izaki mekaniko, sonanbuluen pare. Atopia deitu diote horri batzuek, gaur egungo hiriak sortzen duen ondoezari. Ez, noski, utopia, existitzen ez den lekuaren bilaketa. Atopia baizik.

Existitzen den hiriak sortutako ezinegona da atopia: gainezka egin du, bizitza modernoan betetzen zituen funtzioak betetzeko antzu, beste gauza bat bilakatzen ari da orain. Lehen lagunarterako eta lanerako eremu zena, atomizazio eta aisialdi gune bilakatu da gaur. Elkartzeko eta gauzatzeko zena, galera, porrot zaku. Ondoeza eragin dute horiek, hiri ondoeza, hiritarrek ez dute dagoeneko beren isla ezagutzen bertan. Erakusketa bat izan berri da Bartelona hirian, hiritartasunaren eta zibismoaren eta kosmopolitismoaren paradigma bilakatu nahi duten hirian; Barcelona, *la millor botiga del món*, munduko dendarik onena, *Barcelona posa't guapa*, jar zaitze guapa, hainbat idazlek *Odio Barcelona* liburua argitaratzen duten bitartean. Erakusketa, genioen: Atopia. Art i ciutat al segle XXI.

Hiri ondoeza abiapuntutzat hartuta, ondoez hiritarra, hainbat artista plastiko eta bisual artearen eta hiriarren arteko haremna zein den, mende hasiera honetan, erakusten ahalegindu dira. XXI mende hasieran, artea bueltatu omen da bere erroetara, bueltatu omen da ideia estetikoetara, emoziora, eta egin omen du hain juxtu esperientzia baten bitartez, hiri ondoezaren eskutik. Hiria biztanlearen aurka, biztanlerik gabeko hiria, hiririk gabeko biztanlea, apoteosi hiritarra. Eta horien arteko trantsizioak. Rogelio Lopez Cuenca, Philip-Lorca diCorcia eta beste hamaika izan dira gonbidatuak. Eta artistokin batera hitzegi bat, hainbat hitzen hainbat definizio; nahi zuen orok bertan parte hartzeko aukera izan du, hitzei definizio berri edo, behintzat, pertsonal bat emanez.

Hiria. Hori omen etorkizuneko giza antolamendurik behinena. Gaur egungoa ez bada dagoeneko. Hiria: iz. Jende ugari bizitzeko etxe eta eraikin multzo egituratua, hainbat jarduera motatan, bereziki bigarren eta hirugarren sektorean, diharduen biztanleria duena. *Harluxet* entziklopediaren definizio zehatza, eta hankamotza.

The City. This seems to be what society will most need to organize in the future. If it isn't already. City: n. A structured series of houses and buildings for many people to live in, these inhabitants working in many different occupations, which are mostly secondary and tertiary sector. *Harluxet* encyclopedia's precise, lame definition.

hirien ondoeza city sickness

Hiztegia
Dictionary

Hiria: "humanitate partikularren lekua da", dio Marc Bloch-ek. Erdi Aroko mundu organikotik ihes, askatasuna bilatzen zutenen babes eta komertzio gune ziren hirien garapenagatik konkistatu zuen Europak hegemonia, Claude Lefort-ek azaldu duen bezala. Hiria, batez ere, gizarte heterogeneoen eta arrotzen arteko bizikidetzaren instituzionalizazioa da. City: "private humanity's place", says Marc Bloch. As Claude Lefort explains, Europe won its hegemony thanks to the development of cities, which, fleeing from the organic world of the Middle Ages, sought freedom and to be places of commerce. The city, above all else, standardises society and institutionalises a lifestyle shared by strangers.

Fikzioa: fikzioa eta errealitatea banatzen dituen errezela oso da fina. Fikzio hodei batean bizi gara, eta horrek eraman zuen J.G. Ballard esatera literaturaren funtzioa errealitatea sortzea dela.

Fiction: the curtain between fiction and reality is very fine. We live in a cloud of fiction, and that's what led J.G. Ballard to say that literature's job is to create reality.

Historia: Objektua: gizakiaren iragatea lurrean. Praktika: iraganaren berreraikitze iraunkor eta beti kezagarria. Giza abentura gure gaurko apetetara egokitzeko nahi betierekoa. Orainaldia idazteko modu bat da historia.

History Object: society's time on earth. Practice: the durable and always worrying reconstruction of the past. The wish to condition society's adventure to what we want today for ever. History's a way of writing the past.

Ideologia: moduren batean elikatu behar dira geratzen diren ilusioak. Ideologiak eraikuntza intelektualak dira, errealitatearekiko harremana jasangariagoa izan dadin sortuak, eta norbera gizartean egokitu zaion paperera molda dadin. Badago XIX. eta XX. mendeetako ideologia guztietan komuna den ezaugarri bat: lanak askatu egiten du. Inork ez du proposatu nagikeriarako eskubidea (Paul Lafargue-k, Marxen suhia zenak teorizatua) giza eskubideen parte bilakatzea. Baliteke nagikeria izatea geratzen den azken aterpe subertsiboa.

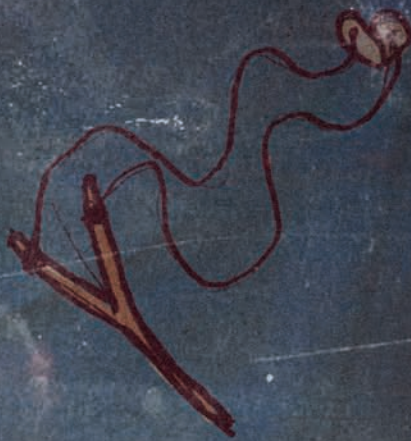
Ideology: the projects carried out must be nourished in one way or another. Ideologies are intellectual constructions, created to have unbearable relationships with reality, and for each person to adapt to the role assigned him or her by society. There's a common characteristic to all the ideologies of the 19th and 20th centuries: work makes you free. Nobody's asked for the right for laziness (according to Paul Lafargue, Marx's son-in-law) to be included as a civil right. Maybe being lazy is the last subversive refuge.

Notizia: nolabaiteko sona duen gertakaria, iritzi publikoaren arreta merezi duena. Gizarte jakin baten iritzia eraikitzeko eta mugatzeko material oinarritzkoa da notizia. Eta gatazka, hura elikatzeko material nagusia. Piece of news: an occurrence with some type of repercussion, which deserves a considered public view. Pieces of news are fundamental material in the construction and defining of any particular society's opinion. And conflict is the most nourishing material of all.

Turismoa: bidaia, munduaren gaineko begirada azaleko baten instrumentu gisa. Inork esan al du azalekoa ez dela sakonekoa bezain noblea? Komunikazio unibertsalerako faktore bat. Negozio oparo bat. Tourism: journeys are an instrument for having a look at the world superficially. Has anybody ever said that the superficial is as noble as the profound? It's a factor in universalising communication. A rich business.

Pornografia: eremu pribatukoak diren egoeren erakusketa publikoa. Interes komertziala du. Pribatuaren publikatzea eta publikoaren pribatizatzea masa-komunikazio gizartearen parte dira. Pomography: displaying private situations in public. Or commercial interest. Publishing the private and privatising the public are part of mass media society.

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diane arbus
aberrazioak badu talenturik
aberration does have talent



testua/by: maga salati

“Forma guztiak, begiratzeko jakinez gero, ederrak dira”
“If you know how to look, everything is beautiful”

Johann Wolfgang von Goethe



Zer da normala? Zer ez? Zer, zein, jo daiteke munstroztat? Eta zein ez? Non daude mugak? Nork, non, noiz ezami zituen parametroak?

Diane Arbus-en testuinguruan “normal” edo “munstro” hitzek ez dute zentzurik. Izan ere, berak ez zuen bereizketarik egiten, ezta kontzesiorik ere. “Arbusi kamera bat ematea haurtxo bati eskuko granada bat uztea bezala da” esan zuen Norman Mailerrek. Esaldi potentea, eta argia. Garbi deskribatzen du emakume honen egiteko modua. Egia da, dezente idatzi da eta maiz hitz egin da Arbusen argazkigintzari buruz, baina, hasieran, dokumentazioari jaramon handirik egin ez eta haren irudiei begiratu bat ematea litzateke gomendioa. Komplexutasun psikologikoa gordetzen duen esperientzia larria da, handia. Inor zigorrik gabe utziko ez duena. Bere obrak bihozberatasun itzela isurtzen du. Arts aldizkariako Marion Magid kazetariak idatzi zuen legez, “behin Arbusen obrari begiratzu gero, eta begirada desbideratu ez badugu, inplikaturata gaude”. Hala da, erremedioirik gabe.

Gertrude Steinek Picassori ohartarazi omen zionez, “hasiera batean, arte guztia haserregaria da, publikoak onartzen duen arte”. Arbusi gizarteak “marjinal” gisa sailkatutako pertsonak interesatzen zitzaizkion: gaixo mentalak, bikiak, erraldoiak, nanoak, trabestiak, zirkuko fenomenoak, nudistak, prostitutak... Ziur zegoen, etorkizunean, “eszentrikoen argazkilaria” bezala gogoratuko zutela. Eta ziurtasun horrek gaitzondoa sorrarazten zion. Izan ere, haren aburuz, ateratzen zituen erretratuek guztiok bamean daramatzagun esperientzia sekretuak iradokitzen zituzten. Gauza bakar bat egin nahi zuen: beren historiagatik edo aurpegiarengatik interesgarriak iruditzen zitzaizkion pertsonen erretratuak egin. Eta lagun horiek kontatzen zizkietenak estasiak jota uzten zuten, ez bakarik ematen ziotenagatik, baita bere pertsonari kentzen ziotenagatik ere. Hitz egiten hasten zirenean, banatzen zituzten hesiak –arrazak, adinak, itxaropenak edo erokeria– desagertzen ziren. Intimitate sakonena zirikatzaren zuek, eta hau bortxatu ez, baina santutzeko gai zen azkenean. Bazegoen bera eta fotografiatzen zituen lagunen arteko lotura pribatua: sekretu-trukea. Zerbait sekretu bilakatzeko zerbait hori balio handiagoa ematea zekarren. Sekretismoak misterioa eta sakratuarekiko fedea pizten zituen, eta baita, esate baterako, nanoaren eta erraldoi juduaren arteko konexioak eta pertzepzioak lagundu ere. “Ez dut nire bizitza ariskatzen, baina bai nire ospea eta bertutea... nahiz eta gehiegi gelditzen ez zaidan –bareak–. Guztiok sufritzen dugu pertsona bakarra izateak suposatzen duen muga”, esan zuen behin.



What is normal? What isn't? What, who can be considered to be a monster? And what can't? Where are the limits? Who set the parameters? When? Where?

In connection with Diane Arbus, the words “normal” and “monster” make no sense. Above all, she didn't discriminate between them or make concessions. “Giving a camera to Diane Arbus is like putting a live grenade in the hands of a child” is what Norman Mailer said. A clear, striking statement. It describes this woman's way of working very clearly. It's true that a lot has been written about Arbus's photography and it's often spoken about but, at first, don't pay any attention to the documentation: we recommend you look at one of her images. It's an important, tough experience and psychologically complex. It leaves nobody indifferent. Humanity pours out of her work. As *Arts* journalist Marion Magid wrote, “Once you look at one of Arbus's works, if you don't look away, you're involved”. In other words, you're left with no choice.



Apparently, Gertrude Stein warned Picasso: “At first, all art makes you angry, until the public accepts it”. Arbus was interested in people who society classified as “marginal”: people with mental problems, twins, giants, dwarfs, transvestites, circus phenomena, nudists, prostitutes... She was sure that she would go down in history as “the photographer of freaks”. And she resented that certainty. In fact, she thought that all the portraits she took suggested secret experiences that we carry inside us. She just wanted to do one thing: portray the people she found interesting because of their stories or faces. And what these people told her delighted her, not only because of what they told her, but also because of what they took away from her personally. When they started talking, they broke down barriers: race, age, hopes and madness disappeared. It stimulated her most profound intimacy and, although it didn't rape that, it did sanctify it. There was a private relationship between her and the people she photographed: a secret exchange. Looking for something secret brought with it something of even greater value. This secrecy brought with it a belief in mystery and sacredness and even helped her to see a connection between Jewish giants and dwarfs. “I don't put my life at risk, but I do put my reputation and virtue at risk... even though I don't have much of that left (laughter). We all suffer. Being a single person means having a boundary”, she once said.



diane arbus

(New York 1923ko martxoak 14 - Greenwich (NY) 1971ko uztailak 26)

1930eko hamarkadako New Yorkeko ingurune aberats, babestu eta isolatu batean hazi zen. Manhattango eskola progresista hoberenetan ikasi zuen eta, 1941ean, 18 urte zituela, ezkondu zen. Hogei urte inguru zituenean hartu zuen bere estreinako kamera, senarrak armadan argazkigintza ikasten zuelako. 1945ean jaio zen bere lehenengo alaba. 1946an, eta modan inolako interesik ez bazuen ere, modako argazkigintza estudio bat ireki zuen senarrarekin. 1957an moda utzi, eta bere egiteko modu partikularrari ekin zion. Erretratuak egitea ogibide bilakatzen saiatu zen 1958an, eta horretarako, gizartearen bazterrean ezohiko bizimoduak zeramatzaten lagunak aukeratu zituen. Bere lana New Yorkeko MOMAko (Museum of Modern Art) mostra erraldoi batean izan zen ikusgai, eta Veneziako Bienalean ere goraiatu zuten. 1971ko udan izan zen hori, bere buruaz beste egin eta hilabete batzuk beranduago.

(New York, 14th Marc, 1923 - Greenwich (NY) 26th July, 1971)

She grew up in a rich, protected and isolated environment in the New York of the 1930's. She went to one of the best Manhattan progressive schools and in 1941, and the age of 18, she got married. She picked up her first camera when she was around twenty because her husband was learning photography in the armed forces. Her first daughter was born in 1945. In 1946, even though she had no interest in fashion, she opened a fashion photography studio with her husband. In 1957 she left fashion and started to work in her own, particular manner. She tried to make a living by taking portraits in 1958, and, to do this, she chose people with unusual lifestyles living on the margins of society. Her work was shown at a huge exhibition at New York's MOMA (Museum of Modern Art) and was praised at the Venice Biennial. That was in 1971, a few months after she had committed suicide.

the baldians trading cards



21

Tallulah Bankhead



1902. urtean jaio zen Alabaman, herrialde osoan ezaguna zen politikari eta militar garrantzitsuen familia batean.

She was born in Alabama in 1902, into an important political and military family known throughout the whole country.

15 urtekin hasi zen antzerkia egiten eta 16rekin edertasun leihaketa bat irabazi zuen. New Yorkera joan zen segidan, izebaren etxera, Broadwayn lan egiteko asmoarekin.

She started in theatre at the age of 15 and she won a beauty contest at 16. She was soon on her way to New York where she stayed with an aunt. She had Broadway on her mind.

Zinemari izan zuen bere lehen aukera, eta 1918an hasi eta berehala bihurtu zen zeluloideko izar. Makina bat film egin zituen (hemen ez dugu tokirik, ez izan nagjak eta sarean begiratu).

She got her first opportunity in cinema. She started in 1918 and very quickly became a star of the silver screen. She made many, many films (far too many to list all here, don't be lazy, get onto the net and see for yourself.)

30eko hamarkadan arakasta lortu zuen Broadwayn. Hain zen famatua ezen Louisianako hiri bati bere izena eman baitzioten.

She enjoyed huge success on Broadway in the 30s. She became so famous that she had a town named after her in Louisiana.

Alfred Hitchcock-en gidaritzapean "Lifeboat" filmatu zuen. Filmaketan plano asko moztu behar izan zituzten barruko arroparik ez eramateagatik.

Alfred Hitchcock directed her in the film "Lifeboat". Many shots ended up on the editing floor because she wasn't wearing any underwear.

Tallulah bisexuala zen, eta oso emakume aurrerakoia eta ausarta bere garairako.

Tallulah was bisexual, an extremely daring and progressive woman for her times.

"Aitak gizonengandik eta alkoholetik urrun ibiltzeko esan zidan, baina ez zuen ezer esan emakumeen eta kokainaren inguruan".

"My father always told me to stay well away from men and alcohol. But he never mentioned anything about women or cocaine."

Damunik ba ote zuen galdetu ziotenean, zera esan zuen: "berriro jaioko banintz gauza berberak egingo nituzke, baina lehenago". 1968an hil egin zen, New York-en, neumoniak jota.

When asked if she had any regrets, she answered the following: "If I were born again, I'd do exactly the same again, only sooner." She died from pneumonia in New York in the year 1968.





amishak eh?
txo, hara non haien
inguruan jakin beharreko
guztia, gure esku-
aurrean.



kasu...

...bizimodu apala,
ohizko janzkera xumea, ta
erretzasun teknologiko garaikide-
enganako uzkurtasunagatik dira
ezagunak batik bat. hala ere, ez dago
amishen bizikera laburbildu dezakeen
arau ardatzik, zeren eta haientzako
eskasak dira existitzen diren
erabafeko egitasunak

...erligio honen arauak,
"ordnung" delakoa, eguneko
bizitzaren jarduera gehienak babesten ditu.
jatorriz kanpokoa den elektzizitatea, telefonoak,
edota kotxearen erabilpena, mugatuak ala
debekatuak egoten dira ~~barre~~. nahiz eta zergak
ordaintzen dituzten, ez dute gobernuaren
laguntzarik opartzen, ezta soldadularirik betetzen.

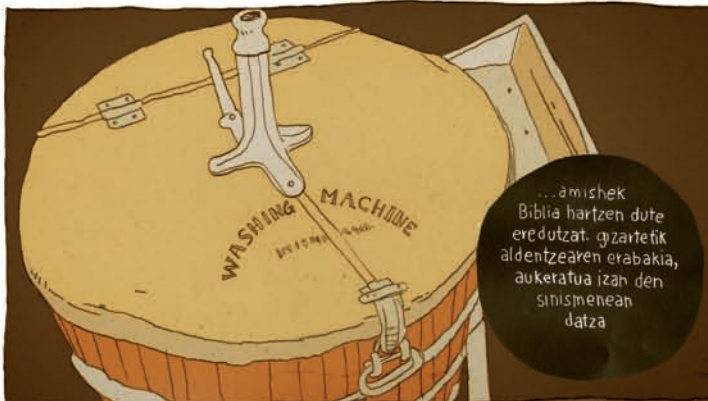
zenbait taldek elektzizitatea egoera oso zehatzetan
erabiltzea opartzen dute, beti, kanpotako hari
elektzikoetara jo gabeko ekoizpena
betetzen den bitartean. berez,
12V-ko bateriak arte
opartzen dituzte



argazkilaritzak
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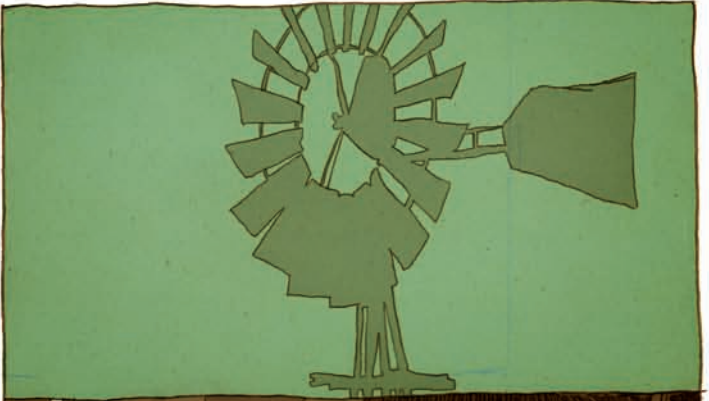
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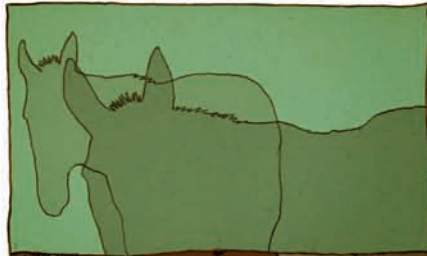
...amishek Biblia hartzen dute eredutzat. gzarretik aldentzearen erabakia, aukeratua izan den sinismenean datza



aukeratutako arraza... lehengusu txortalarien doktrina?



amishak denboran-zeharkako bidaiariak dira; iraganetik datoz baina gure etorkizunean bizitzen daude.



etorkizunaa? Deloreah-a bultzatzeko komunitate guztia jeitsi beharko luke gurdilik denboraren makina baleiarik gabe marixan jartzeko asmoa badute behintzat!

erlijio guztiak museo zahar baten egon beharko lukete, iraganeko beste gauza usteldu hoviekin ahaztuta.



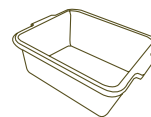
ta ze lan zurearekin hasiko bazina telefono mugikortaren ziborrestea moztuz, ta BIP gorroto garriari azkeneko Kantua eskeniz behin betiko?



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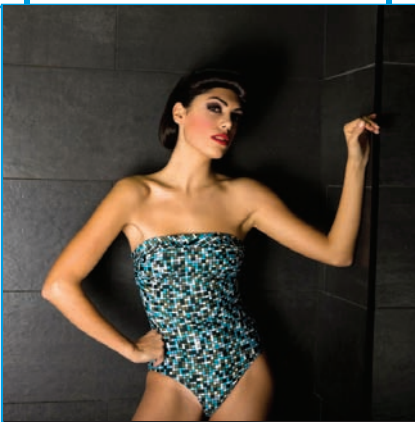
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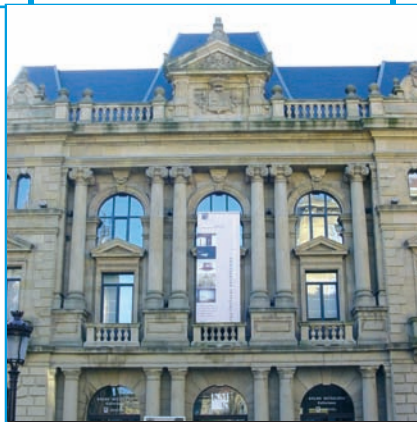
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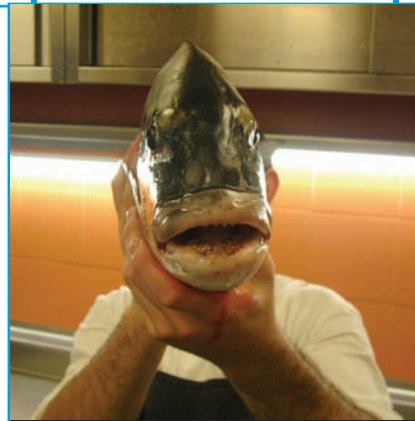
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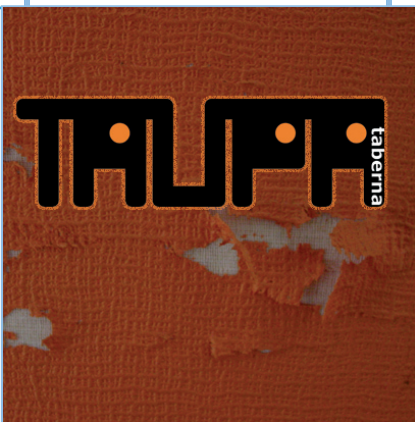
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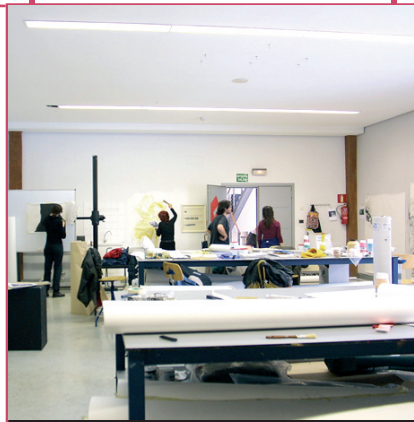
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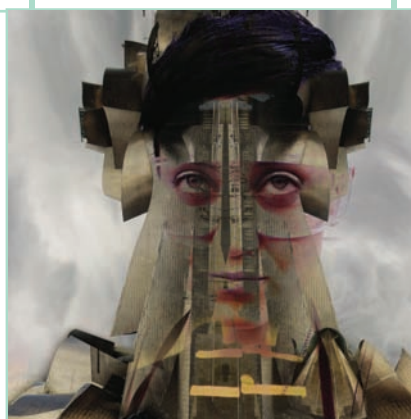
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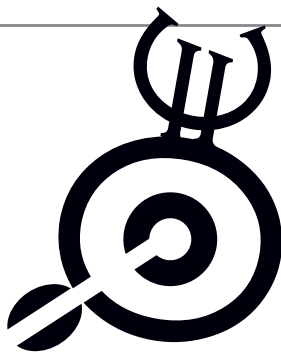
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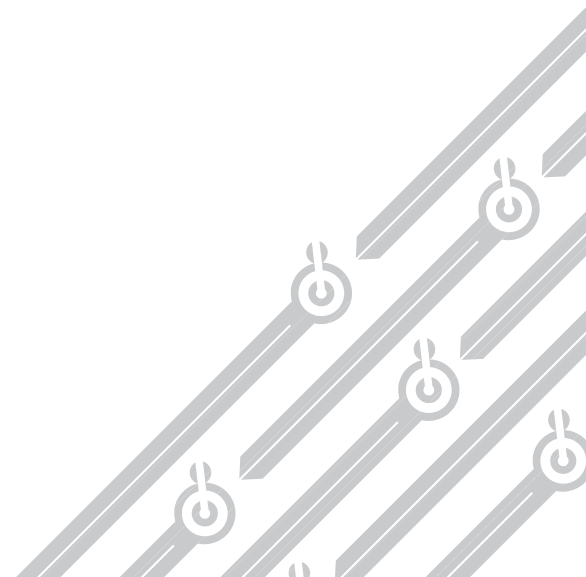
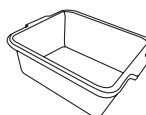


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