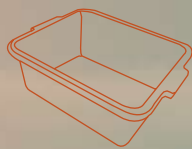




the balde

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luna, el ama crew, gorka alberdi egad.

komikia / comic: txo!?

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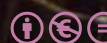
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The Baldek sortutako eduki guztiak honako lizentzia pean daude:

 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



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Imaginative, provocative and interesting works? send them to:
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lego argazkiak

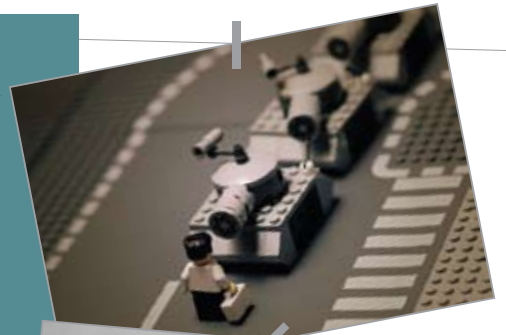
Bere bi zaletasunak elkartu, eta guztiok ezagutzen ditugun argazki klasiko ugariaren kopiak egin ditu Mike Stimpsonek. Lego panpinak erabiliz, gure erretinan eta garunean gordeta dauden irudi ikonikoen erreproduzioekin jolas ederra eskaintzen digu Stimpsonen lanak.

<http://www.mikestimpson.com/photography/index-classics.html>

lego photo

Mike Stimpson has brought his two passions together and has recreated many classic photos using Lego figures. Stimpson's work takes a beautifully playful new look at iconic photographs embedded in our retina and brains.

<http://www.mikestimpson.com/photography/index-classics.html>



HEARTBREAKING!



bihotzak

Udaberriarekin batera, bizipoza iritsi da gure bulegora. Negu osoa kafea eta opil industrialekin elikatu ostean, gure osasunak eskertuko duen erabakia hartu dugu: bihotz moldeko sardeska hauei esker, fruta jaten hasiko gara. Nata edo txokolatearekin bustita, baina fruta, azken finean. Ea uda iristerako Ane Igarbururen aurpegia jartzen zaigun. On egin bihotzxoak!

<https://iheart-this.com/shop>

hearts

Spring has arrived to the office and with it the "joie de vivre". After a long winter of coffee and industrial confectionery, we have taken a decision that our health will no doubt be grateful for, thanks to these little heart-shaped forks we've started to eat fruit. Dipped in cream or chocolate alright, but fruit nonetheless. By the summer, hopefully, we'll be looking like Ane Igarburu. Enjoy your food my little hearties!

<https://iheart-this.com/shop>



DONOSTIA - SAN SEBASTIÁN
GIZA ESKUBIDEEN
X. ZINEMALDIA
X FESTIVAL DE CINE Y
DERECHOS HUMANOS
10th HUMAN RIGHTS
FILM FESTIVAL



giza eskubideen jaialdia

Apirilaren 20tik 27ra Donostian ikusi ahal izango diren giza eskubideen inguruko filmek eztabaida sutsuak sortuko dituzte aurten ere. Proiektatzen diren film batzuk, politikoki zuzenak ez izategatik, politikari eta oenegero batzuei desegokiak iruditzen zaizkie. Eta hori da, hain zuzen ere, gai bera jorratzen duten beste jaialdiekin konparatuta, Donostiakoari indarra eta nortasuna ematen diona.

www.cineyderechoshumanos.com

human rights film festival

From April the 20th to the 27th, the films centred around human rights issues on view in San Sebastian will once again inspire heated debate this year. Some of the films on show are not particularly politically correct and several politicians and NGOs feel they are inappropriate. And it is exactly this facet of the film festival that gives it the strength and character that other festivals of the same nature lack.

www.cineyderechoshumanos.com



diseinua, internet
eta argitarapenak

What do you
think's best?

~~Zuretzat~~
Zure iritziz,
zein da hobea?

Itzulpen eta zuzenketa
zerbitzu profesionala

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Elur-antzara

Paul Gallico

“Elur-antzara”-ren gaiak bakardadea eta amodioa, bazterkeria eta elkarlana, gerra eta izadia dira. Baztertuta bizi den artista baten eta neska umil baten istorio hunkigarria kontatzen digu Paul Gallico-k. 1941etik, “Elur-antzara” ez da inoiz falta izan Ingalaterrako eta AEBetako liburu-dendetan.

Maiatzan
salgai

HamaikaBooks

leizeak. irudiaren laberintoak

Koldo Mitxelena kulturguneko areto nagusian lau artisten proposamen bereziak jarri dituzte ikusgai. Obraren originalitatea eta artistaren sorkuntza "puruaren" kontzeptua abiapuntu gisa hartuta, aurretik sortutako zerbaitetan ardazturiko lanak dira erakusketa honetako protagonistak. Iñaki Gracenea, Henna Nadeem, Javier Arce eta Sheena Macrae artisten lanek zer pentsatua ematen dute.

<http://kmk.gipuzkoakultura.net>

caves, the labyrinth of image

The main room at the Koldo Mitxelena Kulturunea is hosting peculiar exhibitions by four separate artists. With originality and the "purity" of artistic creation as its starting point, the work on show here are spin-offs of previous creations. The work on display by Iñaki Gracenea, Henna Nadeem, Javier Arce and Sheena Macrae will certainly provide food for thought.

<http://kmk.gipuzkoakultura.net>



moda ilustrazioa

Marrazkiek eta ilustrazioek moda munduan duten presentzia eta garrantzia aztertuko da datozen hilabeteetan Balenciaga museoa. Hainbat hitzaldi, ikastaro eta erakusketa antolatu dira. Erakusketen artean, Tangerren jaio eta Parisen eta Madrilan lan egin zuen Carlos Saenz de Tejada (1897-1958) ilustratzailearen lanen erakusketa antolatu da. Moda munduaren alderdi ezezagun bat deskubritzeko aukera.

www.cristobalbalenciagamuseoa.com

fashion illustration

The presence and importance of drawings and illustrations in fashion will be looked at in the Balenciaga Museum over the next few months. Amongst the activities organised are several talks, courses and exhibitions. One of the exhibitions will feature the illustration work of Tanger-born Carlos Saenz de Tejada (1897-1958), who later lived and worked in Paris and Madrid. An opportunity to discover one of the more hidden elements of the world of fashion.

www.cristobalbalenciagamuseoa.com



makarrak

Donostiako Ernst Lluch Kulturetxea 80eko hamarkadako gizarteari, kulturari eta kale mugimenduei begira jarri da. Eta begirada hori ekintza eta jende periferikoan pausatu da. Ofizialtasunarekin zerikusirik ez zuten kultura eta gizarte mugimenduen isla berriro bisitatzeko aukera izango dugu, zinea, argazkilaritza, literatura eta beste hainbat ekimenekin. Hasteko, Marivi Ibarrola argazkilaria "Lo juro por los Ramones" argazki erakusketa antolatu da kultur etxeko paretetan.

wide boys

The Ernst Lluch Kulturetxea in San Sebastian has focused its attention on 1980s society, culture and street movements. It specifically looks at the people on the periphery and what was happening there. This is a chance to revisit a section of culture and society that had very little in common with what was officially happening in those days through the elements of cinema, photography, literature and otherwise. It kicks off with photographer Marivi Ibarrola's exhibition "Lo juro por los Ramones" ("*I swear it on the Ramones*").

TOP
MODEL
KINKIAK

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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

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David Hockney

Yorkshireko paisaietan inspiratutako lanak erakusten ditu California maite duen artista britaniarrak bere azken erakusketan. Azken sei urteotan eginiko lanak dira, 200 koadrotik gora, eta, gehienetan, formatu erraldoian margotuak. Pop arteak egun duen izenik handienaren lana, Puppy-ren txabolan ikusgai iraila bitartean.

www.guggenheim-bilbao.es

David Hockney

This British artist, long associated with California, has opened his latest exhibition that features work inspired by the Yorkshire landscape. This is six years of work made up of over 200 paintings most of which are very large in dimension. The biggest name in Pop art today is on show in Puppy's kennel until September.

www.guggenheim-bilbao.es



Damian Hirst

Irailaren 9ra bitartean, Londoneko Tate Modern-ek azken urteotako artistarik mediatiko eta polemikoenari erakusketa eskaini dio. Mende laurdena igaro da Hirst-ek lehendabiziko erakusketa arrakastatsua egin zuenetik, eta, orduztik, bere lanak beste artista garaikideena kutsatu egin du. Arteak ere bere "burbuila" bizi izan du azken urteotan, eta Hirst tiburoi baten moduan igeriten jakin du artearen negozioaren itsasoan. Erakusketan, bere lanik ezagunenak eta esanguratsuenak.

<http://www.tate.org.uk/modern/>

Damian Hirst

The Tate Modern in London is exhibiting the work of one of the most mediatic and polemic artists in recent years until September the 9th. A quarter of a century has passed since Hirst offered his first successful exhibition, and ever since his work has affected other contemporary artists. Art has also gone through a "bubble" period in recent years and Hirst has moved like a shark in the sea of art business. His best known and most significant work is on display.

<http://www.tate.org.uk/modern/>



360°

Bidaiatzeko garairik onena ez da. Beno, beti da garai ona bidaiatzeko, baina, krisia dela eta, kanpora fisikoki ateratzeko aukera gutxiago ditugu. Horregatik, web-orrinalde hauen berri eman nahi dizuegu. Munduko eskualde eta leku ugari 360 graduko ikuspuntuaz ikusteko aukera. Lanean, ordenadore aurrean denborapasa egin nahi duenak, ez duelako zertan beti pornoa aukeratu behar.

www.panorama360.es | www.fullscreen360.com

(POOR) FUCKING (RICH) ARTISTS

360°

It's not the best time to travel really. Well, truth be told, anytime is a good time to get out there, but with the crisis times that are in it, the possibilities of physically getting away have diminished significantly. That's why we have a couple of nice web page recommendations for you all. These sites offer the chance to visit many parts of the world and see them in 360°. Those of you at work who have a little free time to spare don't necessarily have to always choose porn.

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LEIZEAK
 IRUDIAREN LABIRINTOAK
 Javier Arce, Iñaki Gracenea
 Sheena Macrae, Henna Nadeem
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 asteartetik larunbatera
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podhouse

Etxe modularren mundua zabala eta ezezaguna da oraindik ere. Hala ere, geroz eta aukera gehiago eta originalagoak eskaintzen dituzte etxe prefabrikatuak egiten dituzten enpresek. Guri, podhouse hauek gustatu zaizkigu, gure ametsen moduan, txikiak, merkeak eta politik direlako.

<http://podhouse.ch/>

podhouse

The world of modular homes though widespread is yet relatively unknown at present. However, companies involved are offering more and more choice and originality in prefabricated modular housing. We particularly liked these podhouses because, just like in our dreams, they are small cheap and beautiful.

<http://podhouse.ch/>



break on stage

Aurten, Bilbao Arenan ospatuko da. Jende gehiago hurbiltzeko aukera, eta, gainera, Dirt Jump eta horren gisako ikuskizunak ospatzeko aukera emango du bilgune berriak. Kale-artearekin zerikusia duen jarduera ugari antolatuko da, eta, betiko moduan, break dance leihaketak. San Mamesen lehoiak, baina, Bilbao Arenan, kale-artearen gladiadorerik onenak ikusteko aukera izango duzue apirilaren 21ean.

www.breakonstage.com

break on stage

This year, it will be held at the Bilbao Arena. Room for more people so, and the new venue also enables new events like Dirt Jump. There will be lots of street art activities and, as always, there will be break dance competitions. So rather than the lions in San Mames, you'll see the best gladiators of street art in Bilbao Arena on April the 21st.

www.breakonstage.com

VODOO DANCERS & CRUSTY DOLLS

feral cheryl

Panpinekin hasi, eta panpinekin bukatuko ditugu zenbaki honetako laburrak in brief. Lego, multinazional kapitalista explotatzailea dela sinisten duzun horietakoa bazara, Feral Cheryl da zure panpina. Panpin australiarra ekologikoa eta ekologista da, genero ikuspegitik zuzena, eta politikoki eta sozialki kontzientziatua. Eta beno, itxura aldetik ere, ez du Barbierekin zerikusi handirik. Bat nahi baduzu, berehala eskuratu, egiten dituen fabrika itxi aurretik...

www.feralcheryl.com.au

feral cheryl

We started the "in brief" section with toy figures and we'll finish it that way too. If you are one of those who believes that Lego is a multinational capitalist exploiter, Feral Cheryl is the doll for you. She's an organic ecologist Australian doll with a social and political conscience and spot on in the gender correctness department while we are at it. She looks nothing like Barbie either. If you want one, you'd better be quick before they shut the factory that makes them down...

www.feralcheryl.com.au





2000

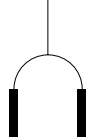
by: rafa zubieta











Azkeneko urteetan elektronikaren eszenak faltan bota izan duen diskoa argitaratu du John Talabotek. Aurpegia zilarrezko paperean ezkututzen duen musikariak hasieratik amaierara entzun beharreko lana osatu du, single eta kantu bakarretatik haratago doana. "Oro y sangre" da gure geltoki kuttunena, baina bestelako diamante beltz batzuk ere aurkituko dituzu ezinbesteko disko honetan.

John Talabot has released the record that the electronica scene has been begging for over the last few years. The artist that hides his face behind tin-foil has produced an album that is a must-listen from start to finish. It goes far beyond singles or individual album tracks. "Oro y sangre" is our favourite but there are plenty of other black diamonds on this essential album.



John Talabot
Fin
Permanent Vacation



Thee Brandy Hips
Raincoat
Young Hipster

Zaila da gero eta aspergarriagoa den indie eszenan arreata piztea. Thee Brandy Hips donostiarrek gitarrak zarrastatu eta melodia goxoak hankaz gora jarriz lortu egin dute. Energia berezia duten kantuak dira hemen datozenak, eta horrek ematen dio dimentsio berezia diskoari. Zure bizitzako soinu-banda sortu dute "Nerves" kantuan. Heldutasuna? Zertarako?

It's hard to grab people's attention on an ever more boring indie scene. Well, San Sebastian band Thee Brandy Hips have really managed to turn things on their head with ripping guitars and sweet melodies. The songs here carry a special energy and that gives that special dimension to the record. They have created the soundtrack to your life with the song "Nerves". Maturity? What the hell for?

Doinu brasildarrek Gasteizko kaleak hartu dituzte. Tom Tom Makutsen musikan doinu urbanoak biltzen dira: hip-hop eta jazz Hegoameriketako herrialde horretako sustraidun doinuekin nahasten dute. Instrumentuak astinduz lortzen duten rap organikoak aspaldian faltan botatzen genuen jarrera, sendotasuna eta, batez ere, nortasuna eskaintzen die.

Brazilian melodies have taken over the streets of Vitoria-Gasteiz. The music of Tom Tom Makuts is a melting pot of urban sounds: a mixture of hip-hop, jazz and Brazilian roots music. This is the type of instrumentally driven organic rap that showcases the attitude, strength and character we have missed.



Tom Tom Makuts
Samba Hop
Autoekoizpena



Grimes
Visions
4AD

1982an estreinatu zen *Blade Runner*-erako bidaia proposatzen digu Grimesek bere hirugarren diskoan. Ez dakit non amaituko duten gaur egun pop esperimentalak egiten duten artista hauek; seguruenik, ez dira Ridley Scottek zuzendutako filma bezain gogoratuak izango, baina sinpletasunak ere funtzionatu dezakela erakusten duen adibide argienetakoa dira.

Grimes proposes a trip to the 1982 film *Blade Runner* on this, her third album. I don't know where these current pop experimentalists will end up; I don't think they will be remembered as much as Ridley Scott's film, but they are one of the clearest examples that simplicity works.

Musikari geldiezina da Ray Lugo. Bakarkako lehen diskoa dakar New Yorkeko Kokolo taldeko abeslariak. Aurretik, *Bahia love* EPan, aurreratu zigun orain disko luzean aurkitzen ditugun abestien nondik norakoa. Herrialde afrikarretatik New Yorkeko Harlemera doazen erritmoak bildu ditu, eta mundu osoko luxuzko kolaborazioak izan ditu disko hamahiru abestietan zehar. Oinak dantzatzeko jarriko dizkizu.

Musician Ray Lugo just cannot sit still. The leadsinger from New York band Kokolo has just issued his first solo album. Before that, on the EP *Bahia love*, we got a taster of what the songs on this album were going to be like. The record encapsulates rhythms that move from Africa to Harlem. There are some top class international collaborations on the thirteen songs that make up the record. This will get you moving.



Ray Lugo
We walk around like this
Jazz&milk records



Kinny
Can't kill a dame with soul
Tru Thoughts

Disko hau 2010ean izan zuen auto istripu larri bati aurre egiteko terapia izan da Kinnyrentzat. Estudioko bigarren diskoa aurkezten digu improbatzea gustuko duen abeslari honek. Askotariko erritmoak bildu ditu soul, jazz, reggae eta pop ukituak oinarritzat hartuta. Horri guztiari base elektroniko sendo bat batu dio, eta, bere ahots indartsuarekin batera, gainetik kendu ezin ditugun doinuak osatu ditu.

This record has been therapy to recover from a serious car accident the singer suffered in 2010 and is the second studio offering from improvisation-loving Kinny. With a pop, reggae, jazz and soul foundation, the music is very varied rhythm-wise. She's backed this all up with an electronic base and her strong voice has come up with some pretty memorable tunes.

bide ertzean hizketan
talking at the side of the road



Don Inorrez birako azken kontzertuan izan ginen. Aspalditik genuen Bide Ertzean gure orriotara ekartzeko asmoa. Taldearen izenak ongi adierazten duen moduan, urteetan, eremu hauetan, bazterturik edo zokoraturik izan den musika moldea jorratu izan duen talde bakanetakoa izan delako. Gauzak asko aldatu dira. Musikari dagokionez, muga asko desagertu eta horma asko jausi. Bide Ertzeanek, hala ere, taldeko izenari ohore egiten jarraitzen dio. Bidea, eurek aukeratutako tokitik egiten jarraitu dute eta ez modak inposatutako norabidetik. Zuzenekoetan, soinu mahaietatik efektuak eta aurrez grabaturiko instrumentuak sartzea hain ohikoa den garaietan, eskertzen da musikari trebeak eta zuzeneko garbiak eskaintzen dituzten taldeen lana. Bide Ertzean horietakoa da.

We were at the last concert on the *Don Inorrez* tour. We'd wanted to write about Bide Ertzean for a long time. As the group's name explains ("At the Side of the Road"), it's one of the few groups making a type of music which has been isolated and ignored here over the last few years. Many things have changed. As far as music's concerned, many frontiers have been broken and many walls have been knocked down. But Bide Ertzean is still true to its name. They're still on the road that they chose, they don't go where fashion tells them to. Live, it's great to hear a group which doesn't use the mixing-table effects and pre-recorded instruments that so many groups use nowadays, just good musicians giving a good, clean live show. Bide Ertzean are like that.

Don Inorrez bira amaitu arte ez genuen elkarrizketa hau egin nahi. Badirudi komunikabideok ez dugula interesik agertzen promozio garaitik kanpo. Bira amaituta, eta hainbeste zuzeneko emanaldiren ostean, nola bizi duzue deskantsu edo deskonpresio garai hau?

Atsedena ondo etorriko zaigu, burua arintzeko apur bat. Guk, behintzat, sosegu garaian landu ohi ditugu kantuak. Eta azken bolada honetan ez dugu ideia berrietan murgiltzeko astirik izan. Gure artean distantzia pixka bat hartzea ere ondo etorriko zaigu, elkartzean berriz ere gogotsu ekiteko.

Hamalau urte pasatxo taldea sortu zenutenetik. Adin bat dugunontzat, Bide Ertzean Deabruak-ekoen beste taldea zen. Bide Ertzean, ordea, proiektu luzeagoa eta oparoagoa izan da. Aurreko taldearekiko etengabeko erreferentzia horrek traba egiten al du nolabait?

Lagun artean bikote berria aurkeztu duzu. Zure harridurarako, gehien erantzuna hau da: "Zure aurreko neskalaguna jatorragoa eta ederragoa zen". Kaka zaharra zuentzat!

Bide Ertzean-ek molde ugari puskatu zuen euskal musikan. Garaiko doinu gogorren korrontearen kontra egin, eta proposamen berritzailea ekarri zenuten gurera. Pop akustikoa, amerikar kutsuko rocka, ahots zainduaz kantaturiko denbora erdiko kantuak... Egun, argi dago baietz, baina, hasieran, zuen proposamena ulertua izan zela iruditzen al zaizue?

Barka baina ez dut uste inongo molderik puskatu dugunik. Ez dugu ezer asmatu. Ez dugu ezer berri eta ez gara oso originalak. Ez hasi ginenean, ezta orain ere. Gure boz propioa osatzen saiatu gara urteotan. Eta ez dakit lortu ote dugun. Kontestua, eta horretan akaso arrazoi duzu, ez zen gaurkoaren parekoa. Derrepentean, Deabruak Teilatueta taldearekin aritu ginen toki batzuetan sarbidea itxita aurkitu genuen. "Popiak", "komertzialak", deitzen ziguten batzuek. Antzeko txikieriak. Baina ez nioke garrantzia gehiagorik emango. Oso harrera ona egin zaigu beti. Gutxi batzuek hasiera hasieratik dute gustuko gure musika; beste batzuk, gerora hurbiltzen joan dira gure kantueta. Baina askok sekula ez dute gure diskorik erosiko. Normala ere bada. Azken batean, gustu kontua da.

Galderaren azken zatiari helduz, azken urteotan zabalduz joan da euskal musikaren esparrua. Estilo aldetik diot. Oparoa da oraingo eskaintza eta, zorionez, garai hori bizitzea tokatu zaigu guri.

Hirukote gisa hasi –Joni Ubeda, Imanol Ubeda eta Karlos Aranzegi–, baina bidean Fran Iturbe eta Joserra Semperena gehitu ziren. Zer ematen dio taldekide bakoitzak taldeari?

Akaso gaizki dago nik esatea, baina serio diot: ez dut Karlos Aranzegi bezalako baterajolerik ezagutzen gure inguruan. Sendo izaten badaki, giro hipnotikoak sortzen trebea da... Eta metronomo baten parekoa da. Karlos bezalaxe, Joserra eta Fran ere errekurso handiko musikariak dira. Iturri askotatik edan dute, artista ezberdinentzat aritu dira jotzen, eta esperientzia ugari pilatu dute. Hori guztia islatu egiten da Bide Ertzeanekin aritzen direnean. Eta badute beste ezaugarri bat komunean, eta ez nolana: kantua lehenesten dute edozein protagonismoren gainetik. 1998tik hona, akaso bilakaera handiena izan duena Joni baxujolea izan da. Karlosekin batera jotzeak on egin dio. Bira osoan txukun aritu denez, Kursaal eskaini genuen azken emanaldian anplia pizten utzi genon.

Musika estiloaz gain, Bide Ertzean-en ikurretako bat hitz zainduak dira. Letra propioez gain, hainbat idazleren hitzak erabili dituzue (Jose Luis Otamendi, Kirmen Uribe, Mikel Ibaruren...). Zuen hitzetan, poetika bilatzeaz eta arinkeria saihesteaz gain, panfletoaren errazkeria ez erortzeko saiakera nabari dela esango genuke...

Taldearen ikur bat hori da. Poesiara hurbiltzeko joera. Jendeak gehiago irakurriko balu, konturatuko zen oso testu onak argitaratzen direla. Horrek beste kontu bat dakar atzetik. Zure testu propioak ere landu behar izatea. Sikiera desoreka handirik egon ez dadin poemak eta zure letren artean. Baina uste dut ahaleginak merezi duela. Guk pelukero onak ditugu inguruan; gure letrak orrazten aritzen direnak. Ez dugu inoiz hau onartzeko erreparorik izan. Oso zorrotzak dira eta, behin baino gehiagotan, lepoa moztuko genieke. Haiekin gure kantuen hitzak partekatu ondoren, etxera bueltatu eta letrak goitik behera berridatzi behar izatea, gogorra da, etsigarria... Baina ia beti seinale ona. Emaiza, gerora, hobe delako.

We didn't want to do this interview before the *Don Inorrez* tour ended. It always seems that the media aren't interested when there's no product to promote. Now the tour's finished, after so many concerts, what's it like relaxing and decompressing?

It's great to have a bit of time off and clear your head. We usually write our songs when we're relaxed. And we haven't had time to look at any new ideas recently. It'll be good for us to spend a bit of time apart, too, so we'll really enjoy getting back together again later on.

It's been fourteen years since you formed the group. For those of us of a certain age, Bide Ertzean was formed by former members of Deabruak. But Bide Ertzean has been a longer, more rewarding project. Have those continual references to the previous group got in your way?

You introduce your new girlfriend to your friends. To your surprise, most of them say: "Your previous girlfriend was nicer and prettier". You can all get lost!

Bide Ertzean has broken many moulds in Basque music. You went against the tide of hard music and brought us an innovative new offering. Acoustic pop, American sounding rock, carefully sung not-too-fast songs ... It's a clear option today, but do you think what you were doing was understood at first?

Sorry, but I don't think we've broken any moulds! We haven't invented anything. We haven't innovated anything and we're not very original. Not when we started, not now either. We've tried to create our own style over the years. I don't know if we've managed to do it or not.

The context, and maybe you're right about that, wasn't the same as today. All of a sudden, we weren't allowed in to play in some of the places we'd been as members of Deabruak Teilatueta. So people said we were too poppy or commercial. Stupid things like that. But I wouldn't pay much attention to that. We've always been very well received. A few people have liked our music from the start; another few have come to like our songs later on. But many people have never bought our disks. That's to be expected, anyway. At the end of the day, it's all about what you like.

About the last part of the question, Basque music has diversified in recent years. As far as style's concerned, I mean. There are many different things on offer now, and we're happy to be alive right now.

You started off as a threesome – Jon Ubeda, Imanol Ubeda and Karlos Aranzegi – and later on Fran Iturbe and Joserra Semperena joined up. What does each one of you bring to the group?

Maybe I shouldn't say this, but I'm going to anyway: I don't know any bass player like Karlos Aranzegi around here. He knows how to play hard, how to create a hypnotic atmosphere ... And he's just like a metronome! Like Karlos, Joserra and Fran, too, are musicians with a lot of resources. They have a lot of influences and have played with many different musicians and have a lot of experience. You can hear all of that when Bide Ertzean plays. And they have another very important thing in common: they put each song before any type of individual limelight. Perhaps Jon, our bass player, has come on the most since 1998. It's been good for him to play along with Karlos. As he's played well throughout the tour, we let him turn the amp on at our last concert, at the Kursaal.

As well as the music, another of Bide Ertzean's identifying symbols is good lyrics. As well as your own lyrics, you've also used many other writers' words (Jose Luis Otamendi, Kirmen Uribe, Mikel Ibaruren...). In your lyrics, as well as being poetic and avoiding over-simplicity, you also keep clear of falling into pamphlet-style dumbness ...

It's one of the group's symbols. We try to get close to poetry. If people read more, they'd realise that some great texts are being published. And that brings something else with it. Having to write your own texts. We try to make sure there's not too much difference between the poems and our own lyrics. I think it's worth making the effort. And there are good people around us to give our lyrics a last look-over. We've never been afraid to own up to that. They're very strict, and we'd often like to cut their heads off. After showing them our lyrics, we have to go home and write them all over again, which is a tough experience, sometimes you despair. But it's almost always a good sign. Because the final result's always better.

Zuzenekoetan, ikus-entzunezko elementuak eta proposamen zainduak eskaintzen dituzue. Zentzu horretan, eman al da aurrerapausorik Euskal Herrian?

Baietz esango nuke. Dena den, garai batean nork zuen bideo proiektore bat eskura? Tsunami teknologiko honek gauza onik ekarri digu. Baliabide tekniko batzuetara iristeko erraztasun handiagoak ditugu orain. Ikuskizunera ondo egokitzen badituzu, osagarri politak izan daitezke, baita kontzertu batean ere.

Garai batean, musika *gettoetan* bizi ginen. Ikastolako karpetan Kortaturen pegata zeramanak ezin zuen Dhuncan Durena eraman. Nola ikusten duzue egungo panorama?

Ez dakit zer esan. Ez naiz ikastolatik pasa aspaldi. Ez ditut umeak eta ez dakit nola diren gauzak orain. Baina pentsatzen dut orain batzuek Berri Txarraren pegata eramango dutela eta beste batzuek Justin Bieberrena. Adin horretako kontuak ere badira, hein handi batean. Baina, tira, akaso kiroltasun handiagorekin bizi ditugu orain musikaren inguruko filiak eta fobiak.

Bide Ertzean-ek etorkizunean zer norabide hartuko duen pentsatzen duzue, ala patuaren eskuetan uzten duzue?

The answer, my friend, is blowing in the wind... 2009tik hona etengabe aritu gara. *Leidor Sessions* eta *Don Inorrez* diskoak jarraian argitaratu ditugu, eta bi lan horien aitzakian, izugarri gozatu dugu. Baina, orain, itzalean egoteko premia dugu. Entsegu lokalean sartu eta buruan ditugun ideiei bidea emateko gogoz gaude. Eta entsegu-lokalak esango du nola eta noiz itzuliko garen.

You also work hard on the audio-visual things you use in your concerts. Have things moved forward in that sense in the Basque Country?

I'd say they have. Even so, who had a video projector a few years ago? This technological tidal wave has brought some good things with it. It's much easier to get hold of some technical resources now. If you use them well in a show, they can be great compliments.

One one time we lived in a musical *ghetto*. You couldn't put a Duncan Dhu sticker on a school folder which already had a Kortatu one on it. What's the picture like today?

I don't know what to say. I haven't been to school for a long time! I don't have children and I don't know what things are like now. But I imagine some kids will have Berri Txarrak stickers and others will have Justin Bieber ones. It's also down to the age, to a large extent. But then again, maybe nowadays music phillies and phobies are not as radical as they used to be.

What way do you think Bide Ertzean will go from here, or are you going to leave that up to fate?

The answer, my friend, is blowing in the wind... We've been going non-stop since 2009. We brought out *Leidor Sessions* and *Don Inorrez* one after the other and we've enjoyed both records immensely. But, right now, we need a bit of a break. We want to get into our rehearsal studio and get down to the new ideas we've got in mind. And the rehearsal studio will tell us when we're ready to return.

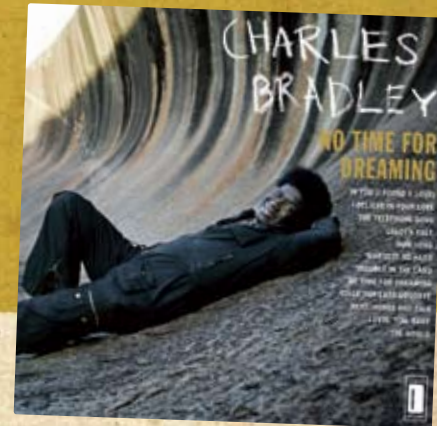
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charles bradley: impersonator bat bere buruaren bila impersonator in search of himself



impersonator: artista ezagun baten itxura ahotsa, moldeak eta keinuak imitatzen dituena.

“Soularen arrano garraialaria” ezinez ezaguna, Charles Bradleyren biografiari erreparatzen diogunean, bertan ikusten dugun ezer ez zaigu berria iruditzen. Pasa den mendeko erdialdean jaiotako AEBtako beltz askoren haurtzaro beretsua izan zuen. Amonak Floridan hezi behar izan zuen, zortzi urterekin ,NY-en lan egiten zuen bere amak Brooklynera eraman zuen arte. 14 urte zituenean, bere arrebak Apollo antzoki famatura eraman zuen James Brown ikustera. Eta une hartan bere bizitza aldatu egin zen. Hamabost urte bete zituenerako James Brown- en ahotsa eta mugimenduak maisuki imitazen zituen.

Hurrengo pausoa etxetik ihes egitea izan zen. Bi urte eman zituen kaleetan bizitzen eta auto abandonatuetan lo egiten. Sukaldari lanpostu bat lortu zuen arte. Lankideek, James Brown-en antza zuela esan ziotenean Charles-ek bere show-a egiten zien. Lankide hauekin talde bat osatu eta dozena erdi kontzertu eman zuten. Vietnam-go gudak, eskenatokiak ohianarengatik aldatzea derrigortu zituen arte. Charles gazteegia zenez libratu zen. Mainen sukaldari gisa egin zuen lan beste 10 urtez. Abentura beharrak sukaldea utzi eta herrialdea auto-stopa eginez zeharkatzea bultzatu zuen arte. Seattle, Kanada eta Alaska ezagutu zituen, eta ziurrenik, horregatik geratu zen Californian bizitzen. Bertan, gaizki ordaindutako lan ugari ibili zen. Tarteka, James Brown-en “impersonator” bihurtuta kontzertu txikiak ematen hasi zen. 1996. urtean, bere amaren beste dei bati erantzunez eta Brooklynera itzuli zen. Bertan, Black Velvet izeneko klub batetan, bere James Brown impersonator show-a arrakasta izaten hasi zen. Arrakastarekin batera arazo batzuk ere. Brown jauna eskenatokian imitatzearekin konformatu ez eta kalera ere ateratzen zuen haren kлона. Eta ezaguna da James Brown-ekin duen harreman luzea.

Daptone records-eko arduradun batek Black Velvet klubean bere ahots ozen, kraskatu eta sakona deskubritu zuen arte. Zigiluko talde ezberdinekin aritzeko kontratua egin zioten (Menaham Street Band eta The Bullets besteak beste). James Brown jantziak zintzilikatu eta armairuan gorde zituen. Charles Bradley, bere buruaren impersonator izango zen aurrerantzean. laz, bere lehendabiziko bakarkako diskoa kaleratu zuen *No time for dreaming*. Ez da jaiotako soul, funk eta rythm and blues lehergailu hau desaktibatuko duen artifizierorik.

impersonator: the one that imitates the appearance, voice, manner of or mimics a known artist or entertainer.

Also known as “The Screaming Eagle of Soul”, when we take a look at the biography of Charles Bradley, nothing there seems new to us. He had the same type of childhood as many other black kids born in the middle of the last century in the USA. His grandmother in Florida brought him up till he reached the age of 8 when his mother, who worked in New York, brought him to Brooklyn. When he was 14 his sister took him to the Apollo Theatre to see James Brown. That was when his life changed. By the age of 15 he could mimic James Brown’s voice and movements perfectly.

His next step was to run away from home. He spent two years living on the streets and sleeping rough in abandoned cars. That ended when he got a job as a cook. When his colleagues told him that he looked like James Brown, he did his Brown impersonation for them. He formed a band with those workmates and they performed half a dozen shows. The Vietnam war came along and forced the band to move from American theatres to the jungles of Southeast Asia. As he was too young to be called up, Charles didn’t have to go, so he worked in kitchens in Maine for another 10 years. He then heard the call of the wild and set out across the country in search of adventure as he hitchhiked through Seattle, Canada, Alaska and then on to California where he settled down. He worked in many badly-paid jobs and during this period he also performed some shows as a James Brown impersonator. In 1996, his mother called him and he returned to Brooklyn. There, his James Brown show at the Black Velvet club soon became successful. His success also brought him a few problems. He began to impersonate Brown in real life apart from his shows and it’s no secret that James Brown had more than his fair share of trouble with the law.

Soon afterwards, a representative from Daptone Records heard Bradley’s deep, powerful, cracked voice at the Black Velvet and Daptone contracted him to work with several groups on the label (Menaham Street Band and The Bullets, amongst others). He hung up his James Brown clothes and from then on Charles Bradley began to impersonate himself. He released his first solo record last year: *No time for dreaming*. There is no bomb disposal squad that’s able to dismantle this soul, funk and rhythm and blues bomb!

no comment



argazkia/shot: vicky barcos • nazar







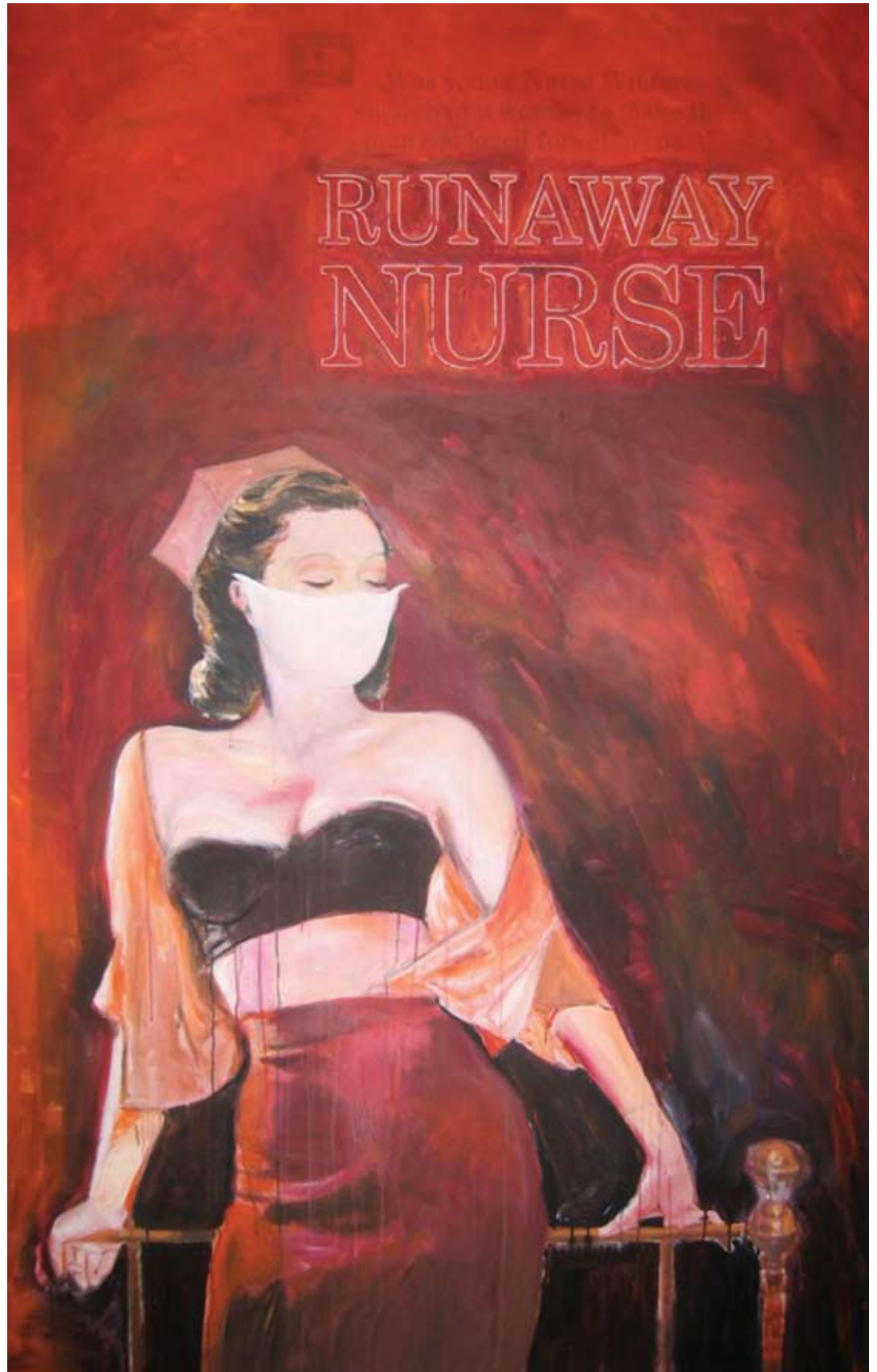
richard prince arte krimen perfektua the perfect art crime

Panamako kanalean jaio zen gurasoek "AEBtako gobernurako" lan egiten zutelako. Hori dio Richard Princek behintzat. Ez dakigu egia den edo Richard Prince artistaren beste arte ekintza autopromozional bat ote den. Egia esan, berdin zaigu. Princek hain zuzen ere, asmatutakoa eta lapurtutakoa, originala eta kopiaren arteko muga lausotzen pasa duelako bere bizitza osoa. Eta egia edo gezurraren gainetik horrek bihurtzen du bere bizitza eta jarduera interesgarri.

Richard Prince artista bikoitza da. Artistei lapurtuaz artista bihurtu duelako bere burua. Gaur egun, artista mediatikoa bihurtuta, arte garaikide eta arrakastatsuen "mainstream"aren partaide dela esan genezake. Bere "txantxa" artistikoak ordea ez du koerentziarik galdu. Bere azken lanetan, artista ezagunen artelan ezagunen kopia zehatzak egin eta bere izenarekin sinatu ostean saldu (garesti gainera) egin ditu. Jabetza eskubidea eta originala eta kopiaren arteko eztabaidaren suari gasolina bota dio beste behin, Richard Princek.

He was born near the Panama Canal because his parents were working for "the government of the U.S.". At least, that's what Richard Prince says. We don't know if that's true or whether it's another of Richard Prince's self-promotional artistic statements. In fact, it doesn't matter. Because Prince has spent his whole life blurring the boundary between invention and theft, original and copied art. And, more than the truth or lies, that's what makes his life and his work interesting.

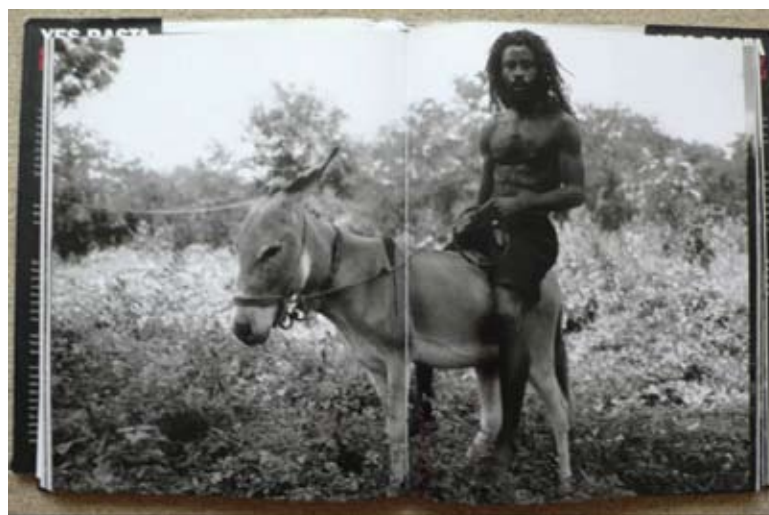
Richard Prince is a double artist. He has become an artist by stealing from other artists. Nowadays, having become an artist featured in the media, you could say that he's become part of mainstream contemporary art. Even so, his artists' "jokes" have lost none of their coherence. His recent work has been making exact copies of unknown artists' work, signing them in his own name and then selling them - at a high price. Once more, Richard Prince has thrown petrol on the fiery debate about property rights on original works and copies of them.

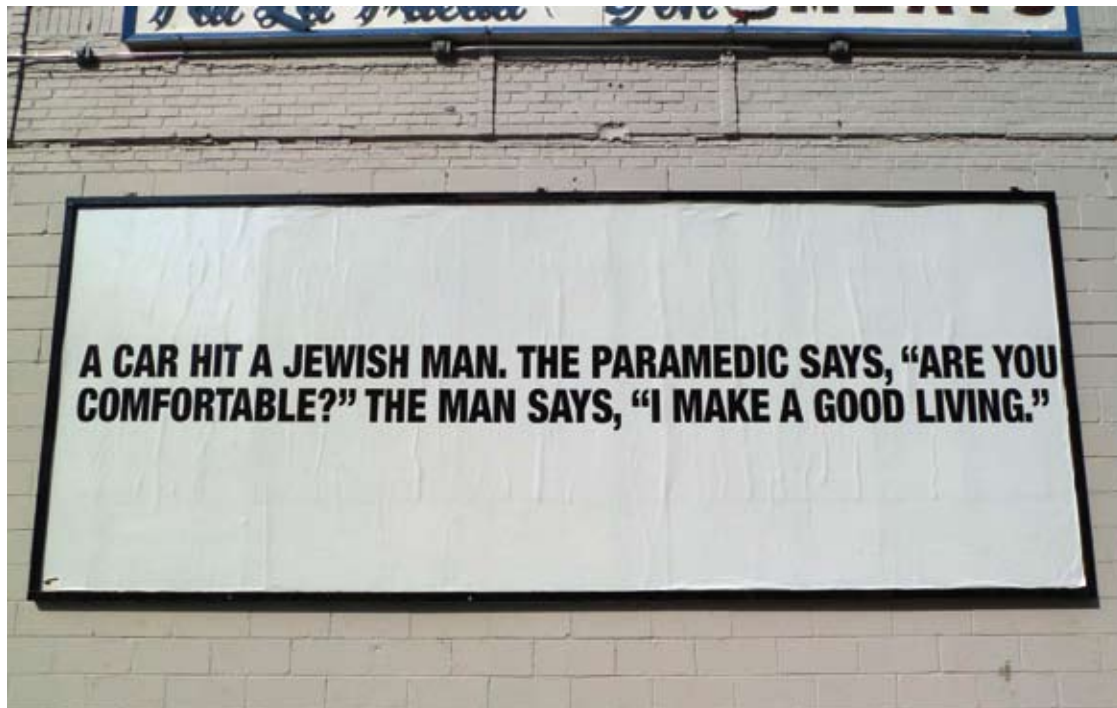


Bere ibilbide osoan besteen lana bereganatu eta originala eta kopiaren kontzeptua garatu du Princek. 1975. urtean, New York hiriko beste argazkilari batzuekin "rephotograph" kontzeptua asmatu eta *Untitles (cowboy)* lana aurkeztu zuen. Tabako konpainia ezagun batek erabiltzen zituen cowboy iragarkiei argazkiak egin eta bere lan gisa sinatu eta erakutsi zituen. Segidan, *Spiritual America* lanarekin gauza bera egin zuen, beste argazkilari batzuen lanei argazkiak atera eta irakurketa berri bat proposatuaz. *Gangs* izeneko lanetan, argazkiak zuzenean lapurtu beharrean, berez ikonikoak ziren hainbat egoera eta irudi sortu zituen. Ezagunena, *Girlfriends* lana, motorzaleen neskalagunek eta motorrek osatzen duten irudi ikonikoaren inguruan. *Celebrities* proiektuan, berez copyright-ik izaten ez duten aktore eta pertsonaia famatuen promozio irudiak berrerabili zituen. *Nurse paintings* seriean, aldizkari zaharretako azaletan azaltzen ziren emakumeak erizain bihurtu zituen eta *Check paintings*-en, pertsonai famatuek inoiz igorritako txeke faltsuak lortu eta erakusgai jarri zituen. *Car hoods* lanean, autoek eta hauen erakarpen gaitasuna landu zituen erakusketa aretoak auto azoka bihurtuaz. *Jokes* proiektuan, txistek artelan bihurtzen ditu. Berez jaberik ez duten eta guztiak diren txantxak bereganatu eta bere izenaz sinatu ostean, bere mesederako profitatzen ditu... Enpresa eta multinazionalak ez al dute gauza bera egiten natura, hizkuntza, kolore, irudi, doinu edo beste mila elementu eta kontzeptuekin?



Throughout his career, Prince has made others' work his own and addressed the concept of the original and the copies. In 1975, along with several other photographers, he invented the concept of "rephotograph" and presented his work *Entitles (Cowboy)*. He photographed a famous tobacco company's adverts' photos of cowboys, signed them in his own name and presented them as his own work. He then did the same thing with *Spiritual America*, photographing other photographers' work and showing the results in an exhibition of his own. In his work *Gangs*, instead of stealing photographs directly he created images and situations which were iconic in themselves. His best known work, *Girlfriends*, is about the iconography of motorbike riders' girlfriends and bikes. In his project *Celebrities*, he used copyright-free promotional pictures of actors and other famous people. In his series *Nurse paintings*, he changed women on the covers of old magazines into nurses and his *Check paintings* showed false checks signed by famous people. In *Car hoods* he used cars' attractiveness to turn exhibition rooms into car salerooms. In *Jokes* he turned jokes into works of art. He took jokes which don't actually have owners, and which belong to all of us, signed them in his own name and made use of them ... Don't companies and multinationals do the same thing with nature, languages, colour, images, sounds and thousands of other things and ideas?





Richard Princek, bere obra eta ibilbidearekin, originala, kopia, jabetza, eskubideak eta eskuratze kontzeptuen inguruan hausnarketarako bidea ematen digu. Bere ibilbide artistikoa (eta aberastasuna) hausnarketa hauekin lotuta dago eta bere obraren elementu zatiezina bihurtu dira urteetan izan dituen salaketa, epaiketa eta aldeko eta kontrako sententziak. Legea eta justizia ere bere obran barneratzea lortu du.

Bere lanaren beste alderdi bat bildumagilearena da. Bere obra besteen obretan oinarrituta dagoenez, urteetan, bilduma izugarria eskuratzea lortu du. Berrerabiltzen dituen argazki, aldizkari edo aipatutako pertsona famatuaren txekak eskuratzeko enkanteetara edo sarera jotzen du. Bildumagile obsesibo konpulsiboa da. Eta patua ere bere alde dago. Bestela ezinezkoa litzateke destinuak 2007 urtean ehundu zuen txantxa ulertzea. New York-en 25 urte bizi ostean, Prince estatuko iparraldeko herrixka batetara joan zen bizitzera. Bere bilduma guztiarekin sortua zuen Second House museo-etxea Guggenheim fundazioari saldu zion. Handik hilabete gutxira trumoi batek etxea jo eta bilduma guztia errauts bihurtu zen. Prince, urtea amaitu aurretik, New Yorkera itzuli zen, ziurrenik, aurpegian, krimen perfektua nola egin asmatu duenaren keinua margotuta.



Richard Prince has given us innumerable things to reflect on in connection with his work and his career: originals, copies, ownership, rights, getting hold of things ... And his artistic carer (and its worth) are connected with those reflections, and the accusations, trails and favourable and unfavourable sentences he has received over the years have become an indivisible part of his art. He has managed to make law and justice part of his work.

Another side to Prince's work is his collecting. As his work is based on other people's, he has managed to build up an incredible collection over the years. He uses auctions or the web to get hold of the photographs he reuses, magazines and famous people's checks. He's a compulsive-obsessive collector. And fate's on his side. Otherwise it wouldn't be possible to understand the joke he weaved together in 2007. After living in New York for 25 years he went to live in a small up-state town. He sold his Second House museum and his whole collection to the Guggenheim Foundation. A few months later, lightning struck his house and the whole collection was converted into ash. Prince moved back to New York before the end of the year, and he probably had the look on his face of a person who's managed to pull off a perfect crime.



adolf galland mickey mouse maite zuen pilotua the pilot who loved mickey mouse

Gidatzen zituen hegazkinen muturrean Mickey Mousen irudia margotzen zuen pilotuaren historia kontatu nahi dugu. Kontakizunaren tonua bilatzerako orduan zalantzak ditugu ordea. Dandy itxura duen hegazkin pilotu bizizale eta atraktibo baten inguruan idazterakoan, erraza da pertsonaiaren erakargarritasunak jota, mitifikatzeko joera izatea. Kasu honetan ez litzateke zaila izango. Berez hegazkin pilotua izateak duen glamourrari, museo bat betetzeko moduko domina eta errekonozimendu militarrek izan zituelako gure protagonistak. Eta izena. Adolf Galland. Ezin egokiago Galland hori zine galan galant bat dirudien gizonarentzat.

Lehen guda mundialaren ostean, alemaniarrek debekatuta zuten hegazkinak pilotatzea. Adolf Gallandek, bere anaiekin batera, globoak eraiki eta haiekin hasi zen zerua dominatzeko abentura. Motorea zuen edozein tramankulurekin abiada bizian ibiltzea maite zuen gazteak, istripu baten ondorioz ikusmen gaitasuna urritu zitzaion. Kristal zati batek, begiko erretina moztu zion. Nola lortu zuen pilotu titulua orduan? Ikusmen frogetan, bere anaietako bat sartzen zen beti bere aurretik, paretan jartzen zituzten hizki panelak buruz ikasi eta Adolf anaia esaten zioten non zegoen hizki bakoitza, honek buruz ikasten zituen eta modu horretan pasa zituen medikuen froga guztiak. Iruzurgile xarmanta. Parrandazale alaia. Abenturarako beti prest. Mickey Mouse zalea, bere hegazkinetan margotzen zuen xagu ezagunari, berak hainbeste maite zituen purua ezpainetan eta aizkora eta pistola bana gehitu zizkien eskuetan.

Hegazkin pilotu gisa, bere ibilbide militarrean, ehundaka operazioetan parte hartu zuen eta etsaien 104 hegazkin bota zituen. Etsaiek, 4 aldiz bota zuten bere hegazkina, baina guztietan bere trebetasunarengatik bizirik atera zen. Bada, zoriaren zeinu pean jaio den jendea. Adolf Galland horietakoa zen. Eta arrakastaz gain, bere izaera eta bizitzan gertatutako hainbat pasadizoengatik, sinpatia sortzen duen horietakoa. Hain erakargarria izanik, ez da haren bizitzan oinarrituriko pelikularik egin ordea. Ez dugu apenas haren berririk. Zergatik?

We want to tell the story of the pilot who drew pictures of Mickey Mouse on the side of the planes he flew. But we're not sure just how to tell the story. If we write about an attractive, lively pilot who dressed with great style, we run the risk of his attractiveness turning him into a sort of myth. And that could easily happen in this case. Because, in addition to the glamour of being a pilot, he had enough military medals and recognition to fill a museum. And a name. Adolf Galland. Galland's appearance and name was perfect for him to have been a film star.

After the First World War, the Germans were banned from flying planes. Adolf Galland, along with his brother, built a balloon and used it in their adventures to conquer the skies. The young man, who loved going fast in any motor-driven apparatus, lost a percentage of his sight during an accident. A piece of glass cut his into retina. So how did he get his pilot's licence? During the sight tests, one of his brothers would always go in before him, memorize the letters on the panel and then tell Adolf where each letter was; Adolf then memorized them and so managed to pass all the medical tests. What a charming conman! He loved a good evening out. He was always ready for adventures. A Mickey Mouse fan, he always drew the famous mouse on the side of his planes with one of his beloved cigars in the rodent's mouth, a dagger and a pistol in each hand too.

As an airforce pilot, he took part in hundreds of operations and shot down 104 enemy planes. The enemy shot him down four times, but his skills got him out safely on each occasion. Some people are just born lucky. Adolf Galland was one of them. As well as being successful, his character and many of the things that happened to him make you like him. And yet, even though he was so attractive, nobody has yet made a film based on his life. You hardly ever hear of him. Why not?



Because he fought on the wrong side.

In other words, on the losing side. Adolf Galland was a pilot for Nazi Germany. He wasn't the only Nazi German pilot, obviously. Many had to fight—and have to fight—for their country even if that puts them on the wrong side. That wasn't what happened to Adolf Galland. Before the Second World War, he was a pilot in the Condor squadron and took part in the war and the massacre that took place here. As a volunteer. How our point of view can change. Gallant doesn't seem that gallant to us any more.

Adolf Galland was a war hero in Germany. He took part in the battles of Poland, Belgium, France and Britain. In fact, he lost the two brothers who had helped him with his medical tests in those battles. After the war, Galland's good luck came back to help him. Along with the architect Speers, he was one of the few people to come out of the Nuremberg trials in good grace.

As he had learnt to speak Spanish, he went to Argentina and became a flying instructor there. Until he returned to Germany in 1957. To Bonn. And he lived there for the last 40 years of his life. He worked in aircraft manufacture. He got married. And divorced. And remarried. And had children. He used to drink beer in the pubs in Bonn. He retired. He went for walks on the banks of the Rhine. He fell ill and was taken to hospital. And when he realised that he wasn't going to manage to escape from death, he asked to be taken back home, from where he could see the Rhine from his bedroom window and, accompanied by his children and grandchildren, the pilot who loved Mickey Mouse died on the ninth of February, 1996.



Okerreko bandoan borrokatu zelako.

Hau da, galtzaileen bandoan. Adolf Galland Alemania naziko pilotua izan zen. Ez zen Alemania naziko pilotu bakarra izan, jakina. Askori tokatu zitzaion—eta tokatzen zaio—, bere herrialdearen alde borroka egitea, naiz eta “okerreko” bandoan izan. Ez zen hau Adolf Galland-en kasua. Guda aurretik Condor eskuadroiko pilotua izan zen eta gertuago tokatu zitzaigun guda eta sarraski batean parte hartu zuen. Bolondres gisa. Bapatean nola aldatzen zaigu pertsonaiarekiko jarrera ezta? Gallant ez zaigu hain galant azaltzen orain.

Adolf Galland guda heroia izan zen Alemanian. Polonia, Belgika, Holanda, Frantzia eta Ingalaterrako gudetan parte hartu zuen. Eta hain zuzen ere, guda hauetan, frogak medikuak gaintzen laguntzen zioten bi anai pilotu galdu zituen. Gudaren amaierarekin bat, Galland-ek zortearren aurpegi ederra ezagutu zuen berriro ere. Speers arkitekturekin batera, Nurenberg-ko epaiketetatik onik atera zen gutxietakoa.

Españieraz hitz egiten ikasi zuelako, Argentinara jo zuen eta bertan pilotu irakasle gisa aritu zen lanean. 1957. urtean Alemaniara itzuli zen arte. Bonn hirira. Eta bere bizitzako azken 40 urteak bertan eman zituen. Hegazkingintzan aritu zen lanean. Ezkondu egin zen. Eta dibortziatu. Eta berriro ezkondu. Seme alabak izan zituen. Garagardoak edan zituen Bonn-eko tabernetan. Erretiratu zen. Rhin ibaiko ertzetan pasioak eman zituen. Gaisotu zen. Ospitalera eraman zuten. Eta heriotzari ihes egingo ez ziola jabetu zenean, ospitaletik etxera eramateko eskatu, bere gelako ohetik Rhin ibaira begira eta seme-alaba eta biloben konpainian, 1996. urteko otsailaren bederatzian zendu zen Mickey Mouse maite zuen pilotua.





gozatu
euskaraz



beste bat!!

musika
euskaraz

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



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wild thing





aurreko orrialdea / previous page: trikini / trikini: andres sarda · larruzko jakatxoa / bolero leather jacket: bibian blue · eskumuturrekoa / bracelet: protos
soinekoa / dress: maya hansen · eskumuturrekoa / bracelet: h&m · eraztunak / rings: blanco



soinekoa / dress: maya hansen · eskumuturrekoak / bracelets: protos



top: amillarte - galtzak / jeans: levis - gerrikoa eta eskumuturrekoa / belt and bracelet: h&m

top / top: maya hansen · gona · skirt: zara · eraztuna / ring: blanco · eskumuturrekoa eta lepokoa / bracelet & necklace: protos

argazkiak / photography: tatiana luna
makillajea / make-up: jose sande for clarins
orrazkera / hairdressing: jose sande for silky
estilismoa / stylism: tatiana luna
modeloa / model: animalija raunio



modelo berriak zine garaikidendako

new models for contemporary cinema

The Artist film mutiak Oscars ospakizunean ia dena irabazi izanak, zine garaikidearen egungo egoera zein den hausnartzeko bidea ematen digu. Efektu-berezitan izugarritzko aurrerapauso handiak eman diren honetan, teknologia horiek erabiltzen ez dituen pelikula batek bost Oscar -filma onenarena tartean- itxuraz erraz irabazi izanak zer pentsatua ematen du.

The Artist fenomenoari buruz zerbait berria esatea arraz zaila da. Akaso balio digu zine aretoetara joateko ohiturak azken urtetan nola aldatu diren komentatzeko. Zarautzeko Modelo zinema adibide bat da. Irekita segitzeko borrokatu ondoren, azkenean itxi egin dute eta bere etorkizuna udal eta jabe pribatuen arteko negoziaketaren emaitzen arabera izango da.

Zarautzko alde zaharrean dotoreki ezkutua, Modelo zinemak, uholdeak, gerra zibila eta zentsura gainditu ditu, baina negu erdian berogailua matxuratu izanak bereak egin du. Mundu osoan gertatzen den bezala, gertu diren zine areto handiek irabazirik gabeko enpresa bihurtu dute herri zine areto hau.

Kasualitatez, itxi baino pixka-bat lehenago Modelo zinemak, *The Artist* halabeharrez eman beharreko filma, kartelean izango zuela iragarri zuen. Ba al da 1920. hamarkadako estilo duen filma 1917ean eginiko zine aretoan ikustea baino leku aproposagorik?

Bada, Michel Hazanavicius-en film xarmagarria Modelo zinema baino are basikoagoa den areto batean ikusi nuen Ingalaterran. Aurreko larroetan eserita eta gaur-egungo eserleku ergonomikorik gabe, nire aurrean maila berean zeuden beste buru guztiekin batera, barre, hasperen eta burua makurtu eta kulunkatu egin behar izan nuen, ikusten ari ginen filma-n gertatzen zen antzera.

Pantaila erraldoian eta, noski, eserleku modernoetan eserita, Steven Spielberg-ek egindako *War Horse* film kontzeptuarekin konparatuz gero, oso bestelako esperientzia izan zen. Baina, Surround Sound-ak adibidez ez du zentzu askorik *The Artist* bezalako filma batean.

Hala ere, zine areto komertzial handiek dituzten azken teknologi berriek abantaila handi bat eskaintzen dute, alegia, geroz eta areto gehiagok eskaintzen duela itsu eta gorrentzako filmak ikusteko zerbitzua. Nik, nire erdi-itsua den aitarekin ikusi nuen irudi aldetik zoragarria den *War Horse*, eta aitak askoz gehiago gozatu ahal izan zuen filma aurikularren bidez emandako deskribapenei esker. Aukera hori ez du bere herriko zine areto txikian, ez eta gisa horretako areto gehienetan.

Oso egoera ezberdinetan ikusitako bi filma ezberdin hauek zerbait baieztatzen badute, gaur egun zinema gozatzeko modu bat baino gehiago existitzen dela da. Nahiz eta beste garaia bateko zinearen moldea izan, *The Artist* filmak frogatzen du zinearen etorkizuna ez dela bakarrik 3Da edota HDa.

Londres bezalako hirietan, non zine areto independenteek beren burua, behin eta berriro ber-azmatzen ibili behar duten, Notting Hill auzoan esate baterako, zine zaleek larruzko besaulkiak mahaitxoia eta taberna zerbitzuarekin gozatu ditzazkete pelikulak. Era berean, Leicester Square-ko beste areto batean, ikuslegoa, ikusten dituen musikal handien abestiak kantatzera bultzatuta sentitzen da.

Orain da momentua *The Artist* eta molde bereko filmen adibidea jarraitzeko eta Modelo zinema aretoaren antzeko herri zineek, aukera antzuagoak alde batera utzi eta galdua duten koroa berreskuratzeko aukera dute. Zine modernoaren leloa hauxe da: Aurrera berriarekin eta Aurrera zahararekin ere!

As silent movie *The Artist* sweeps the board at this year's Oscars, it begs a moment's reflection on the state of modern cinema. Such are the enormous advances in special effects, it is sobering to see a film that lacks the most up-to-date technology run home with five academy awards, including Best Picture.

There is little one can say about the 'Artist' phenomenon that has not been said before, except to reflect on how cinema-going habits have changed over the years. As a case in point, Zarautz's local Cine Modelo has, after struggling to stay afloat, finally been shut down pending further negotiations between its private owners and the town council.

Majestically tucked away in Zarautz's old quarter, Cine Modelo's elegant and stylish building has survived flooding, civil war and censorship. But broken down heating in the middle of winter was the last straw. Like many local picture houses the world over, competition from nearby cinema complexes has made it a non-profitable venture.

Funlly enough, shortly before it closed down Cine Modelo announced it would be showing *The Artist*, one film this retro movie theatre was surely destined to screen. What better place to watch a 1920s-style film than in a cinema dating back to 1917?

As it happens, I saw Michel Hazanavicius's delightful film at an English cinema even more basic than Cine Modelo. Sitting near the front and without the benefit of multilayered seating, I was obliged to bob, duck, laugh and sigh along with the rows of heads in front of me, reminiscent of scenes in the film.

Compared to the full-on cinematic adventure that is Steven Spielberg's *War Horse*, complete with giant screen and, yes, multilayered seating, it was a different experience entirely. But then surround sound is rather out of place in a film like *The Artist*.

Being on the cutting edge of technology, however, large commercial cinemas have one major advantage, namely that an increasing number now offer services to blind and deaf people. I saw *War Horse* with my partially blind father whose appreciation for this stunningly visual film was greatly enhanced thanks to headphones providing audio description. Something that is not on offer at his, or indeed most local cinemas.

If these two very different films –seen in such contrasting circumstances– confirm anything, it is that there is more than one way to enjoy movies these days. While it harks back to an earlier cinematic age, *The Artist* is proof that the future of cinema does not reside purely in 3D or HD.

In cities like London, with a plethora of independent cinemas having to reinvent themselves, film buffs in Notting Hill can enjoy movies from the comfort of leather armchairs, complete with side tables and bar service. Alternatively, at another cinema in Leicester Square audiences are encouraged to sing along to old musical greats.

So what better time than now for local cinemas like Cine Modelo to claim back the crown from more sterile pretenders and follow the example of films like *The Artist* which show us that, when it comes to modern cinema, the watchword of choice is: IN with the new and IN with the old.



CINE

CINE MODELO

testua / text by: olwen christine mears
argazkiak / shots by: gorka alberdi



12



HHhH

laurent binet.
seix barral

Laurent Binet-ek Goncourt saria irabazi zuen lehen liburu honekin. II. Mundu Gerran gertatutako pasarte izugarri batean dago oinarrituta: Gestapoko buru zen Heydrich-en hilketari txekiar erresistentziaren eskutik, eta gertakizun horrek ekarri zituen ondorioak. Historiaz eta eleberrin baten idazketa prozesuaz hausnartzen du modu argi eta inteligentean Binetek. Narrazioak lehen orrialdetik harrapatzen zaitu, eta idazketa prozesuaren kronikak hausnarketarako bide ematen du. Ezin zaio gehiago eskatu idazle baten lehendabiziko liburuari.

Laurent Binet won the Goncourt prize with this, his first book. II. It is based on a terrible thing that happened during the Second World War: The head of the Gestapo in Czechoslovakia, Heydrich, was assassinated by the resistance, and this led to some consequences. Binet offers an intelligent, clear reflection on history and on the process of writing a novel. The story captivates you from the very first page, and the what the writer tells about you about the process of writing it makes you reflect on it. You couldn't ask for more from a writer's first book.



bola 8

[bilduma] daniel clowes.
la cupula

Daniel Clowes komikilari ezagunaren lanik mamitsuena da *8th ball*. Egilea bera bere kaxa argitaratzen hasi zen duela 23 urte. La Cupulak argitaratu duen bilduma honetan, haren ohiko pertsonaiak eta unibertso bizarroak topatuko ditugu. Baina bereziki interesgarria iruditu zaiguna bilduma beraren izaera fisikoa izan da. Liburu batean azaltzen diren elementu finko eta, nolabait esatearren, administratiboak, oso modu originalean jorratu ditu. Idazlearen biografia, argitaletxearen datuak, eskubide-argibideak, inprentako datu teknikoak, barra-kodea eta abar... eduki gisa eta komiki formatuan erakusteko, talentu handia behar da.

The well-known comic writer Daniel Clowes' most significant work is titled *8th ball*. He started publishing his own works 23 years ago. You will find his main characters and his strange universe in this anthology published by La Cupula. But the most interesting thing about the anthology is its physical characteristics. They've worked on the book as an object and, in a manner of speaking, on its administrative characteristics in a highly original way. You need a lot of talent to be able to present the writer's biography, the publisher's data, information about copyright, the printer's technical data, the bar code and so on in comic format.



kontakizunak

e.a. poe. elkarlanean.
itzultzailea koro navarro
etxeberrria

2000. urtean kaleratu ziren lehendabiziko aldiz Poe handiaren kontakizunak euskaraz. Hamabi urte beranduago, berriro argitaratu dira bostondarraren ipuinak. Klasikoak euskaraz irakurtzeko aukerak zabalitzen direla beti da albiste ona. Poe-ren ipuinak euskaraz edo bizirik dagoen edozein hizkuntzatan irakurri ahal izatea Giza Eskubide Unibertsalen aldarrikapenean jasota egon behar lukeen eskubidea da. "Usher etxearen hondamena", "Bihotz salatari" edo "Putzua eta pendulua" berriro irakurtzea plazerra izan da.

The great Poe's tales were published for the first time in Basque in 2000. Twelve years later, the writer from Boston's short stories are being published again. It's always good news when there are more classics to be read in Basque. The possibility to read Poe's short stories in Basque, and indeed in all living languages, should be one of the demands included in Universal Civil Rights. It's a real treat to read "The Fall of the House of Usher", "The Tell-tale Heart" and "The Pit and the Pendulum" again.



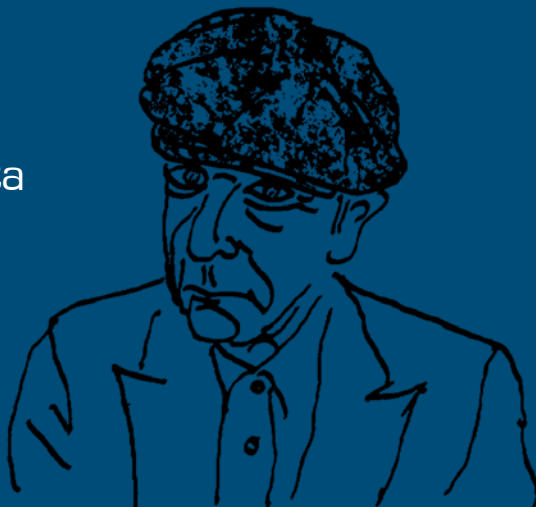
5 poeta donostiar

huacanamo argitaletxea

5 idazle donostiarrei poema liburu bana argitaratu die Huacanamo argitaletxeak. *Compro Oro* (Harkaitz Cano), *Otra ciudad otra vida* (Karmelo C. Iribarren), *Quienes fuimos* (Pablo Casares), *Moscas en los Incunables* (Michel Gaztanbide) eta *Canciones que no fueron* (Diego Vasallo) bildumetan poesiara hurbiltzeko bost modu ezberdin topatzen ditugun arren, apurka-apurka joango gara deskubritzen elkarren artean loturak eta amaraunak ehuntzen direla. Bost ahots desberdinek mundua irakurtzeko bost mapa ezberdin proposatzen dizkigute, eta, era berean, donostiar izateko bost modu erakusten dutela ere esatera ausartzen gara. Liburuaren aurkezpenean, egileek poemak errezitatu zituzten. Aretoa lepo zegoen. Ez da seinale txarra.

Huacanamo publishers have brought out five books, each by a different poet from Donostia. Although you'll find five different ways of approaching poetry in these anthologies - *Compromise Oro* ("I Buy Gold") (Harkaitz Cano), *Otra ciudad otra vida* ("Another City, Another Life") (Karmelo C. Iribarren), *Quienes fuimos* ("Those who we were") (Pablo Casares), *Moscas en los Incunables* ("Flies in the Incunables") (Michel Gaztanbide) and *Canciones que no fueron* ("Songs that were not Songs") (Diego Vasallo) - little by little you'll start to see the connections between them and the spiders' webs that weave them all together. These five different voices offer you five different maps for reading the world with and, at the same time, five different ways of being from Donostia. The poets recited their work at the presentation of the anthologies. The hall was full. Not a bad sign.

cohen, leonard-ek marraztuta cohen, drawn by leonard



Asturias printzearen saria jasotzen ikusi genuen publikoki azkeneko aldiz. Sari prestigiotsu gisa saltzen badigute ere, diplomarekin 50.000 euroko diru ordaina ekarriko ez balu nekez azalduko litzateke inor Oviedoko gaiteroak entzun eta Letiziaren senarrari eskua ematera. Cohenen managerrak, 2006. urtean, maula egin eta xoxik gabe utzi zuen Montrealko artista. Maula horri esker joan zen aipatutako saria jasotzera. Eta manager putakumeari esker erretiroa utzi eta zorrak kitatzeko, mundu osoko eskenatoki ezberdinetan jo behar izan du kanadiar alderraiak azken urteotan. Ez dugu esango gertatutakoaz pozten garenik... baino bai.

Itxurakeriarik gabe, mezu mesianikorik gabe, bizitzen jarraitzeko eta zorrak ordaintzeko abiatutako bira mundialak, Cohen, izarren galaxian bizi beharrean mundu honetakoa dela erakutsi zigun. Jubilazioaren lasaiatsunarekin amesten duen musikari-poetangileak Asturias printzea saria jaso zuen, Letiziaren senarrari eskua eman zion, eta hitz bakar bat ere irakurri gabe, txekearen balioa justifikatzen duen hamabost minutuko eskertza hitzaldi liluragarria eskaini zuen: <<Poesia, inork kontrolatu edo konkistatu ezin duen eremu anbiguo batetik dator. Poesia nondik datorren jakingo banu gehiago eta maizago egingo nuke>>.

Cohen musikari eta poeta ezagutzen dugu. Guk ordea, Cohen marrazkilaria ekarri nahi izan dugu the baldera. Iruditzen zaigulako, bere eskuek edozein paper zatitan marrazten dutena Cohen baino, gehiago dela Leonard. Cohen historiara pasako da bere hitzak eta bere doinuengatik. Leonard-ek, bere marrazkiekin, ez du halako zamarik bizkar gainean. Ezagunagoak dira akaso bere pinturak: emakume biluziak, gitarrak, paisaiaren bat. Pintura akademietan erakusten dizkizuten adibide tipiko eta topikoak. Koadro hauek ez zaizkigu bereziki interesatzen. Planifikazioa, hausnarketa eta denbora eskatzen duten koadro guztiek bezalaxe, traszendentzia bilaketa kutsua dute.

Guk, Leonardek bere buruari eginiko auto karikaturak maite ditugu. Segundu eskasetan eginiko autoerretretuak. Esaldi batekin edo tokia eta eguna idatziaz marrazten dituen aurpegi azkarrak. Unean uneko eta tokian tokiko isla diren paper eta tintazko ispiluak. Instintuak eta zaletasunak bultzatutako bat bateko "ni" erlaxatu eta arinak. Cohen mozorroa kenduta, Leonard erakusten diguten zirriborro askeak. Denboraren iragana erakusten diguten tintazko zimurrak.

Leonard eta Cohen. Cohen: gaztea zenean zaharren jakinduria zuena. Leonard: zahartzaroen gazteen ausardia duena.

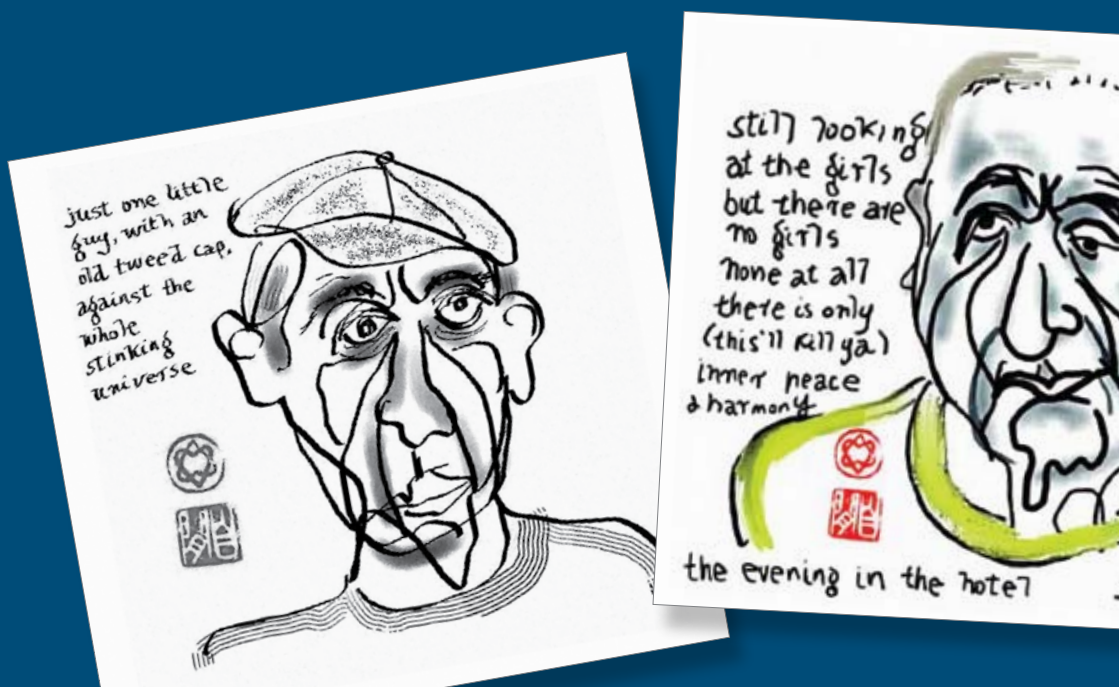
The last time we saw him in public he was being awarded the Prince of Asturias' Prize. Although they tell to convince us it's a prestigious prize, if it weren't for the 50,000 Euros that go with it, not many people would go to listen to bagpipers in Oviedo and shake Letizia's husband's hand. Cohen's manager ripped him off and left the artist from Montreal without a penny in 2006. He went to collect the prize because he'd been ripped off. And, thanks to that bastard manager, the flying Canadian's come out of retirement and is giving concerts all over the world to pay his debts. We're not going to say we're happy about what happened to him ... but almost!

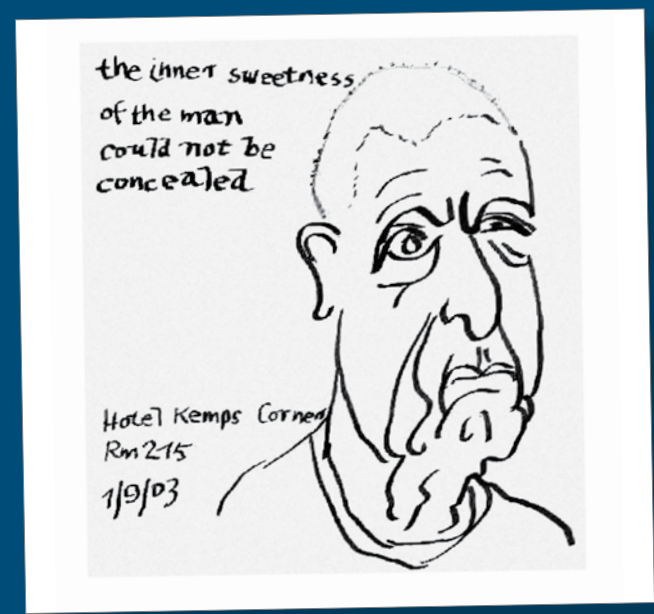
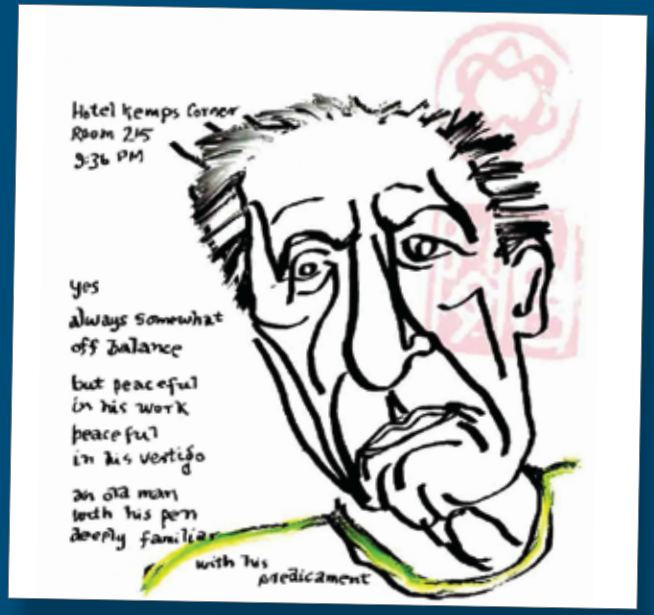
Without hypocrisy, or any highfalutin messages, Cohen's shown us with his world tour that he belongs to this world rather than to some starry galaxy, organized to pay his debts and then carry on living. The musician/poet/worker got the Prince of Asturias' Prize, shook Letizia's husband's hand and then, without reading a single word, gave a fifteen minute speech of thanks which was worth the cheque's value: <<Poetry comes from an ambiguous place which nobody can control or conquest. If I knew where poetry comes from, I'd write more of it, and more often, too>>.

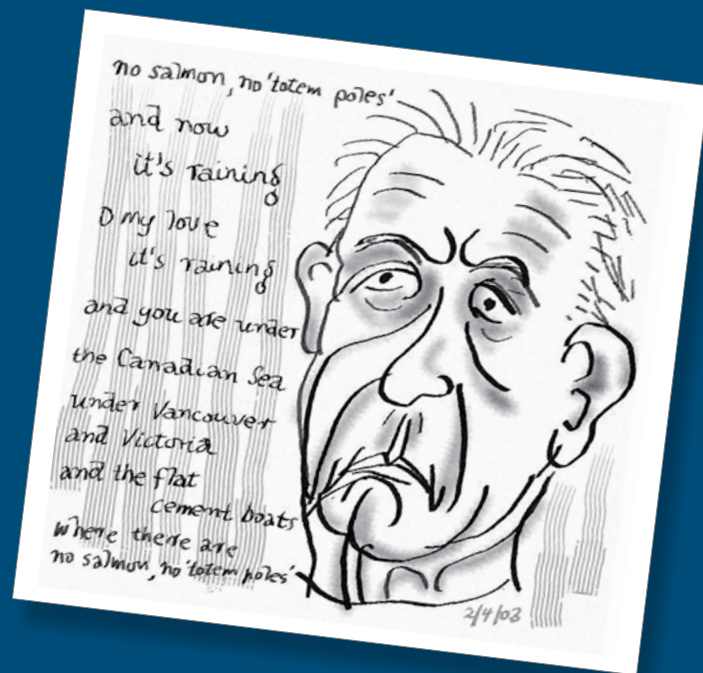
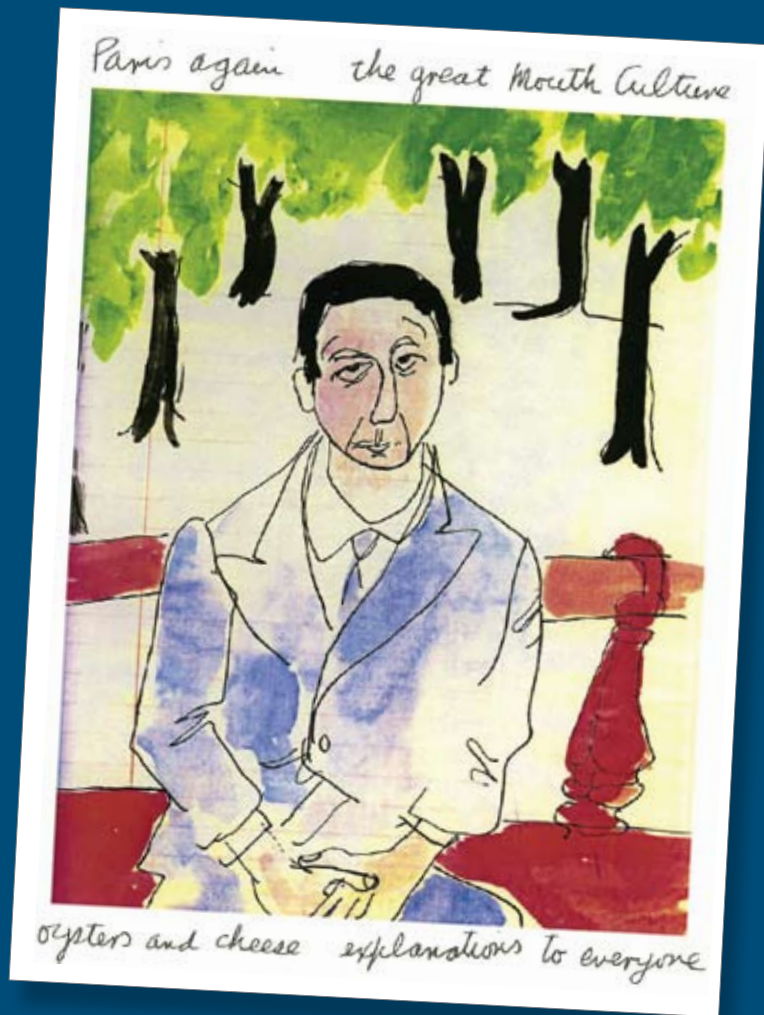
We know Cohen the musician and the poet. And now we want to introduce Cohen the draughtsman in *the balde*. We think whatever piece of paper he draws on, it's more Leonard than Cohen who's drawing. Cohen will go down in history for his words and his sound. Leonard won't have to carry such a heavy weight because of his drawings. Perhaps his paintings are better known: naked women, guitars, a few landscapes. The typical, clichéd painting you can see at art schools. We're not particularly interested in those paintings. Like all paintings that require planning, reflection and time, it seems they want to be transcendental.

We love Leonard's self-parodies. They're self-portraits done in a few seconds. He adds a phrase, a place or a date to the faces he draws so quickly. Paper and ink reflections of moments and places right then, right there. Relaxed, fast "I"s created using instinct and enthusiasm. Taking off Cohen's mask, these quick sketches show us Leonard. Inky wrinkles that show us the passing of time.

Leonard and Cohen. Cohen: a man with old people's wisdom when he was young. Leonard: a man with young people's daring now he's old.







argazkia / photo by Andrew Louis-Torontoist

grafitigilea eta lorazaina

1950. urtean Torontoko King Edward Hotela itxi egin zuten segurtasun arazoak zirela medio. Ez zuten berriro ireki eta mendeko erdia mamuen bizileku izan zen. Eraikuntza berritzeko lanak egiten hasi zirenean, 17. solairuan, biktoriar estiloko pareta batean esaldi bat azaldu zen: "You have made my heart a garden" (Nire bihotza lorategi bihurtu duzu). 50 urtez, bertan izoztuta izan den beste grafiti anonimo bat izango litzateke idazkerari eta esaldiak esaten duenari erreparatuko ez bagenio. Leonard Cohen hotel ugaztaren bizi izan da. *I Am A Hotel* film laburreko protagonista ere izan zen Cohen. eta bertan azaltzen da bere bizitzako hotelen inguruan hizketan, horien artean Torontoko King Edward. Leonard, gaztarroan, (edo beranduago mamu bihurtuta) hotelean izan zela sinisten dugu. Cohenek ez du inoiz onartu edo ezeztatu esaldi hura idatzi zuenik. Hotel batetan gertatzen dena, hotelean gertatzen da. Lorazaina akaso berea ez zen lorategian zegoen...

graffiti artist and gardener

In 1950 they closed Toronto's King Edward Hotel because of safety problems. It wasn't opened again and became a ghost house for half a century. When they started the renovation works, they found this sentence drawn on one of the Victorian style walls: "You have made my heart a garden". It could be an anonymous graffiti, frozen there over 50 years, if we didn't look at the writing and what the words say. Leonard Cohen often lived in the hotel. The short film *I Am A Hotel* also had Cohen as its main character. He talks about the hotels he has lived in, including, Toronto's King Edward. We think it was the young Leonard in the hotel (or an older Leonard, turned into a ghost). Cohen has never denied or admitted having written the words. What happens in a hotel stays there. Perhaps the gardener was in a garden which was not his ...



cucina futurista zaharrak berri old news, new news

1930. urtean, *Gazzetta del Popolo* aldizkarian, *Manifesto della Cucina futurista* (Sukaldaritza Futuristaren Manifestua) argitaratu zen. Filippo Tommaso Marinetti izan zen manifestuaren bultzatzailea, Fillia (Luigi Colombo) kidearekin batera. Manifestua eta bertan argitaratu ziren errezetak irakurtzen dituenak jabetuko da, egun, sukaldaritza iraultzaile gisa saltzen digutena, mundua zuri beltzekoa zenean asmatu zela. Manifestuaren oinarrian, "jendeak jaten eta edaten duenaren arabera pentsatzen, ekiten eta amesten" duela dio. Beraz, sukaldaritza eta jatea ekintza garrantzitsuak dira, estetikoak eta etikoki, etorkizunerako eraiki behar den mundu berria.

In 1930 the magazine *Gazzetta del Popolo* published *Manifesto della Cucina futurista* (The Manifesto of Futurist Cooking). Filippo Tommaso Marinetti was the manifesto's creator, along with Fillia (Luigi Colombo). If you read the manifesto and the recipes published in it, what they nowadays tell us is a revolution in cooking was in fact invented when the world was in black and white.

The Manifesto states that it is based on the idea that "People think, act and dream depending on what they eat". So cooking and eating are important activities, both aesthetically and ethically, in the new world to be built for the future.

Honako hauek dira sukaldaritza futuristaren ardatzak | These are the main points of futurist cooking:

Pastarik ez.
Pastak ezkortasuna, nagia eta pasio eza sortzen ditu. | No pasta. Pasta causes negativity, laziness and lack of passion.

Bazkari
apropos bat egiteko, mahaia apaintzean, tresnetan eta ontzietan, janaria aurkezteko orduan eta zapoeretan, originalitatea eta armonia behar dira.
To prepare an appropriate meal, originality and harmony are essential when you lay the table, in the cutlery and crockery, when choosing the food and flavours.

Janaria
eskultura bat balitz bezala zizelatu da. Haragiak barne.
Food must be shaped like a sculpture. That includes meat.

Sardearen
eta labanaren abolizioa.
Knives and forks are to be abolished.

Perfumeen
erabilera dastamena eta usaimena areagotzeko; mahaian jartzen den janari guztia ez da jango, janaria ikusteko eta usaintzeko ere badelako.
Scents are to be used to enhance taste and bouquet; not all the food put on the table is to be eaten, there will also be food to be smelt and to be seen.

Janariak
zapore asko eta modu ugari aurkeztuko da, baina ratio txikitik, eta ahorako neurri aprobean.
Many different types of food will be served, but in small rations, and the right size for the mouth.

Ahal
den guztietan, makinetan, alegia, motorea duten gailuetan eta metalezko altzairuetan jango da. Zientziarako tresnak erabiliko dira sukaldean janariak prestatzeko. Esate baterako: ozonogailuak, ultravioleta argi lanparak, autoklabeak, osagai kimikoak, xurgatzaileak, pulberizatzaileak...
As far as possible, meals will be eaten in machines - devices with engines - and on metal furniture. Scientific instruments will be used for preparing food. For example, ozone measuring machines, ultraviolet lamps, autoclaves, chemical components, vacuum cleaners, pufferisers ...

Jaten
den bitartean, debekatuta daude eztabaida politikoak eta hitzaldiak. Musika eta poesia ere debekatuta daude, tarte berezi batzuen salbuespenarekin.
Conversations and speeches about politics are forbidden while eating. Music and poetry are also forbidden, with a few exceptions.



LA CUCINA FUTURISTA
Manifesto di F. T. Marinetti

«Il Futurismo italiano, padre di numerosi futurismi e avanguardisti esteri, non rimane prigioniero delle vittorie mondiali ottenute in venti anni di grandi battaglie artistiche e politiche spesso consacrate col sangue, come le chiamò Benito Mussolini. Il Futurismo italiano affronta ancora l'impopolarità con un programma italiano di rinnovamento totale della cucina.»

Fra tutti i movimenti artistici letterari è il solo che abbia per essenza l'audacia temeraria. Il novecentismo pittorico e il novecentismo letterario sono in realtà due futurismi di destra moderatissimi e pratici. Attaccati alla tradizione, essi tentano prudentemente il nuovo per trarre dall'una e dall'altro il massimo vantaggio.

Contro la pastasciutta - il Futurismo è stato definito dal filosofo «miticismo dell'azione», da Benedetto Croce «antistoricismo», da Graça Aranha «liberazione dal ferreo estetico», da noi sorpolo italiano «liberazione dal formula di arte-vita originale», «religione della velocità», «massimo sforzo dell'umanità verso la sintesi, l'igiene spirituale», «splendore geometrico veloce», «estetica della macchina».

Antipraticamente quindi, noi futuristi trascorriamo l'esempio e il monito della tradizione per inventare ad ogni costo un nuovo giudicato da tutti pazzesco.

Fur riconoscendo che uomini nutriti male o grossolanamente hanno realizzato cose grandi nel passato noi affermiamo questa verità: si pensa si sogna e si agisce secondo quel che si beve e si mangia.

Consultiamo in proposito le nostre labbra, la nostra lingua, il nostro palato, le nostre papille gustative, le nostre secrezioni glandolari ed entriamo genialmente nel Futurismo.

Noi futuristi sentiamo che per il maschio la voluttà dell'amare e scavatrice abissale dall'alto al basso, mentre per la femmina è orizzontale a ventaglio. La voluttà del palato è invece per il maschio e per la femmina sempre ascendente dal basso all'alto del corpo umano.

Sentiamo inoltre la necessità di impedire che l'Italiano diventi cubico muscicolo implombato da una compattezza opaca e cieca. Si armonizzi invece sempre più coll'Italiana, snella, trasparenza spirale di passione, tenerezza, luce, volontà, slancio, tenacia eroica. Prepariamo una agilità di corpi italiani adatti ai leggerissimi treni di alluminio che sostituiranno gli attuali pesanti di ferro legno acciaio.

Convinti che nella probabile conflagrazione futura vincerà il popolo più agile, più scattante, noi futuristi do-



Nortzuk osatzen duzue Ai ama?

Hasiera batean, lagun talde txiki batek hasi genuen, baina, azkenean, jaietara azaltzen diren lagun guztiak nolabait *Ai Amaren* parte direla esan dezakegu. Batzuk ontzi horretatik jaisten diren moduan, berriak bildu ditugu hainbat jaitan.

Nola otu zitzaizuen webgunea egitea? Zergatik hasi zenuten?

Lehenago festak heldu ziren, web-a, aldiz, argazkiak igotzeko beharrezkin bat. Garai haietan, jendeak ez zuen Facebooka ia erabiltzen, eta Fotologak egunean argazki bat baino ez zigun igotzen uzten. Gure proiektua hasieratik egon da internetera zuzenduta.

Eta nola asmatu zenuten ai ama izena?

Hainbat hizkuntzatan pareko esamoldeak erabiltzen dira harridura adierazteko: *Oh my god!, Madonna mia!, Nossa!*... Guk geuk badaukagu geurea: *Ai ama* da hori.

Argazki zuzenak dira, gertuko erretratuak... Zer kamera erabiltzen duzue? Zenbat kamera galdu dituzue?

Edozelako kamerak balio du, garrantzitsuen momentua da. Hala ere, flashak protagonismo handia hartzen du argazkiak ateratzeko unean. Argazkietako gainera izotz badauka zerikusi zuzenik interneten agertzeak dakarrenarekin. Ez dugu kamerarik galdu, baina gutako batek hortzak utzi zituen Eibarko festa batean.

Jai giroa, poza, juerga, bizioa, desioa... Oso iradokitzaileak dira argazkiak (argazki bakoitzeko protagonistak gaua nola amaitu duen irudikatzea denbora-pasa ederra da...). Argazkiak ateratzeko derrigorrezkoa al da edatea edo dopatzea?

Argazkiak ateratzeko orduan, pertsonalki, argazkilaria zenbat eta mozkor handiagoa eraman, orduan eta argazki hobeak ateratzen ditu, edo hori uste dut. Argazkietan ateratzen dena aldiz, lotsagabea –eta gure gustukoa– izatearekin nahiko! Ez dugu esango Straight Edge-entzako jai proposenak direnik, baina denetarik aurki daiteke. Kontua lotsa galtzea da, nork bere barruko zerak ezelako aurreiritzirik gabe ateratzea. Ondoren, festa kanpotik ikusten duenak, argazkiak ikusten dituenak, esango du "Ai Ama!".

Ai ama ligatzeko estrategia gisa erabili al duzue inoiz?

Estrategia moduan ez, baina esan dezakegu asko ligatzen dela, eta bikoteak sortzen ikusi ditugula. Zer sortzen, badakizue... Duda barik, Euskal Herriko paradisu sexualak dira gure jaiak. Argi daukagu, disfrutatzeko, aurreiritziak alde batera utzi behar direla.

Orain arte bizi izandako festarik basatiena?

Lehenengo festan, laburmetraia bat estreinatu genuen, eta handik egun batzuetara udaletik deitu ziguten irudi lizunak erakutsi genituela-eta. Ziurrenik, momentu basatienean ez dira kamerarekin jasota egongo. Izan ere, argazkilaria maiz desagertzen da. Esaterako, jaietako batean, argia joan zitzaigun, eta, bat-batean, gela ilun bilakatu zen aretoa. Hura bai hura, ai ama...!

Beste zerbait...

Egia esan, orain ematen du nahiko geldirik gaudela, ez baitugu weba gaurkotu. Aspaldi honetan ez dugu festa interesgarrikerik aurkitu, baina hori ez da arrazoi nagusia; orain gure benetako asmoa irudia eta webgunea berriztatzea da, eta horretan dihardugu. Euskarri berrietan bete-betean sartu nahi dugu, telefono, tablet eta interneteko plataforma interesgarrietan.



Who puts together *Ai ama*?

At first, we were a small group of friends but, now, I'd say that everyone who turns up at the parties takes part in *Ai Ama*. As some people have retired, we've recruited new people at a lot of parties.

How did you come to think of doing a website? Why did you start?

First it was the parties, then the web was because we needed to upload some photos. At that time almost nobody used Facebook, and Fotolog didn't let us upload more than one photo a day. Our project has been aimed at the Internet from the start.

And how did you come up with the name *Ai ama* ("Oh, Mother!")?

Expressions like that are used in many languages to express amazement: *Oh my god!*, *Madonna mia!*, *Nossa!*... and we have our expression in Basque: *Ai ama*.

They're live photos, close-up portraits... What type of cameras do you all use? How many cameras do you all have?

Any type of camera's fine, the moment's what matters. But flash is very important when we take photos. Overexposed photos are appropriate for publishing on the Internet. We haven't lost any cameras, but one of us did lose all his teeth during a party at Eibar.

A party mood, happiness, a night out, vice, desire ... Photos are very suggestive things, (imagining how the subject of each photo finished the night). Do you have to drink or get doped to take photos?

When you take photos, the drunker the photographer is, the better the photos turn out, that's what I think, anyway. But all we ask of the people in the photos is to be shameless. I wouldn't say they're good parties for Straight Edge people, but there are all sorts at them. It's a matter of losing your inhibitions, going out without having any preconceptions. After that, anyone who sees the parties from the outside, in the photos, is bound to say "Ai ama!".

Do you sometimes use *Ai ama* as a strategy for getting off?

Not as a strategy, but there is a lot of getting off, and couples get formed too. You know what I mean by formed ... No doubt about it: our parties are the Basque Country's sexual paradise. We are quite certain that preconceptions have to be left behind if you want to have a good time.

What's the wildest party you've had so far?

At the first party, we showed a short film for the first time, and a few days later they called us from the town hall because we'd shown lascivious images. But the wildest moments probably aren't on camera. In fact, the photographers often disappear. For instance, at one party the lights went out and suddenly the hall was in darkness. Then we really did say "Ai ama...!"

And anything else?

Well really we're a bit stuck right now, the website's not up-to-date. We haven't found any interesting parties for quite a long time now; what we really want to do is renovate our image and our website and that's what we're doing. We want to get right on to the new platforms: phones, tablets and other Internet platforms.



ni, Vera

ITXASO MARTIN ZAPIRAIN



Erotzeko zorian sentitzen da Martina, amildegiaren ertzetik gero eta gertuago dago, eta zuloak bertara erakartzen duela nabari du.

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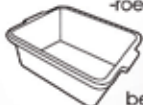
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izateaz gain egunero topatuko duzu
proposamen berri eta interesgarriak.
Arteziak sail berrian gainera parte hartu
eta zure txokoa izan dezakezu.

Check all previous the balde numbers.

New contents everyday.

Be a part of the balde in the new Arteziak project.

the baldians
trading cards



33

Hamilton Naki



Lorategiaz gain, esperimentuetarako zituzten animaliak zaintzen zituen.

Mr Naki left school as a child and started working as a gardener at the hospital in Cape Town in South Africa.

Apurka-apurka, anesthesiak jartzen, puntuak ematen eta gisa horretako lanak egiten hasi zen.

As well as looking after the garden, he started taking care of the animals used in the lab experiments.

Hain zen iaioa, ezen, medikuen onespenerekin, animaliei ebakuntzak egiten hasi zen.

Very slowly, he began to give the animals anaesthetics, stitch their wounds and carry out other suchlike tasks.

1967an, Barnard doktoreak lehendabiziko bihotz trasplantea egin zuenean, Denise izeneko gaztearen gorputzetik bihotza atera zuen zirujau taldean egon zen Hamilton Naki.

He was so skilful that the doctors gave him permission to start operating on the animals.

Apartheidaren Hegoafrikan, ordea, hura delitua zen, eta, ofizialki, Naki jauna beti izan zen lorazaina.

When in 1967, Doctor Barnard performed the first heart transplant, Hamilton Naki was part of the team of surgeons that removed the heart from the young donor named Denise.

Barnard dokoteak, hil aurretik, zera esan zuen: "Naki jauna ni baino trebeagoa zen teknikoki eta, gainera, ikerlari azkarra zen. Beste gizarte batean, urrutira iritsiko zatekeen".

Under the Apartheid, that was a crime and officially, Mr Naki was always a gardener.

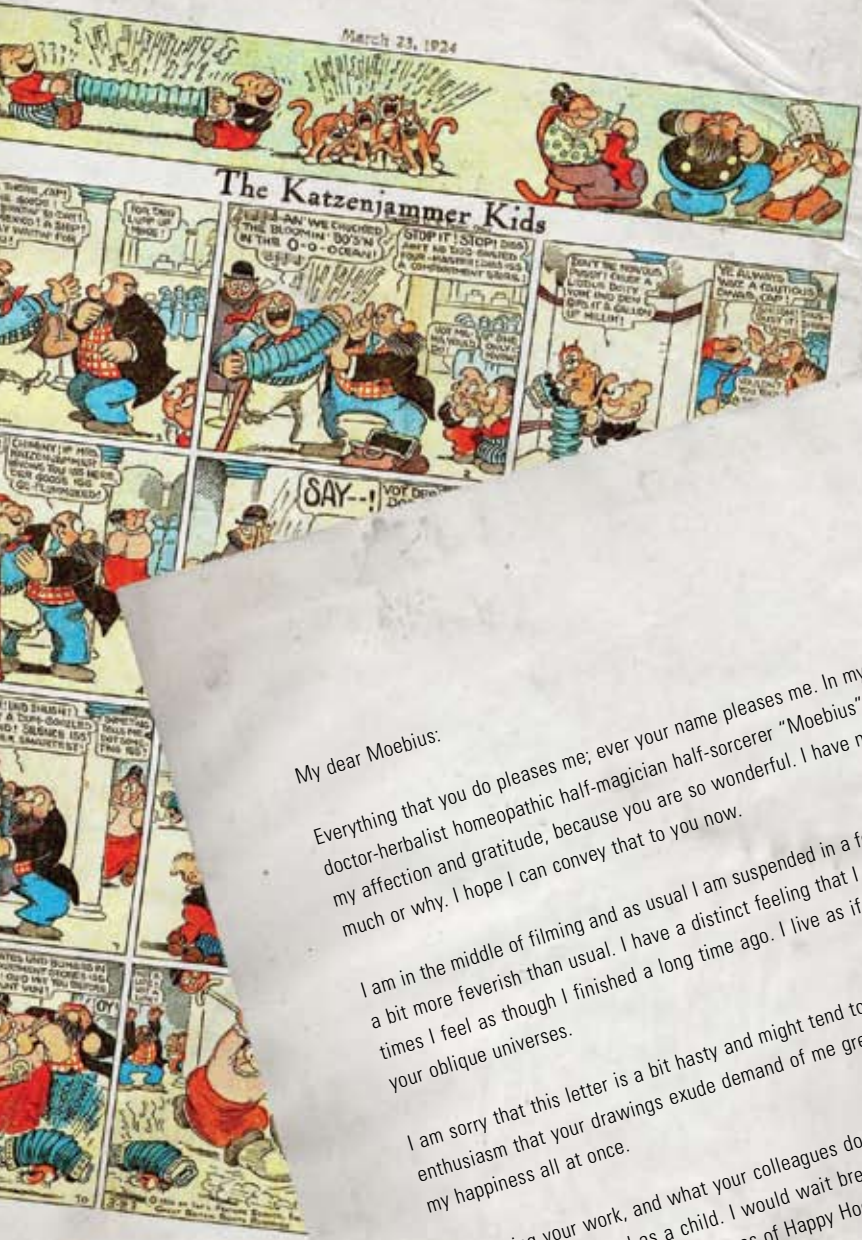
2002. urtean, Mapungubwe domina eman zion gobernuak medikuntzari eginiko ekarpenarengatik.

Before his death Doctor Barnard said the following "Mr Naki was technically a better surgeon than me, and he was also a great researcher. In another society he would probably have gone onto much greater achievement."

Baina, 2005ean zendu zen arte, lorazain pentsioa jaso zuen.

In 2002 the South African Government awarded him The Bronze Order of Mapungubwe for his contribution to medicine.

However, until his death in 2005, he received a gardener's pension.



METAL HURLANT Les Humanoïdes Associés
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Roma

23rd June 1979

My dear Moebius:

Everything that you do pleases me: ever your name pleases me. In my film *Casanova*, I called the old doctor-herbalist homeopathic half-magician half-sorcerer "Moebius". It was my way of showing you my affection and gratitude, because you are so wonderful. I have never had the time to tell you how much or why. I hope I can convey that to you now.

I am in the middle of filming and as usual I am suspended in a feverish frenzy, perhaps this time even a bit more feverish than usual. I have a distinct feeling that I have yet to begin filming, yet at other times I feel as though I finished a long time ago. I live as if I am suspended weightlessly in one of your oblique universes.

I am sorry that this letter is a bit hasty and might tend to ramble on, especially because the joy and enthusiasm that your drawings exude demand of me great precision. Yet I find myself telling you of my happiness all at once.

Discovering your work, and what your colleagues do at Metal Hurlant. I immediately rediscovered a poignant feeling I had as a child. I would wait breathlessly for each new issue of *Giornalino della Domenica*, which ran "The Adventures of Happy Hooligan" and "The Katzenjammer Kids".

What a great film director you would make! Have you ever thought about it?
What is most astonishing about your work is the lighting technique you use, especially in your black-and-white drawings. There is a wonderful phoporic, limelight, lux perpetua, solar-rimmed light effect to your art.

To make a science-fiction film is an old dream of mine. I have thought about it for many years now, however, I would never call upon you because you are too complete, your visionary strength is too formidable. What would there be left for me to do?

That's why, dear Moebius, I say to you: continue to draw fabulously, for the joy of us all.

Buon lavoro e buona fortuna.
Federico Fellini

Bizitza ez den eremuan



Eskubitza idatzi
nizunetik denbora
asko pasa da...



Denboraren
iraganaren
kontzeptua oso
aldakorra da.



Eta ironikoa.
Hilezkoak
izateko bizitza
osoa lanean...



Eta orain
hemen, bizitza
eta heriotza ez
den eremu
honetan



Pelikula eder baten
abiapuntua dela
iruditzen zait...

Oraintxe heldu
naiz eta lanean jarri
nahi nauzu?



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the baldeko komiki
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dugu.



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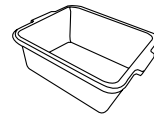
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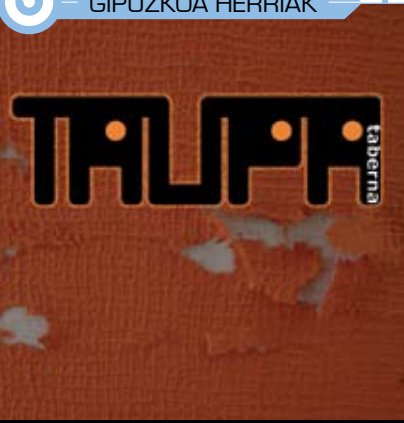
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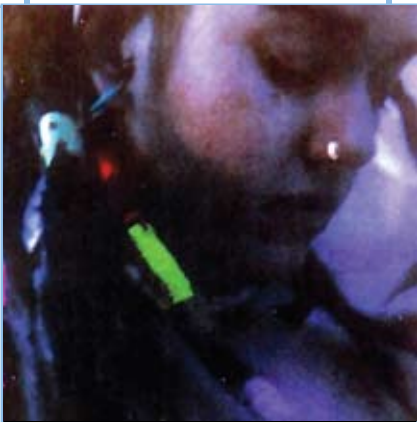
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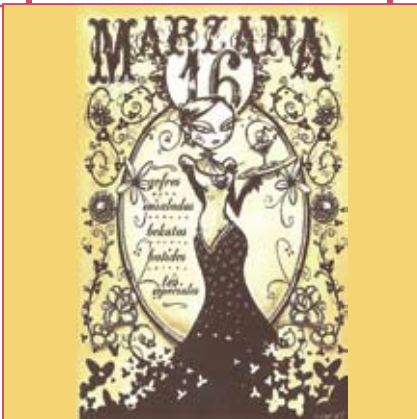
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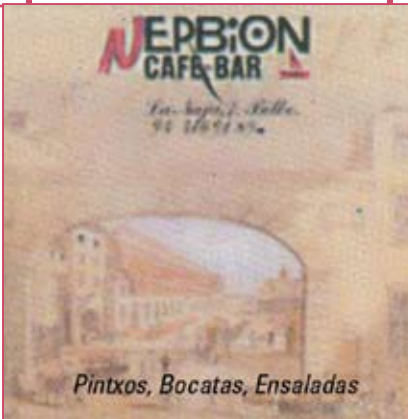
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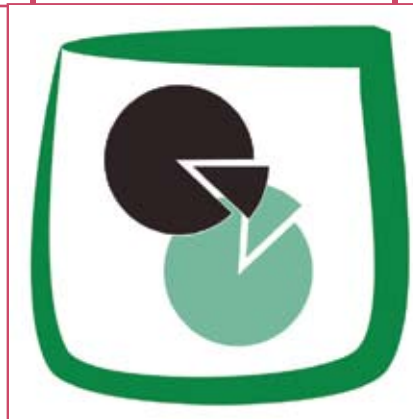
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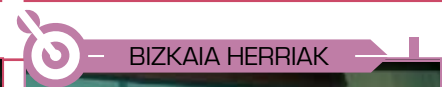
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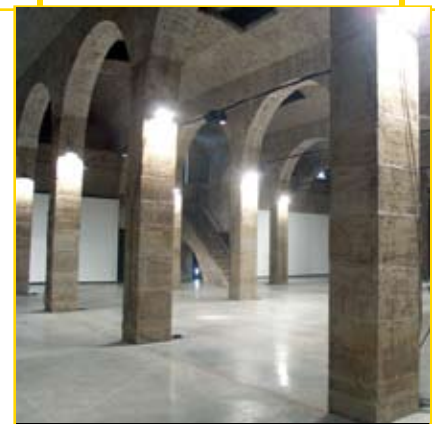
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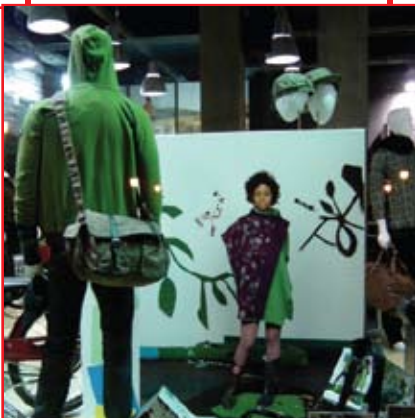
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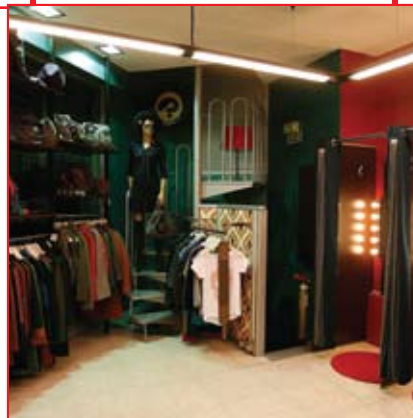
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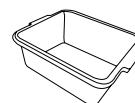
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