



izarren hautsa
star dust

the balde



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abuztua | iraila
august | september

59

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The Baldek sortutako eduki guztiak honako lizentzia pean daude:

 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



**Eusko Jaurlaritzako
Kultur sailak diruz
lagundutako aldizkaria**



Lan berrizale, irudimentsu eta ausartak egiten dituzula? bidali iezakiguzu:
Imaginative, provocative and interesting works? send them to:
info@thebalde.net

zaharrak berri

Aurtengo Getxophotok zaharrei gorazarre egiten die. Urtero lez, gai bati eutsi, eta nazioarteko zein bertoko argazkilarien lanak bildu eta modu berezian erakutsiko dira Getxoko kale eta guneeetan. The baldek, aurtenera, Getxophotorekin elkarlanean, proiektu bat gauzatu du: "txikiteruak".

www.getxophoto.com

what's old is news

This year's Getxophoto is a homage to old people. Like every year, local and international photographers have brought their work together to show it in a special way in the streets and squares of Getxo. This year too, the balde has worked with Getxophoto on a project: "txikiteruak".

www.getxophoto.com

ZAHARROSKOPIOAK



pasahitzak montehermoson

Emetasunari buruzko irudikapen berriak egitasmo eta bideo-lan ezberdinak ekarri dizkigu oraingoan. Mendebaldeko herrialdeen irudiaren inperioak generoen arteko ezberdinketa nola gauzatu duen erakutsi, eta inperio horren aurka borrokatu duten hainbat egileren piezak izango dira ikusgai *The gaze and the apparatus of new media* erakusketan.

www.montehermoso.net

passwords at montehermoso

This time various different new illustrations and video works have brought us images of tenderness. You can see how western countries' images' empires have shown the difference between the genders and many different pieces with which artists have fought against those empires in *The gaze and the apparatus of new media* exhibition.

www.montehermoso.net

zartagien aurpegi iluna

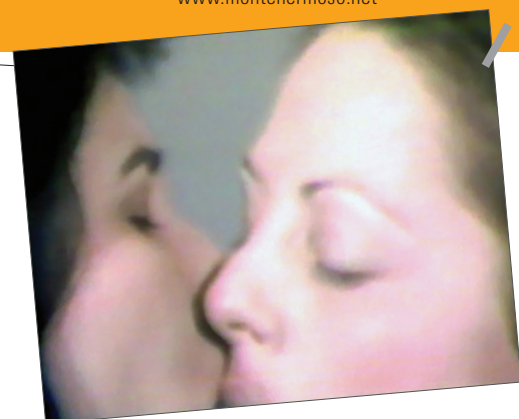
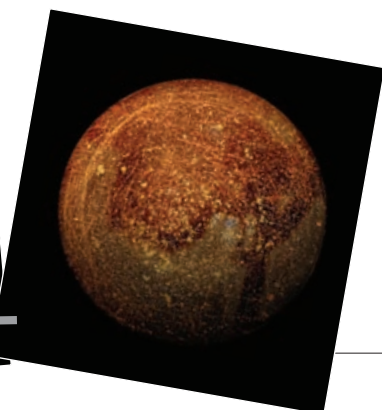
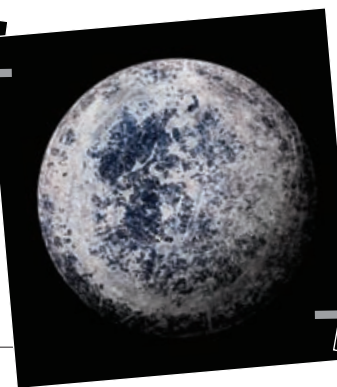
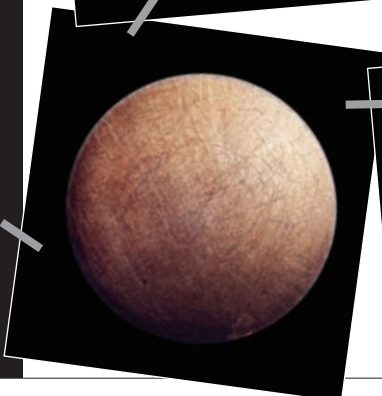
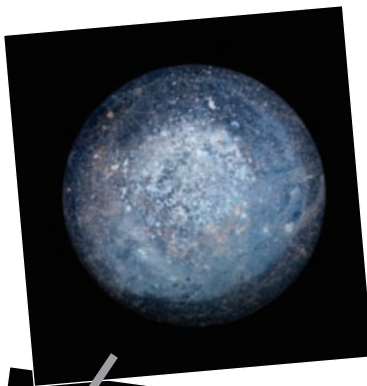
Planeta berriak deskubritu berri dira; hain zuzen ere, Christopher Jonassen argazkilariak deskubritu ditu. Planeta hauek ere suaren beroak zizelaturiko orografia erakusten dute. Ez da, ordea, eguzkiaren sua izan horien geografiaren sortzailea. Non topatu diren planeta berri hauek? Zartagien ipurdietan.

<http://www.christopherjonassen.com/8369/98686/gallery/devour>

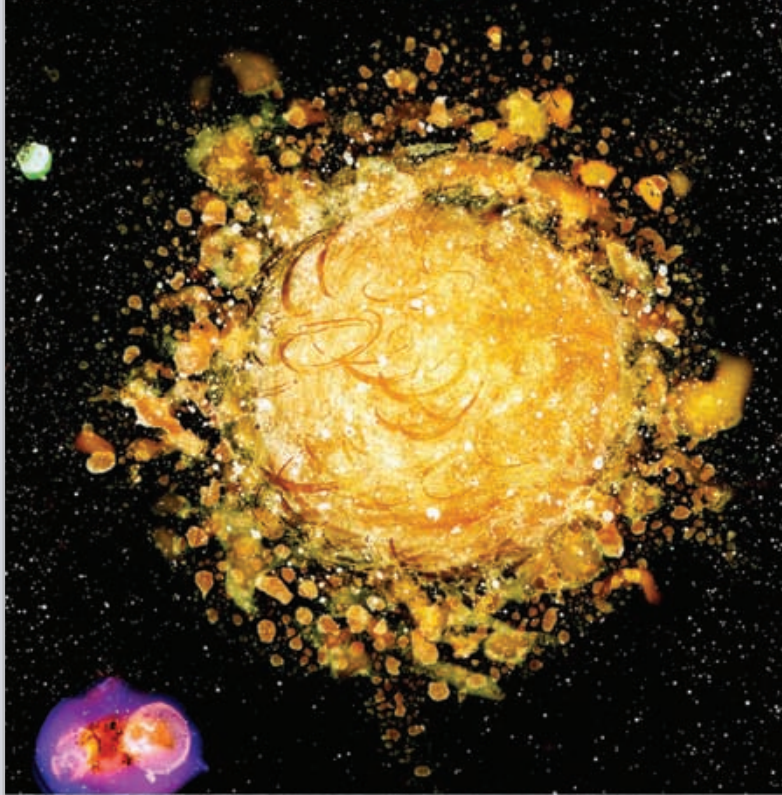
the dark side of frying pans

They're newly discovered planets. The photographer Christopher Jonassen has discovered them. You can see how fire's heat has cut the mountains on these planets. But it wasn't the sun's heat that created their geographies. Where were these new planets found? On the bottom of frying pans.

<http://www.christopherjonassen.com/8369/98686/gallery/devour>



José Antonio Sistiaga
Lorategi irudikatu bateko islak
 Erakustaretoa
 2011.06.16 - 2011.09.24



Javier Valverde: 1981-2011
 Ganbara
 2011.07.05 - 2011.08.27

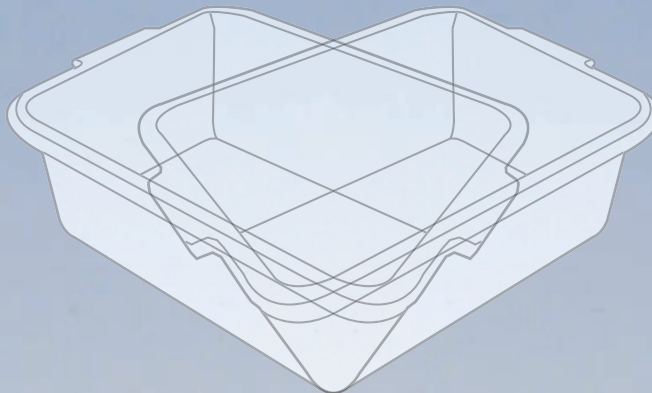


Koldo Mitxelena Kulturunea
 Urdaneta 9 - 20006 Donostia - San Sebastián
 kmk.gipuzkoakultura.net
 Asteartetik larunbata arte: 11:00 - 14:00 / 16:00 - 20:00



Gipuzkoako Foru Aldundia
 Diputación Foral de Gipuzkoa
 Kultura eta Enkartera Departamentua
 Departamento de Cultura y Enkarter

ego gutxiago less ego
 lantalde gehiago more teamwork



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 berrian 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 Arteziak project.

hotel argazkiak

Zein politak diren hotelek iragarkietan erakusten dizkiguten irudiak. Zein garbi eta zabalak logelak, zein urdina igerilekuko ura, eta zein ederrak hotel inguruko paisaiak. Webgune honek, hotelek iragarkietan erakusten dituzten argazkiak eta bisitariak bertan eginikoak aurrez aurre jartzen dituzte. Emaizta? Magikoa nolabait esatearren.

<http://www.oyster.com/hotels/photo-fakeouts/>

hotel photos

The photos we see of hotels in their adverts are really beautiful. The rooms are clean and large, the swimming pool's water is blue and the countryside around the hotel is gorgeous. This website matches up those hotel photos with ones taken by the guests. The result? It's rather magical.

<http://www.oyster.com/hotels/photo-fakeouts/>



2014, 2016... ODYSSEY IN THE BASQUE COUNTRY

guda eremua

Zinea guda eremu gisa ulertzen zuen Samuel Fuller zuzendariaren obra izango da ikusgai Alhondigan irailaren 21era bitartean. Eta ikuspuntu hori ez da metafora bat. Bigarren mundu gerran, 16 mmko kamera batez guda eremuak literalki filmatu zituen zinegileak. Ostean, bortxakeria eta moralak, beti modu polemikoan, aztertzen zituen filme sorta ederra filmatu zuen.

www.alhondigabilbao.com

wasteland of war

The director Samuel Fuller's work, which was classified as war cinema, can be seen at Alhondiga until the 21st of September. And that point of view is not a metaphor. During the Second World War, he filmed real war action using a 16 mm camera. He later made beautiful films about morality and violence, and they were always polemical.

www.alhondigabilbao.com



2014

2016a bakarra zela uste zenuten? Ez ba... Bilbo 2014. urteko Munduko Diseinu Hiria izendapena jasotzeko lehiaketan dabil. Gu ez gaude turismoa eta kontu korronteak mugitzen dituzten egitasmoen kontra (zergatik galdetzen zaie beti hostalaritza elkartekoei kultura egitasmo horien inguruan?). Horrela jarraituz gero, iruditzen zaigu data, helmuga eta instituzioetatik kanpo egiten den kulturak ez duela zentzurik izango. Gozatu beraz, gaurkoaz, biharkoaz eta datorren astekoaz. Hau irakurtzen ari garenon artean, baten batek ez duelako 2014a edo 2016a ikusiko. Estatistika kontua da.

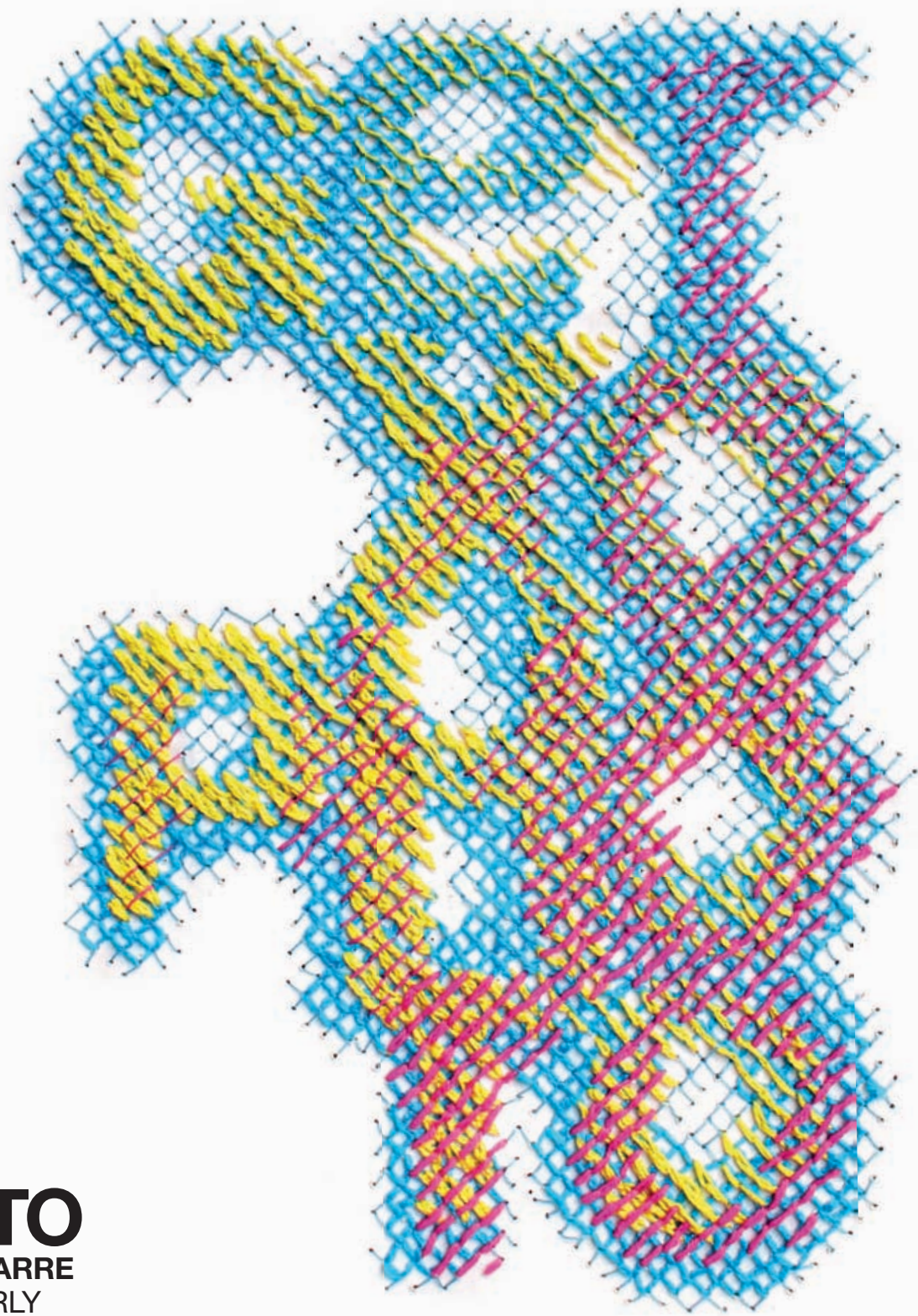
www.bilbaoworlddesigncapital.com/

2014

Did you think 2016 was the only thing? Well, it's not. Bilbao's competing to be named World Design City for 2014. We aren't opposed to projects that bring tourism and shake up bank accounts (why do they always ask hotel and restaurant associations about these initiatives?) But it does sometimes seem like cultural initiatives taken by non-public bodies don't make much sense. So enjoy today, tomorrow and next week. Because some people reading this won't get to 2014 or 2016. It's a matter of statistics.

www.bilbaoworlddesigncapital.com/





1-30 IRAILA
SEPTEMBER
GETXOPHOTO
2011 ZAHARREI GORAZARRE
IN PRAISE OF ELDERLY

MICHAEL ACKERMAN / LUIS COBELO / MAJA DANIELS / RICKY DAVILA / KAYLYNN DEVENEY /
STEPHANIE DIANI / PATRICK DUNCAN / JOSEP ECHABURU / ANA GALAN / SACHA GOLDBERGER /
PETER GRANSER / SANDER MARSMAN / VICENTE PAREDES / NELLY RODRIGUEZ / WALTER SCHELS /
ANNET VAN DER VOORT / ANDREW ZUCKERMAN

Komisarioa / Curator: Frank Kalero

WWW.GETXOPHOTO.COM

antolatzailea / organizer

BEGIHANDI

babesleak / sponsors

Getxo
UDALA • AYUNTAMIENTO

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DFB**
Biskaiako Foru Aldundia
Diputación Foral de Bizkaia
Kultura Saila
Departamento de Cultura

**ELISKO JAKINTZARITZA
GOBIERNO VASCO**
KULTURA SAIA
DEPARTAMENTO DE CULTURA

**Estudios
Durerero**

bbk²

**GETXO
PHOTO**

neskak gora

Argazkiak saiakerarako elementu gisa. Kasu honetan, European bizi diren bigarren belaunaldiko neska etorkinen eguneroko bizitza erakusten dizkigun argazki saila izango da erakusgai. Protagonistak neska nerabeak, modu batera edo bestera, familian, gizartean, politikan, lekuz kanpo sentitzen direnak. Erakusketa irailaren amaieratik aurrera izango da ikusgai.

<http://kmk.gipuzkoakultura.net>

go girls!

Photos as essays. In this case, the exhibit's a photo section which shows us second generation girl immigrants' daily life in Europe. The subject is how teenage girls feel out of place, one way or another, in the family, society, politics. You can see the exhibition from the end of September.

<http://kmk.gipuzkoakultura.net>



batelak

Teink batel txapelketak beste edizio bat ospatu du. Ia 20 urte dira gure kostaldean arraunean gurutzatzen dihardutenak. Iparraldeko batel taldeak izaten dira nagusi, baina apurka ari dira hegoaldekoak apuntatzen. Aurten, "portaletas" izenekoa lehiatu da, adibidez. Profesionalizazioaren eta mediaren garaian, Bilbon hasi eta Donibane Lohitzunen amaitzen den batel lehiaketa honek proba herrikoiek ere etorkizuna dutela frogatzen du.

<http://teink2010.blog.fr/>

skiffs

There's another Teink skiff championship. They've been rowing along our coast for nearly 20 years now. Most of the skiff crews are from the north but, little by little, people from the south are getting involved too. This year, for instance, "portaletas" has competed. In this age of professionalism and the media, this skiff championship from Bilbao to Donibane Lohizune goes to show that there's a future for small-scale competitions.

<http://teink2010.blog.fr/>



tostada

Azken hilabeteotako bizarradarik handiena. Norbaiti, tostada batzuk hartu eta bordatzeko euskarri gisa erabiltzea munduko gauzarik ... (jarri nahi duzuna) iruditzen zaigu. Arraultz frijitu bat edo eta gurina bordatzea gauza eroa da, baina lizuna bordatzea... Judith G.Klausner, ... maite zaitugu!

<http://jgklausner.com/work/toast-embroidery>

toast

The weirdest thing from the last few months. Someone's taken some pieces of toast and used them as the base for embroidery, and this seems like the most... (whatever you want) thing in the world to us. It's crazy to embroider a fried egg or butter, but embroidering mould... Judith G. Klausner, we love you!

<http://jgklausner.com/work/toast-embroidery>

EROEN
GOS-HARIA!

C'est un
travail
important.

Lan
garrantzitsua
~~bat~~ da.

Itzulpen eta zuzenketa
zerbitzu profesionala

FRANTSESA | EUSKARA
GAZTELANIA | INGELESA | ALEMANA

11itzulpen
www.11itzulpen.com



egurrezko pixelak

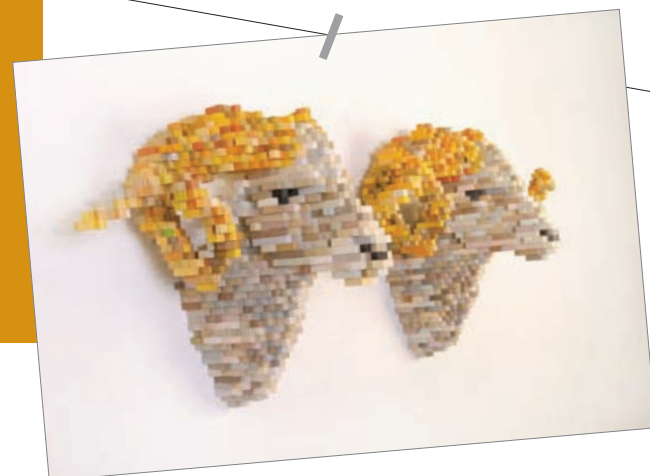
Egurra izan da, harria eta metalarekin batera, eskultoreek gehien erabili duten lehengaia beren lanetarako. Egun, digitalizazioaren garaian, Dallas-eko Shawn Smith eskultoreak egurra eta pixel-a bat egitea lortu du bere lan ikusgarrietan.

<http://shawnsmithart.com/images.htm>

wooden pixels

Along with stone and metal, wood is the raw material most used by sculptors. Dallas sculptor Shawn Smith, working in the digital era, has managed to bring wood and pixels together in his spectacular work.

<http://shawnsmithart.com/images.htm>



PIXEL SHAPES

donostiako zinemaldia

Zuzendari berriarekin eta alkate berriarekin datorkigu Donostiako Zinemaldia. Batzuei beldurra ematen die hainbeste berrikuntzak. Gu, ordea, "gauxaberrri" hutsak gara. Eta horregatik sinisten dugu aurtengoa ere zinema ikusteko eta zinemaz gozatzeko aukera paregabea izango dela. The baldeko zenbaki honetako orrialdeetan topatuko duzuen zikloa, adibidez, itzela iruditzen zaigu.

www.sansebastianfestival.com/

donostiako zinemaldia

Donostiako Zinemaldia comes to us with a new director and a new mayor. Some people are scared by so many changes. But we love new things. And so we believe that this year, too, will be an unbeatable opportunity to see films and enjoy cinema. For instance, the film cycle we write about in this number of the balde is wonderful.

www.sansebastianfestival.com/



etxe parasitoak

Cirugeda eta haren moduko arkitekturaren lana behin baino gehiagotan erakutsi eta izan dugu aipagai The balden. Munduan zehar bada filosofia berarekin lan egiten duenik. Moskun, lur sail metro bakarri erosi gabe, parasitoaren kontzeptuari jarraiki egin duten bulego honi erreparatu besterik ez dago.

<http://freshome.com/2011/06/09/inventive-urban-office-location-parasite-office-in-moscow/>

parasite houses

We've often written about Cirugeda and other architects like him in the balde. There are other who work using the same philosophy world-wide. In Moscow, without buying a single square metre of land, you can see that they're followed the parasite concept by just looking at this office.

<http://freshome.com/2011/06/09/inventive-urban-office-location-parasite-office-in-moscow/>





damak dames









The Legends of Burlesque is series of images by photographer Stephanie Diani that explores the themes of aging, sexuality and body image via portraits of burlesque dancers—carefully posed and often in their own homes—who have been performing their art for decades.

Stephanie Diani's work will be shown in Getxophoto.

Stephanie Diani argazkilaria "Burleskearen Legendak" argazki serieak garai batean beren arte jarduera antzetzten zuten burleske dantzarien sexualitate, gorputz eta zahartze prozesua aztertzen ditu, protagonisten etxeetan bertan eginiko erretratu zainduetan.

Stephanie Dianiren lana aurtengo Getxophoton izango da ikusgai.

www.getxophoto.com
www.stephaniediani.com

van halen

M & M'S (WARNING: ABSOLUTELY NO BROWN ONES)

kiss

All drivers are to be English speaking and familiar with the locations of the hotel, venue, airport and posses a good working knowledge of the area. In addition, all drivers are to be professional in appearance and conduct themselves accordingly.

bruce springsteen

F. BAND AND CREW DINNER - (For ninety (90) people.) The band and crew eat dinner together. All food and beverages are required to be of top quality and should be served and presented in the most appetizing manner possible. Table cloths and napkins should be linen, utensils should be metal and plates and cups stoneware. When food and beverages are required to be hot or cold at a certain time, they should be ready at that time.

frank sinatra

Medical Doctor

Local Promoter is to make available on call if required on the day of the show, an Ear, Nose & Throat specialist with appropriate medication and sprays, including Decadron.

katy perry

PRINCIPLE DRIVER POLICY

- THE DRIVERS CELLPHONE RINGER MUST BE TURNED OFF.
- THE DRIVER WILL NOT MAKE ANY PERSONAL CALLS WHILE DRIVING THE CLIENT. NOR WILL HE BE TALKING ON THE PHONE WHILE DRIVING, UNLESS AN EMERGENCY OCCURS OR IS INSTRUCTED TO DO SO.

new kids on the block

XIX. Hospitality Room

It is recommended that the venue, for this presentation, provide a room for parents' hospitality, preferably to seat 1,000 and that coffee and donuts be served free of charge or for a minimal charge.

acdc

24.) OXYGEN REQUIREMENTS:

- Purchaser to provide 3 oxygen tanks with 3 masks that must be at the venue at load-in.

elton john

ELTON JOHN is not accustomed to wearing their passes once they have arrived back stage. Please be aware that security is to be briefed to whom these people are.

village people

IMPORTANT!!

All balances to the Village People must be paid in CASH. (Please refer to paragraph VI (21) herein.)

björk

MASSUESE, ACUPUNCTURIST, REFLEXOLOGIST: Please be prepared that Björk will ask for a session of one of the above. Please have names and numbers available the day before show day. This is very important to her.

aerosmith

D. DOCTORS

Purchaser will provide Production Manager with names and phone numbers of a throat specialist, a physician fully qualified in internal medicine, osteo-podiatrist and a licensed chiropractor.

janet jackson

Restricted Articles

Pets (I guess its hard to find a snake-sitter on a week night)

ozzy osbourne

• I MUST HAVE A REAL EAR, NOSE AND THROAT DOCTOR ON SITE WHEN OZZY IS ON SITE - TIME 5:00PM HE MUST BE ABLE TO ADMINISTER IF REQUIRED A B 12 SHOT AND DECADRON (ANTI INFLAMMATORY) SHOT.

iggy pop

We need: one (1) monitor man who speaks good English and is not afraid of death.
(Only joking... or am I?)
Also, he needs to know a little bit about monitors. This may seem a little obvious, but believe me....
(For example, in Santiago de Compostela, in Galicia in Northern Spain, they appear to think - if they just ignore riders like this, then supply a fat, bearded hippy with a digital monitor desk (doh!))

I'd just like to say that the next time the Stooges get booked for their festival, I'm going to turn up with some pickled eggs, a small blue vibrator with a jelly dolphin balanced on the shaft,

Sorry about that rant about Santiago, by the way. I just wanted to get it off my chest, and killing people is sooo 80s, don't you think?

foo fighters

** Here you are again reading the famed Foo Fighters Hospitality rider. Aren't you the lucky one? It's not as funny as the Iggy Pop rider, but it packs a wookiee sized punch. If you are reading this, kudos, you are smarter than most of the guys who work for the band. If you've read this before, then it means you are still in the same dead end job as

SELECTION OF CEREALS-unopened. Do not recycle from last night's Dio show.
SELECTION OF BREADS AND A TOASTER

2 equally scented candles (vanilla, musk, cinnamon...no flowery scents..they're men after all)

DAY PARTED RIDER ITEMS- aka "WOW, ROCK STARS ASK FOR SOME STUPID CRAP"

FRIDAY PASTA/ITALIAN FOOD DISHES (By pasta, we do not mean spaghetti soup as your town already has a homeless shelter. We live out of suitcases for goodness sakes.)

PLEASE HAVE SIGNS VISIBLY POSTED FROM CREW ENTRANCE TO CATERING PRIOR TO OUR ARRIVAL. FAT ROADIES HAVE TO EAT IMMEDIATELY SO THEY CAN BEGIN THEIR ARDUOUS 70 to 90 MINUTE WORKDAY !!!!!!!!



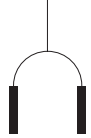
backstage eskariak backstage riders

Musika izarrek euren biretan egiten dituzten eskari ergelak klasiko bat dira. Dokumentu horri "rider" izena ematen zaio eta bertan, eskenatokiaren diseinua, argi eta soinu ezaugarriak, ordainketa kondizioak eta kontzerturako artistak "behar" dituen gauzak azaltzen dira. Musikari ezberdinen "rider" originalak eskuratu eta irakurri ditugu. Batzuk giza ergelkeriari esakinitako idatziak dirudite, beste batzuetan umore saio baten gidoiak. Aukera zabala zenez entresaka egin dugu.

The moronic list of requests demanded by rock stars on tour have become a classic. Said list is included in a document called a rider; it details stage design, sound and lightening characteristics, conditions of payment and whatever else the artist "needs" in order to be able to give the concert. We have got our hands on and read some "rider" originals. Some of them seem to be odes to human stupidity while others read as a comedy script. Seeing there is such a wide choice on offer, we have done a bit of pruning...

iggy pop: behar dugun: Heriotzaren beldur eta ingeles ez ongi hitz egiten duen tipo bat montatzen. Txantxa da...edo ez? Montatzen ez zerebat jakin dezala. Behin Santiagon, Galizian, ez zioten jaramonik egin rider-ari eta montore digitala zuen bizardun potolo hippy bat jarri zuten. Bertara hurbiltzen garen hurrengoan ipurdiko zirkuitutik zintzilik arrautzak, bibradore urdin txiki bat eta gelatinezko zurde batekin azalduko naiz. Barkatu Santiagoko kontu guzti hau baina barrua hustu behar nuen...jendea akatzea hain da 80. hamarkadako ezta? foo fighters: Hementxa zabiltza berritri foo fighters-en rider-irakurtzen. Ez da iggy-rena bezain barregarria. Irakirik ez dauken zereal kaxak. Ez birziklatu atzoko Dioren kontzertukoak. Baina eta kanela kandelak. Lore usaina dutenak ez, azken finean gizonak dira. badakizue rock izarrak betiko tonitxerak eskatzen! Pasta jakia, eta pasat diogunaren ez dugun eskalantezko aterpean eskaintzen duten espageti zopa. mesedez izan guztia prest. Gure rodie potoloek jan egin behar dutelako lanean hasi aurretik. van halen: m&m-ak oharra marrorik ez. bruce springsteen: Taldea eta langileen elkarrekin. Guztiek batera afaltzen dugu. Jaki eta edariak modu aproposan aurkeztu eta sahistu plastko zoko gollara, sardeta labanaka eta paperezko zapiak. jakia hotz edo bero egon datetzela behar denean. new kids on the block: kontzertuaren antolatuntzako prestatu dezala gune bat gurasoentzat. 1000 pertsonentzat gutxi gora behera, dohainik edo prezio merkea duten kafe eta donusekin. elton john: Etonek ez du kreditazio txartela eramateko ohitura. mesedez zaindari guztiek jakin dezatezela nor den. bjork: Masajea, akupunturista edo reflexoterapia aditua prest. bjork -ek hauetako baten sesio bat eskatu du. izenak eta zenbakiak prest izan. oso garrantzitsua da hau artistarentzat. ozy osbourne: Benetako entzumen, sudur eta ezertarri medikatu behar da Ozyy tristen denetako. B12 eta decatron injektioak jartzeko gai izan behar du. kiss: Ingeles ez dakiten gidariak. Hotele, aireportuetan, bidet eta ingurunearen ezagutza dutenak. Itxuraz eta jarreraz profesionalak diruditen gidariak behar dute. frank sinatra: Medikua. Olorrino tituluatu bat decatron errezetak emateko gaitasuna duena. kathy perry: Gidariaren telefono mugikorra itzailta behar du. Gidariak ez du derik jasoko eta ez du isplu retrobisorretik begiratu. ac dc: Ozigeno beharrek. 3 oxigeno botila 3 maskararekin. village people: Garrantzitsua! eskuratu ordaindu behar zaito taldeari. aersmith: Ezertarri medikua, osteopata eta kiropaktiko en kontaktu telefonoak beharrezkoak dira. Janet jackson: debekatutako artikulua: maskotak (astean zehar suge zaindari bat topatzea zaila izango da ezta?)

ian



Makalak nazioartera zabaldu du bere *Happy sound* mezua. Lan berri honetan, aurretik argitaratutako singleak batu, kantu berriak gehitu, eta, nahasketak erantsita, koktel gozagarria sortu du. Etxeko marka diren latin, boogaloo eta rumba doinuek markatzen dute tenpoa, eta Europako hainbat dj-k egindako erremixek freskotasuna eman diote. Gastronomía eta musika bildu dituen lan honek zoriontsu egingo zaitu.

Makala has made his Happy sound message international. In this new piece of work he's taken some previous singles, added some new songs, given them all new mixes and made a great cocktail. The tempo's set by the house's own latin, boogaloo and rumba, and lots of European DJs' remixes freshen it all up. This record combines gastronomy and music and it will make you happy.

2005ean txistua botatzen ikusi genituenean Bartzelonan, odolezko hitzarmena egin genuen Black Lipskin. *Arabia Mountain* diskoan gailurra jo du; egun bizi dugun txukunkeria eta garbikeria apurtzen duen mezua zabaltzen dute. Abesti zikin eta azkarrekin jarraitzen dute; hamazapi kantu daude disko berrian. Ezer berririk asmatu gabe, rock, punk eta psikodelia nahasten dute nortasun handiz.

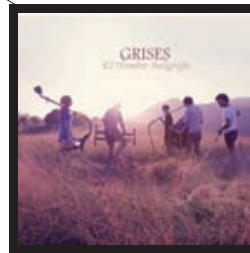
When we saw them spitting in Barcelona in 2005, we made a blood contract with Black Lips. *Arabia Mountain* has been a summit in their career. They're spreading a message about breaking the era of neatness and cleanliness we've been living through. Their songs are still fast and dirty. There are seventeen songs on the new disk. There's nothing new, but they do mix rock, punk and psychedelia with great character.

Ezustean harrapatu gintuen 2008an argitaratu zuten lehen diskoak. Konposizio handiko abesti bokalak mugaraino eramateko adoreak harrapatu gintuen. Orain argitaratu duten diskoa aurrekoaren jarraipena da, eta beti bezain organiko datoz. Baina "Lorelai" bezalako abestietan gailurra jo du lan honek, eta itxarroteak merezi izan duela erakusten du. Distorsiorik gabe ere kantu konplexuak egin daitezkeela ohartarazi digute.

Their first record took us by surprise in 2008. The vigour of great vocal songs taken to an extreme really got us. This disk's a continuation of the first one and it's just as organic. Songs like "Lorelai" on this record are real triumphs and it was well worth the wait. It shows us that you can make complex songs even without using distortion.



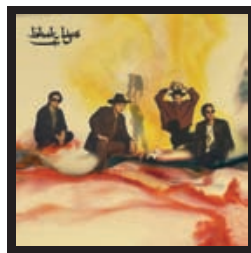
Makala
Unexpected Tapas
Lovemonk 2011



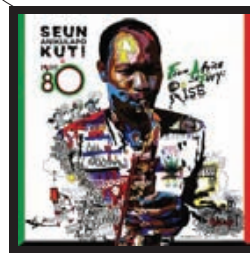
Grises
El hombre bolígrafo
Origami records

Euskal herrian azkenaldian jorratzen ari diren korrante sonoro berrien erakusle garbiena da Grises. Disko borobila sortu du Zestoako taldeak; bai, Zestoarrak dira. Bizia, dantzagarria, zuzena, eta taula gainean sendo defendatzen dutena. Pausarik gabe, arnasa hartzeko unerik gabe gelditu gara, baina itolarria plastikoz betetako kantu elektrikoek baretzen dute. Etorbizuna hurbildu digun lana.

Grises is the best example of the new waves of sound that are being put together in the Basque Country at the moment. This group from Zestoa - yes, Zestoa! - has made a great disk. It's lively, danceable, direct and they do a great live too. With no breaks, with no time for getting your breath back, but the plastic-filled electronic songs calm down your breathlessness. A record that brings us nearer to the future.



Black Lips
Arabia Mountain
Vice



Seun Anikulapo Kuti & Egypt 80
From Africa With Fury: Rise
Karonte

Estudioko bigarren disko indartsua argitaratu du Seun Kutik. Fela Kutiren semeak aitak alboan izan zuen Egypt 80 banda zuzendu du, eta emaitza borobila lortu du. Brian Enok ere eskua sartu du ekoizpen lanetan, eta, guztien artean, Afrobeat doinuek taupada indartzea lortu dute. Abesti sendoak dira, funk izerditsuzak beteak, barruraino sartzen direnak. Barrenak piztuko dizkizu.

Seun Kuti has brought out his second powerful studio record. He's recorded it with Egypt 80, his father Fela Kuti's band, and the results are excellent. Brian Eno was also involved in the production and, between them all, they've managed to strengthen Afrobeat. They're strong songs, full of funk, and they get right into you. They'll light you up inside.



Fleet Foxes
Helplessness blues
Sub Pop



The Horrors
Skying
XL Recordings

Duela urte pare bat Benicassimeko hotelean gaupasa eginda zegoen Mario Vaquerizo. Tipo bitxi batzuk ikusi zituen, eta nor ziren galdetu zien ingeles trakets batean. Haiek, The Horrors oihukatu zuten. Goitik behera zaindutako itxura eta dotorezia gotikoz betetako proiektu honen lan berrian, hirugarrena, heldutasuna ezagutu dute. Rocka kutsu hipnotikoa duten elementuekin nahasturik, bidaia luze batera gonbidatzen gaituzte. Abenduan Bilboko Kafe Antzokian izango dira. Bitartean, haien kantauak ikasiko ditugu.

Quinn Luke of Incarnations and Phenomenal Handclap Band famei s unstoppable. Using pseudonym Bin Ji Ling he has released this colourful little sparkler that brings together soul, pop and the psychedelic. Twelve songs and from the first song "Move on" you're hooked. The record is the fruit of great song-writing. Ever since we bought it, we just can't put it down.



zea mays negua joan da ta the winter is gone

www.zea-mays.com

Hamabost urteko ibilbidea (bete ez baduzue, gertu zaudete). Denbora horretan talde batek baino gehiagok banatu eta berriro elkartzean revival kontzertuak emateko denbora izan du. Talde batean izaten diren tentsio oneak eta katramilik ikusita, nola lortu duzue elkarrekin jarraitzea?

Ez dugu uste formularik dagoenik horretarako, suposatzen dut izan dugun gauza on bat lagunak izatea dela, bakoitzaren bizitza pertsonalak errespetatzea. Azken batean, familia bat bezala izatea, gauza onak eta txarrak ahal den hoberen eramaten.

Zuen ibilbidean, musikaren munduak aldaketa ugari jasan du. Diskoen salmentek behera egin dute, negozio ereduak aldatu da... Irudipena da, baina zuei horrek guztiak beste askori baino gutxiago eragin dizuela dirudi. Ez diozue zuzenekoak jotzeari utzi, erregulartasunez kaleratu dituzue diskoak... Nola bizi izan duzue musika munduan eman den eraldaketa hau?

Ba, jende guztiak bezala, baina aurrera jarraitu dugu. Suposatzen dut oso burugorrrak edo erromantikoak garelako. Sortea izan dugu horretan, era batean edo bestean beti kontzertuak izan ditugu, eta eskertzekoa da hori. Aldaketak oso hurbiletik ikusi ditugu, eta aurrera jarraitzeko dagoena ikusita, beti saiatu gara gure musika aurrera eramaten era batean edo bestean.

Zuzeneko ugari jotzen duzue bertan, baina nazioartera ere atera zarete. Nola hartu dute zuen musika Alemanian edo Japonen, esate baterako?

Naturaltasun osoz hartzen dute, argi dago musika bera hizkuntza internazionala dela. Gainera, hemendik kanpo talde bitxiak asko miresten dira, eta euskeraz abesteak berezitasun hori ematen dizu. Askotan, kanpoko kontzertuen ostean, besarkadak eta muxuak jaso ditugu, eta hori barruraino heldu garen seinale da, nahiz eta euskeraz abestu.

Era da iazko urrian kaleratu zenuten zuen seigarren diskoa. Zer du aurrekoetatik eta zer du berrietik?

Dantzagarriagoa da besteekin konparatuz, programaketak sartu ditugu, Split77 taldekoek egindakoak, zuzenagoak. Aurreko disko guztiekin lotura handia du, baina beti egungo sentimenduei jarraituta. *Era* diskoan kantzagarri izan daitezkeen zatiak moztu ditugu, eta abesti guztiak biziak eta arinak izatea izan da gure helburua.

Duela gutxi, Kafe Antzokian geundela, DJak zuen kantu bat jarri, eta jendea ero moduan jarri zen dantzan eta kantuan... Nabari duzue jende askorengan lortu duzuen eragina?

Bai, kontzertuetan "Negua joan da ta" abestia jotzen dugunean sekulako giroa sortzen da. Guretzako oso zirrargarria da, oso lotura polita lortzen da jendearekin. Azken batean, musikariak beti lortu nahi izan duguna sentitzen dugu une horietan.

*Ikus Ainhoa Moyua protagonista duen bideoklip ederra.

Fifteen years together as a band (if it's not that long, it's not far off). In that amount of time, many bands have had time to start, split up and then get back together for the reunion tour. Considering the moments of tension and general messiness, how have you managed to stay together?

We don't really think there is a formula for that, I suppose one of the good things we've had is that we are friends and we have respected each other's personal life. At the end of the day, we are like a family, we just take the bad with the good the best we can.

Since you first began, the world of music has gone through many changes: record sales have fallen, the business model has changed... It's just an impression, but it seems that all of this has affected you less than others. You haven't stopped playing live, you release records regularly... How have you as a band experienced these changes in music?

Well, basically the same way as anybody else, but we have just got on with it. I suppose it's because we're either extremely stubborn or romantic. We've been lucky that way, we've always been able to get gigs one way or another and that's something to be grateful for. We've seen these changes very close up and seeing what the story really is now we have always tried to plough on ahead with what we are doing the best we can.

You gig a lot here but you've toured internationally. How did you go down in Germany and Japan?

Very naturally. There's no doubt music is an international language. Besides, abroad unusual groups are much admired and singing in Basque gives us that special touch. On many occasions when we have played abroad, after gigs, people have come up to us and embraced us, a sure sign, despite singing in Basque, that we have really connected with these people.

Era, released last October, is your sixth record. What old and new can we find on the record?

Well, it's more danceable if compared to the others, we've included programmed sequences, done by the members of Split77. It's is closely connected to all the other records we've done but with a focus on current emotions. We've cut out any possible tiresome sections on songs, we were looking for lively supple songs.

A short while ago, we were at Kafe Antzokia and when the DJ put on one of your songs the punters went ballistic dancing and singing... Have you realised just how much you've plugged into a lot of people?

Yeah, when we play "Negua joan da ta" live, an incredible atmosphere is generated. It's very moving for us, there is a special connection created between us and the audience. On those occasions, we get to feel then what we musicians are always looking for.

*Take a look to the great videoclip protagonized by Ainhoa Moyua.



staff benda bilili: tres tres fort

Musika talde bat ez da soilik beren instrumentuak jotzeko elkartzen den gizaseme talde bat. Edo ez luke beharko. Badakigu halako asko dagoela, baina horiek ez dute musika talde baten partaide izatearen esperentziarik aberatsena ezagutzen. Benetako musika taldeek musikatik haratago doan zerbait dira. Maitasunetik gorrotora, eta bueltako bidea egiten duten lagunak, kideak, konplizeak, bidaideak. Horren guztiaren adibide bat badago: Kongoko Benda Bili taldea da.

Donostiako Giza eskubideen jaialdian ezagutu genituen Benda Bilili! filmari esker (Cannesen estreinatua, eta Donostian sari nagusia jaso zuen film honek), eta, ostean, Jazzaldian ikusi eta entzun ahal izan ditugu. Batak bestea ekarri duela ziur gaude, eta, zentzu horretan, administrazio publikoan oso ezohikoa izaten den erreflexu eta sinergia gaitasuna erakutsi du norbaitek. Salbuespena izaki, zoriontzeko modukoa da. Benda Bilili Kongoko Kinshasa hiriburuko musika talde bat da. Beren musika rhythm 'n' blues, reggae eta kubatar rumbaren nahasketa berezia da. Taldea Ricky Lickabuk eta Coco Ngambalik sortu zuten, Kinshasako musika bandek aukerarik ematen ez zirela ikusi zutenean. Ez dugu oraindik aipatu. Benda Bililiko partaide guztiek elbarritasun fisiko bat dute. Gehienek, poliomyelitisak eragindako mugimendu arazo larriak dituzte. Euren egindako musika tresnak hartu, eta triziklokin eta bestelako garraiobide kustomizatuekin hasi ziren hiriko kaleetan barna mugitzen. Baztertuak gehiengoaren diren herrialde batean, berehala hurbildu zitzaizkien jende ugari beren kale kontzertuetan.

2006. urtean, Benda Bilili, hauteskondeen aitzakian, "Allons Voter" (animatu bozkatzera) kantua konposatu eta grabatu zuen. Irrati eta telebistetan hasi ziren emititzen, eta sekulako arrakasta izan zuten. Egundokoa. Kantua bera hautetsi asko baino ezagunago egin zen herrialde osoan. Kontua da, kantua Nazio Batuen Kongoko bulegoaren eskutik kaleratu zela. Musikariei ez zitzaizkien kontraturik egin, eta bakoitzari 50 dolar ordaindu zitzaizkien kantuaren truke. Taldeak epaiketara eramane zuten afera. Errealitatearen logika aldrebesera aspaldian ohitu baginen ere, halakoek oraindik aho bete hortz uzten gaituzte. Vincent Kenis ekoizle belgiarrak haien berri izan zuen, eta, besteak beste, hainbat grabaketa egin zitzaizkien berak bultzatutako *Congotronics* mugimenduaren bildumetarako. Haren eskutik grabatu zuten 2009an lehendabiziko lan luzea: "Tres Tres Fort" (Oso oso indartsua). Diskoaren eta filmaren arrakastari esker, Benda Bilili-koen trizikloek, Kinshasako ez gain, Europa osoko hiri eta herrietako kaleak zeharkatzen dihardute *tres tres fort* zapalduaz.

www.staffbendabilili.com

A band is not just a bunch of people who get together to play their instruments. Or at least it shouldn't be. We know there are loads of bands around like that, but they are missing out on what is the most enriching element of belonging to a group. Real bands go beyond music. They are friends, colleagues, accomplices and travel companions that go from love to hate and back again. If there was ever an example of this, it's the band Benda Bilili from the Congo.

We got to know this band thanks to the film *Benda Bilili!* at the Donostia-San Sebastian Human Rights Film Festival (premiered at Cannes, it won the main prize in Donostia) and we later got to see and hear them at the Jazzaldia Festival. We're pretty sure one led to the other and, in that sense, someone showed reflexes and synergy that are really quite unusual in public administration. Being the exception it is, congratulations are definitely in order. Benda Bilili are a musical group from Kinshasa, the capital of Congo. Their music is a special mixture of rhythm 'n' blues, reggae and Cuban rumba. The band was formed by Ricky Lickabu and Coco Ngambali when they saw that bands from Kinshasa weren't really being given a chance. Oh, of course, we still haven't mentioned that all the members of Benda Bilili are in some way physically disabled. Most of them have serious mobility problems due to poliomyelitis. Their music came about when they began to use tricycles and other customized methods of transportation to get around to play in the streets of the city they lived in. In a country where the marginalized are majority, their street concerts soon began to attract large crowds.

With a view to the then upcoming elections, the band Benda Bilili wrote and recorded the song "Allons Voter" (Let's Vote) in 2006. The song was soon being played on radio and TV and became incredibly successful. The song became more known than many of the candidates up for election throughout the whole country. The story is that the song was released through the United Nations office in Congo. The musicians weren't given a contract and each member was paid 50 dollars in exchange for the song. The band took legal action. Even though we are by now more than used to the logic of reality being totally screwed up, we were still amazed at this story. Belgian producer Vincent Kenis heard of them and recorded them several times for the *Congotronics* movement that he was behind. They recorded their debut LP "Tres Tres Fort" (Very, very strong) with him in 2009. Thanks to the success of the record and film, Benda Bilili's tricycles not only rumble round the streets of Kinshasa, they also pound *tres tres fort* many, many streets in the towns and cities of Europe.



malomuymalo

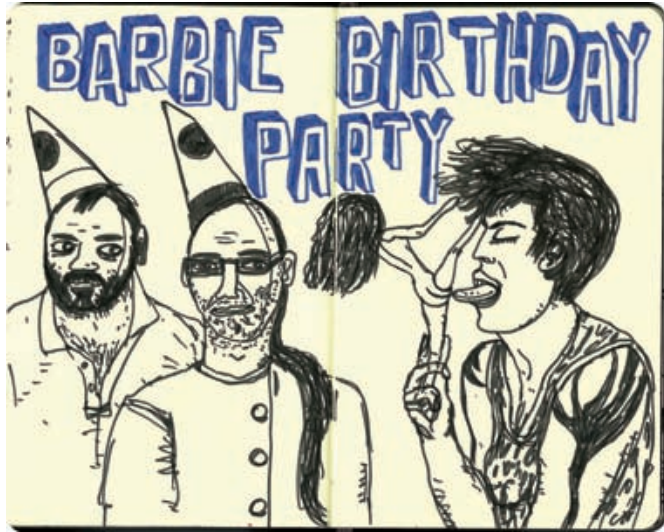


Tokyo Shopping erakusketa, *Comuni3n* izeneko dogma nobelaren edizioa, jantzi bildumak, aldizkarietarako artikulatuak, ilustrazioak, liburu grafikoak, *In a Freaky and happy world* bloga dira MALOMUYMALOK ergelkeriaren aurka borroka egiteko erabiltzen dituen medioak. Beren obrek "ez ezazu ezer sinistu mundu guztiak zerbait saldu nahi dizu eta" mezua zabaltzen dute.

Tokyo Shopping exhibition, edition of the dogma novel called *Comuni3n*, fashion collections, articles in many magazines, illustrations, graphic books, *In a Freaky and happy world* blog... These are the ways MALOMUYMALO uses to fight stupidity. "Don't believe nothing, everybody wants to sell you something" is the message their creations spread.

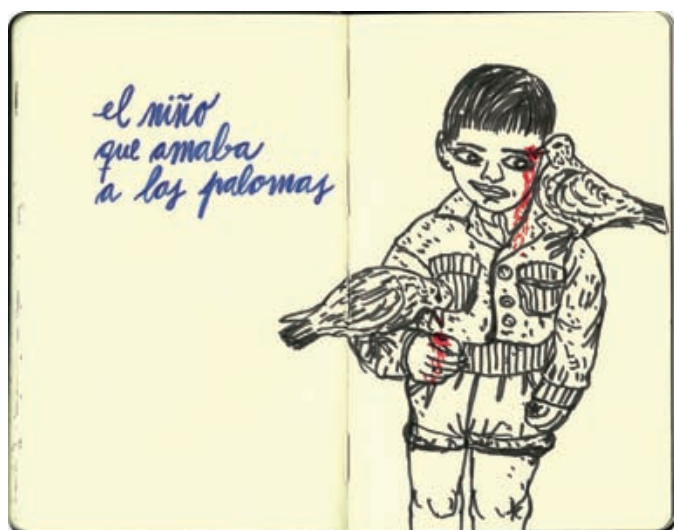
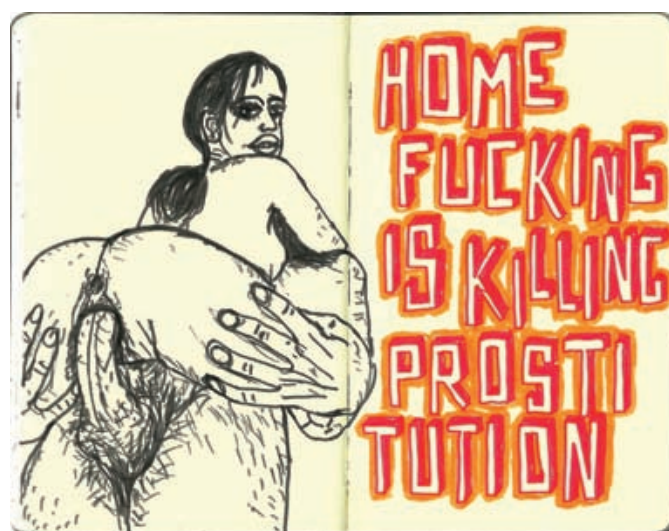
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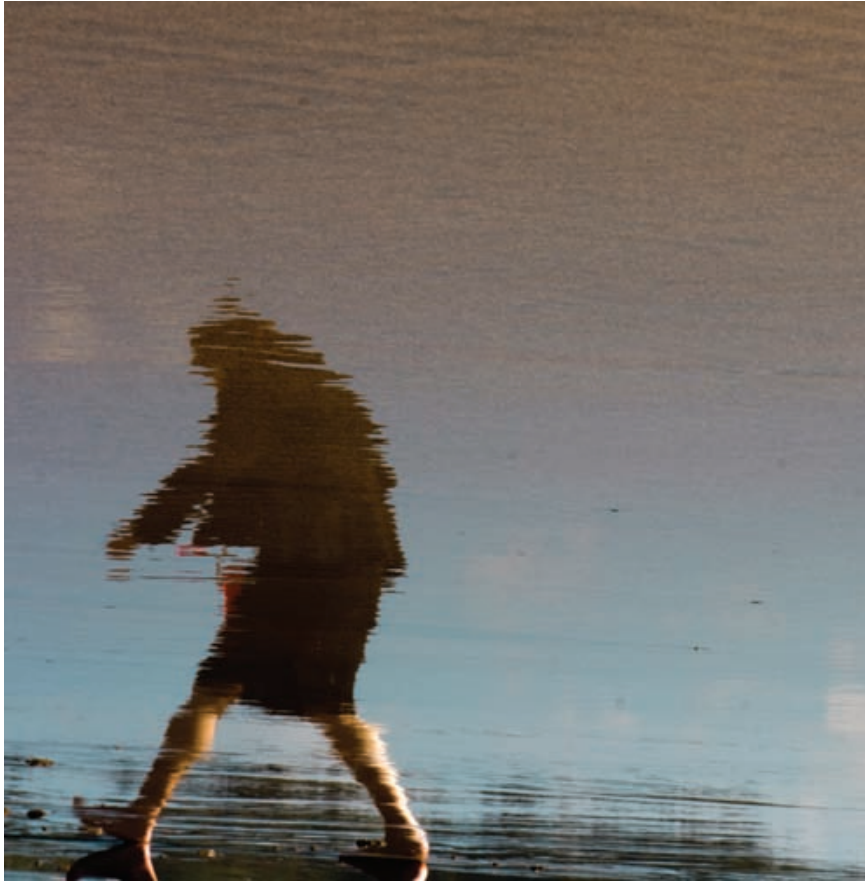
ispilu naturala



the natural mirror

testua eta argazkiak / text and photography: sophie hindenach





Hondartza maite dut. Itsasoa maite dut. Margo kutsuko irudi bilduma honetan, hondartzan dabiltzanen irudiak ispilu natural baten bitartez harrapatu ditut. Dokumentu zuzen bat baino, hondartzako joan etorriaren memoria bat da, modu erdi abstraktoan erakutsia. Uraren mugimendu geldiezinak irudiaren errefrakzio sortu eta "modeluaren" anonimotasuna ahalbideratzen du. Zu izan zintezke, zure haurra, zure zakurra, edonor...

I love the beach & I love the ocean. In this collection of painterly images I captured moments in the life of beach goers seen through the natural mirror. Rather than a direct documentation it is a memory of beach traffic, shown in a semi-abstract way. The constantly moving water causes the refraction of the image, which helps to respect the anonymity of the "model". It could be you, your child, your dog, anybody...

www.txopics.blogspot.com



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slow fashion

talking with titty thusbergekin hizketan



“Wearable art: jantziak egiten ditut material birziklatuekin. Fantasiako jantziak dira, desfileetan erabiltzeko bakarrik, ez kalean jantzeko. Nire galdera hau zen: zergatik goi-mailako desfileetan hain jantzi anti-praktikoak egiten dituzte luxuzko materialekin? Zergatik ez egin jantzi horiek hondakin edo material txiro dotore batzuekin?

Behintzat, kasu horretan, materialen kostuak ez dira handiak. Dena den, ez nago goi-mailako di seinatzaileen kontra; horien artean talentu on eta zoragarri asko dago. Arte erakusketak egiten ari naiz; horietan jantzi formako eskulturak daude, ikusteko baino ez, eta hausnarketa txiki bat egiteko. Eskultura bakoitzak bere historia eta izenburua dauka. “Dotoretasun birziklatua” da erakusketa horien izenburua.

Kaleko jantziak ere egiten ditut, bigarren eskuko oihalekin edo fabrikazio baten “jantzi-hondarrekin”; etorkizunean kotoi organikoa erabiltzeko asmoa daukat. Jantzi horiek guztiz praktikoak dira, errazak erabiltzeko, eta garbigailuan sartzeko modukoak. Beraz, ez dut nire burua material berriekin egitera mugatzen, baina material horiek baldintza etiko batzuk bete behar dituzte.

“Wearable art”: I make clothes using recycled materials. They fantasy clothes, only to be worn at fashion shows, not out and about. My question was: Why do they make such impractical clothes out of luxurious materials at high level fashion shows? Why not make those clothes using waste materials or with poor, but elegant, materials? In that case, at least, the material costs aren't high ... That said, I'm not against high level designers, many of them are also incredibly talented.

I'm working on art shows, clothes forms are used as sculptures, only to be seen, and they're also a reflection. Each sculpture has its own story and title. “Recycled elegance” is the show's title.

I also make clothes to be worn, using second-hand cloths or factory “waste materials”; I also want to use organic cotton in the future. Those clothes are completely practical, easy to wear, and you can put them into your washing machine. So I don't limit myself to using new materials, but the materials do have to met with certain ethical criteria.



Zer da "slow fashion"?

Nire kasuan, "Moda mantsoa" izena orain dela zazpi urte erabili nuen lehenengo aldiz, jakin gabe horrelako nazioarteko mugimendu bat zegoela. Moda mantsoa / moda lenta / slow fashion izeneko arte proiektu bat erakusteko egin nuen.

Moda mantsoa / slow fashion izenburua gustatu zait, kontradikzio bat delako. Moda kontsumismoarekin eta produkzio azkarrekin lotzen da askotan. Nik, diseinatzaile bezala, zerbait iraunkorragoa sortu nahi nuen, zerbait "atenporala", zerbait arimaduna, nire estilokoa, independentea, modako koloreak eta formak kontuan hartu gabe, baina bai nire barruko sentimenduak eta kontzeptuak irudikatuz. Eta hori dena "bidezko produkzioarekin", bai ingurumenarekiko, bai pertsonen lan eskubideekiko errespetu osoarekin.

Zure lanaren atzean hausnarketa bat badago, baina kontzeptua edo abiapuntua gainditu, eta material birziklatuekin erabilgarriak diren jantziak egitea zer puntura arte da garrantzitsua? Material birziklatuak erabiltzen dituzu lehengai onak direlako ala zure buruari jarritako "kondizio" bat delako?

Diseinatzaile bezala, moda etikoa eta iraunkorra egiten saiatzen naiz. Ez nago ados, adibidez, lan baldintza batzuekin (beste herrialde batzuetan gertatzen direnak, esate baterako Txinan, Indian...) edo material batzuen jatorriarekin. Adibidez, kotoiaren fabrikazio prozesua oso kutsagarria da, eta nik ez dut kutsadura horretan parte hartu nahi. Erabaki etikoa da. Fabrikazio edo lan baldintzak etikoak betetzen badituzte, ondo. Nik, orain arte, produkzio guztia hemen, Euskal Herrian, Donostiako Egia auzoan egiten dut.

Ez al duzu zure burua mugatuta ikusten lehengai "berriak" ez erabilia?

Mugagabeago ikusten dut, ordea. Betiko oihalek bai mugatzen dute zure emaitza. Material birziklatuekin, aldiz, edozein gauza sortu dezakezu, baina kontuz, horren alde bat zaintzen dut arretaz eta arduraz: ez sortzea edozein "txapuz" edo ergelkeria itsusia. Hondakin batean dotoretasun potentziala ikusten saiatzen naiz; aurkitzen badut, aurrera egiten dut, baina beti arduraz jokatzeko estetika eta erabilpena bermatzeko.

Diseinu Iraunkorraren lehendabiziko nazioarteko foroan parte hartu duzu, Kosta Rican. Zer nolako esperientzia izan da?

Oso esperientzia aberatsa izan da, gehien bat ezagutu dudan jendearen aldetik. Pertsona zoragarriak ezagutu ditut. Diseinu iraunkorari buruzko gure kezak eta esperientziak partekatu ditugu. Berdin da munduko zer tokitatik zatozen, sentsibilitate beretsuak baldin badaukazu. Diseinuaren hizkuntza nazioartekoa da, eta, diseinu iraunkorra baldin bada, are gehiago. Kosta Rica oso lurralde aberatsa eta interesgarria da; ingurumena zaintzeko proposamen asko ditu, mikroklima asko. Oso leku aproposa zen horrelako foro bat egiteko.



www.tittythusberg.com

What is "slow fashion"?

I used the term "slow fashion" myself for the first time seven years ago, without even knowing that it was already an international movement. I wanted to do a demonstration project about moda mantsoa / moda lenta / slow fashion.

I liked the title Moda mantsoa / slow fashion as it's a contradiction. Fashion's often associated with consumerism and fast production. As a designer, I wanted to create something lasting, something not transitory, something with a soul, in my own style, independent, without taking into account the colours and shapes in fashion right now, something created using my own feelings and ideas. And I would do everything using "fair" production methods, both with regard to the environment and to workers' rights.

There's definitely a reflection behind your work, but, apart from the concept and the starting point, and using recycled materials in the clothes, just how important is it? Do you use recycled materials because they're good raw materials or because it's a "condition"?

As a designer, I try to make ethical, lasting fashion. For instance, I don't agree with some working conditions (in countries such as China, India ...) and with some materials' origins. For example, the cotton manufacturing process is highly polluting and I don't want to contribute to that. It's an ethical decision. If manufacturing and work conditions are met, I'm happy. Until now, all of my production has been done in the Basque Country, in the Egia district of Donostia.

You don't find yourself limited by not using "new" raw materials?

No, I think I have less limits. The usual cloths do limit your results. But with recycled materials, you can make anything. But, of course, I do take great care not to create any old bugle botch job. I try to see potential beauty in waste materials. If I find it, I go ahead, always taking aesthetics and usability into account.

You took part in the first international Lasting Design forum in Costa Rica. What type of experience was that?

It was a very enriching experience, above all because of the people I met there. I met some wonderful people. We shared our experiences and worries about lasting design. It doesn't matter where people come from if you have the same sensibility as they do. Design's an international language, and more so if it's lasting design. Costa Rica's a very interesting, rich country; they have many environmental projects and a lot of micro climates. It's a very appropriate place for a forum like that.

jantziak: neumatiko jantzia firentzeko benedetta orsolirena da. Zaku ohialez eginikoa washington-ko jane pounds-enak dira. Beste guztiak, euskarari doinu suomiarra ematen dion tytti thusberganak.

clothes: neumatic clothes by benedetta orsoli from firenze. sack cloth clothes by jane pounds from washington. all the rest are made by tytti thusberg, the most beautiful euskara accent from Suomi.

argazkiak, ivasfot eskolako ikasleak gisli air hafsteinsson argazkilaria eta irakaslearen gidaritzapean. ezkerretik eskubira, goitik behera **photography,** students from ivasfot school under the guidance of photographer and teacher gisli air hafsteinsson from left to right, up down: aitor goenaga, alar basurko, amaia gazta aldalur, irati aguado bejarano, ivan mazzei, marisa arbide bufi, nekane lazcano vargas, olatz salaberria, patricia imbort.



Heldu literaturari

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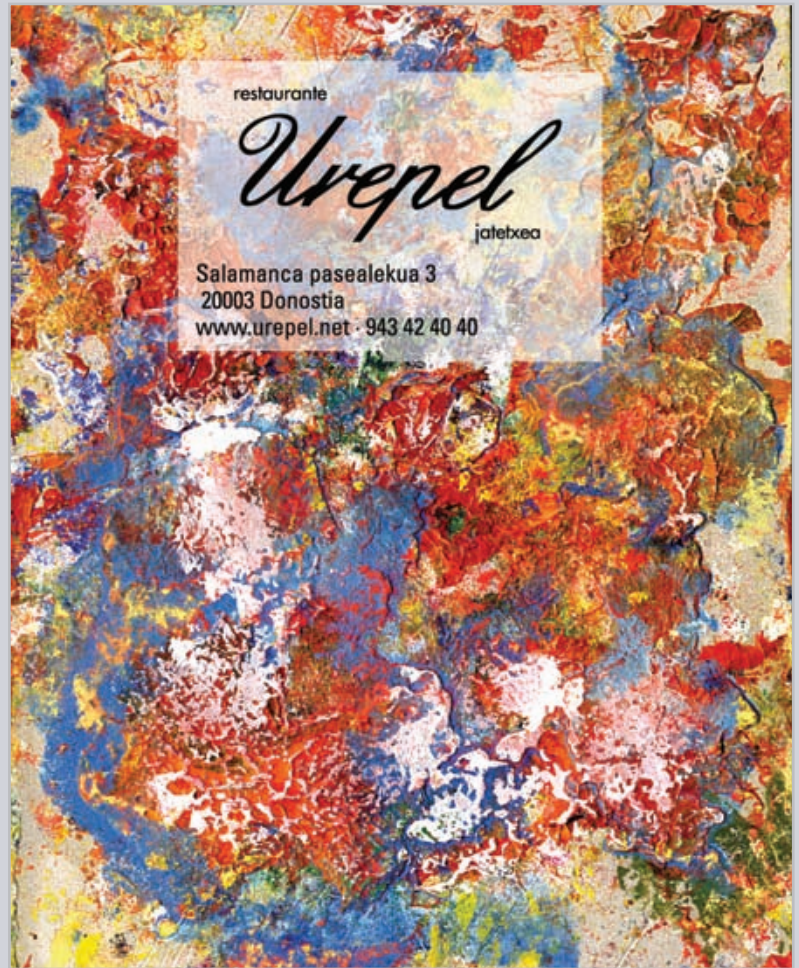
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Gizakien arima beren usaina da.

Jean Baptiste Grenouville. *El perfume*

Kazetari talde bat Maria Cristina hoteleko Venezia saloian bildu gara, Noventa Grados-ek eta Parisko Houbigant Parfumeur etxeokoe gonbidatuta. Egongelako leiho erraldoien beste aldean eguraldi ederra egiten du. Nahiago kalean bost izarretako hotel zaharruno batean baino. Gian Luca Perris-ek, lurringile eta adituak, bere burua aurkeztu du, eta berehala hasi zaigu hizketan. "Joko batekin hasiko gara". Papertxo bat bustitzen du perfume pote batean. "Usain ezazue hau. Emakumeentzat ala gizonentzat dela esango zenukete? Zein adinetakoa? Nola janzten da gizon edo emakume hori? Neguan ala udan erabiltzeka da?". Erantzun ugari eta ezberdinak. Jakina da kazetariok guztirako dugula erantzuna nahiz eta gaiaz tutik ere ez jakin. "Halaxe da, ez dago erantzun zuzenik. Usain bat, lurri bat, kolore baten modukoa da, ez du nolakotasun objektiborik, guztiz subjektiboa da. Gure heziketa, historia, kultura eta memoriaren eraginpean dago". Perris jaunari irribarre txiki batek ihes egiten dio. "Ez nuke ondorengoa esan behar, are gutxiago gizonezkoentzako lurri bat aurkezten ari ganerean. Kontua da lurrinek ez dutela generorik. Hasiera batean ez zegoen lurrin bereizketarik. Gizonek nahiz emakumeek erabiltzen zituzten. Egun ezagutzen dugun perfume bereizketa kontzeptu modernoa da, askotan salmentei lotua, baina, niretzat, perfumeek ez dute sexurik". Lurrin bat nola sortzen den azaldu, eta lehengaiak erakusten eta usaintzera ematen dizkigu. Nire aurreiritzi guztiak honezkerok desagertu dira. Onartu behar dut, hala ere, lurrin usaintze gaindosiak apur bat zorabiatu nauela. Mahai gainean ura eta laranja zukua ditut aukeran. Mahaiaren albo batean, kafea. Gisa honetako prentsa deialdietara berehala ohituko nintzateke.

"Lurringintzak XIX. mendean bizi izan zuen aldaketarik garrantzitsuenak. Hain zuzen ere gaur aurkezten ari garen Fougère-Royale perfumearekin du zerikusia". Beno, badator promo speech-a. "Ordura arte lurringileek usain zehatz bat bilatzen eta ekoizten zuten. 1882. urtean, ordea, ideia bati jarraituz sortu zen lehendabiziko lurrina agertu zen. Paul Parquet lurringilea, goizaldean basoan barna pasioan zebilela, baso haren usainaren eta freskotasanaren ideiarri jarraiki, lurrin berri batean hasi zen lanean". Aurkezpen bera emateaz nazkatuta egongo da ziurrenik, baina naturala dirudi Perris jauna. Beranduago, Google-en kuxkuseatzen hasi, eta belaontzi txapelketetan ibiltzen dela eta Monakoko Albertok trofeo bat eman zioneko argazkia ikusi dut. Nabari zaio edozein egoeratan egoki jokatzeko dakiela. Batzuek dohai hori dute. "Garai batean, lurrina luxuzko produktua zen. Egun, herrikoi bihurtu da, eta hori eskertzekoa da. Baina, bidaia horretan, kalitatea eta osagai naturalen erabilera galdu egin da. Ordu erdi eskasean laborategi batean sortutako lurrinak saltzen dizkigute. Houbigant etxeak artisautzaren aldeko apustua egiten jarraitzen du bere lurrinekin. Gure perfumeak jendearen azalean eta, batzuetan, museo batean egon beharko lirakeela sentitzen dut". Ez dakit zenbat denbora iragan den, baina iragan dena oso entretenigarria izan da. Hoteletik atera naizenean, perfume usain potentea daramadala jabetu naiz. Bat batean, nire burua Jean Baptiste Grenouilleren moduan irudikatu dut. Begiradarekin, eskumuturretatik lurrina garbituko didan iturri baten bila hasi naiz. Ez nuke Jean Baptiste Grenouilleren moduan amaitzerik nahi.

testua / by: uxeta labrit

Human's soul is its smell.

Jean Baptiste Grenouville. *Perfume*

Noventa Grados and Paris's Houbigant Parfumeur invited us, a group of journalists, to Maria Cristina Hotel's Venezia Room. It's lovely weather on the other side of the room's giant windows. I'd rather be outside than in a old five-star hotel. Gian Luca Perris, a perfume maker and expert in perfumes, introduces himself and starts talking. "We're going to start with a game". He dampens a bit of paper in a jar of perfume. "Smell this. Do you all think it's for men or for women? What age group? What type of clothes do those men or women wear? Do they wear the perfume in summer or in winter?". There are many different answers. Of course, we journalists always have an answer for everything even if we don't have a clue. "That's right, there's no single answer. A scent, a fragrance, they're like colours, there's no objectivity, it's completely subjective. It all depends on our upbringing, life story, culture and memories". Mr Perris lets out a little smile. "I shouldn't say what I'm going to say, especially as this is a men's fragrance. The thing is, perfumes don't have genders. Back in the day, perfumes weren't separated like that. Both men and women wore them. The current idea of separating perfumes is a modern thing, usually connected with sales. But, as far as I'm concerned, perfumes have no gender". He explains how perfumes are made, shows us the raw materials and gets us to smell them. All my preconceptions have already disappeared. But I have to admit that the overdose of perfumes is making me a bit dizzy. I find some water and orange juice on a table. And on another table, coffee. I could easily get used to press conferences like this.

"The most important change to perfumery happened in the 19th century. In fact, it's connected with the Fougère-Royale perfume that we're presenting today". Ok, here comes the promo speech! "Until then, perfume makers had tried to create and produce specific fragrances. But, in 1882, an idea led to the creation of the first perfume. The perfume maker Paul Parquet was walking through a wood one morning and, inspired by the wood's smell and freshness, he started working on a new perfume". Mr Perris must be bored stiff of giving the same talk time and time again, but he doesn't look it. Later on I googled him and found out he takes part in yachting competitions and I saw a photo of him being given a trophy by Albert of Monaco. It's clear he knows how to behave in any circumstances. Some people are talented like that. "At one time, perfume was a luxury product. How it's available to everyone, and that's a good thing. But, on the way, quality and natural ingredients have been the victims. We sell you perfumes that only need half an hour in a laboratory to get made. But at Houbigant craftsmen still make the perfumes. I think our perfumes should be on people's skins and, sometimes, in museums too". I don't know how long the whole thing lasted, but it was all very entertaining. When I left the hotel, I realised I had a very strong smell of perfume. Suddenly I imagined myself to be Jean Baptiste Grenouville. I looked for a fountain to clean my wrists of perfume. I don't want to end up like Jean Baptiste Grenouville!

sudurhizketa nosetalking



heziketa siberiarra

Txetxeniako gudan hasi eta Txetxeniako gudan amaitzen den liburu honek ez du Txetxeniak hitz egiten. Siberiako leinu batetaz hitz egiten du. Lapur ohoretsuen leinuaz, hain zuzen ere. Lege eta arau propioei jarraiki, harro bizi zen herri batetaz. Duela 20 urtera arte bizirik zegoen gizarte batetaz. Lehen pertsonan kontatuta dago. Lapur ohoretsuen leinuko partaide batek idatzia. Nikolai Lilin *koltsik edo* tatuatzaileak hain zuzen ere. Txetxeniak hasi eta bukatzen den istorio honek, Sovietar Batasunaren historiaren pasarte ezkutu horietako bat azaleratzen du, modu mingarrian, tatuaje baten moduan.

Transnistriako (Moldabiako lurralde independentista) Bender hirian jaio bazen ere (1980), Nikolai Lilin siberiarra da, Urka leinukoa. Jakina da Stalin-ek herri osoak bidali zituela Siberiara. Ezezagunagoa da, ordea, Siberiako hainbat lurralde hustu zituela, eta hango biztanleak Sobietar Batasunean barna sakabanatu zituela. Urka komunitatea hainbat herrialdetan zabaldu zen. Baina, paisaia aldatu bazieten ere, Urkek ez zuten beren bizimodua aldatzeko asmorik. Jarrera horrek arazoak ekarri zizkien bizilagun berriei. Lilin bere haurtzaroz mintzo zaigu, eta mundu hertsiki haren deskubrimenduaren berri ematen digu. Haren nerabe begiekin joango gara lapur ohoretsuen tradizioa eta bizimodua deskubritzen. Bizitzako alor txikienean ere gorde beharreko errito eta tradizioen garrantzia. Guzti horren lekuko zuzenak gara, Urkek ez zituztelako haurrak euren gaizkile bizimodutik kanpo uzten.

Urka nerabe baten bizitzako unerik garrantzitsuenak, nagusi batek *pika* labana ematen zionean izaten zen. Laban horrek gizon eta gaizkile bihurtzen zuen. Ekintza kriminaletan aritzen zen herri honentzat, eguneroko kontua izaten zen beste gaizkile batzuekin laban borroketan jardutea, poliziak akabatzea edo eta kartzelara joatea. Izan ere, kartzela da Urka guztiek ezagutu duten errealitate latza. Lilin-ek, gordintasunez, baina metaforarik gabe, deskribatzen ditu gutxiengo adina zutenen kartzelatan gertatzen ziren borkaketak eta hilketak. Kartzelan Urkak komunitate itxi bat ziren. Hierarkia eta arau propioekin. Euren buruari ezarritako arau oso gogorrek (debekatuta zuten droga, sexua edo poliziekiko harremana), Urkek, "lapur ohoretsuek", otso saldo baten moduan defendatzen zuten euren burua.

Hala ere, guztia ez da borkakeria liburuan, nahiz eta biolentziak beti kutsatzen duen deserriari bizi diren siberiar hauen bizitza. Lilin-ek ere bere jendearen tradizio ugari azaltzen ditu, euren festak, errituak eta gehienetan armekin zerikusia duten sinismenak. Siberiar heziketari, kidesunari, gizakiak eraldatzen duen naturari eta inozentziaren desagertzei eskainitako liburuak ere bada. Italian, Roberto Savianoekin konparatu dute. Argialetxeen eta kazetarien gauza dela iruditzen zaigu. Marketina. Saviano kazetari eta lekuko ikuspuntutik idatzi zuen *Gomorra*. Lilinek, bizitza azalean tatuaturik duen protagonistaren ikuspuntutik idatzen du.

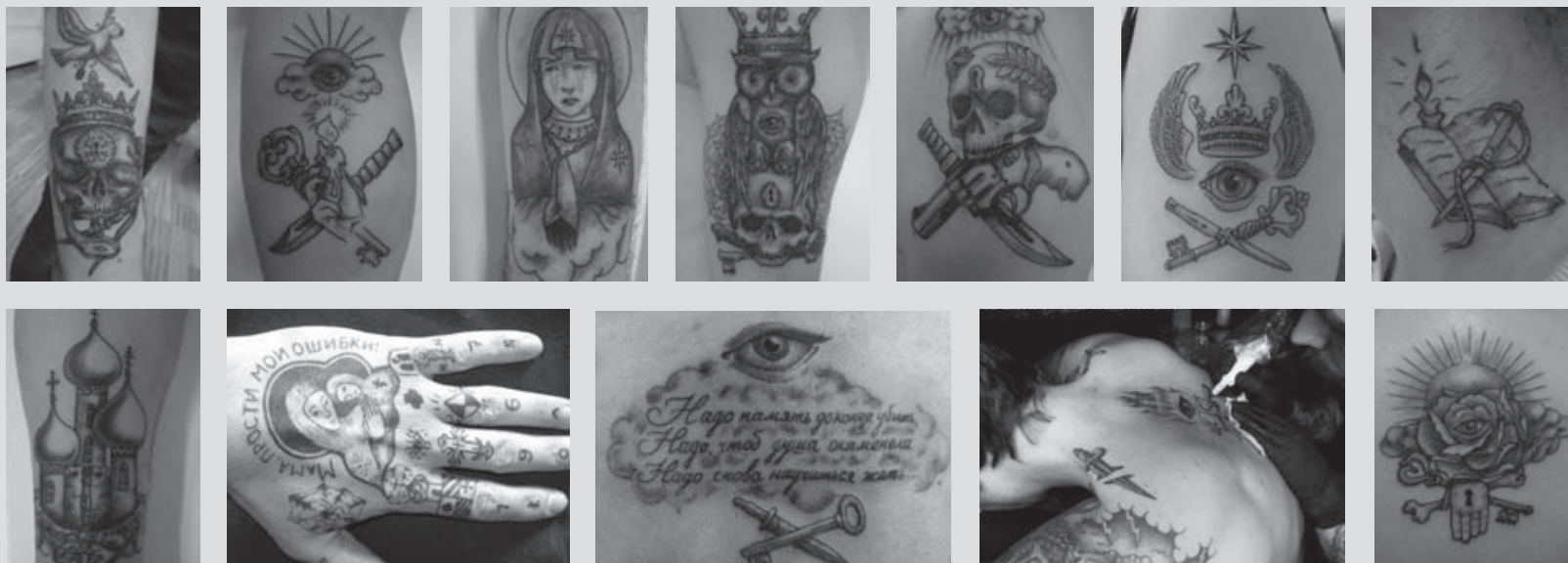
siberian education

This book that starts and ends in the war in Chechnya doesn't speak about Chechnya. It speaks of a Siberian tribe. Of a tribe of honourable thieves to be precise. It speaks of a proud people who follow their own laws. Of a society that was still alive up to 20 years ago. It's told in the first person. Told by a member of that tribe of honourable thieves. By the *koltsik* or tattooist Nikolai Lilin to be precise. This story that starts and ends in Chechnya painfully brings to the surface – just like a tattoo – a secret passage of Soviet Union history.

Though born (1980) in the city of Bender in the Transnistria Republic (pro-independence Moldavian territory) Bender Nikolai Lilin is a Siberian, from the Urka tribe. It's well documented that Stalin sent whole villages and peoples to Siberia, but it's lesser known that he emptied territories in Siberia and dispersed the people all over the Soviet Union. The Urka community was split up and sent to different places. However, though they had been taken from their homelands, the Urkas had no intention of changing their way of life. This attitude caused problems for them with their new neighbours. Lilin speaks of his childhood and opens up this closed off world to us. Through his teenage eyes we discover the traditions and way of life of these honourable thieves. The importance of traditions and rites that must be respected even in the smallest elements of everyday life. We are all witnesses, the Urkas would never permit the exclusion of their children from their life of crime.

The most important moment in the life of an Urka adolescent is when an adult gives them a knife called a *pika*. This knife turns them into adults and criminals. For this people who engaged in criminal activity on a daily basis, it was quite common for them to become involved in knife fights with other law-breakers, for them to kill police officers or to go to prison. Prison is one harsh reality that all Urkas are familiar with. Lilin describes in all its crudeness the raping and murder that takes place in the juvenile prisons where the youngest inmates are kept. In prison, the Urkas were a closed community with their own laws and hierarchy. With their strict self-imposed rules in prison (no drugs, no sex and no contact with the police), the Urkas, like a pack of wolves, defined themselves as being "honourable thieves".

However, the book is not all violence, though violence is always present in the lives of this Siberian tribe in exile. Lilin also describes many traditions of his people, their festivals, rituals and their beliefs, generally connected to some form of weapon. It's also a book dedicated to a Siberian education, kinship, nature transformed by man and the disappearance of innocence. In Italy, they have compared him to Roberto Saviano. That seems, to us, to be more of a thing by the publishers and journalists. Marketing, in a word. Saviano wrote about the *Gomorra* as a journalist and witness. Lilin, writes from the viewpoint of someone who has that life tattooed onto his skin.



nikolai lilinek eginiko tatuajeak / tattoos by nikolai lilin



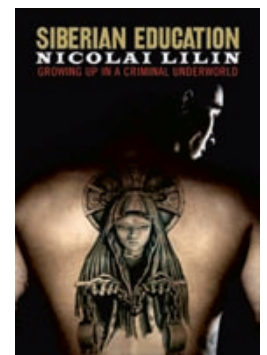
azalak mintzo

Tatuajeak oso garrantzitsuak dira Urkentzat. Tatuajeek euren kasa hitz egiten dute. Edonork ezin du edozer gauza zizelatu azalean. Marrazki bakoitzak, hitz bakoitzak, esanahi bakarra eta konplexua du, irakurtzen dakienak soilik ulertuko duena. Tatuajeek haurra zenetik erakarri zuten Nikolai. Azalean marrazteko teknika ikasi, eta *koltzik* (sufritu araziko dizuna) bihurtu zen. Sobietar Batasunean debekatua zegoen hura, jakin bazekitelako kode sekretuak gordetzen zituztela. "Hazi beltza" izeneko errusiar mafia nagusiaren tatuajeen mezua, adibidez, ezaguna egin da. Katuak, dorreak, armiarmak... Kodea zabaldu da, eta horregatik, hain zuzen ere, galdu du bere zentzua. Urkek ez diote inoiz azalduko tatuaje baten esanahia jakin behar ez duenari. Tatuatzailea mezu igorle eta enkriptatzailea da, eta horrek leku berezia ematen dio leinuan.

Nicolai Lilin Txetxeniako gerrara bidali zuten 19 urte bete zituenean (han bizitakoak kontatzen ditu hona oraindik iritsi ez den *Caduta Libera* liburu berrian). Soldaduska amaitzean, Italiara jo zuen. Han bizi da orain, tarteka paperean idazten duen azal eskribau gisa.

skin talking

Tattoos are very important for the Urkas. The tattoos speak volumes. Nobody can just go ahead and engrave whatever they like into their skin. Each drawing, each word has a different complex meaning, only understandable to one who knows how to read them. Nicolai was attracted to tattoos from childhood. He learned the techniques of drawing on skin and became a *koltzik*. It was forbidden in the Soviet Union because they knew there were secret codes used. For instance, the message in the tattoos of the leader of the Russian mafia group "Black Seed" have become well known. Cats, towers, spiders... the code has become common knowledge and has thus lost any sense of meaning. The Urkas will never reveal the meaning of a tattoo to someone who doesn't need to know. The tattoo artist becomes the sender of a message and encryptor and that bestows special status on this figure within the tribe. Nicolai Lilin was sent to the war in Chechnya when he was 19 years old (he writes of his experiences there in his latest book *Caduta Libera*, which has yet to reach these shores). When he finished military service, he headed to Italy. He lives there now, where he this skin scribe occasionally writes on paper.



paperpapers



jira

xabier gantzarain.
berria

Ez da obra luze baten egile, edo hobe esanda, ez du liburu askorik kaleratu, eta hori, guretzat, meritua da liburuak errazegi argitaratzen diren herrialde batean. Euskal literaturaren munduan habia egiten duenak arrautzak jartzeko mugarik ez duela dirudi. Bestelakoa da Gantzarain. Haren idatziak aldizkari, egunkari, liburuxka, koaderno eta abarretan daude sakabanaturik. Guk, oraingoan, egunero Berria egunkarian idazten dituenak nabarmendu nahi ditugu. Egunero idazten dituen lerro eskas horietan liburu askotan baino poesia edo prosa gehiago eta sakonagoa dago. Eta egunero joaten dira haren idatziak birziklatze kontainer urdinera. Iraungitze data labur horrek baliagarriagoak egiten ditu Gantzarainen jirak.

He isn't the author of a lot of work, or to put it another way... he hasn't published many books, and that, to us, is worthy of merit in a place where books are too easily and readily published. In the world of literature in Basque, those who manage to build a nest seem to be able to lay a limitless amount of eggs. Gantzarain is different. His writings are dispersed throughout magazines, newspapers, booklets, pocket books etc... Today, we would like to draw attention to his writings in the newspaper Berria. There is more profoundness and more poetry and prose to be found in the few lines he writes there than in many other books. And everyday his writings end up in the blue recycling container. That short sell-by-date makes Gantzarain's turnings even more valuable.



un lugar equivocado

brech avenes. sins entido

Ikasle ohien bilera baten aitzakian biltzen diren pertsonaiekin eginiko komedia kutsuko komikia da *Un lugar equivocado*. Komiki "koral" bat izanik ere, Robbie da protagonista. Haren inguruan biltzen dira komiki honetan bizi diren pertsonaien inbidiak, maitasunak, beldurrak eta frustrazioak. Lan honen ezaugarri nagusia binetak erabiltzeko modu berritzailea eta narrazioa eraikitzeko hartzen dituen bide berri eta originalak dira. Angulemako komiki azokako Ausardia sari nagusia jaso du aurten.

"Un lugar equivocado" is a humorous comic built around the story of the different characters who get together for a school reunion. While the comic is "choral" in character, the main protagonist is Robbie. In this comic the other main characters' envy, love, fears and frustrations are centred around him. The main characteristic of this comic is the innovative way the vignettes are used and the original way the narrative is built. It won this year's "Daring Creation" Award at the International Comics Festival in Angouleme.



por favor mátame

les mcneil / gillian mcain.
libros crudos

Punk mugimenduaren sorrera eta garapena aztertzen duen liburu honek ez du parekorik. Arrazoa sinplea da. Hasieratik amaierara bitartean, garai hartan protagonista izan ziren musikari, kazetari, groupie, manager, gamelu eta abarren narrazioek osatzen dutelako liburu. Beraz, gertakizun berari buruzko ikuspuntu ezberdinak, eta askotan kontrajarriak, ezagutuko ditugu. Lan izugarria egin dute egileek hitz horiek guztiak jasotzen eta modu zentzudunean antolatzen. AEBtan 60ko hamarkadaren amaieran sortu ziren punkaren lehen kimuetatik hasi, New York hiriko eszenatik pasa, punk ingelesaren eztanda, eta mugimendu honen popularizatzeko garaia hasierara arteko ibilbidea egiten du liburu honek. Zure apalak merezi duen lan entretenigarria.

This book that looks at the birth and development of the Punk movement is incomparable. There is a simple reason for this. The book, from the beginning to the end, is entirely made up of the narratives of the musicians, journalists, groupies, managers, drug dealers and others who were around at those times. So, we get to hear different and often contradicting views on the different things that went on. The authors have done humongous work in getting all of this together and down on paper in an intelligible fashion. From the first flowering buds of punk in the USA in the 60s, passing through the urban city punk of New York to the explosion of British punk and its popularity, all is explained in this book. Entertainment your shelves would thank you for.



herri ixilean

jon cazenave.
begihaundi

Jon Cazenavek, bere abizenaren jatorriari jarraiki, iparraldera jo zuen. Eta han, abizen bera zuen jendea ezagutzeaz gain, bere argazkiekin modu ilun eta misteriotsuan erakusten dizkigun paisaia geografikoak eta giza paisaia ere jaso zituen. Argazkietan ez dugu poserik topatuko. Bat batean harrapatutako uneak, mugimenduak eta keinuak dira. Errepidean, autoaren argien aurrean zerbait ez ohikoa azaltzen den istant horren mamu izaera dute Cazenaveren irudiek. Iluna da *Herri ixilean* liburu. Modu dotore eta garbian argitaratua

Jon Cazenave headed north in the search of the origins of his surname. And once there, as well as meeting people with the same surname, he came across the geographic and human scenery that he portrays to us in his dark and mysterious photographs. You won't come across any posing in the photos. What you will see are gestures and movements captured spontaneously. Cazenave's imagery is akin to the moment when something unusual flickers in the headlights of your car for a second and then is gone. The book "herri ixilean" is a dark one. Published in a clear and elegant format.

american way of death

Bizitzeko modu amerikar bat dagoen moduan, hiltzeko modu amerikar bat badagoela ere esan genezake. Texas-ko kartzela bateko aulki elektrikoan, high schooleko jantokian ikaskide batek tirokatua, pailazoz jantzitako serial killer batek emandako labankadaz hilda, errepideko semaforo gorri pasatzeagatik poliziek jipoitua... Hiltzeko modu amerikar horiek guztiak filmetan azaltzen dira, eta, kasu askotan, errealitateak berak kopiatzen ditu filmetatik.

Zergatik gustatzen zaigu hainbeste genero beltza? Ongia eta gaizkiaren arteko tirabirak erakartzen gaituelako. Genero beltzeko filmetan gure kontraesanak azaleratzen direlako. Batetik, gaizkilea harrapatu edo zigortu dezaten desiatzen dugu, bestetik, gaizkileak ihes egingo duen itxaropena dugu. Zalantza horrek, ezinegon horrek, erakartzen gaitu. Lorejaleek, gizakiaren ying eta yang delakoa aipatuko lukete. Haragijaleok, "gizakia otsoa da gizakiarentzat" esamoldea. Baina argi dagoena da zinema beltza gustatzen zaigula, gaizkileak erakargarri zaizkigula. Eta hemen ez dago zalantza handirik edo filosofia orientalrik. Gaizkileak maitate ditugu gu egiten ausartzen ez garena egiten dutelako. Bi "potrobario" dituztelako.

Zinema beltza edo *film noir* entzuten dugun bakoitzean, zuribeltzeko filmak datozkigu gogora. Hammett eta Chandler. Bogart. Femme fatales. Joseph Cotten. Ke arteko gauak. Gabardina luzeak eta kapelak. Edward G. Robinson. Zinema klasikoaren historiarekin lotura handia duten irudiak. Gaur egun, ordea, zer da zinema beltza? Zein dira aipatutako horien oinardekoak? Zein dira zinema beltz garaikidearen ezaugarriak?

Donostiako Zinemaldiak ziklo eder eta entretenigarria antolatu digu aurten galdera horiei erantzuteko. Gizartea aldatzen joan den heinean, zinema beltza ere primeran egokitu zaie aldaketa horiei, denboraren iragana primeran islatzen duen generoa baita *noir* generoa. Zinema beltzak, egun, gizartearen alderdi ezberdinak erakusteko gaitasun handia duela erakutsi du. *Noir* istorio bat edozein garaitan eta edozein inguruetan koka daiteke. Eta, horri esker, ziklo honetan, azken hogeitau urteotako AEBko errealitate anitzak eta ezberdinak ezagutzeko aukera izango dugu. Euren ukitu pertsonalez makina bat *film noir* egin duten Coen anaiei *Fargo* eta *Millers Crossing*, klasikoaren erreferentziak gainezka egiten duen Tarantinoren *Reservoir Dogs*, itzalen maisua den Fincher-en *Seven* eta *Zodiac*, Lynch-en mundu aluzinatua islatzen duen *Wild at Heart*, Eastwood klasikoaren *Mystic River*, mafiaren zinemagile "ofiziala" den Scorsese-ren *Goodfellas*, Jarmush-en *Ghost Dog* samurai *noir* istorio esistenzialista, Nollan-en estreineko *Memento* aldrebesa, Singer-en *Usual Suspects* azkarra.... Zikoan eskainiko diren 40 filmetako bakoitzak bere nortasun propioa eta *noir* jantzeko modu berezia du.

Ziklo honekin, eta marmarti askoren iritziaren kontra, primeran erakusten du Zinemaldiak kalitate eskaintzea eta herrikoia izatea ez direla kontzeptu kontrajarriak.

american way of death

Just as there's an American Way of Life, we'd say there's an American Way of Death as well. An electric chair in a Texas jail, a shooting in a high school dining room, being stabbed to death by a serial killer dressed as a clown, being beaten up by the police for going through a red light ... All these American Ways of Death can be seen in films and, in many cases, reality copies fiction.

Why do we like film noir so much? Because we're attracted to the fight between good and evil. Because film noir brings out this contradiction of ours. On the one hand, we want the bad guys to get caught and punished; on the other, we hope they'll be able to get away. That doubt, that nervousness, attracts us. Mystics might mention society's ying and yang. Down to earth people would say "man is a wolf for de man". But what is sure is that we like film noir because we find the bad guys attractive. And there's not much doubt about this. Or oriental philosophy. We like the bad guys because they do things that we don't dare to do. Because they've really got balls.

Whenever we hear *film noir* mentioned, we think of black and white films. Hammett and Chandler. Bogart. Femme fatales. Joseph Cotten. Smoky nights. Long macs and hats. Edward G. Robinson. Images from classic cinema. But what is film noir today? What carries the great tradition onwards? What are the best known film noir movies today?

Donostia Zinemaldia has put together a fantastic cycle of films this year to answer that question. As society has changed, film noir has adapted excellently to those changes, and noir reflects the changes of time very well indeed. *Film noir* has shown that it's very good at showing different parts of contemporary society. *Film noir* stories can be set in any period, at any place. And, thanks to that, this series will give us the chance to see different, highly varied realities in the States over the last twenty years. There are many personal touches in the *film noir* movies by the Coen brothers, *Fargo* and *Millers Crossing*, Tarantula's *Reservoir Dogs* is full of classical references, Fincher mastered shadows in *Seven* and *Zodiac*, Lynch's world of hallucination can be seen in *Wild at Heart*, Eastwood's classic *Mystic River*, "official" mafia moviemaker Scorsese's *Goodfellas*, Jarmush's samurai noir in *Ghost Dog*, an existential story, Nollan's innovative, worrying *Memento*, Singer's rapid *Usual Suspects*.... Each of the 40 films in the cycle has its own character noirin its own special way.

This cycle pays lie to the murmuring, showing that Zinemaldia offers quality and popular cinema at the same time.



bertsolari: eta hitza film bihurtu zen and the word became film

bertsoak / by: xabi paya

Bertsolaritza zer den
nola espikatu?
Zalea hondar eta
bertsoa olatu,
bertsolari bakoitzak
behar du hautatu
surfeatu nahi duen
edo buzeatu.

Oholtza amildegi
lainotsu eta beltz,
hitzen pertigarekin
saltatzea amets.
Saio borobilean
akats oro da ertz,
baina erori arren
berriz bota baietz!

Egindako bidea
berriro bide da,
egina deseginez
oinetik oinera.
Bertsolariak doaz
atzekoz aurrera
ala mundua doa
aurrekoz atzera?

Bertsolaritzaren inguruko filma izanik, hitzak protagonismo handia du Txintxua films-ek azken 3 urteotan ekoiztu duen pelikula honetan. Baina ez da protagonista bakarra. Bertsolariak, kantatzen hasi aurretik buruan darabilen hitz zurrunbiloa bertso bihurtzen duen moduan, Asier Altunak, primeran jakin du bertsolaritzaren inguruan jasotako hitz meta irudi bihurtzen. Bertsozalea ez denak, topikotik haratago doan mundu aberats eta anitza deskubrituko du eta bertsozaleek, ezaguna duten mundua begi berriekin ikusteko aukera izango dute. Atariko saioa, Donostiako Zinemaldiko sail ofizialean izango da. Ondoren, zinema aretoetan arituko da Bertsolari.

As it's about bertsolaritza, words are the main characters in the film that Txintxua Films has produced over the last three years. But they're not the only characters. In the same way that bertsolaris turn the storms of words in their heads into bertsos before they sing them, Asier Altuna has skilfully managed to turn the stacks of words around bertsolaritza into images. People who aren't bertsolaritza fans will be able to see beyond the clichés to a rich, varied world; those who are will be able to see the world they know with new eyes. The opening night will be at Donostia Zinemaldia. After that, it'll be shown at cinemas.



How can I explain
what bertsolaritza is?
If the audience is a beach
and the poems waves,
each bertsolari needs
to choose whether
it's time to surf or
to dive under.

The scene is a misty,
darkened cliff
that we dream of vaulting over
with a pole of words.
In a brilliant performance
every mistake is a stumble,
but even if we fall,
we will try vaulting again!

The trodden path
is a new path,
as we retrace our steps,
step by step.
Are bertsolaris
going backwards
or is the world going
the wrong way round?





Asper-asper eginda gaude ehun belaunaldiren hats kirastua darien etxeetan bizi-irauteaz. Gaurtik aurrera ez dugu ez jan, ez lo, ez umerik egingo gure garunaren irudi eta antzera diseinatutako etxeetan ez bada.

Vicenzo Fani, 1920.

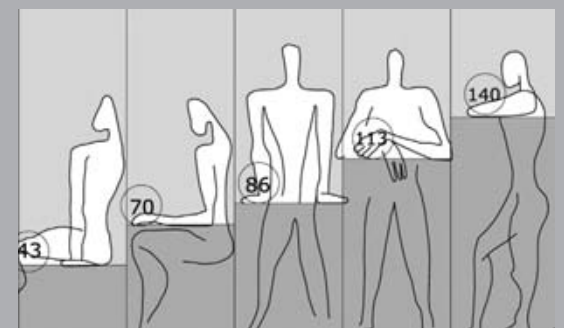
Aspaldiko hamarkadetan diseinatu zituzten espazioetan bizi gara, nahiz eta gure gizartea asko aldatu den azken hamarkada horietan. Etxebizitzak ere aldaketa horietara moldatu beharko lirateke. Familia-tipologiak aldatu egin dira, eta ez dute zer ikusirik, gero eta gutxiago, bi seme-alabadun senar-emazteek osatutako familia nuklearraren ideia konbentzionalarekin. Etxeen etorkizuna aurreikustea, etorkizun soziala eta kulturala aurreikustea da baita ere. Nola biziko gara etorkizunean? Zer beharkizun izango ditugu? Eta zer jomuga?

Le Communauté 15 m²-ko modulo individualak dira. Beharren arabera hainbat kopurutan elkartu daitezkeenak. Neufert liburua edo Archigram (ikus The Balde 52) taldeko arkitektoek proposatzen zuten modulo kontzeptua aztertu da, eta Corbusier-en "Modulor" ere kontuan izan da, gizakiaren eskala eta mugimendu ahalmena aztertuz, Le Communauté garatzeko.

Le Communauté, etxebizitza eta bizimodu berri baten proposamena da, proposamen zertxobait utopikoa agian, baina gaur egungo egoerak ahalbidetzen duena baino iraunkorragoa eta eskuragarriagoa.



Artista berrien XLIV lehiaketan saritua suertatu zen Le Communauté proiektua.



le communauté

We're completely bored of a hundred generations' stinking lifespans spent at home. From now on we're not going to eat, sleep or have children unless it's in houses designed skilfully and with brains.

Vicenzo Fani, 1920.

We live in spaces designed in far-off decades even though our society has changed considerably in recent decades. Houses should also adapt to these changes. The type of family has also changed, and families have less and less to do with the conventional idea of the nuclear family with a husband, a wife and two children. Foreseeing the future of houses is also to foresee the social and cultural future. How will we live in the future? What will our obligations be? And what objectives?

Le Communauté's 15 m² modules are individual.. More modules can be added as needed. The Neufert book's and the Archigram (see The balde 52) group's modular concepts have been investigated, along with Corbusier's "Modulor" idea, in order to develop Le Communauté's ideas in line with human size and movements.

Le Communauté is a proposal for a new way of life and new types of houses, it's something of a utopia, maybe, but it's also more lasting and easily obtained than current models.

A project by Maria Bocos





kalamarnica dream





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argazkiak / photography: juanra garcia
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29

Fu Manchu



Fu Manchu txinako familia inperialaren kortean bizi izan zen. "Boxer" iraultzak herrialdetik ihes egitera bultzatu zuen arte.

Fu Manchu lived in the court of the Chinese Imperial Family until defeat in the "Boxer" revolution forced him to flee the country.

Si Fan elkarte sekretuko buru izan zen, eta, droga eta esklabu trafikoaz gain, haren helburuen artean mende-baldeko inperialistak akabatzea zegoen (Al Qaeda eta Bin Ladenekin parekotasunik?).

He was head of the secret society Si Fan and, apart from slave-trading and drug dealing, his principal objectives were to wipe out Western imperialists (Any similarities there with Al Qaeda and Bin Laden?)

Inork ez daki zer adin zuen Fu Manchuk. Berak asmatutako *Elixir Vitae*-ari esker, urteak geldoago pasatzen ziren harentzat. Liburuetan biboterik ez zuen arren, zineman lanean hasi zenean hazi zitzaion.

Nobody knows how old Fu Manchu was. Thanks to the *Elixir Vitae* he created, the years passed more slowly for him than for other mere mortals. Though lacking a moustache in the books, he sprouted one once he moved onto the silver screen.

Fu-manchuk ez zuen arma modernorik maite. Bere eginkizunetarako nahiago zituen animalien pozoiak, gaisotasunak eragiten zituzten arma kimikoak, eta labanak eta zerbatanen antzeko arma isilak.

Fu-Manchu did not like modern arms. For his evil doing he preferred animal poisons, disease-provoking chemical weapons and knives and other such silent arms.

Haren nemesia, Sherlock Holmesen eta Watsonen kopiak diren Nayland Smith eta Dr Petrie dira (ez dira bere txankletaren zolara ere iristen).

His nemesis, Nayland Smith and Dr. Petrie, are copies of Sherlock Holmes and Dr. Watson. (They really weren't fit to tie their shoelaces however).

Fu Manchuren alabak, Fah lo Suee-k, aitaren inteligentzia eta maltzurkeria heredatu zituen. Ez dira harritzekoak Si Fan elkartearen lekua usurpatzeko antolatzen zituen konplotak.

Fu Manchu's daughter, Fah lo Suee, inherited her father's intelligence and evilness. Hardly surprising then are her attempts to usurp her father as the head of the Si Fan secret society.

Fu Manchu beste gaizkile askoren eredu eta ardatz izan da: Flash Gordon-en *Ming*, Bond-en aurka aritu zen *Dr No*, Jonny Quest telesaileko *Dr Zin*, Big trouble in little China filmeko *Wo Fat*, Yellow Claw komikia edo eta True Crime bideojokoaren *Ancient Wu*.

Fu Manchu has had a huge influence on other well-known baddies: Flash Gordon's *Ming*, Bond's enemy *Dr. No*, *Dr. Zin* from the TV show *Jonny Quest*, *Wo Fat* in the film *Big trouble in little China*, the comic *Yellow Claw* or *Ancient Wu* from the videogame *True Crime*.

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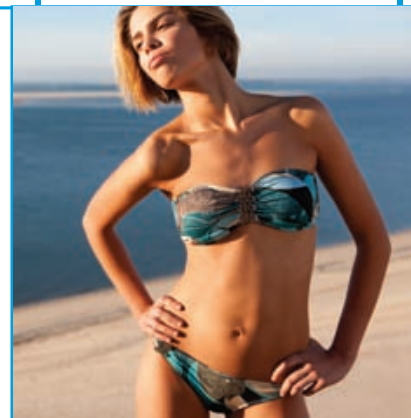
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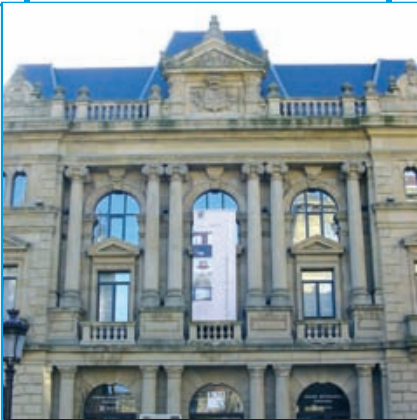
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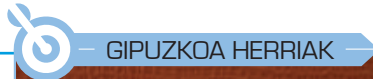
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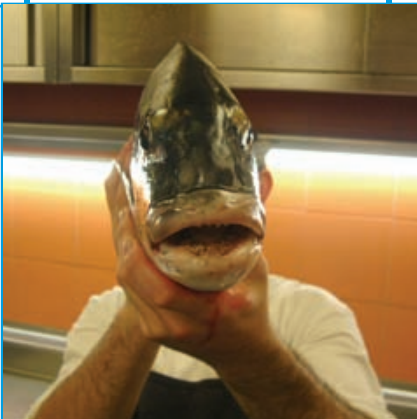
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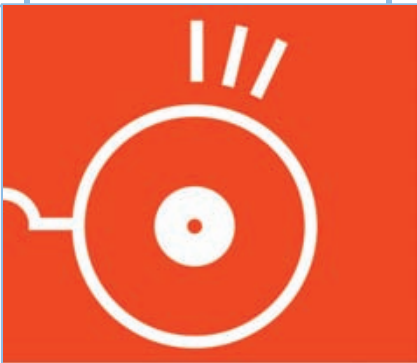
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 CARNICERÍA VIEJA, 18 - 48005
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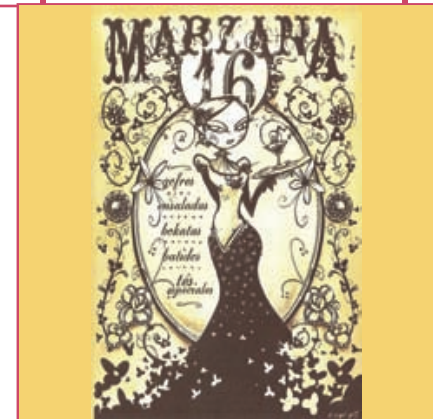
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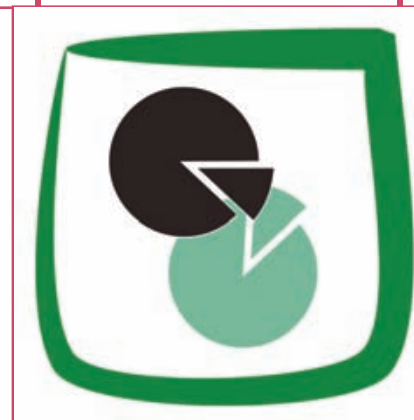
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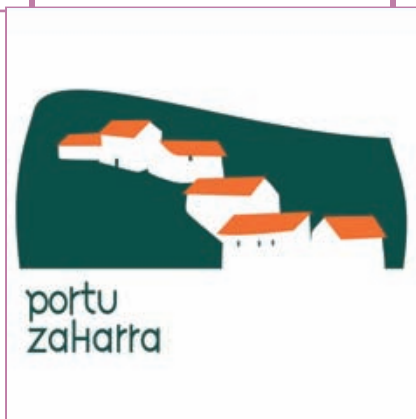
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CALLE ARETXONDO, 22 - 48990
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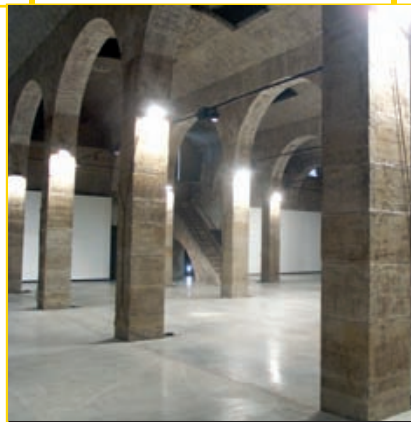
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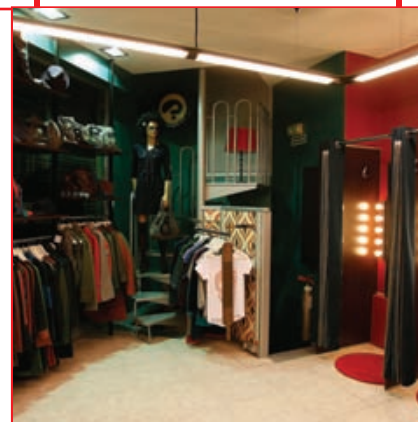
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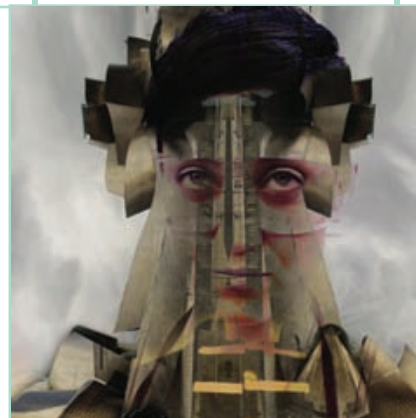
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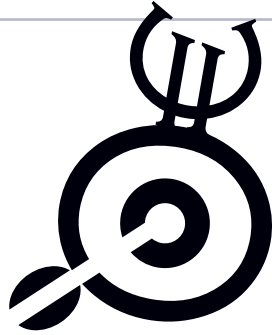
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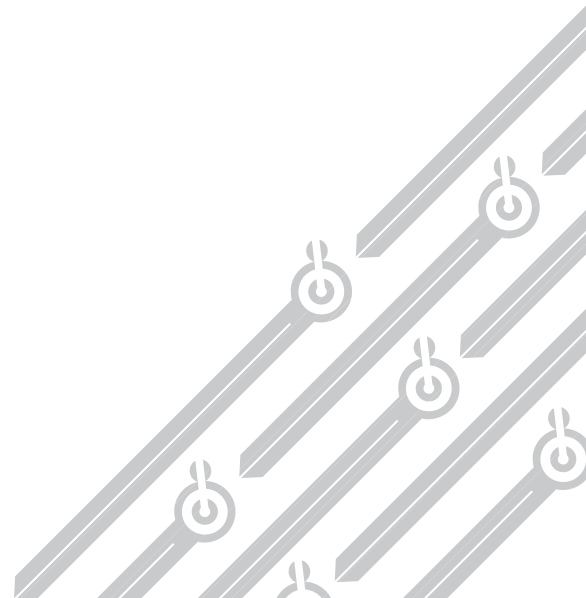
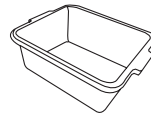


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