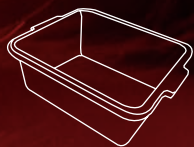


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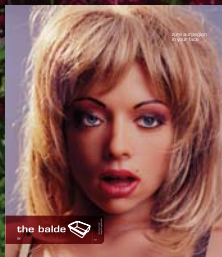


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The Baldek sortutako eduki guztiek honako lizentzia pean daude:



Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



Eusko Jaurlaritzako
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Lan berrizaille, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:

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getxophoto

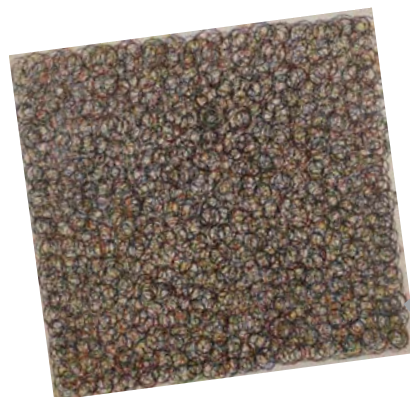
Iritsi da, tolestuz gainezka aurten, Getxophoto. Bizkaiko kostaldeko hiria irudiz eta irudimenez janzten duen argazkilaritza jaialdi honetan, urtero lez egitasmo erberdin eta erakusketa anitzak izango dira ikusgai. Aurten, eta ekimen honek duen izpiritu herrikoi eta kaletarrari jarraiki, the balde "argaz(ni)kiak" proiektua aurkezten du Getxophoton.

www.getxophoto.com

getxophoto

This year's Getxophoto's arrived on awnings. In this photography festival, which dresses the town on the coast of Bizkaia with images and imagination, you'll be able to see many projects and exhibitions, like every year. This year, in line with the initiative's popular, street spirit, The balde is presenting its "argaz(ni)kiak" project at Getxophoto.

www.getxophoto.com



don herberten esku pausatua 1975-2010

Erakusketaren inaugurazioan, komisarioak bohemio gisa definitu zuenean, Don Herbert-ek zera esan zuen: "Ni ez naiz bohemioa, burges frakasatua baizik". Esaldi horregatik soilik merezi zuen Koldo Mitxelena Kulturunean eskaini zaion erakusketa. Baina bada beste dozenaka arrazoi. Hain zuzen ere, Herbet, artista ugariaren maisu izan delako Artelekun eman dituen serigrafia eta litografia ikastaroetan.

kmk.gipuzkoakultura.net/

don herbert's slow hand 1975-2010

At the opening of the exhibition, when the commissioner defined him as a bohemian, Don Herbert had this to say: "I'm not a bohemian, I'm a frustrated bourgeois". For this sentence alone, he deserves the exhibition at Koldo Mitxelena Culture Centre. But there are dozens of other reasons too. In fact, Herbert was the teacher of so many artists in printing and litography at Arteleku.

kmk.gipuzkoakultura.net/

the green hornet.

Michel Gondry-ren pelikula berria superheroi film bat da. Gondry-k aspaldian irabazi zuen zine independentearen txapeldun domina eta egun AEBtako zinema industrian bere tokia egin du. Zuzendari frantsesak ez gaitu egun, garai batean bezala txundituta uzten, baina ile kizkurduaren zale izaten jarraitzen dugu.

<http://www.sonypictures.com/movies/thegreenhornet/>

the green hornet.

Michel Gondry's new film is about a super hero. Gondry won the independent cinema makers' medal a long time ago and, nowadays, he has his own place in the US cinema industry. This French director no longer amazes us as he used to, but we're still followers of this curly-haired man.

<http://www.sonypictures.com/movies/thegreenhornet/>



CLICK
& RUN!

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



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www.gipuzkoakultura.net
tel. 943 112 750/6
Asteartetik larunbata arte: 11:00 - 14:00 / 16:00 - 20:00



Gipuzkoako Foru Aldundia
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Kultura eta Euskarazko Departamentua
Departamento de Cultura y Euskera



viral blog

Publizitate munduan egiten diren kanpaina berritzaile eta bereziak biltzen dituen webgunea. Sareak eskaintzen dituen aukerak geroz eta gehiago baliatzen dituzte publizitate agentziek, gehien bat merkeak eta eraginkorrak izaten direlako eta agentzia buruek, dirua euren 4x4 garestietan gastatzen jarraitu dezaketelako. Webgune honetan, iragarki biral adibide ezberdinak jaso dituzte.

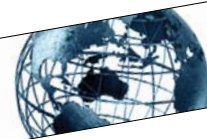
www.viralblog.com

viral blog

This web site brings together innovative and special publicity campaigns. Publicity agencies increasingly use the opportunities offered by the Web, mostly because they are cheap and effective, and in this way the agency bosses can carry on buying their Chelsea tractors. There are many examples of these viral advertisements on this web site.

www.viralblog.com

 **VIRALBLOG**
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senioritas

Interbentzio urbano honek liluratuta utzi gaitu. hain da simplea, txikia eta eraginkorra. Egun osoa leihoan pegatuta inguruko jendeak zer egiten duen kuskuseatzen pasatzen duten Lisboako emakumeen leiho azpian jarritako karteltxo hauek edonori irribarrea pizten diote. CC Kolektiboak, akzio honekin, udaletxeak, segurtasun enpresen mesederako sortu duen kale bigilantzia kamara sarearen inguruko kritika eta hausnarketa bultzatu nahi izan du.

senioritas

This urban action has amazed us. It's so simple, small and effective. Those posters under the windows of Lisbon women who spend all day gossiping about the people around them are enough to make anybody laugh. Using them, CC collective wants to encourage citizens about the city hall using a closed-camera-circuit, all in benefit of security companies.




SENIORITAS

VIGILÂNCIA
12 HORAS POR DIA

Blind possessed choir boys.



LVV

Literal Video Versions. Sarean sortu den ikusentzunezko genero berria. Musika bideoklip bat hartu eta literalki irudietan gertatzen dena deskribatuaz kantua moldaketa berria egitea. Sarean dozenaka topatu ditugu, horietako batzuk oso oso dibertigarriak.

LVV

Literal Video Versions. A new audiovisual genre has been created on the Web. Take a music video, and, literally, sing descriptions of what happens in them in a new arrangement. You can find dozens of these on the Web and some of them are very, very funny.

KUX-KUX!



lagunekin
euskaraz

interneten
ere bai!

gozatu
euskaraz



mobiletik
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

TARGET: THE EARTH



o campo.

Joachim Schmid brasildarraren proiektu ederra. Google Earth tresna erabiliaz, Brasilgo bazter guztietan sakabanaturik dauden futbol zelaiak irudiak bildu ditu. Bi gauza ikasi ditugu lan honekin. Lehena, futbolera jolasteko FIFA-k ezartzen dituen neurri eta erregelak ez direla zergatik bete behar. eta bigarrena, O campo izeneko argazki liburua argitaratzeko argazki kamararen beharrik ez dela. Irudimena eta ordenagailuarekin nahikoa da.

<http://www.blurb.com/books/12695698>

o campo.

The Brazilian Joachim Schmid's beautiful project. Using Google Earth, he's brought together pictures of all the football fields all over Brazil. There are two things to be learnt from this piece of work. The first is that you don't have to follow all the FIFA rules and regulations to play football. The second is that no camera was used to publish this book, O campo. Imagination and a computer were enough.

<http://www.blurb.com/books/12695698>



blu

Ez da kale artista eta filmegile honen lana aipatzen dugun lehendabiziko aldia. Baina ezin dugu aukera pasatzen utzi Blu-k lan berri bat kaleratzen duenean. Bere azken grafiti-filmak Big Bang Big Boom du izena eta aho bete horts utzi gaitu beste behin. Hitzak soberan daude...beste behin.

www.blublublu.org

blu

This isn't the first time we've mentioned this street artist and film maker. But we can't miss the chance to say that Blu's brought out a new piece of work. His latest graffiti film's called Big Bang Big Boom and, once more, he's left us open-mouthed. Words are superfluous ... once again.

www.blublublu.org

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SUSTRAI BELTZAK

Jon Arretxe

Terrorearen generoa landu du oraingoan Arretxek, hamaika istorio beldurgarri biltzen dituen ipuin liburu honekin.

elkar

www.elkarargialetxea.com

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pasta liburua

Gastronomiaren munduan, beste guztietan bezalaxe, geroz eta zailagoa da argelkeria eta genialitatea bereiztea. Hainbeste proposamen, hainbeste kontzeoptu, hainbeste berrikuntza, hainbeste iraultza... tripako mina ere jartzen zaigu uneoro komunikabide guztietan azaltzen diren sukaldari filosofoekin. Horregatik, modu izugarri ederrean diseinaturiko pasta liburu bat gomendatzen dizuegu. Ez da goi mailako gastronomia izango, baina pasta, merkea, osasuntsua eta aukera anitz eskaintzen dituen janaria da.

<http://www.geometryofpasta.co.uk>

pasta book

In the world of gastronomy, as in many others, it's harder and harder to distinguish stupidity from genius. So many proposals, so many concepts, so many innovations, so many revolutions ... You can even get bellyache from the number of times they tell us about kitchen philosophies on the media. That's why we're recommending this extremely beautiful book about pasta. It may not be the highest cuisine, but pasta is cheap, healthy and offers many different options.

<http://www.geometryofpasta.co.uk>

gardening gerrilla

Behin baino gehiagotan aipatu ditugu lorategi gerrilla ekimen ezberdinak. Gure bihotzeko tolesturaren batean, lorazain izpiritua gordetzen dugulako ziurrenik (bulegoko landare gaixoak izpiritu hori noiz aterako ote den zain badaude ere). Hazi bonben jatorri japoniarraren inguruko artikulua kaleratu genuen aspaldi. Orain bertsio estatubatuarra dakarkigu. Hazi bomba makinak!

<http://thecommonstudio.com/index.php?/project/greenaid/>

gardening gerrilla

We've mentioned gardening guerilla's initiatives more than once. This is probably because we keep a gardener's spirit in a fold of our heart (eventhough we're still waiting to see when that sick office plant is waiting for that spirit to come out). Some time ago we published an article about these Japanese seed bombs. Now the US version has arrived. Seed bomb machines!

<http://thecommonstudio.com/index.php?/project/greenaid/>



PASTA, GREEN, MEX



video a la mexicana

Emetasunari buruzko irudikapen berriak izenpean, Montehermoson gauzatzen ari diren ekimenean, "Video a la mexicana. sexuaz,-ez, maitasunaz eta umoreaz" izeneko erakusketa dago ikusgai irailaren 12ra arte. Maris Bustamante, Débora Carnevali, Monica Castillo, Eugenia Chellet, Paola Esquivel, Sarah Miner, Ale de la Puente eta Pola Weiss artisten proposamenek 3 ardatz dituzte: bideoarte, feminismoa eta Mexico. Koktelaren zaporea zein den jakiteko... badakizu nora jo.

www.montehermoso.net

mexican style video

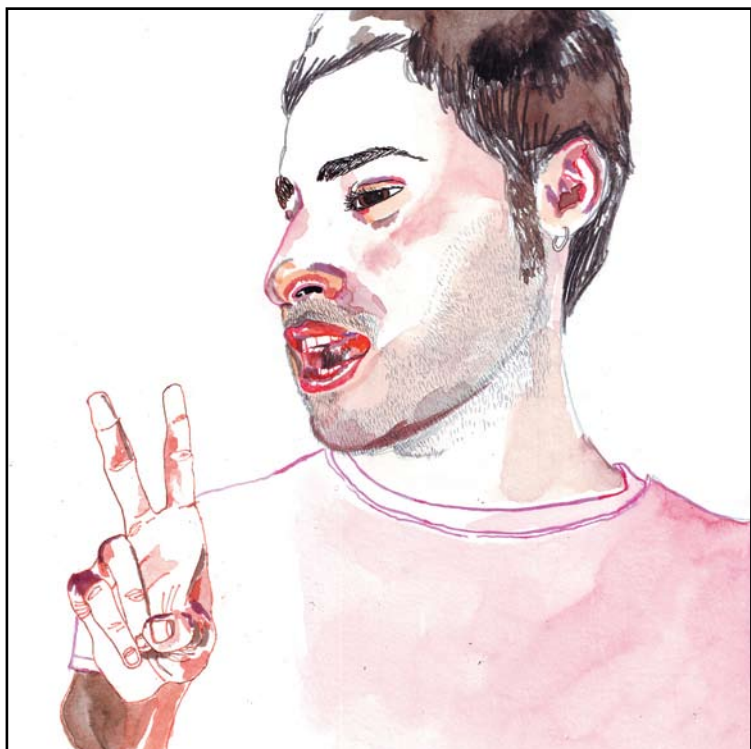
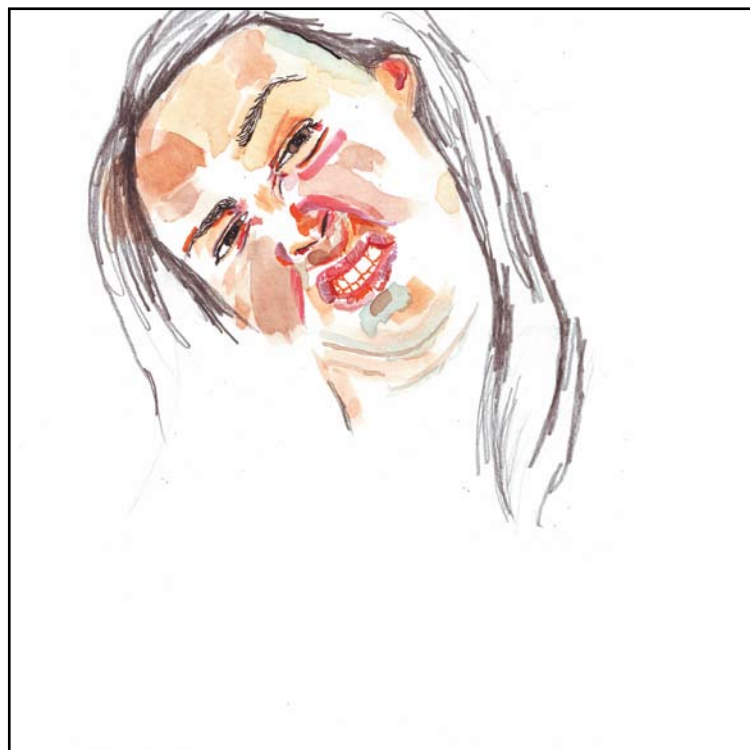
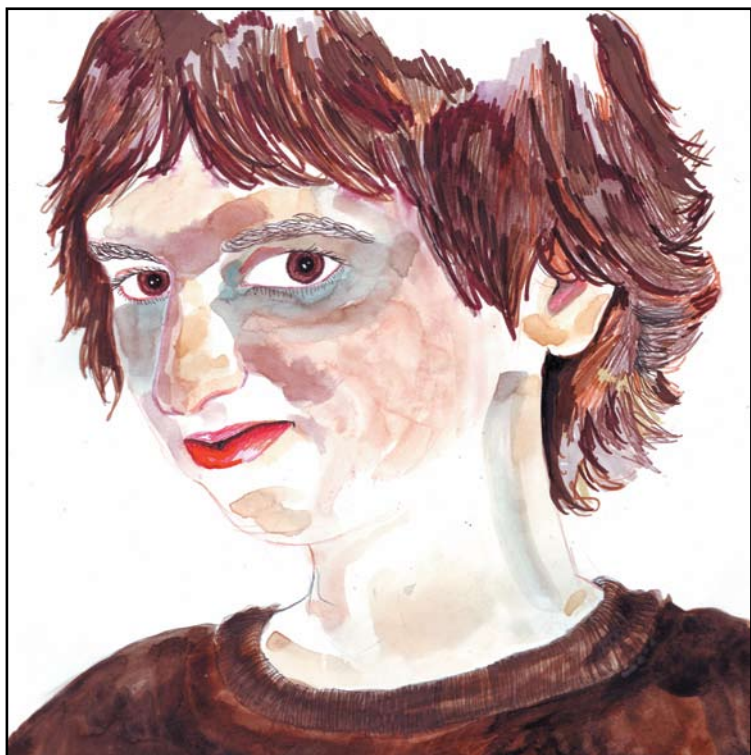
Described as new illustrations of gentleness, "Mexican style videos, sex, love and humour" can be seen at Montehermoso until the 12th of September. The artists Maris Bustamante, Débora Carnevali, Monica Castillo, Eugenia Chellet, Paola Esquivel, Sarah Miner, Ale de la Puente and Pola Weiss'es proposals are based on three axes: video art, feminism and Mexico. If you want to find out what flavour the cocktail is, you know where to go.

www.montehermoso.net



ezamodioak
lack of love

mutilak, dirua baino ez zuen hizketagai.
he just talked about money.



sabaiko arrakala eta hezetasun orbainek eraikitako zeruari so.
looking at the cracks and damp stains in the man-made sky.

Arrate Rodriguez. (1984) Orereta. Egun Bartzelonan bizi da. Artista eta Ilustratzailea.
Arrate Rodriguez. (1984) Orereta. Currently lives in Barcelona. Artist and illustrator.
www.behance.net/Alice_In_Citta



logelan dago, bakarrik, irribarrez.
alone in the bedroom, laughing.



heriotzaren aurpegia the face of death

maskarah: *arabiarrez, bufoia*

maskus: *latinez, mamua*

Egipziarrek eta Ameriketako zibilizazioek maskarak jartzen zizkieten pertsona garrantzitsuei, hil eta lurperatzen edo erretzen zituztenean. Baina ez da maskara horien balio sinbolikoa edo erligioso guri interesatzen zaiguna, Erdi Arotik aurrera eman zitzairen erabilpen apaingarria baizik. Aristokraziak modan jarri zuen, pertsona bat hil eta berehala, haren aurpegiaren maskara egitea. Nolabait, Erromako enperadoreek etorkizunerako uzten zituzten estatuen antzeko oroigarriak ziren. Hasieran nobleziaren ohitura zena, pertsonaia garaikide garrantzitsuetara ere zabaldu zen: politikoak, idazleak, musikariak, filosofoak... Ohitura horri esker, azken bost mendeetako pertsonaia garrantzitsu askok zer itxura zuten jakiteko aukera dugu egun. XIX. mendean, argazkilaritzaren asmakizunarekin batera, hildakoei eginiko maskaren ohitura bertan behera geratzen hasi zen. Familiek, hildakoa "ad eternum" gordetzeko, argazkiak nahiago zituzten. XX. mendeak aurrera egin ahala, familia gutxi batzuk eta erakunde bereziek eutsi zioten heriotz maskaren ohiturari.

Berriki hildako pertsona baten aurpegiaren maskara egiteko, igeltsua hustutzearen teknika erabili behar da, igeltsuan geratzen den hutsunea argizari likidoarekin betez. Modu horretan, hildakoaren hiru dimentsiotako erretratu fidela lortzen da. Ez zen munduko lanik ederrena, baina iaotasun berezia behar zen historiak eman dituen "bufoi" horietako askoren erretratu mamua ateratzeko. Familia dirudunek estima handian izaten zituzten heriotz maskaren artisauek, haien trebezian oinarritzen zelako hildakoak etorkizunerako utziko zuen irudiaren edertasuna eta nortasuna.

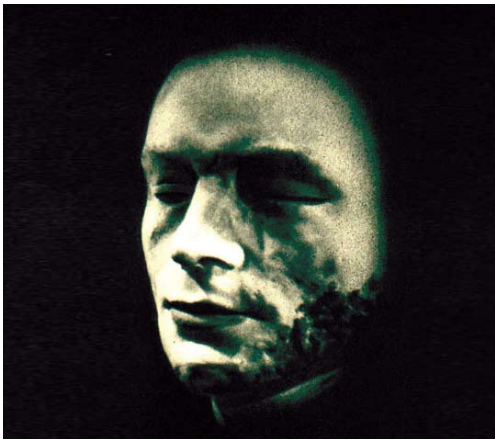
maskarah: *arabic, jester*

maskus: *latin, ghost*

Egyptian and American civilisations placed masks on important people when they died, were buried or were cremated. We, however, are not interested in the religious or symbolic importance these masks had. On the other hand, we are interested in the decorative use of these masks from the Middle Ages on. The aristocracy made it fashionable when they started making death masks of people as soon as they died. They were seemingly souvenir statues used by Roman Emperors to ensure posthumous recognition. What was at first a custom of the nobility soon was in use amongst other important contemporary figures: politicians, writers, musicians, philosophers... This tradition allows us now to see what a lot of extremely important people looked like. The advent of photography in the 19th Century saw a gradual decline in the making of death masks. Families preferred photography to masks in their bid to remember the deceased "ad eternum". As the 20th Century progressed, a few families and organisations maintained the tradition.

To make a mask of a recently deceased person's face, the technique of hollowed plaster is used by filling the spaces in the plaster with liquid wax. In this way, a true three-dimensional portrait of the deceased is obtained. It wasn't the most beautiful job in the world but a special skill was needed to capture the ghosts of the many 'jesters' history has offered us. Wealthy families held the death mask artisans in very high esteem as the representation of their deceased's beauty and character was fully in their hands.





Robespierre



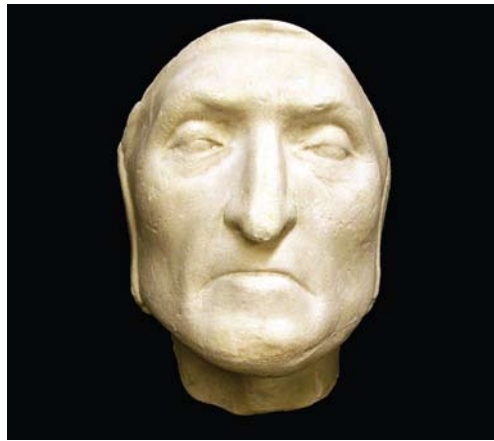
Tomas Moro



Jonathan Swift



Shakespeare



Dante



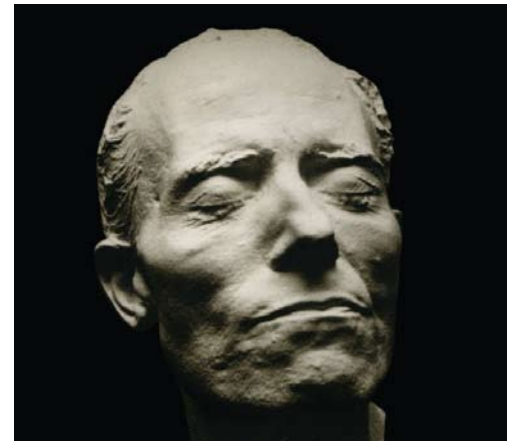
Beethoven



Newton



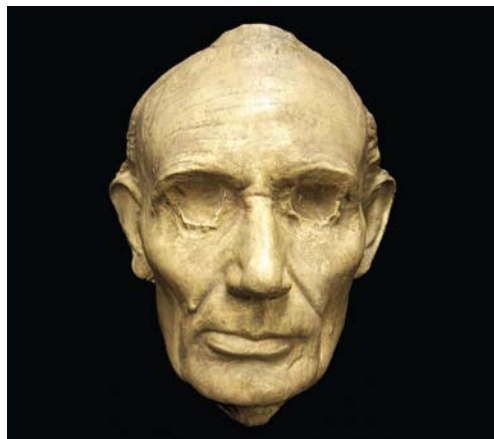
Napoleon



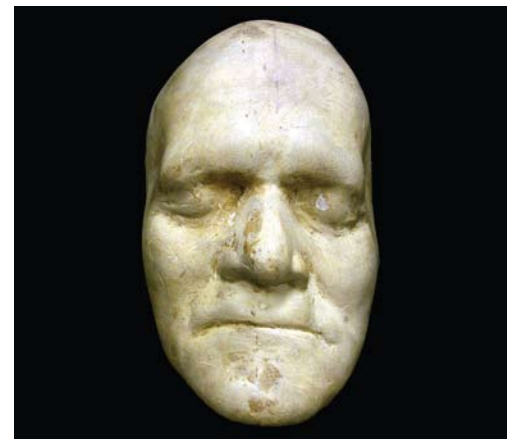
Mahler



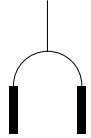
Goethe



Lincoln



Benjamin Franklin



Maitasun istorio odoltsua da Triangulo de Amor Bizarro taldearena. Lan ilun eta azkarra, hogeita hamar minutura iristen ez dena. Isa-k abesten duenean sensualitatez bustitzen den noise-punk nahasketa kutsagarri eta zikina lortzen dute. "Año santo", "Amigos del género humano" eta "De la monarquía a la criptocracia" dira lan honetako gure apustuak.

The Strange Love Triangle's story is a bloody love story. Dark, fast work, which takes less than thirty minutes. When Isa sings, they make noise-punk which splashes you with sensuality, a contaminating, dirty mix. "Año santo", "Amigos del género humano" and "De la monarquía a la criptocracia" are our recommendations in this work.



Triangulo de Amor Bizarro
"Año santo"
Mushroom Pillow 2010



Dark Night Of The Soul
Autoekoizpena 2009

Industriaren zentzugabetasunaren erakusle garbiena eta itsusiena da hau. Danger Mousek eta berriki bere buruaz beste egin duen Mark Linkousek gidatua, eta David Lynch-en irudiek lagundua. Vic Chesnutt bezalakoek parte hartu zuten, eta, diskoetxeak boikoteatu ostean, autoekoizpen bezala filtratu zen sarean. 2009ko diskoa bada ere, edizio berria argitaratuko dutelako aipatu nahi izan dugu. Inoiz argitaratu den diskorik mingarriena.

This is the clearest and ugliest demonstration of the industry's senselessness. Danger Mouse with the recent suicide Mark Linkhouse's script and accompanied by David Lynch's images. Vic Chestnutt also took part and, having been boycotted by the record company, produced it himself and made it available on the Web. Although it's a 2009 record, we want to announce that a new edition has been published. The most painful record that's ever been released.

Colombiako doinu tradizionalak dantzalekura salto egin du eta Europako eszena cool-ean eragiten ari da. Bilduma hau ezinbestekoa da guzti horren berri izan nahi dutenentzat. Bomba Estéreo, IMS edo Systema Solar dira horren erakusle garbienak eta Chusma Records da eragile nagusia. Duela urte batzuk erritmo balkanikoek zuten lekua bete du Cumbiak.

Colombia's traditional sounds have jumped onto the dance floor and have become influential on the cool European scene. This compilation is indispensable for all those who want to know all about it. Bomba Estéreo, IMS and Systema Solar are the best examples of the genre and Chusma Records is the biggest producer. The place Balkan rhythms had some years ago has been taken by Cumbia.



Askoren artean
Cumbia Bestial
Chusma Records 2010



El Guincho
Piratas de Sudamérica
Young Turks 2010

Askok Noah Lennox-ekin (Animal Collective, Panda Bear) parekatzen dute Pablo Díaz-Reixa. Piratas de Sudamérica proiektuaren lehen bilduma honetan, Hego Ameriketako kantu klasikoek bertsioak datoz, besteak beste, Julieta Venegas-ek lagunduta. Mundu osoko atea ireki zizkion Alegranza diskorako asmatutako estilo indie-tropikalarekin jarraitzen du; hori bai, Karibeko erritmoan.

Many people compare Pablo Díaz-Reixa with Noah Lennox (Animal Collective, Panda Bear). In this first compilation from Piratas de Sudamérica, there are versions of classic South American songs, some of which Julieta Venegas helps with. Everyone opened their doors to him when he released Alegranza with its indie-tropical sounds, which he still uses, along with Caribbean rhythms.

Iraultza musikal erreal baten aurrean gaude. Sharon Jones-ek gogor egin du lan, eta horrek erantzuna izan du, zorionez. Laugarren estudioko disko honetan aurrekoetan erakutsitako sendotasuna eta indarra erakusten duten abestiak datoz. Soul musikaren erregina berriaren aurrean gaudela konfirmatzen du, gainera. Ezin dugu momentu hau besterik gabe pasatzen utzi.

We're up against a real musical revolution. Sharon Jones has worked hard, and that's given her this result, fortunately. The strength and force she'd already shown is here too on her fourth studio release. It also confirms that we're looking at the new queen of soul. We can't just let this moment go by.



Sharon Jones and the Dap-Kings
"I Learned the hard way"
Daptone Records 2010



Crystal Castles
Crystal Castles (II)
Fiction Records / Universal 2010

Elektronikaren eszena astindu zuen Crystal Castles-ek lehen diskoarekin. Punk izaera erakusten zuen lan hartako arima guztiz baztertu gabe, melodiak puztu egin dira lan honetan "Celestica" abestiari esker. Hala ere, "Doe Deer" bezalakoetan izaera makarra mantentzen dute oraindik. 2009ko Sonar jaialdiko arazoz betetako kontzertu bortitza gogoan, Bilboko Kafe Antzokian izango ditugu udazkenean.

Crystal Castles shook up the electronic scene with their first record. Without completely losing the punk spirit they had on that record, they've blown out the melodies on this work thanks to "Celestica". Even so, songs like "Doe Deer" keep their rough style alive. With memories of the violent, problematic concert they gave at Sonar 2009 still fresh, we'll have them at Bilbo Kafe Antzokia this autumn.

Kitsune is made up of Gildas Loaec from France and the Japanese Masaya Kuroki. And what happens when a frenchman and a japanese guy get together? Easy enough that one, they create a brand of clothes. This happened in 2002 when Loaec, who was working for the group Daft Punk, employed Kuroki as an interpreter during the French band's tour of Japan that year.

They opened a shop in Paris while still maintaining their interest in music. Along with opening the shop, they released compilations of bands they liked. The music was dance music and the editions were small and very carefully put together. And then Kitsune became huge. Suddenly, anybody who wanted to be hip and cool had to get their hands on the Maison Kitsune compilations. They increased the size of the editions and the couple's musical selections started reaching an audience all over the world. They became global djs overnight, and today, with the release of their 9th compilation (2010), Kitsune electro-pop is an essential reference to every wannabe discotheque and nightclub. La Roux and Digitalism became famous after appearing on these compilations.

The case of Kitsune is a strange one. Even more so when you see that their music and clothes have so very little to do with each other. They freely accept their choice of music is aimed at 15-30 year-olds whereas their clothes definitely have a more classical touch to them and are aimed at an older target group. We, nevertheless, don't believe in this distinction between age groups. Nowadays, age is of little importance in music, in fashion or in many other fields. In Paris, the followers of Kitsune's music and fashion are known as Nouveau Ravers. 2010 is, without a doubt, Maison Kitsune's year. 2011 will bring "new musicians and fashion designers, come to save the world"... To be cool, by definition, is to be ephemeral.

Kitsune, Gildas Loaec frantziarrak eta Masaya Kuroki japoniarrak osatzen dute. Eta zer egiten dute frantziar batek eta japoniar batek elkartzen direnean? Jantzi marka bat sortu, jakina. 2002an gertatu zen hori, Daft Punk taldearentzat lan egiten zuen Loaec-ek Kuroki kontratatu zuenean itzultzaile gisa. Talde frantziarrak japonian egin zuen biran gertatu zen.

Denda ireki zuten Parisen, baina ez zioten musika zaletasunari bizkarrik eman. Denda irekitzearekin batera, euren gustoko taldeen bildumak kaleratzen hasi ziren; musika dantzagarria egiten zuten, taldeen bildumen edizio txiki eta zainduak. Eta orduan egin zuen eztanda Kitsunek. Bat batean, cool izan eta uhinean egon nahi zuen orok eskuratu behar zituen Maison Kitsune bildumak. Hasierako edizio txikiak kopuruz handitu, eta Paristik mundu osora zabaldu zen bikote honen aukeraketa musikala. DJ globalak bihurtu ziren egun batetik bestera, eta, egun, 9. bilduma (2010) kalean izanik, dantzaleku eta klub moñoño orotan erreferentzia ezinbestekoa bihurtu dira Kitsunek proposatzen dituen elektropop doinuak. La Roux eta Digitalism bilduma honetan azaltzeagatik egin ziren ezagunak.

Kitsunereren kasua bitxia da, are gehiago, proposatzen duten musikak eta jantziek ez dutelako zerikusi handirik batak bestearekin. Euren musika aukera 15-30 inguruko jendearentzat dela onartzen dute, eta jantziak, ordea, ikutu klasikoagoak eta jende nagusiagoarentzat direla. Baina guk ez dugu adin banaketa horietan sinesten. Egun, adinak ez du ia garrantzirik ez musikan, ez modan, ez beste hainbat arlotan. Parisen, Nouveau Ravers izenez dira ezagunak Kitsune moda eta musika konbinazioaren jarraitzaileak. 2010a, ezbairik gabe, Maison Kitsune-rena da. 2011k ekarriko du "mundua salbatzera datozen musikari eta moda diseinatzaile berririk"... Cool izatea, definizioz, efimeroa izatea baita.

<http://www.maisonkitsune.fr/>

kitsune: moda eta musika / fashion and music



mariñelaren semeak.

Tielman Brothers-en istorioa Surabayan hasten da. 1945. urte inguruan, Herman Tielman, Royal Dutch Indonesian Army-ko kapitaina, Japoniarren kontzentrazio eremu batetan preso egon ostean Surabaya herrian zuen etxera itzuli eta bertan, bere musika zaletasuna, bere 5 seme alabei (Reggy, Ponthon, Andy, Loulou eta Jane) kontagiatzen hasi zenean. Indonesiako folk kantu eta dantzak ikasi eta antzetzten zituzten aitak etxean antolatzen zituen afarietan. Herman-ek ordea, Indonesiako folk gozoaz gain, doinu berri eta alaiak ere maite zituen. Mariñela izaki, portuetako merkantzien artean bazekien mugitzen eta berehala lortu zituen itsasoaren beste ertzetik zetozen instrumentuak. Haur bakoitzari instrumentu bat eman zion: Ponthon semeari kontrabaxua, Reggy-ri banjoa, Loulou txikiari bateria, Andy-ri kitarra. Janek, neska bakarrak, bere ahots ederrarekin konformatu behar izan zuen. Berehala hasi ziren aitaren lagunuen festetan ere jotzen. Eta denbora gutxira beste hirietara ateratzen hasi ziren. The Timor Rhythn Brothers bezala jo zuten uharteko hainbat tokietan Herbeheretatik etorritako De Wanna's, The Ramblers eta The Skymasters taldeekin.

1949. urteko abenduaren 29an, Indonesiak independentzia lortu zuen. Tielman familiaren arrakasta Indonesia guztira zabaldu eta Djakartan, Sukarno presidentearen aurrean jotzera iritsi ziren. Koxkortzen hasiak ziren eta Tielman gaztetxoak doinu ausartagoetara salto egin zuten. 1951. urtean Elvis Presley, Little Richard, Bill Haley, Fats Domino, Chuck Berry eta Gene Vincent-en kantuen moldaketekin hasi ziren. Indonesia osoan bira egitea eskaini zien gobernua, baina kondizio bat jarri zien, Herbeherar nazionalitateari uko egin eta Indonesiara onartzea. Herman Tielman-ek ez zuen onartu eta 1957. urtean bere familia osoarekin bere jaioterrira itzuli zen.

herbeheren konkista

Herbeheretara iritsi zirenean, jantzi tropikalez betetako maleta txikiak eta musika instrumentuak soilik zuten ekipai. Aita, guda heroia izanagatik, militarren eskutik neguko jantziak lortu zituen. Breda hirian, ur kanal batetan lotutako barku-etxe bat izan zen Tielman familiaren lehen etxea. Janek taldea utzi eta lanean eta ikasten hasi zen. Azal iluneko 4 anaiak ordea, iritsi bezain pronto hasi ziren berriro musika jotzen. The Tielman Brothers edo The 4 T's izenekin probintzia osoko dantzaleku eta taberna zulotan hasi ziren euren rock'n'roll doinu exotiko eta biziak erakusten. Kantu propioak sortu eta estilo propioa garatu zuten. Andy, gitarjolea, Bruselases ezagutu zuen neska batekin ezkondu zen. Tielman anaien soinu banda izan zuen ezkontz gaueko festa ostean, sute batekin, instrumentu eta materiale guztia suntsitu zuen. Andy-ren emaztearen aitak, AEBtan musika instrumentu berriak erosi (horien artean Gibson kitarra bat) eta amplifikagailu eta soinu ekipo berri bat oparitu zien. Bat batean, eta fenix hegaziaren moduan Tielman anaiak errautsetatik birsortu eta sekulako arrakasta lortu zuten. Hainbesterako, telebista alemaniarretik hotsegina eta 1958. urtean "Paprika" izeneko musikalerako gonbidatu zituela. Urte berean euren lehendabiziko singlea grabatu zuten. Bi kantuak bihurtu ziren Herbeheretako pop historiako arrakastatsuenetakoak: "Record Hop"-en erritmo dantzarria eta "Swing it up"-en erakusten zuten kitarra eta ahots abilezia nazioarteko izan bihurtu zituen. Herbeheretako telebistak, zuzenean jotzeko hotsegina eta ez zuten aukera pasatzen utzi. Herbeheretako ikusle hotz eta serioak aho bete hartz utzi zituzten bertan antolatu zuten r'n'r festarekin. Telebista kateak kritika ugari jaso zuen oihanetik zetozen basatien agerpenagatik. Guraso elkarteek, euren seme-alabentzat eragin ezkorra zirela esan zuten... eta hain zuzen ere, horrek bultzatu zituen lau beltzaran hauek, ilehori gazteen idolo berriak izatera. 1963 urtean Jane berriro elkartu zen anaiekin. Ordurako Andy oso ezaguna egin zen kitarra jotzeko zuen modu ikusgarriagatik. Gibson eta Fender gitarrak erabili zituen 1966. urtean Vox kitarra bitxi bat lortu zuen arte. Gitar bitxi honen doinuak iraultza berria suposatu zuen Tielman anaien musika estiloan. Garage doinu berriekin, ordura arte jotako rockabilly soinuekin uztartu zituzten. Hamarkada berriarekin, hippien agerpenarekin eta dantzaleku eta zuzeneko musika jotzeko aretoen desagerpenarekin, taldeak indarra galdu zuen. Zuzenean jotzeari utzi zioten. Gerora bildu dira tarteka, baina guri interesatzen zaigun taldea 1971. urtean amaitu zela esan genezake.

the tielman brothers



THE TIELMAN
Totally Tielman



ohianetik etorri zen rock'n'roll basatia
rock'n'roll that came out of the jungle



the sailor's sons

The Tielman Brothers' story starts in Surabaya. Around 1945, Herman Tielman, a captain in the Royal Dutch Indonesian Army, was released from a Japanese concentration camp and went back home to Surabaya. And there he started passing on his enthusiasm for music to his five children (Reggy, Ponthon, Andy, Loulou and Jane). They learnt Indonesian folk songs and dances and put them on at their father's supper parties. But Herman liked more than Indonesian folk, he also loved new, happy sounds. Sailor as he was, he knew how to look around ports for merchandise and quickly found instruments imported from abroad. He gave each of his children an instrument: a double bass for his son Ponthon, a banjo for Reggy, drums for little Loulou and a guitar for Andy. Jane, the only girl, had to make do with her beautiful voice. They quickly started playing at their father's parties. Shortly after that, they started traveling to other towns to play. They used the name The Timor Rhythm Brothers at many places on the island and toured with De Wanna's, The Ramblers and The Skymasters, bands from the Netherlands.

On the 29th of December, 1949, Indonesia became independent. The Tielman family was successful throughout Indonesia and they even played for President Sukarno in Djakarta. They began to grow as musicians and started playing more daring music. In 1951 they started doing Elvis Presley, Little Richard, Bill Haley, Fats Domino, Chuck Berry and Gene Vincent cover versions. The government offered them a tour of the whole of Indonesia, but with one condition: they would have to give up their Netherlands nationality and become Indonesian. Herman Tielman didn't accept the condition and, along with his whole family, returned to his country of birth in 1957.

conquering the Netherlands

When they reached the Netherlands, their only baggage was small suitcases full of tropical clothes and their musical instruments. Thanks to their father being a war hero, the military gave them winter clothes. The Tielman family's first home was a barge on the canal that goes through Breda. Jane left the group and started working and studying. The dark-skinned brothers, however, started playing music as soon as they arrived. Using the names The Tielman Brothers and The 4 T's they travelled all over the province to dance halls and pubs with their exotic, lively rock 'n' roll. They wrote their own songs and also developed their own style. Andy, the guitarist, met a girl in Brussels and they got married. The Tielman Brothers provided the sound track for the wedding banquet, but afterwards a fire destroyed all their equipment. Andy's wife's father bought them new instruments in the States, including a Gibson guitar, and gave them new amplifiers and a sound system. All of a sudden, like a phoenix out of the flames, the Tielman brothers rose up again and became hugely successful. They were so successful that German television called them and invited them to appear on "Paprika" in 1958. That year they also recorded their first single. Two of their songs became among the most successful in the history of Netherlands pop: "Record Hop" with its dance rhythm and, with "Swing it up", their vocal and guitar skills gave them international success. Netherlands television called them to play live and they didn't let the opportunity pass. They astonished the cold, serious Netherlands spectators with the rock'n'roll party they put on. They received a lot of criticism for the wild show they had brought from the jungle. Parents associations said that they were a bad influence on their children ... and that was exactly what made these four dark-haired boys the youth's idols. In 1963 Jane joined her brothers again. By that time Andy was very well-known because of his striking way of playing the guitar. He played Gibson and Fender guitars until he got a special Vox guitar in 1966. That special guitar's sound was a revolution in the Tielman Brothers' music. They incorporated new garage sounds to their rockabilly. In the new decade, with the arrival of the hippies, and dance halls and live music venues disappearing, the group's fortunes waned. They stopped playing live. They kept on getting together from time to time, but the group we really care about stopped playing in 1971.

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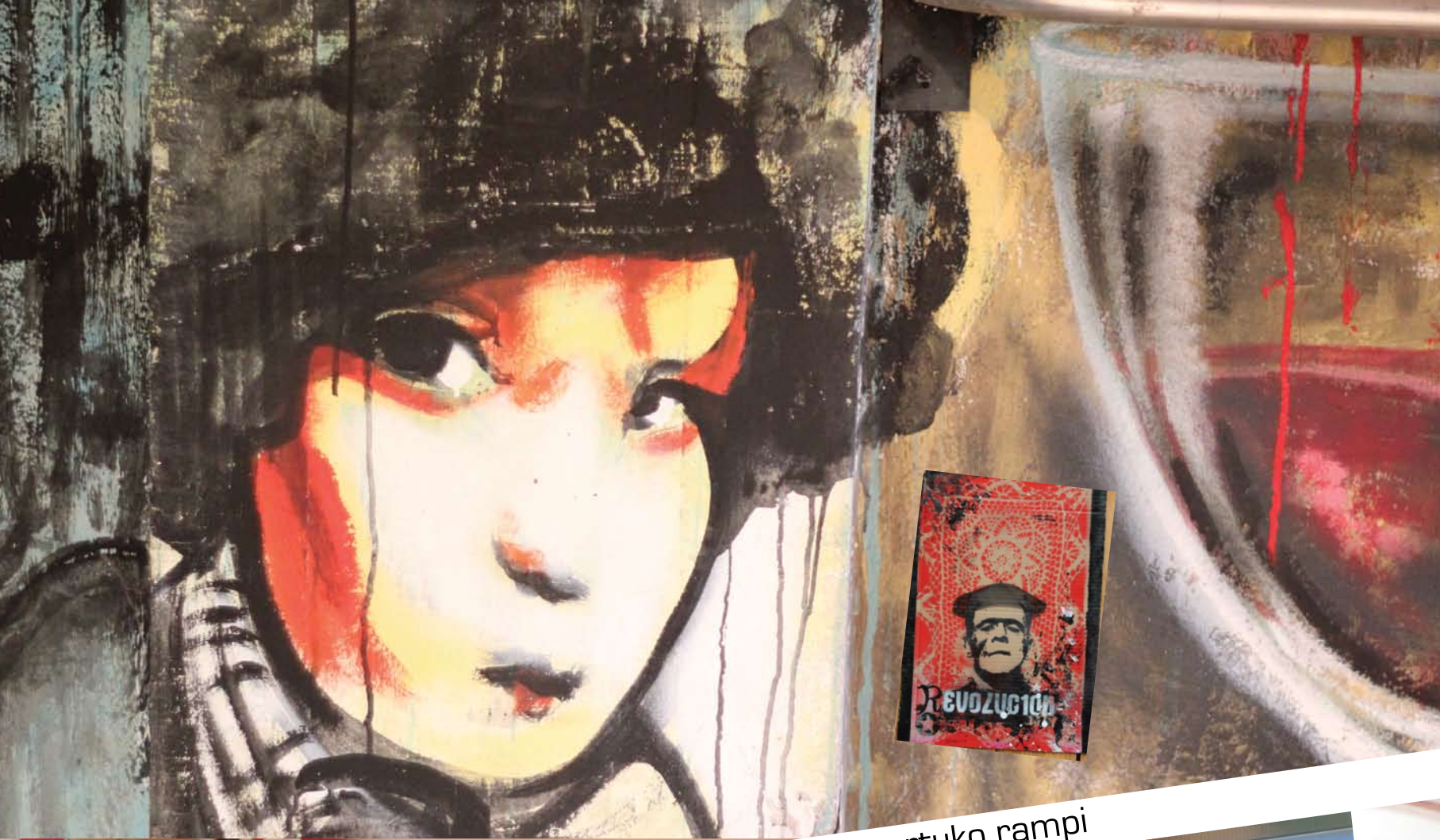
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MY JOK LE CLASH

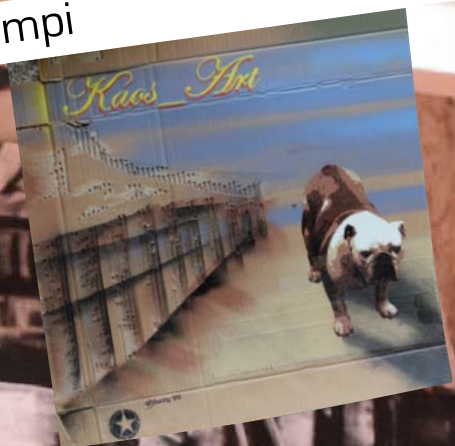


MY JOK enpresaren zuzendaritzan 7 urtez kolaboratu eta gero, Maiana Agorrody-k eta Jokin Etcheverria-k orain bakarka lan egingen dute.

After collaborating for 7 years in MY JOK, Maiana Agorrody and Jokin Etcheverria will work by themselves from now on.



portuko rampi



Patakon piratak hala zioen: "daukenari kendu ta ezdakarnari emon". Usadioak ere badio, Patakon eta bere gizon-emakumeek, gure kostaldeko leku ezezagun batetako kobazulo batetan ezkututzen zituztela altxorrak.

Ez da legenda bat. Kaioen karrankak gidatuta topatu dugu kobazuloa. Eta bertan gordetzen den altxorra ikusi dugu: muraletz betetako paretak, skate ranpak, musika kontzertuak eta beste arte jarduera anitzak. Estatu independentea osatzen dute. Hippy usainik ez duen autogestio filosofiari jarraiki eta sorkuntza iturri nagusi gisa, euren behar eta nahietara eraiki dute kostaldeko pirata hauek "secret spot" ezkutu hau. Santimamiñe garaikide honetan ez da krisirik esistitzen. Piratek dira. Azala tatuajez apainduta eta nagusirik ez duten gizasemeak. Goizean itsasoaren kresala usaindu eta portuko maldetan zehar ibiltzen direnak. Hemen ez da bulegorik, ez telefonorik, ez subentzioetatik bizi den balizko proiekturik. Piratak dira. Burtsan, bankuetan, administrazioetako eserleketan, multinazionalen kontseiluetan dabiltzanei esaten diegu askotan pirata. Ez dute piratetik ezer ordea. Kobazulo honetan biltzen direnak piratak dira, besteak... putakumeak.

The pirate Patakon is said to have declared the following: "Take from those who have and give to those who don't". Legend also has it that Patakon and his men and women usually hid their treasure in a secret cave at an unknown spot on the Basque coast.

It's not a legend. Guided by the screeching of the seagulls, we've found the cave. And we saw the treasure hid there: walls filled with murals, skate ramps, concerts and many other types of artistic endeavours. They form an independent state. Based on a hippy-free philosophy of self-organisation with creativity as the principal font of inspiration, this group of costal pirates have built their hidden secret spot to suit their needs and desires. There is no crisis in this contemporary Santimamiñe. They are pirates, tattooed skins and they take orders from no-one. They smell the sea-spray in the morning and move around the slopes of the port. Here there are no offices, telephones, no supposed projects living off subsidies. They are pirates. We often label bankers, speculators, stock exchange dealers, multinational company executives, elected public representatives, etc. as pirates. There is absolutely nothing pirate about them at all. The real pirates are the ones who in this cave. The others... are bastards.





ego gutxiago /
lantalde gehiago

less ego /
more teamwork

the balde .net

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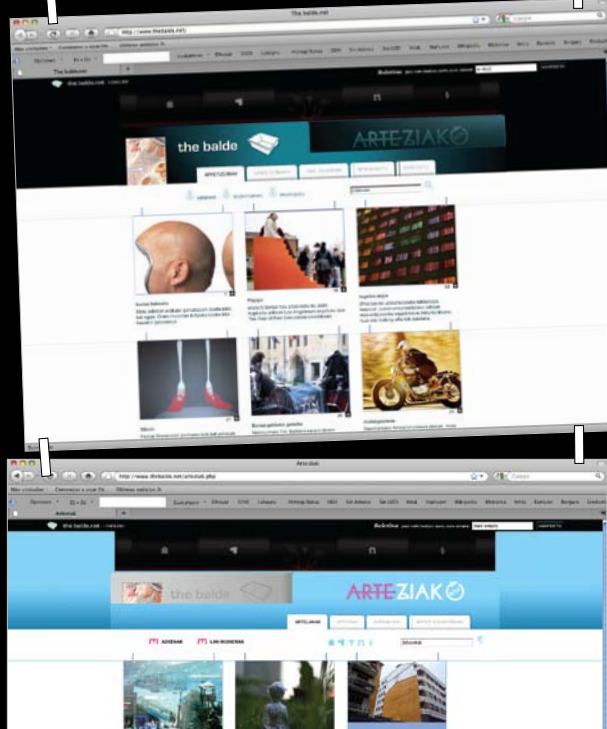
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real dolls





FRAGILE

THIS
END
UP

PAY NO
ATTENTION
TO THE LITTLE MAN
BEHIND THE SCREEN





Ovidiok idatzita zituen mitoen artean, Txipreko uhartean bizi zen Pygmalion-ek egin zuen panpinarena jasotzen da. Panpinari, Galatea izena jarri zion. Hain harro zegoen bere sorkuntzaz, ezen egunero jaten ematen, uretan garbitzen eta bere ohean sartzen baitzuen. Ez zen denbora asko pasa Pygmalion-ek Galatearekin "larrutan" egiten hasi zen arte. Afrodita jainkosak, maiatsun hura ikustean, Galatea panpinari bizitza eman zion eta hezur-haragizko emakume bihurtu zuen.

Euren itsas bidaia luzeetan plazerra ematen zieten "dame de voyage" delakoa alboan zeramaten mariñel frantziarrek edo eta "seemannsbraut"-en konpainiaz gozatzen zuten itsasgizon alemaniarrek ere behin baino gehiagotan erregutuko zioten Afroditari Galatearekin eginikoa euren oihalezko maitaleekin errepikatzea. Inork ez du bere idatzietan jaso berriro halakorik gertatu denik. Akaso horregatik, mirariari itxaron beharrean, panpin horiek geroz eta "egiazkoagoak" egiten jarraitzen dugu.

*Real Dolls: argazkiak by Robert Huber
Getxophoto 2010*

Amongst the myths written by Ovid is the story of the doll made by Pygmalion who lived on the island of Cyprus. The doll was named Galatea. He was so proud of his creation that he fed, cleaned and put the doll to bed every night. It wasn't long before Pygmalion started having sex with the doll. The Goddess Aphrodite, on seeing this, brought the doll Galatea to life and turned her into a real flesh-and-bones woman.

French sailors who carried with them their "dame de voyage" on long sailings or the German mariners with their "seemannsbraut" for company must have more than once begged Aphrodite to make their cloth companions real as she had once done with Galatea. It has never been recorded whether anything of the sort ever happened. Maybe that's why, instead of waiting for a miracle, humans are making dolls that are becoming more and more 'real'.

*Real Dolls: photos by Robert Huber
Getxophoto 2010*



broken chinese toys

70% of all the toys made in the world are manufactured in China, principally in the factories to be found in the province of Guangdong. Most of the workers in these factories that produce goods for multinational toy companies are women. No prizes for guessing what their hours and conditions are like. However, something seems to be changing. Despite the existing law of silence and the desperate repression suffered, this year has witnessed revolt and riots in many Chinese factories in favour of better rights for workers. The fuse has been lit...



apurtutako jostailu txinatarrak



Munduan fabrikatzen diren jostailuen % 70 Txinan egiten dira, nagusiki Guandong probintzian kokaturik dauden lantegietan. Jostailuen multinazionalentzako lan egiten duten enpresa horietako langile gehienak emakumeak dira, eta irudika ditzakezue haien lan orduak eta baldintzak. Hala ere, zerbait aldatzen ari da. Isiltasunaren legea eta errepresio latza pairatu badute ere, aurretik erretatik eta istiluak izan dira Txinako hainbat lantegitan lan baldintzen hobekuntza aldarrikatzeko. Metxa piztu da...





air doll

Hirokazu Kore-eda zuzendariaren azken lana, *Kûki Ningyô (Air Doll)* Yoshiie Göda komikigilearen manga batean dago oinarrituta. Panpin puzgarri baten bizitzaren eskutik, hiriko egunerokotasunaren bakardadea, denboraren iragana eta fantasia gauzatuen inguruko hausnarketa eder bezain latza erakusten digu zine zuzendari japoniarrak.

Istoria ez da berria. Luis Garcia Berlangak *Tamaño natural* filman ere kontatu zuen maitasun istorio puzgarri bat. Kore-edarena begirada ezberdina da, zinema asiarrak izaten duen inozentzia naif-a eta muturreko krudeltasunaren arteko nahasketaren emaitza. Bat batean, miraririk gabe, naturaltasun osoz objektu izatetik izaki bizidun izatera pasatzen den panpin puzgarri baten egunerokotasuna erakusten digu Kore-edak. Ia elkarrizketarik gabe, panpinaren begi berrien begiradarekin kontaktzen zaigun istorioan, gauzarik edo gertakizunik txikiak garrantzi itzela hartzen du: teilatutik jausten diren ur tantak, parkeko lokatza, bideklubeko filmak... gauza eta gertakizun ohiko horiekin harremanetan, panpin puzgarriak bizitza deskubritzen du. Une erromantikoak une gordinekin kateatzen dira, sexua, maitasuna, beharra eta perbertsio aitor ezinak gure bizitzan kateatzen diren moduan. Beste norbaiten desioak eta fantasiak betetzeko sortutako objektua besterik ez dela deskubritzeak ekartzen duen mina eta ezinegona azaltzeko, Kore-edak primeran baliatzen du kontsumo objektua den panpin puzgarria. Ez dugu filma gehiago kontatuko. Merezi du detaile txiki horiek guztiak osatzen duten istorioa deskubrituz joatea filma ikusi ahala. Hirozu Kore-edaren inguruan hitz egiteko ere aitzakia ematen digu artikulotxo honek; bere lan ezagunenez gain, baduelako filmografia berezi bat: Tv Man Union ekoiztetxerako eginiko dokumentalak, adibidez. Baina hori hurrengo baterako utziko dugu, zabalago eta sakonago aztertzeko, Kore-edak eta bere filmek merezi dute eta.

Film director Hirokazu Koreeda's latest film, *Kûki Ningyô (Air Doll)* is based on a Manga comic by comic artist Yoshiie Göda. The Japanese filmmaker uses the life of a blow-up doll to showcase the loneliness of everyday life in the city, the past and it's also a reflection on fulfilled fantasies, both beautiful and bone-chilling at the same time.

There is nothing new about the story. Luis Garcia Berlanga also made a film about a blow-up love story (*Tamaño Natural*). Koreeda's take on the story is a different one though, one that contains that common mixture of naivety and extreme cruelty that characterises Asian cinema. In the film, Koreeda tells the story of the everyday life of an air doll, who, suddenly and entirely naturally, loses her inanimate object form and comes to life. There is almost no dialogue in the film as the story is related through the newborn eyes of the doll. Even the smallest simplest happening or thing can become of huge importance: raindrops falling from rooftops; the mud in the park; the films at the video club.... Through relating with this everything normality, the doll discovers life. Moments of romance run in to others of crudeness, love, sex, unconfessable needs and perversions...all linked together just as in everyday life. The director artfully uses the doll, an object designed for consumption, to show how the discovery by the doll that it is nothing more than an object created to satiate the desires and fantasies of someone else causes it great pain and angst. That's enough about the film for now. It really is worth the effort to go along and catch all the small detail as the film unfolds. This short article also provides the opportunity to say a few words about Hirozu Koreeda. Apart from his well-known work, he has a special filmography: the documentaries he has made for producers Tv Man Union are an example. We'll leave that for further and deeper analysis another time. Koreeda and his films are certainly deserving of it.



Don Siegel: lehen urrats labur bezain luzeak. first steps as long as they are short.

testua/ text by: m.g.

One of this year's Donostia Zinemaldia special sections is about Don Siegel (1912-1991) the US director. Along with directors Robert Aldrich, Richard Fleischer, Samuel Fuller, Sam Peckinpah, Richard Brooks and Nicholas Ray, he was part of the "violent generation" which has not, until now, received all the recognition it deserves.

Don Siegel, like almost all the cinema makers of the time, started off on the lowest rung of the ladder. But he very soon showed that he had a special talent for editing. He edited a lot of films. His style was known for being direct and fast, giving films rhythm and taking stories forward by creating ellipses in time with a skill that led to the big studios giving him work. *Casablanca* is one of those films. But Siegel was dying to move from the editing table to directing. But the studios didn't offer him films. As he was fairly obstinate, in the end the studios offered to let him make a short film. But before doing that he received a contract to make another short film. Siegel, like Atxaga's character, made two short films in a short period.

Hitler lives (1945)

With that striking title, Don Siegel created 17 minutes of war propaganda for the US government. He showed the risks of the war that had just finished. He reminded people that German society was still sick and cruel and, using violent images from the Second World War, the documentary announced that each German was, in fact, a little Hitler. Thanks to his skill at editing, the result of this commissioned job, made using only archive footage, was well worth watching.

A Star in the Night (1945)

In this short, fictional film we are told the story of some characters who go to a motel in the middle of a desert following a bright star. In this collective story, the editing hardly matters. The characters' conversations and ups and downs are what really count. This short film is half road movie, half Christmas story. Siegel showed his skill in getting to the heart of the story right from the start. Clint Eastwood, one of his favourite actors, and who appears in many of his films, said of him: "With Don I learnt to film what needs to be filmed live, without getting hung up about silly details, seeing what needs to be seen in time and filming it. It sounds easy, but not many people know how to do it".

And Eastwood wasn't trying to please a friend by saying this. Because in 1946 Siegel achieved what nobody else had managed to. His two short films won Oscars: *Hitler lives* in the documentary category, *A Star in the Night* in the fiction category.

That's when Siegel started his career as a director. He made all sorts of films: B movies, for example the mythical *Invasion of the Body Snatchers* and, in a different register, Elvis Presley's *Flaming Star*, in the 60's and 70's he made film noir and new police films (the Harry series with Eastwood)... But to see all of this, you've got an unbeatable chance at Donostia Zinemaldia. We'll be paying attention to those first two steps Siegel took, which were as important as they were short.

Aurtengo Donostiako Zinemaldia sail berezia eskaini dio Don Siegel (1912-1991) zinema zuzendari estatubatuarri. Robert Aldrich, Richard Fleischer, Samuel Fuller, Sam Peckinpah, Richard Brooks eta Nicholas Ray-ekin batera, "bortxakeriaren belaunaldia" osatu zuten zinegile hauek ez dute, orain arte, merezitako errekonozimendua jaso.

Don Siegel, garaiko zinemagile ia guztiak bezala, zine industriako kateko azken katebegitik hasi zen. Berehala erakutsi zuen, ordea, abilezia berezia zuela muntaia mahaian. Film askoren muntatzailea izan zen. Bere estilo zuzen eta azkarragatik ezaguna, filmei erritmoa emateko eta istorioak aurrera egiteko denbora elipsiak sortzeko zuen gaitasunagatik kontratatzen zuten askotan estudio handiek. Film horien artean *Casablanca* dago. Siegel-ek ordea, muntaia mahaitik zuzendaritzara salto egiteko arra zuen barruan. Baina estudioek ez zioten filmerik eskaintzen. Egoskor samarra izaki, azkenean, estudioek proposamen bat egin zioten: laburmetraia bat egiteko aukera. Baina, aurretik, enkarguzko beste film labur bat egiteko mandatu jaso zuen. Siegel-ek, Atxagaren pertsonaiak bezalaxe, bi film labur egin zituen oso denbora gutxian.

Hitler lives (1945)

Izenburu deigarri horrekin, eta 17 minututan zehar, Don Siegel-ek guda propaganda pelikula egin zuen AEBko gobernuarentzat. Bertan, guda amaitu berriaren arriskuak erakusten zituen. Alemaniarrek gizaki gaizto eta krudelak izaten jarraitzen zutela gogorarazten zuen, eta, 2. Mundu Gerrak utzitako irudi bortitzak erabiliz, germaniar bakoitzak bere baitan Hitler txiki bat zeramala ematen zuen aditzera dokumentalak. Bere muntatzaile iaotasunari esker, emaitza ikusgarria lortu zuen artxiboko irudiekin soilik eginiko enkarguzko film labur honetan.

A Star in the Night (1945)

Fikziozko film labur honetan, basamortu erdian dagoen izar argi bati jarraiki motel batera iristen diren pertsonaia batzuen istorioak kontatzen zaizkigu. Istorio koral honetan, muntaiak ez du ia garrantzirik. Pertsonaien elkarriketek eta gora-beherek daramate filmaren pisu guztia. Laburmetraia road-movie eta eguberritako filmen genero arteko nahasketa da. Siegel-ek istorioaren muinara joateko abilezia erakutsi zuen hasiera hasieratik. Film askotan haren aktore fetitxea izan den Clint Eastwood-ek honela esan du: "Don-ekin ikasi nuen filmatu beharrekoa zuzenean filmatzen, tontakerietan galdu gabe, ikusi beharrekoa garaiz ikusten eta filmatzen. Erraza dirudi, baina oso jende gutxik daki hori egiten".

Eta Eastwood-en hitzak ez dira lagun bati botatzen zaizkion loreak. 1946an, orain arte inork lortu ez duena lortu zuelako Siegel-ek. Bere bi film laburrek Oscar sari bana irabazi zutelako: *Hitler lives* dokumental sailean, *A Star in the Night* fikziozkoan.

Aurrerantzean, Siegel-ek zine zuzendari ibilbideari ekin zion. Denetarik egin du: B saileko filmak (*Invasion of the Body Snatchers* mitikoa, adibidez, eta, beste tonu batean, Elvis Presley-ren *Flaming Star*), 60-70eko hamarkadetan egin zuen filme noir edo poliziako berria (Harry saila Eastwood-ekin)... Baina, hori guztia deskubritzeko, aukera ezin hobea duzue Donostiako Zinemaldian. Guk Siegel-ek aspaldian eman zituen lehen bi urrats labur bezain garrantzitsuei erreparatu diegu.

paperpapers



george sprott

seth
random mondadori

Lehenik eta behin liburu honen edizio zaindua eta berezia azpimarratu nahi genuke. Formatu lauki eta erraldoia, tinta gutxi baina berezien (metalizatua) erabilera minimala eta pisudun papera. Lantzean behin, editoreek burua galdu dutela eta gutziak ateratzeko gaitasuna mantentzen dutela ikustea pozgarria zaigu. Denboran salto egiten duten hainbat atalen bidez, istorio liluragarria eskaintzen digu Seth kanadiarrak. George Sprott telebista aurkezlearen biografia kontatzen digu; fikziozko pertsonaia, guztiz erreala badirudi ere.

The first thing we would like to underline about this book is the special care that has gone into its publication. Square and extremely large, the book has thick paper and sparse but special use of ink (metallic). It's nice to see when editors have lost the run of themselves and have left the scissors in the drawer. The story, told in chapters that jump through time, is centred around the biography of TV presenter George Sprott. The character is fictitious, even though the story comes across as being very real. Canadian author Seth has come up with a wonderful story here.



max-o-matic: illustration and other dirty habits

autoekoizpena

Hasteko, txalotu egiten dugu zuri beltzaren aldeko apustua eta fotokopia kutsua. Ilustrazioa eta burutazio grafikoak lantzen dituen bilduma batean fanzine espiritua ikusten dugun bakoitzean, guztia galduta ez dagoela sinisten dugu. The baldeko orrietan hau esatea kontraesana irudituko zaio baten bati, baina, estetikaz gain, edukiaz eta espirituaz ari gara hizketan. Eta liburu hau gertu sentitzen dugu, max-o-matic-ek askatasunetik egin duelako, eta estetika soilaren erosotasunean erori ez delako. 2003tik 2009ra eginiko lan batzuen bilduma honek merezi du.

To start off, we applaud the choice of "black and white" and the photocopy feel to this. Whenever we see the spirit of the fanzine in a collection of illustrations and graphic ideas, it helps us to believe that all is not lost. Some might consider it contradictory for this statement to appear in The Balde, but apart from the aesthetic, we are also referring to the spirit and content. And in this sense, this book is close to our hearts because it has been created from freedom and has refused to fall into the comfortable trap of aesthetics alone. Get your hands on this collection of work from 2003 to 2009, you won't regret it.



¡Despertad!

aldizkaria
watchtower editions

Larunbata. Bidart-eko hondartza. Zerua urdin, eguzkia sutan. Autoa aparkatu, eta emakume batek, ezer esan gabe, *Despertad!* aldizkaria luzatzen dit. Gaztelera! Edukiak: arriskua! adin txikikoak interneten, bisonte europearra, behien esofagoa, Puerto Rico, Rett sindromea, nolakoa da Jaungoikoa?, seme-alaba gazteei etxeratzeko ordutegia jartzearen abantailak, test biblikoa... Jehovako Testigoen aldizkari bizarro hau ikusirik, ulertzen hasiak gara Michael Jackson-ek zuen porrusalda mentala.

Saturday. Bidart beach. Blue skies and a blazing sun. I park the car and a women, without saying a word, sticks a copy of *Despertad!* in my hand. In Spanish! Contents: Danger! Children and the internet, the European bison, cows' oesophagus, Puerto Rico, Rett Syndrome, What is God like?, the advantages of making your kids come home early at night, a biblical test... A look at this bizarre Jehovah Witness magazine and we are starting to understand why Michael Jackson's head must have been melted.



de rerum natura 3

zaldi eroa
elkarlanean

Kalean da Zaldi eroak *berria* egunkarian kaleratzen dituen tiren 3. bilduma. Ez da gutxi euskal komikiaren mundu txikian. Arrakasta ikusita, gainera, gehiago etorriko direla susmatzen dugu. Ohiko pertsonaiez gain –Xaxa, euskal Michael Moore, Braveheart, the Organization, euskal taliban jatorra, azken antxo, Mieltxo...–, Eusko Jaurilaritzan gertatu den aldaketa dela eta, pertsonaia berriak gehitu zaizkio, Napoleon Lopez buru. Azken urtean gertatu dena laburtzen duen hemeroteka argi eta zorrotzena da *De rerum natura 3*.

Comic artist Zaldi Eroa has just published the third collection of comic strips that appear in the Basque language newspaper *berria*. That figure is certainly not to be sneezed at in the small world of Basque comics. And seeing the success the previous collections have had, this one won't be the last either. As well as the usual characters – Xaxa, the Basque Michael Moore, Braveheart, the Organisation, euskal Taliban jatorra, azken antxo, Mieltxo... - the change of power in Eusko Jaurilaritza has seen the arrival of new characters such as Napoleon Lopez. Azken *De rerum natura 3* is the clearest and sharpest compendium available of what's occurred in the last year.

tomas
tranströmer

bihurtzen
txori
hitzak

turning words into
birds



Iparraldeko eremuetara uda partea iristen denean, elurra urtu, eta bide bazterretan hilotzak azaltzen dira tarteka. Neguko ekaitzetan, estalperik gabe geratu diren mozkorrak, paseatzaileak, eta auto gidari despistatuak ikusteaz bihurtzen dira elur maindire zuriaren azpian. Txoriak berriro kantatzen hasten diren arte.

Herrialde zuri eta izoztuetatik nobel beltza uholdea iritsi zaigu azken urteotan. Bada, ordea, beste literaturarik Eskandinabiako lautada amaigabeetan.

Tomas Tranströmer (Estokolmo, 1931) Suediako poeta garaikide garrantzitsuen da. Nobel saria irabazteko zerrendan azaltzen da beti, baina ziurrenik, suediarra izanik, ez du inoiz irabaziko. Eta ez du haren beharrik ere. Tranströmer, honez gero, hilezkorra delako.

Tranströmer idazle ezaguna da Europako iparraldean. Letren "totem" horietako bat. Hala ere, haren idatziak bere beste lanbidearekin uztartu ditu beti. Ez du inoiz idazle profesionala izateko asmorik izan. Tranströmer-ek kartzela eta hospitale psikologo gisa lan egin du bizitza osoan. Bergizarteratzearen kontzeptua nabarmena da, bai bere lanbidean, bai bere poesian ere. Tranströmer-en lanetan iparraldeko herrialdeetan hain ohikoa den gizakiaren eta ingurunearen arteko talka agertzen da behin eta berriro. Beste egile batzuen aldean, ordea, Tranströmer ez da ezkor azaltzen. Mundua, ulerkaizta izanik ere, gizakiaren ingurune naturala dela sinisten du. Bere lanbidean ikusitakoek eta bere bizitzako azken urteotan izandako arazoek (mugikortasun arazoengatik gurgildun eserlekua behar du) bere lana mikaztu beharrean, eguneroko gauza txikiei erreparatzeko eta hausnartzeko aukera eskaini diote. Itxaropenaren aldeko apustua egiten duen idazlea da Tranströmer, eta horrek bereizten du, adibidez, Ingmar Bergmanengandik eta beste sortzaile garaikideengandik. Tranströmer poeta da. Idazten duen generoaren gainetik nagusitzen da poesia, saiakerak idazten dituenean ere: "guztiak dauka zentzua poesia baten barne. Hitzak, itsas funeral baten osteko loreen antza duten medusen modukoak dira: uretatik ateratzen ditugunean forma guztia galtzen dute, deskribaezina den egi bat isiltasunetik erauzten duzunean bezalaxe".

When summer reaches the north, the snow melts and, from time to time, corpses appear at road sides. During winter storms, drunks out in the open air, people going for walks and lost drivers become invisible under the blanket of snow. Until the birds start singing again.

A flood of dark novels has come our way in recent years from those frozen, white lands. There is, however, another type of literature on the endless Scandinavian plain.

Tomas Tranströmer (Stockholm, 1931) is Sweden's most important contemporary poet. He always comes up on the list of candidates to win the Nobel prize but he probably won't ever win it because he's Swedish. Not that he needs it. Tranströmer is probably immortal.

The writer Tranströmer is well-known in the north of Europe. He is a real literary symbol. However, he has always combined his writing with other jobs. He has never wanted to be a professional writer. Tranströmer has been a prison and hospital psychologist throughout his life. The idea of reinsertion in society is important in both his work and his poetry. In Tranströmer's work the collisions between society and the environment, which are so common in the northern countries, appear time after time. However, compared with some other writers Tranströmer is no pessimist. Although the world is difficult to understand, he does see it as society's natural surroundings. Rather than embittering him, the things he's seen in his profession and the personal problems he's had in recent years (mobility problems have confined him to a wheelchair) have offered him the chance to look at small, everyday things and reflect on them. Tranströmer is writer who takes the side of hope, and that distinguishes him from Ingmar Bergman and other contemporary authors. Tranströmer is a poet. Poetry is what he writes mostly, even when he writes essays too: "Everything makes sense inside a poem. Words are like jellyfish that look like flowers behind a funeral at sea: when we take them out of the water they lose all their shape, like an indiscriminate truth when we tear it from silence".

aurrez aurre

Otsailean bizirik dagoena geldirik zegoen.

Txoriek uko egiten zioten hegan egiteari eta arimak paisaia urratzen zuen lotutako barkuek molla urratzen zuten moduan.

Arbolek bizkarra ematen ziguten.

Elurraren altuera ihiekin neurtzen zen.

Oinen urratsak izotz azpian zahartzen ziren.

Hizkuntza toldo baten azpian urtzen zen.

Egun batean zerbait iritsi zen leihora.

Lana utzi eta begiratu nuen.

Koloreak sutan. Guztia biratu egin zen.

Munduak eta nik bata bestearengana salto egin genuen.

79. martxoa

Hizkuntza barik eta

hitzekin eta hitzekin datozen guztietaz nekatuta

elurrez estalitako irlara abiatzen naiz.

Basatiak ez du hitzik.

Izkiriatu gabeko orriak norabide guztietara zabaltzen dira!

Elurretan orkatz apoen urratsak topatzen ditut

hizkuntza, baina hitzik ez.

face to face

February stayed still when it was alive.

The birds refused to fly and the soul

tore up the landscape

like tied-up boats turning their moorings into water.

The trees turned their backs on us.

The height of the snow was measured by reeds.

Footsteps grew old under the ice.

Language melted under an awning.

One day something came up to the window.

I stopped working and looked at it.

Colours on fire. Everything turned around.

The world and I leapt against each other.

March 79.

Without language and

tired of words and of words that come from everyone

I head off for an island covered in snow.

Wilderness has no words.

Sheets with no writing on them spread out in all directions.

I find roe deers' hoof prints in the snow,

language, but no words.

Maldan behera, Kantauri itsasorantz zabaltzen den zelai zabal eta baketsu batean, gaueko izarren argi izpiek hormigoizko hormak urre bihurtzen dituzteneko lekuan, altxor bat ageri da. Badirudi bertan urteak eta urteak eman dituela, baina ez da horrela. Altxor tiki hau "Peña Ganchegui y Asociados" (1) arkitektoek eraiki berri duten Urrezkoenea etxebizitza dugu. Arkitekto talde gazte honek lortu duen emaitza arkitektonikoa paisaiagintzaren arloan sailka genezakela esan dezakegu.

Etxebizitza bere ingurune bera da. Bere kokapena da bere birtutea. Itzaletatik aldenduz, eguzki izpien berotasun nahaiak eraginda, maldan behera egokitzen dira hormigoizko hormak. Gure kostaleko itsaslubar batetan aurki genezaken bunker baten antzera, eraikina erdi lurperatuta dago. Honexegatik ez da lan erraza hau topatzea: Oinezkoengandik izkutatzen den bitartean itsaso zabalerantz zabaltzen da, Mutrikun dagoen Imanolena etxebizitzaren antzera (2). Bertako ezaugarri topografikoetan oinarrituz, lurzoruaren moldaketarekin jokatzen duen etxebizitza honek eguneroko bizitza, itsasoari begira dagoen lur azpiko ezkutaleku magiko batean gerta dadin proposatzen du. Ez daude horma zuzenak. Ez dago angulo zorrotzik, existitzen den angelu elkartzut bakarria horizontalak horma bertikalekin mantentzen duena da.

Etxebizitza eta garajeak bi bolumen desberdinetan banatzen dira arranpa baten bitartez. Atzean mendia eta garajea, lur azpian, geratzen dira. Horrela, etxebizitza hegoaldeko eta mendebaldeko eguzki-izpiak jasotzeko gai da. Hasierako zelai horretan egingo genukeen edozein pasealekuren antzera, etxebizitza ere zeharkatu beharra dago proposatzen den bizimoduaren funtsa ulertu ahal izateko. Oinezkoen sarrera lehen aipatutako arranpatik egin beharrean, estalkian dagoen bidexka batetik egiten da. Horrela, era zeremoniatsu baten bitartez, eta kota altuena erabiliz, iparraldeak eskaintzen duen paraje izugarria aurkezten digu: Kantauri itsasoa. Ondoren, 180°-ko bira emanez, eskailera batzuk jaisten dira oinezkoen sarrerararte. Agerian geratzen da luraren kota-aldaketarekin, zeruertzarekiko joko bisual bat bilatzen dutela arkitektoek (3).

Etxebizitzak bi pisu bereizten ditu: etxebizitza gehienetan eguneko eta gaueko zonak bereizi egiten dira. Hemen, aldiz, urteko garaietan oinarritutako planteamendu bat azaltzen da: Sotoko oina iparralderantz irekitzen da bertako lorategiaz disfrutatzeko aukera emanez uda garaiean. Udazken eta Neguko aize hotzetatik aldentzeko berriz, behe-oinak (sarrera-oinak) mendebaldeko eguzki-izpiak bilatzen ditu; hango logelak, iparralderantz ematen duten bitartean, egongelako leiho zabalak Kantauri itsasoa markoztatzen du. Beheko oineko sukalde eta logelek besarkatzen duten egongela sotoko oinean igerileku biribildu zoragarri batean bihurtzen da. Eraikin berri hau argi-zuloz beteriko harkaitz bat balitz bezala dago kokaturik malda honetan.

Eraikin osoak, "baso-etxebizitza" bat izan nahi du, eraiki baino lehen zeuden ezaugarriak mantenduz. Guztia material berdinekin eraiki nahi izan da: estalkian belarra, lurrean egurra eta kanpoko azaletan hormigoia.

Eszenatoki batek antzezlanaren hasten deneko momentuari itxaroten dion era berean itxaroten die Urrezkoeneak itsasoko ekaitz, trumoi eta goizeko lehen argi izpiei. Bertan, itsasoko olatuen zaratak, hodeiak, euriak, eguzkiaren berotasun epelak, kaioen kantak edo eta ipar haize bortitz eta zakarrak bihurtzen dira protagonistak.

Proiektuaren egileak: Rocío Peña eta Mario Sangalli

Kolaboratzaileak: Anabel Varona, Edorta Subijana eta Josemari López.

(1) Peña Ganchegui & Asociados Arkitektoak 2010ko COAVN - EHAEO sarietan, eman gabe geratu den etxebizitza sailean, finalistak bezala sarituak izan dira etxebizitza honekin.

(2) Luis Peña Ganchegui, 1964ean, Imanolena etxebizitza eraiki zuen. Hau ere, maldan behera kokatzen da, Kantauri itsasorantz zabalduz. Hemen ere estalkiak garrantzi handi du. Babesleku baten antzera planteatzen den Tipologia moderno honetan, patio zentralak etxebizitza osoa egituratzen du bere inguruan, berotasuna puntu guztietara eramanez.

(3) Luis Peña Ganchegui antzerako jokoan oinarrituz eraiki zuen 1975. urtean Tenis Plaza Donostian.

A treasure has appeared on a wide, peaceful field which goes down to the Bay of Biscay. Rays of light turn the concrete walls into gold. It seems like they've been there for years and years, but they haven't. This little treasure was built recently by "Peña Ganchegui y Asociados" (1) and the house is called *Urrezkoenea*. We can categorize what this young group of architects has achieved as landscaping.

The house is its own surroundings. Its setting is its strong point. Far from shade, influenced by the sunlight's desire for heat, the concrete walls adapt to the downward slope. It looks like one of the bunkers you could see on our coast's cliffs, the building is half buried. That's why it isn't easy to find it: while it's hidden from walkers, it opens up to the sea, like the Imanolena house at Mutriku (2). Based on the place's topographical characteristics, this house plays with the earth's surface to turn this everyday house, which looks out onto the sea, into a magic hiding place under the earth. There are no straight walls. There are no sharp angles; the only perpendicular angle is that between the horizon and the vertical walls.

The house and garage spaces are separated by a ramp. The garage is behind the house, underground in the hill. So the house gets sunlight from the south and the west. In principle, any sort of walkway could be built on this field, it would also have to go through the house in order to make the way of life understandable. The pedestrians' entrance, instead of being up the ramp, is up a small covered path. This way, in a ceremonial way, and at the highest level, it shows us the amazing landscape that the north has to offer us: the Bay of Biscay. Then, after turning 180°, some stairs go down to the pedestrians' entrance. With the change in the level of the earth, it is clear that the architects wanted to make a visual statement with the horizon (3).

The house is separated into two floors: most houses are separated into day and night areas. Here, on the other hand, the distribution is based on the seasons: the lower floor opens out to the north, giving the chance to enjoy its garden in the summer. To escape from the cold winds of the winter and the autumn, on the other hand, the ground floor (entrance) brings in the western sunshine; while the bedrooms there face north, the living room's wide windows look onto the Bay of Biscay. The lower floor kitchen and bedrooms embrace the living room, on the lower floor, and it converts into a marvelous round swimming pool. This new building is positioned on this slope like a rock pierced with cavities of light.

The whole building wants to be a "forest house", keeping the characteristics of the place itself rather than those of a house. It was all built using the same materials: grass on the covering surfaces, wooden floors and concrete on the outside walls.

In the same way that a stage waits for the moment when the play starts, Urrezkoenea waits for the sea storms, the thunder and the first lights of morning. Right there, the noise of the waves, the clouds, the rain, the warmth of the sun, the seagulls' cries and the rough, harsh north wind are the main characters.

Project leaders Rocío Peña and Mario Sangalli

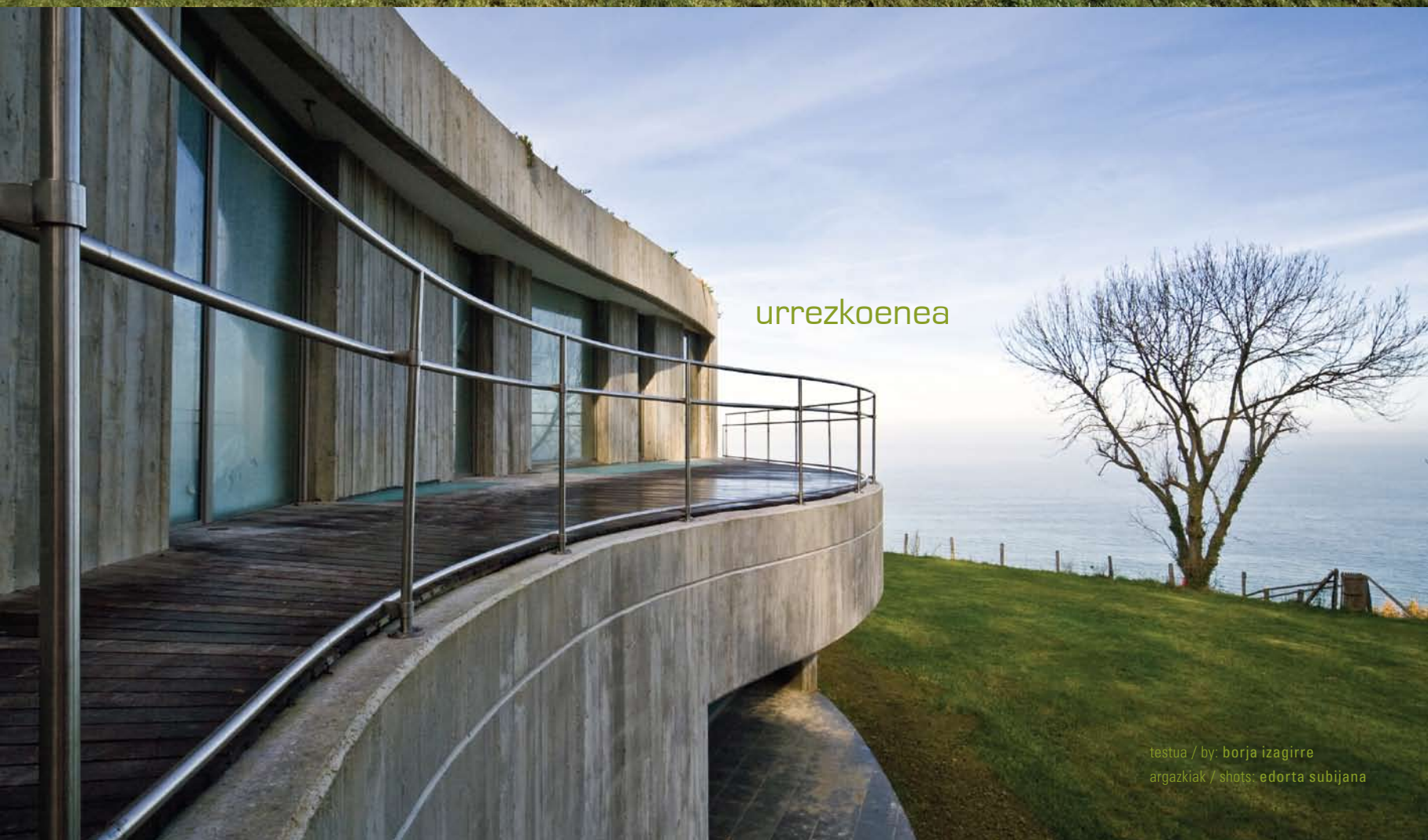
Collaborators: Anabel Varona, Edorta Subijana and Josemari López

(1) Peña Ganchegui & Asociados Architects 2010 COAVN - EHAEO prizes were not awarded in the house category, but this project was a finalist.

(2) Luis Peña Ganchegui built Imanolena in 1964. It too is set on a downward slope, looking onto the Bay of Biscay. Here too the covering surfaces are very important. This modern typology has the appearance of a place of shelter, the central patio structures the whole house around it, giving warmth to all the areas.

(3) Luis Peña Ganchegui used a similar scheme to build the Donostia Tennis Plaza in 1975.





urrezkoenea

90

ART



no comment

argazia / shot: jorge castro henriques • lisboa



beauty
bondage



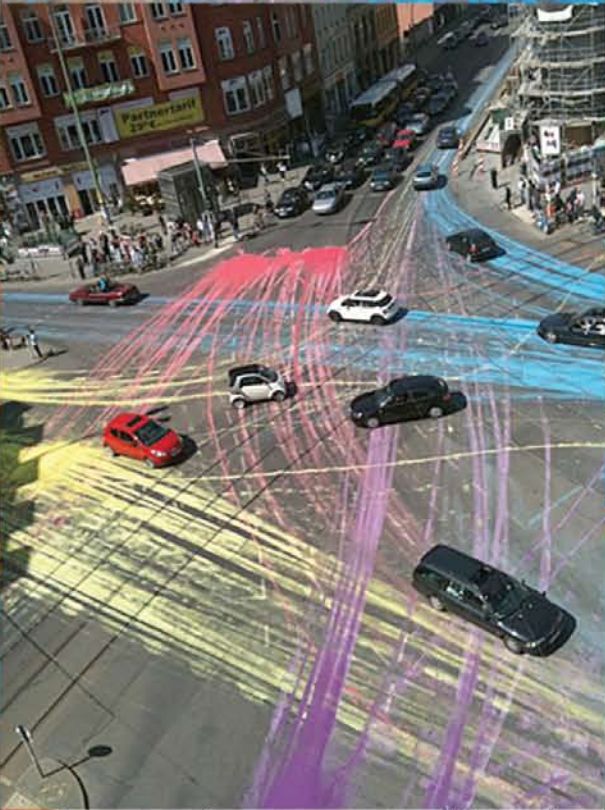
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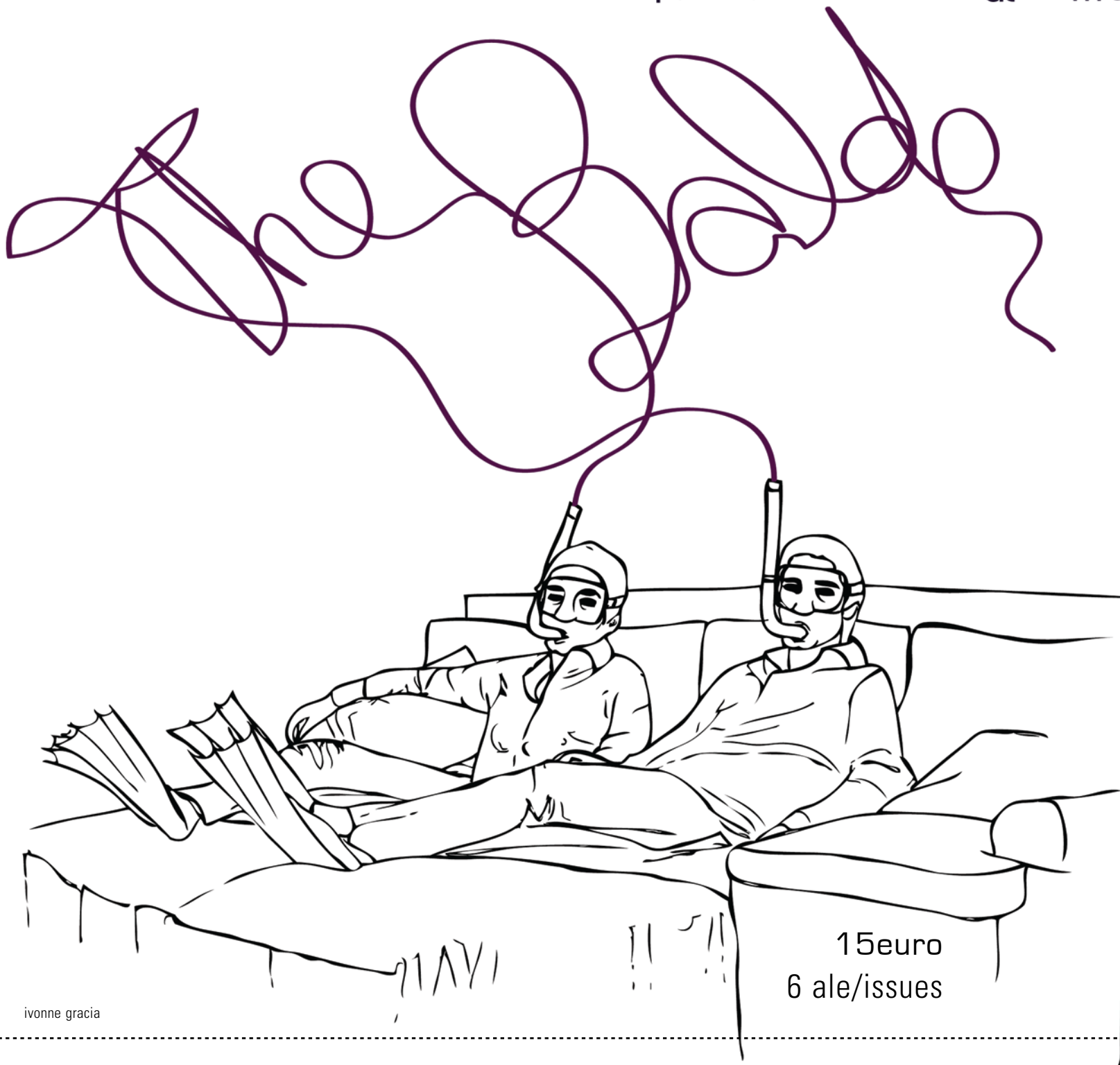
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Txirrindulari talde batek 65 litro pintura bota zuten Berlingo Rosenthaler Platz ezagunean. Ekintza osoak segundu gutxi iraun zuen: txirrindulariek, semaforoa gorri jarri bezain pronto, kaxa batzuetatik pinturaz betetako poltsak atera eta autoen gurpilen azpira jaurti zituzten. Semaforoak berde jarri zirenean, autoen gurpilak, pintzel bihurtuta, pintura zabaldu zuten gerrilla urbano artistiko hura borobilduz. Akzio horren egileek oharrak jarri zituzten inguruko seinaleetan eta argi posteetan, argituz ur soilarekin garbitzen den pintura ez toxikoak erabili zituztela.

A group of cyclists threw out 65 litres of paint on Berlin's famous Rosenthaler Platz. The whole thing lasted a few seconds. As soon as the lights went red, the cyclists took bags full of paint out of some boxes and put them beneath car wheels. When the lights went green, the car wheels, turned into paint brushes, spread the paint out like a perfect artistic urban guerrilla. The people who did this put up notes on the surrounding signs and street lights to say that the paint they had used could be cleaned up with water and was not toxic

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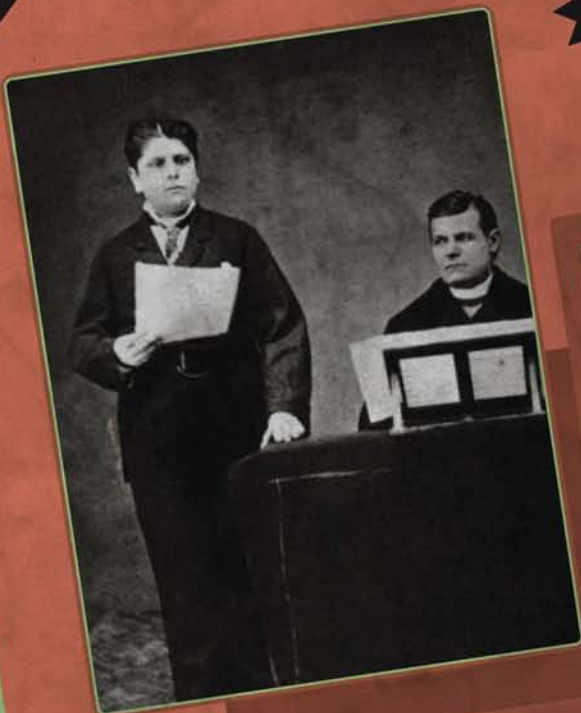
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Alessandro Moresschi



Alessandro Moresschi mendebaldeko musikak eman duen azken castratia izan da.

Alessandro Moresschi was the last castrati in western music.

Alessandro Moresschi 1858an jaio zen Erroman. 12 urte beranduago, armada italiarrak boterea kendu zion elizari, eta haurren kastrazioa debekatu zuen. Alessandrorentzat beranduegi zen ordea.

Alessandro Moresschi was born in 1858 in Rome. 12 years later, the Italian army took power away from the church and outlawed castration. It was too late for Alessandro.

XX. mendera arte, elizak kantatzea debekatzen zien emakumeei. Castratiek ordezkatu zituzten emakumeen ahotsak koruetan.

Until the 20th century, the church forbade women to sing in churches. The castrati stood in for women's voice in choirs.

Arazo handiei aurre eginez (castratiei musika klaserik emango zien irakaslerik apenas geratzen zelako), 1883an Vaticanoko Capella Sixtina koruan sartu zen bakarlarri gisa.

Confronted with serious problems (there were hardly any castrati teachers left for him), in 1883 he joined the Vatican's Sistine Chapel as a soloist.

1898an, 40 urterekin, koruko zuzendari izendatu zuten, eta lan horretan jardun zuen 1913 an erretiroa hartu zuen arte.

In 1898, at the age of 40, he was named director of the choir, a post he kept until he retired in 1913.

1922an hil egin zen. Bakardadean eta ahazturik.

He died in 1922. Lonely and forgotten.

Hala ere, haren ahotsa geratzen zaigu. Izan ere, 1902an, 17 ahots pieza grabatu zizkieten bere koruarekin batera kantatzen. Grabaketak kalitate eskasa badu ere, Castrati baten ahotsa entzuteko aukera bakarra eskaintzen digu.

Even so, we still have his voice. In fact, in 1902, 17 pieces were recorded with his voice and the choir. Although the sound quality is poor, it's the only chance we have to listen to a castrati.



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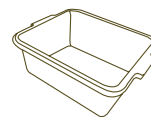
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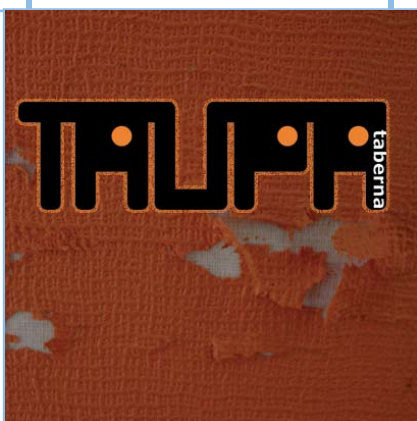
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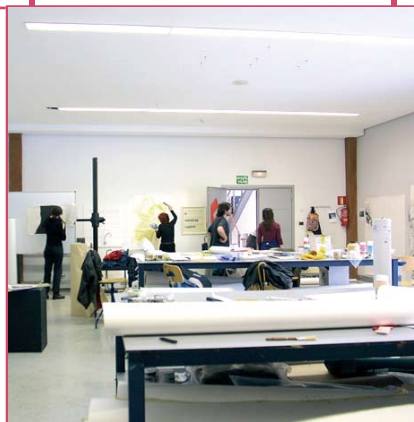
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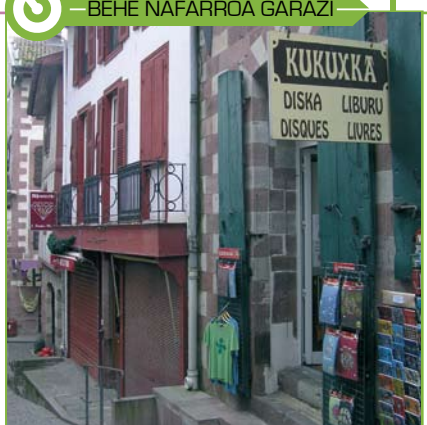
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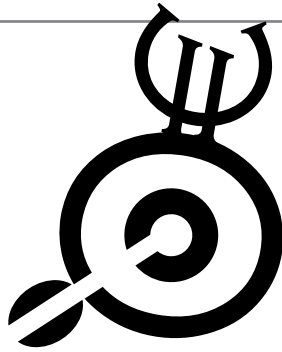
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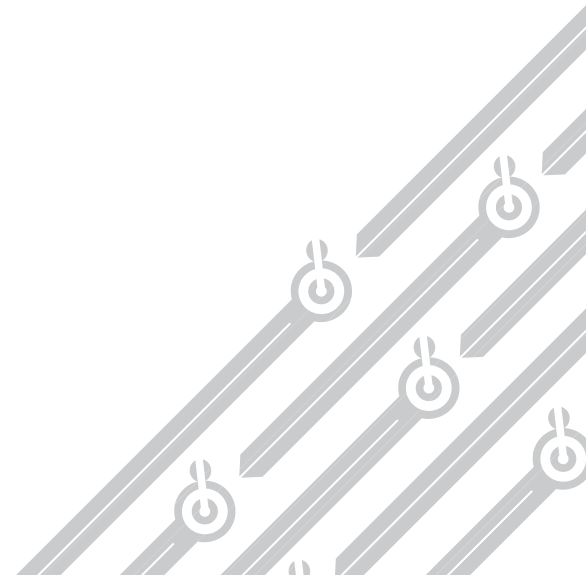


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