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the balde



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31014 iruñea

t. +34 948 12 19 76

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donostia ibilbidea. 11 behe

20115 astigarraga

t. +34 943 44 44 22

f. +34 943 33 60 66

www.thebalde.net

info@thebalde.net

publi@thebalde.net

m. +34 686 485 980

publizitatea bizkaian / publicity in bizkaia:

manukleart

+34 644 257 027

bizkaia@thebalde.net

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editore / editor: iñigo martinez

zuzendaria / director: koldo almandoz

diseinu burua / head of design: martin etxauri

zuzendari komertziala & publikitatea / comercial director & publicity:

iñigo martinez

publi@thebalde.net

+34 686 485 980

diseinua / design: martin etxauri, ekato, eneko etxeandia.

itzulpenak / translations: smiley, 11 itzulpen.

ale honetako kolaboratzaileak / collaborators this issue: jon juarez, julen

azpitarte, arkaitz villar, uxeta labrit, agurtzane ortiz.

ale honetako argazkilariak / photographers this issue: tatiana luna,

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



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surfilm fest

Iritsi da Donostiako surf zinemaldiaren aurtengo edizioa. Wes Anderson zuzendariaren *Life Aquatic* filmari egin dio omenaldia aurtengo jaialdiaren irudiak. Ohi duenez, mundu osoko olatuak erakustez gain, jaialdiak ahalegin berezia egingo du artearen eta alderdi ludikoaren alde. Erakusketak, emanaldi bereziak eta dantza egiteko musika-gauak, ekainak dakarkigun marea indartsuenean.

surfilm fest

This year's surf cinema festival has reached Donostia. The images from this year's festival are a tribute to director Wes Anderson's film *Life Aquatic*. As usual, as well as showing waves from all over the world, the festival will also be artistic and fun. Exhibitions, special shows and music nights for dancing will all come along with June's biggest tide.

surfilmfestival.com

ABENT (URA)



hengki koentjoro

The balden aspalditik jarraitzen dugun argazkilaria da Koentjoro. Zuri-beltzeko argazkilaritzaren adibide ikusgarrienetako egun. Haren lanen artean egin dugun aurkikuntzarik liluragarriena, ur azpiko argazkiak dira. Argi-itzal jokoek unibertso berri bat erakusteko gaitasuna dute.

hengki koentjoro

The balde has followed photographer Koentjoro for a long time now. He is one of the most spectacular examples of contemporary black and white photography. One of the most amazing discoveries we have made in his work is his underwater photography. He uses lights and shadow to show us a new universe.

koentjoro.com



expogrow

Iazko edizioaren arrakasta itzelak aurten izango du segida. Expogrow-ren arrakastaren ardatza, kalamu azoka bat baino gehiago izatean ardatzen da: gizarte foroa, nazioarteko izarrak eta bertakoak nahasten dituen musika emanaldi potentea (berri txarrak eta sinsemilla konfirmatuta), kale arte jarduerak, skatea eta bisitariak parte hartzeko aukera duen makina bat ekimen. Irailaren 13tik 15ra Irunen.

expogrow

This year will be a continuation of last year's enormous success. The essence of Expogrow's success is that it is more than just a hemp market: it is also a social forum, a series of great concerts given by international and local stars (Berri Txarrak and Sinsemilla are confirmed acts), street art activities, skating and the chance to look in on a whole lot more things. 13th to 15th September, Irun.

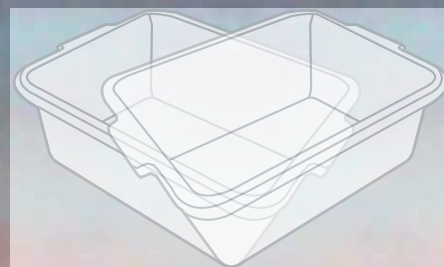
expogrow.net



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the balde.net



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Check all previous the balde numbers.

New contents everyday.

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

ehz

Ekainaren 28tik 30era bitartean, gurean ospatzen den jaialdirik errotuenean, musika eskaintza paregabeaz gozatzeko aukera bat izango dugu. Beste askoren artean, Archive, Keny Arkana, Jimmy Cliff, Anestesia, Hola a todo el mundo, Capsula, Fermin Muguruza eta Belako taldeak bertan izango dira.

ehz

Our longest running music festival is going to be held from 28th to 30th June this year. Amongst many others, you can see Archive, Keny Arkana, Jimmy Cliff, Anestesia, Hola a todo el mundo, Capsula, Fermin Muguruza and Belako there.

ehz-festivala.eu



prezioak

LB67 artista frantsesak produktuei jartzen zaizkien prezioen pegatinak erabiltzen ditu bere azken lanen lehengai gisa. Lan bakoitzaren balioa prezio-pegatina guztien batuketaren emaitza da. Artearen inguruko hausnarketa sinple bezain zuzena. Chapeau!

prizes

The French artists LB67 have used price tags as the raw material for their latest works. Each work is worth the sum of all the price tags on it. It's a simple, direct reflection about art. Chapeau!

artbl67.blogspot.com.es



ZEIN DA
ZURE PREZIOA?

hormiga atomica

Iruñako alde zaharreko Kuria kalea inurritegi artistiko eta kultural bihurtu da azken urteotan. Bertan bizi da inurri atomikoa. Gune honetan, liburuak, kafetxoa eta hainbat emanalditan parte hartzeko aukera izango duzu. Sare sozial analogikoa eta erresistentzia gunea da Hormiga Atomica.

hormiga atomica

In recent years Iruñea's Curia Street has become a cultural and artistic ants' nest. The atomic ant lives there. You can take part in many shows, have a coffee and get hold of books there. The Atomic Ant is an analogue social network and a centre of resistance.

lahormigaatomica.net



expo



grow 2013

2013ko irailaren 13, 14 eta 15ean Ficoba, Irun, Euskadi

13, 14 and 15 September 2013 Ficoba, Irun, Euskadi



KALAMUAREN AZOKA

Hemp Fair



MUSIKA JAIALDIA

Music Festival



GIZARTE FOROA

Social Forum

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Kanpoko ekintzak: Expogrow Kopa, Herri Kirolak, skate-a, Graffitiak, Haize Tunela, Giza Tiragoma, eta abar.

Informazio gehiago:

www.expogrow.net

ANTOLATZAILA:

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JAZZ DO IT



selfcontained

Michael Johansson arkitekto eta artistak obsesio berezia du espazioarekin. Tetrisa deskubritu zuzenean, bere obsesio horiek bideratzeko modua topatu zuen. Obsesio horrek, ordea, ez du ez neurririk ez tamainarik. Zure etxe inguruan neurriak hartzen ikusten baduzu, adi!

selfcontained

Architect and artist Michael Johansson has a particular obsession with space. When he came across Tetris, he realised that was a way to channel his obsession. However, it's an obsession which is quite limitless. If you catch him measuring your house up, watch out!

michaeljohansson.com



hamaiketako ilustratuak

David LaFerriere ilustratzaileak, 2008. urteaz geroztik, seme-alabek eskolara daramaten hamaiketakoetan marrazkiak egiten ditu egunero-egunero. Bere seme-alaben lagunaren artean heroi bat da ziurrenik, baina apustu egingo genuke "munduko aita onenak" ez duela lagunik beste gurasoen artean.

illustrated lunch

Since 2008 illustrator David LaFerriere has drawn on the elevenses his children take to school every day. He's probably a hero for his children's friends, but I bet "the world's best dad" doesn't have many friends amongst the other parents.

[flickr.com/photos/dlaferriere](https://www.flickr.com/photos/dlaferriere)



jazzaldiak

Jazz doinuek Getxo, Donostia eta Gasteizko gauak jantziko dituzte datozen egunotan. Ez jazza soilik; azken urteotan gailendu den joerari jarraiki, mota guztietako musikak entzun ahal izango dira eszenatoki guztietan. Hamaika talde ezezagun deskubritu dugu udako jazz gauetan.

jazzaldiak

The evenings will be full of jazz in Getxo, Donostia and Gasteiz over the next few days. And not just jazz: as in recent years, you'll be able to hear all sorts of music on all the stages. You'll discover lots of unknown groups in the summer evenings.

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cornelia konrads

Artista alemanak naturan kokatzen ditu bere instalazioak eta obrak. Gizakiak naturarekin duen harremanean oinarritzen dira haren lanak. Harritzko murrak, egurrezko hesiak... naturatik ihes egin edo naturara itzuli nahi duten elementuekin jolasten du. Eta, jolasten diogu, askotan umore puntu nabarmena dutelako Corneliaren instalazioek.

cornelia konrads

This German artist set up her work and installations in natural surroundings. Her work is about the relationship between humanity and nature. Stone walls, wooden fences... she plays with things that want to escape from nature or which want to get back to it. And there is often humour in Cornelia's work.

cokonrads.de



yox

Artea, argazkilaritza eta moda batzen dituen jaialdiak beste edizio bat ospatuko du uztailaren lehen egunetik 5a bitartean. Yox kolektiboa aitzindaria izan zen gurean, hiru jarduera horien arteko loturen inguruan hausnarketa guneak bideratzen. Badakite modan dena ez dela pasarela, eta horregatik, heziketa eta esperimentazioa jorratzen dute beren egitasmoetan.

yox

This festival, which combines photography, art and fashion, is going to be held once more from 1st to 5th July. The Yox collective has been a pioneer in our country, directing reflections about the connections between those three disciplines. As the Yox collective knows that fashion is more than fashion parades, they look into education and experimentation in their activities.

colectivoyox.com



ZWAPMMER TIME

zwap

Zorrozaurren, egitasmo eta ekintza ugari antolatzen dira Zwap aterkipean. Sorkuntzaren alorrean zerbait egin nahi duenarentzat, espazioa eta baliabideak eskura izatea oinarritzkoa izaten da. Edukiak sortzea bezain garrantzitsua delako edukiontzi aproposak izatea.

zwap

Many projects and activities are organized at Zorrozaurre's Zwap. Having a space and resources is fundamental for anybody who wants to do anything creative. Because having the right container is just as important as creating the contents.

zawpbilbao.com



jon juarez

elkarrizketa ilustratua
an illustrated interview







Animal bat
asmatu beharko
bazenu nolako
litzateke?



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Who is Jon Juarez?

I'm a climber with a pony's buttocks and a beaver's arms who wears the type of blue tarpaulin Dad used to wear back in the 70's.

What's your main source of inspiration?

I'm not sure about all the ingredients I've needed to stew all of that together, but I've found most of them through the Internet, books and films, Tumbler, Facebook, blogs and, of course, Gipi, Kubrick, Orwell, Bradbury, Tarantino, Bakunin... And in recent years Leire Salaberria has been good fuel for my ideas, ha ha! And then travelling, being in the mountains and going wild have been indispensable.

What's an illustrator's contribution to society/life?

Sorry, I've gone a bit cosmic. Life's very violent from the biggest galaxy to the smallest particle. People, those rational animals, and their governments, those idiots who organize all the violence, who legislate it... but the only natural things here are violence and chaos.

So all beings have their/our violent character.

Er... What was the question? Ah, yes, art! Art is an organ for digesting all of that violence, art is capable of digesting it because it is a member of the violence family. It's chaotic and wild. Violence bites and art digests.

If you weren't an illustrator, what would you do?

I've been working with wood recently and I've really enjoyed it, playing at little houses... it's something that's put my way of working in question. I know I'd rather do that than publicity.

What is it you like least about drawing?

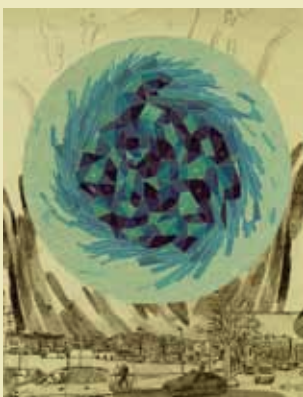
What I hate most is doing perspectives. Even if it works out, it's very tiring work. I don't like cars much, either, ha ha!

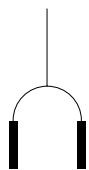
What do you dream about when you wake up? What do you dream about when you're asleep?

When I'm awake I have a lot of projects in my head, climbing projects, comics, short stories, cartoons... it's really enlivening and tiring at the same time. And when I'm asleep I fly.

If you had to imagine yourself as an animal, what would you be?

An animal that lived in the balde!





audio

testua / by: arkaitz villar

Soul edo Jazz disko on baten bila bazabiltza Laura Mvularen lehen diskoa duzu hemen. Ahotsarekin nahi dutena egiten duten horietakoa da eta abiadura ezberdinekin jolastu du bere kantuak sortzeko. "That's alright" azkenaldian entzun dudana piezarik indartsuenetakoa da. Baina hori hasiera besterik ez da eta "Green garden" abestiak ere berehala harrapatuko zaitu.

If you're looking for a good soul or jazz record, try Laura Mvula's first. She's one of those people who can do whatever she wants with her voice and she uses different tempos to create her songs. "That's Alright" is one of the most powerful pieces I've heard recently. But that's just a start: "Green garden" will get hold of you soon enough too.



laura mvula
sing to the moon
RCA 2013



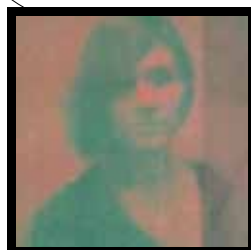
the national
trouble will find me
island records 4AD 2013

Laugarren estudioko diskorako soinu sofistikatuagoa bilatu du bikote frantziarrak. 70eko hamarkada amaieran dantzalekuak astindu zituen Disco erritmoetara gerturatu da, nahiz eta zaila den bere musika estilo bakarrean sailkatzea. Kantuak sortzeko erabiltzen dituzten samplerrak hautatzeko duten gaitasunaren pareko da lan honetarako hautatu dituzten kolaboratzaileen maila: Pharrell Williams eta Panda Bear, besteak beste.

This French duo have come up with a more sophisticated sound for their fourth studio record. It's close to the Disco rhythms that moved dance halls at the end of the 70's, although it's hard to classify their music. The skill with which they use samplers to make their songs is as remarkable as the collaborators they have chosen for this record: Pharrell Williams and Panda Bear, amongst others.



daft punk
random acces memories
columbia 2013



dirty beaches
drifters /love is the devil
zoo music 2013

Post punkaren alderdi zikinenera jo du Londresko taldeak "Silence yourself" diskoko hamaika kantuak osatzeko. Jehnny Beth abeslariaren ahotsak nortasun berezia ematen die "I'm here" bezalako kantuei. "Strife" eta "No face" abestietan gitarra kolpe gordinetikiko duten zaletasuna nabarmendu dute. Genero horretan aspertzera heldu gaituzten talde ugari badago ere hauek zerbait ezkututzen dutela sinistuta gaude.

This London group has gone to the most cynical part of post punk for the ten songs on their record "Silence Yourself". Singer Jehnny Beth's voice gives songs such as "I'm here" a special personality. On "Strife" and "No face" it's clear that they love hard-sounding guitars. Although many groups in this genre end up boring you, it seems these people are keeping something back.



savages
silence yourself
matador 2013



crystal fighters
cave rave
zirkulo / pias / atlantic 2013

Arrakastak irensten dituen talde askori zaila egiten zaie aurrera egitea. The National taldeak azken urteetan izan duen bilakaerak jaialdi erraldoietan eta estadio handietan jotzera mugatu ditu. Hori, Chris Martin batean bilakatzeraz heldu gabe. Arrakastak baino meritua kantuek dute eta kasu honetan adikzioa sortzera heltzen dira. "Don't swallow the cap" eta "Sea of love" dira lan berriko gure gustukoenak.

Many groups that hit the big time find it hard to carry on. The success that The National has had over recent years has got them playing large festivals and stadiums. But without becoming Chris Martins... Their songs are even better than they are successful and they become addictive. "Don't swallow the cap" and "Sea of love" are two of the best things on their new recording.

Charles Bukowskiren poesia batean oinarritutako titulua aukeratu du Dirty Beachesek lan berriko izenburu gisa. Elvisen arima Suiciden soinura eramanda osatzen ditu bere kantuak Alex Zhangek. Bateria elektronikoak eta loop hipnotikoak erabilita XXI. Mendeko rockabilly misteriozua osatzen du. Doinu instrumentalen alboan "I dream in neon" eta "Casino Lisboa" abesti ilunak osatu ditu. Arriskutsua eta erakargarria.

Dirty Beaches have chosen a title based on a poem by Charles Bukowski for their new work. Alex Zhang puts his songs together by taking the soul of Elvis to the sound of Suicide. It's a kind of mysterious 21st Century rockabilly with electronic drums and hypnotic loops. Along with the instrumentals you can hear the dark songs "I dream in neon" and "Casino Lisboa". Daring and attractive.

"Star of love" lanarekin hasitako bidea jarraitu du Crystal Fightersek bigarren diskoan. Elektronika eta doinu tribalak nahastuaz dantzalekurako lehergailu perfektua osatu dute berriz ere. "Separator" eta "Are we one" bezalako abestiek baieztatzen dute hori. Hala ere disko berrian sentiberago aurkitu ditugu txalapartaren zale amorratu hauek eta "You and I", "Bridge of bones" edo "No mans" bezalako kantu lasaia ere osatu dituzte.

This is Crystal Fights' follow-up to "Star of love". They've mixed tribal and electronic sounds to put together a perfect dance hall dynamic once again. Songs like "Separator" and "Are we one" confirm that. Even so, there are more sentimental songs on this noise-lovers' record: "You and I", "Bridge of bones" and "No mans" are this type of quieter song.



New Yorkeko Brooklyn auzoko Captured Tracks diskoetxe *cool*-enak hitzarmena sinatu du Zeelanda Berriko Flying Nun zigiluarekin, bigarren horren disko esanguratsuenak eta bitxikeriak plazaratzeko xedearekin. Dagoeneko, Toy Loven disko bikoitza, eta The Bats eta Snapper taldeen estreinako EPak argitaratu dituzte. Laster, The Clean-en lehendabiziko LPa eta Bird Nest Roys-en diskografia iritsiko dira.

Flying Nun-ek 80ko hamarkadan kiwien herrialdean sorturiko eszena underground gehiena bildu zuen, eta *Dunedin sound* etiketaren baitan sartu; izan ere, talde asko Dunedin hirian eratu ziren, tartean, The Clean. Diskoetxea, berriz, Roger Shepherdek abiatu zuen Christchurch hirian.

Moja hegalariaen magalean erori ziren bandak nortasun handiko talde bikainak izan ziren; baten batek oraindik jotzen jarraitzen du, The Bats, kasu. 60ko hamarkadako pop melodien distira eta garage-rockaren ausardia, Velvet Undergrounden taupadarekin uztartu zituzten aurreiritzik gabe eta trebezia eskasarekin, garaiko punk leherketak zabaldu zuen *Do It Yourself* filosofiari jarraituz. AEBetan antzeko soinuak jorratzen ari ziren The Feelies, besteak beste. Alabaina, Antipodetara berandu iristen ziren azken joera musikalak, bai eta diskoak eta prentsa musikala ere. Hala, aipatutako isolamendu geografikoa abantailatzat hartuta, eta taldekideen arteko intzestua tarteko, sasoiko modari eta joerei bizkarra eman, eta izugarrizko pop-pilula ipurterreak grabatzeari ekin zioten Moja Hegalariaen laguntzarekin. Doinuok, gainera, egundoko arrakasta izan zuten. Horren erakusle, *Pink Frost* singlea, The Chills-en post-punk kutsuko balada iluna; zerrendetako lehen postura iritsi zen.

Gezurra badirudi ere, herrialdeko talde arraroen grabazioak disko salduenen artean kokatu ziren. The Bats eta The Clean taldeetako musikari zen Robert Scott-en aburuz, "ez zegoen inolako arriskurik honelakoak esateko: "Spandau Balleten antzeko soinua izan dezagun, horri esker etorkizunean espero ez dugun kontzerturen bat lortzen badugu". Atzerrian gertatzen zenaren eraginetatik baino, elkarrengandik jasotzen genuen inspirazioa".

Warner konpainiak Flying Nun erosi zuen 2006an, eta urteetan hiltzorian egon ondoren, 2009an Shepherdek azalera ekarri zuen ni bezalako zale obsesionatuen gozamenerako. Orain, eta Captured Tracks-ekin sinaturiko itunari esker, luxuzko berrargitalpenak eskuratzeko aukera dago; prezio onean, gainera. Moja aireratzen ari da berriro ere.

Captured Tracks, the hippest record label in the New York borough of Brooklyn has signed an agreement with New Zealand-based label Flying Nun with a view to releasing the latter's most significant and unusual records. They have already issued Toy Love's double album and debut EPs by The Bats and Snapper. Coming shortly are The Clean's first album and the Bird Nest Roys' recordings, too.

Flying Nun was home to most of the underground scene in the Land of the Kiwis in the 80s. The movement went under the moniker of *Dunedin sound* because most of the bands, like The Clean, were from the city of the same name. The label, however, was set up by Roger Shepherd in Christchurch.

The bands that ended up in Flying Nun were really great bands with real character. One or two of them are still playing. The Bats is an example of this. With limited technical ability and absolutely no prejudice whatsoever they mixed sparkling melodic pop and garage rock of the 60s with Velvet Underground's heartbeat and they applied the philosophy of *Do It Yourself* that was created by the punk explosion. In the USA, bands like The Feelies were doing the same thing. Indeed, the latest musical trends, records and music press, were late in getting to Down Under. So, they turned their geographical isolation to their advantage and, along with inter-group incest, they turned their back on contemporary trends and fads and went about recording the most blisteringly beautiful pop with the help of Flying Nun. It was incredibly successful. The Chills' post-punk dark ballad single *Pink Frost* was an example of this. It made number 1 in the charts.

Strange as it sounds, some of the most unusual-sounding bands in the country were the biggest selling acts. According to Robert Scott, member of the bands The Bats and The Clean: "There was no danger of, "Let's sound like Spandau Ballet because we'll get an extra gig down the road." Rather than being influenced by what was going on overseas, we were more inspired by each other."

Warner bought Flying Nun in 2006 and after years on the brink of disappearance, Shepherd brought it back into the fore, to the delight of obsessive fans like myself. So now we have the chance, thanks to the deal signed with Captured Tracks, to get our hands on luxury rereleases and at a great price, too. The Nun is about to take to the air again.

anai-arrebak

Diskotekako belarri jaleen moduan, Anai Arrebak taldekoengana hurbildu gara internet baliatuta. Gure musika eszena txikian proposamen ezberdin batekin eszenatokira igotzen den talde bakan horietako bat da Anai Arrebak. Aspalditik nahi genuen haiekin hitz egin. Haien laguna den gure lagun baten bitartez lortu dugu kontaktua egitea.

“Ongi pasa.. agindu bat da!” Ongi pasatzeko agindua eman behar izan duzue *Oihu* kantaren hitzetan...Hedonismo eskasiak jota gabiltza?

Garai ilun hauetan jendeak gure kontzertuetan ondo pasatzea nahi dugu, ordu betez kezka guztiak alde batetara utzi, gure helburua horixe da.

Anai Arrebak... ibilbide zabal eta anitzeko musikariak zarete... tartean benetako anai-arrebak... Zer moduz moldatzen da familia? Odol loturak onerako izaten dira beti?

Gure kasuan bai, ondo komplementatzen gara, ni musikan buru belarri nabil beti eta Margari antzerkiko irakaslea denez antzezlanaren ikuspuntu oso fina dauka.

“Ez ahaztu gaurko zirkoko gauetan zure mozorroa eramateaz...” Izenordeak eta pertsonaiak maite dituzue... herri honetako musika eszenan zergatik egon da hain gaizki ikusia posea eta mozorroa?

Ez nago batere ados zure galderarekin, gurean beti egon da posea eta mozorroa, maskaradak eta ezpata dantza hor daude adibibidez, kar kar!

Bi disko berezi kaleratu dituzue. Bideo zainduak egiten dituzue...Autogestioak kalitatezko produktuak ekoizteko gai dela frogatzeko desafioa da zuena?

Ez, ez, ez da desafio bat guretzako, ongi egin nahi izanez gero ez da erraza autogestioaren bidea baina orain arte dugun esperientzia ikusita emaitzak askoz ere oparagoak dira.

Talde gutxi du jendea dantzan jartzeko jarrera eta gaitasuna. Zuzenekoak maite duzuen talde zarete eta zuzenekoak ere zuek maite zaituztela badakigu. Jendea jotzeko aukerarik ez dagoela errepikatzen duen garaiotan nola moldatzen zarete zuek hainbeste jotzeko?

Lan asko egin behar da jendea batzutan kexatu egiten da baina zuk egindako lanean sinisten baduzu muturreraino joan behar zara ez dago beste sekreturik.

Anai Arrebak party plus kantuan “Gure dantza eroak kao uzten ditu memeloak”... Memelo asko utzi al duzue k.o. zuen ibilbidean?

Bueno....ez dakit zer erantzun!!!!

Diskoteka bola ispilu kaleidoskopikoan galdu aurretik zerbait esan nahi badiguzue....

Udara osoan zehar espero zaituztegu, etorri!

Agindu bat da!

Datozen kontzertuak The next concerts

ekainak-june 14

ekainak-june 23

ekainak-june 29

uztailak-july 12

uztailak-july 18

uztailak-july 24

abuztuak-august 14

abuztuak-august 16

iruñea

tolosa

lasarte

alegi

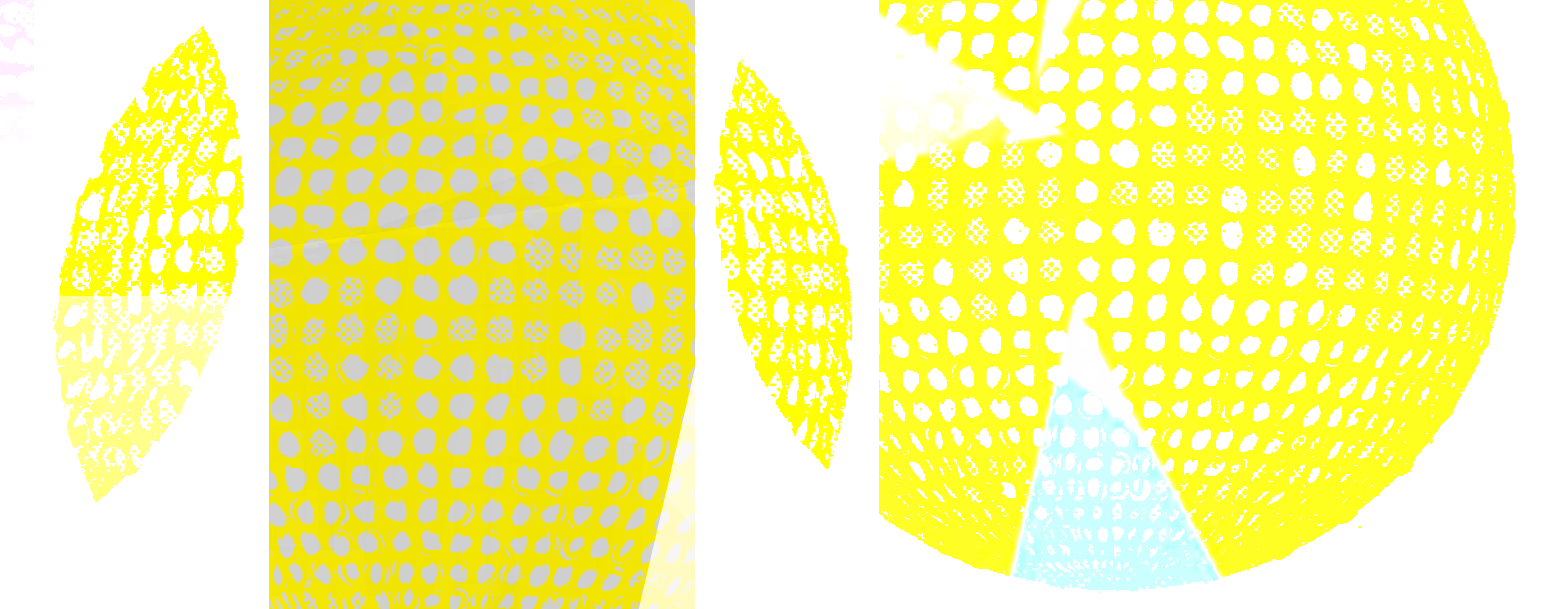
santutxu

biarritz

mutriku

gernika

burlata



Like people who eat your ear off in discos, we've got close to the group Anai Arrebak thanks to the Internet. Anai Arrebak is one of the few different offers on our small music scene. I've long wanted to talk with them. I managed to get in touch with them through a friend of mine who's a friend of theirs.

"Have a good time... That's an order!" You give us an order to have a good time in your song *Oihu*. Are you worried about a lack of hedonism?

In these hard times we want people to have a good time at our concerts, leave all their worries to one side for an hour, that's our aim.

Anai Arrebak... you're musicians with a lot of experience in a lot of different types of music... and also actual brothers and sisters... Does the family get on well? Is being relatives always an advantage?

It is in our case, we complement each other. I'm always thinking about music and, as she studied theatre, Margari gives us that point of view too.

"Don't forget to take your mask to tonight's circus..." You love names and characters... Why have poses and dressing up been so looked down on in our music scene?

I really don't agree with your question, there have always been poses and dressing up here, just remember Maskaradak and sword dancing, for instance! Ha, ha, ha.

You've brought out two special records. You've taken great care with your videos... Is it your challenge to show that it's possible to make quality products from a DIY position?

No, no, it's not a challenge for us, DIY isn't easy if you want to do things well, but, thanks to our experience, the results are much more rewarding.

All the members of the group want to get people up and dancing and manage to do that. You're a group that loves playing live and concerts seem to take to you as well. In these times when there are so few opportunities to play live, how do you manage to get so many gigs?

There's a lot of hard work involved. Some people complain about it, but if you believe in the work you do you have to do everything you can, that's the only secret there is.

In the song *Anai Arrebak party plus* you say *"Our crazy dancing knocks idiots out"...* Have you had to knock a lot of idiots out along the way?

Er, I don't know what to say!!!!

If you want to tell us something before you disappear into a revolving disco mirror... We'll be looking forward to seeing you all summer, please come along! It's an order!

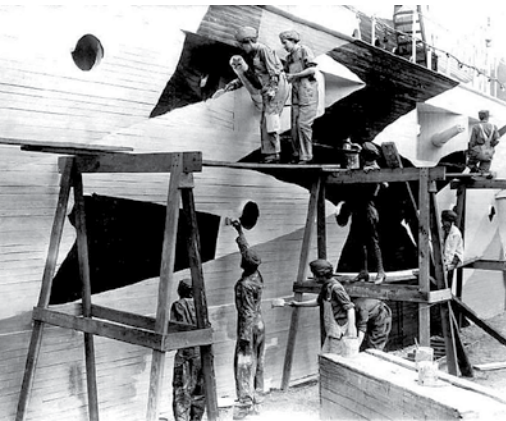
dazzled: optic war
durduzaturik: guda optikoa



Jirafa, zebra edo jaguarra oso nabarmenak eta agerikoak dira museo batean ikusten badituzu. Baina naturan, batez ere mugimenduan daudenean, ia ezinezkoa da gure begiez non eta nola dauden ikustea.

A giraffe, a zebra or a jaguar, all stand out and are very clearly distinguishable when you see them in a museum. But in nature, particularly when they are on the move, it's almost impossible to see them with the human eye.





I. Mundu Gerran, Ingalaterrako Royal Navyn marinel zen Norman Wilkinson artistak proposamen ero bat egin zuen: guda-ontziak naturan ia ikusezin bihurtzen ziren animalien moduan margotzea. Eta, azterketa psikologiko bat egitera bidali beharrean, bere proposamena aztertu eta onartu egin zuten.

Milaka guda-ontzi eta ontzi komertzial margotu zituzten marra zuri-beltzez. Eta modu berean margotu zituzten beste hainbat guda-ibilgailu eta arma astun ere. Berez, ez zen kamuflaje soila. Asmoa ez zen ontziak ikusezin bihurtzea, baizik eta efektu optikoak sortzea forma geometriko ez erregularrekin. Modu horretan, zailagoa zitzaion etsaiari barkuaren distantzia, norabidea, abiadura eta tamaina kalkulatzeko.

Gutxi gora behera, 4.000 ontzi ingeles margotu ziren I. Mundu Gerran; Ingalaterran ez ezik, gudan parte hartu zuten beste herrialdeek ere (Frantzia, Alemania...) Norman Wilkinson marinela asmatutako teknika erabili zuten. Artista askok guda osoa pasa zuten portuetan barkuak margotzeko diseinuak asmatzen eta margolanak zuzentzen. Edward Wadsworth artista bortizistak koadro ugari marraztu zituen I. Mundu Gerran diseinatu zituen 2.000 barku-marrazkietan oinarrituta.

II. Mundu Gerraren hasieran ere, barkuak marra zuri beltzez margotzen hasi ziren, baina berehala jabetu ziren erradarraren eta neurketa-sistemen teknologiarekin eta guda-hegazkinen garapenarekin iruzur optikoak ez zuela emaitza onik ematen. Zuri-beltzaren ordeaz, ingurunearekin kamuflatzeko egun ezagutzen ditugun koloreak eta formak sortu zituzten.



During World War I, artist Norman Wilkinson, sailor in the Royal Navy, came up with a crazy idea: to paint battleships in the same way that makes animals almost impossible to see in nature. Instead of sending him off for a mental health check-up, his proposal was looked into and finally accepted.

Thousands of battleships and merchant ships were painted in black and white stripes. Many military vehicles and heavy artillery were also painted in the same way. However, it wasn't just camouflage. Indeed, the objective wasn't to make the boats invisible but to create an optical illusion by using irregular geometrical shapes. This made it more difficult for the enemy to calculate the distance, direction, speed and size of the target. Approximately 4,000 British boats were painted in World War I and other nations taking part in this war (France, Germany...) also used the technique invented by Norman Wilkinson. Many artists spent the whole war in ports inventing designs and overseeing the painting of boats. The vorticist artist Edward Wadsworth painted many pictures based on the 2,000 boat drawings he designed during that war.

At the start of World War II, they started painting the battleships in black and white again, but they soon realised that because of advances in radar, distance measurement technology and further development in war aircraft, the use of optical illusion wasn't going to deliver positive results. Black and white was changed to the colours and shapes now used to blend into the background.



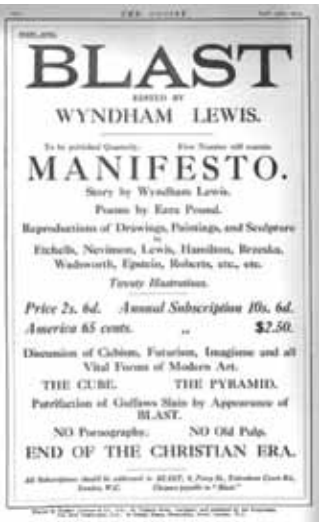
bortizismoa blast!
blast vorticism!



Vorticism was an art movement at the beginning of the 20th century and though it lasted less than three years, it was the most significant art movement that came out of Britain.

At a time when all the “isms” were based in Paris, this special new movement was born in the *Rebel Art Centre*. With Wyndham Lewis as its central figure and its roots embedded in Futurism and Cubism, the movement forged its own identity. It managed this to a large extent by expressing a mistrust of Statism and machinery whereas Futurism and Cubism embraced dynamism and machines. The Vorticists used disharmonious lines and colours and the characteristic of using these lines to direct the viewer's eye towards the centre of the canvas, the spring of emotion in the work, was the source of the name of the movement. Ezra Pound became interested in the movement and was the one who baptized it with the name “Vorticist”. Some of the participant artists were William Roberts, Edward Wadworth, Gaudier-Brzeska, Jacob Epstein, Helen Saundres,... The photographer Alvin Langdon-Coburn also contributed to the movement and he invented “vortographes”.

In 1915, the Vorticists decided to publish a magazine, and Blast was the name chosen, but they only managed to publish two issues. Nonetheless, the publishing of their work and writings along with contributions by Ezra Pound and T.S. Elliot in those two issues caused a major revolution. Along with their Vorticist Manifest and works of art, the use of typography was the magazine's highpoint. The use of innovative adventurous layout design and typography had a huge influence on design in the 20s and 30s.



Bortizismoa XX. mendearen haserako mugimendu artistikoa da. Hiru urte baino gutxiago iraun zuen, eta, hala ere, Britainia handian garai hartan sortu zen mugimendurik esanguratsuena izan zen. “Ismo” guztiak Parisen gertatzen ziren garaietan, *Rebel Art Centre*-n jaio zen mugimendu berri eta berezi hau. Wyndham Lewis izan zen buru, eta, futurismotik eta kubismotik edaten bazuen ere, izaera propioa izatea lortu zuen, hein handi batean, aurreko biek aldarrikatzen zituzten dinamismoa eta makinaren goraipenaren aurrean, bortizistek, estatismoa eta makinenganako mesfidantza azaldu zutelako.

Bortizistek lerroen eta koloreen erabilera ez armonikoa aldarrikatzen zuten. Mugimenduari izena emango zion ezaugarria bilatzen zen: lerro guztiek, nolabait, mihisearen erdigunera zuzentzea ikuslearen begirada; emozioak sortzen direneko iturburura. Ezra Pound mugimendura hurbildu zen, eta berak asmatu zuen “bortizista” izena. Hainbat artistak hartu zuten parte, beste batzuen artean, William Roberts, Edward Wadworth, Gaudier-Brzeska, Jacob Epstein, Helen Saundres... Alvin Langdon-Coburn argazkilaria ere batu zitzaion, eta “vortographes” (bortografiak) asmatu zituen.

Bortizistek egunkari bat argitaratzea erabaki zuten 1915ean. Blast izena jarri zioten, eta bi zenbaki besterik ez zituzten atera. Bi zenbaki bakarretan, ordea, Ezra Pound, T.S. Elliot eta bortizisten beraien lanak eta idatziak argitaratu zituzten, eta sekulako iraultza ekarri zuten. Manifestu bortizistaren eta arte-lanen gainetik, tipografiaren erabilera izan zen *Blast* aldizkariaren gailurra. *Blast* aldizkariaren maketazio eta tipografia berri eta ausarten erabilerak sekulako eragina izango zuen 20eko eta 30eko hamarkadetako diseinuan.



Double
CINEMA SESSION

**THE
HORROR
OF PARTY
BEACH**



ITSASOAN EZKUTATZEN DIREN
MUNSTRO BELDURGARRI ETA
LILURAGARRIAK IKUSIKO DITUZU!

IN
ASTONISHING
2D!

AZKEN LERROETAN ESERTZEN
ZARETENAK... ESKUAK
POLTSIKOETAN GORDE!



**THE
Mermaids
of Tiburon**

★ Surf! Party! Music! & Many other reasons to scream ★

the horror beach party

Amerikako Estatu Batuetan *beach party* (hondartzako festa) generoko filmek egundoko harrera izan zuten nerabeen artean 60eko hamarkadan. Kaliforniako hondartzetan filmatuak, bikotekide heterosexual inozoen amodiozko istorio jeloskorrak eta amorante horien lagunen hondartza giroko abenturak jasotzen zituzten. Batzuetan, gainera, pop talde ezagunek ere parte hartzen zuten. Genero horrek *surfing*-a eta surf musika zabaldu zituen.

Estilo musikal apartsu hori jorratu zuen New Jersey hiriko The Del-Aires rock talde indartsuak. Hala, Del Tenney zinegile estatubatuarrek 1964an estreinatutako *The Horror Beach Party* film bitxian parte hartzeko aukeratua izan zen. Film horrek estreinakoz nahastu zituen hondartza giroa eta munstroak, ordura arte sekula ikusi ez zen bitxikeria hibrido bat pantailaratuz. Olatuek eta rock-and-rollak zipiritindutako film odoltsu hori lehenbiziko munstro-dun beldurrezko musikala dela esan ohi da.

Hibridotasun hori filmeko munstroetan ere islatzen da: hondakin nuklear batzuk itsasora isuri ondoren, substantzia kutsakorrek itsasontzi batean hondoratutako hildakoen hezurduretara iristen dira, eta arrain itxura duten zonbi antropomorfiko bihurtzen dira. Zoratzekoa! Zonbion zaletasun nagusia, bikini soinean duten eta hondartzako parrandetan hordirik dantzatzen duten neskatoak hiltzea da, haien odola xurgatzeko asmoz. Sinesgaitza! The Del-Airesen kanturik ezagunena filmean jasotzen den garage-surf kutsuko *Zombie stomp* erraldoia da (Norton Records zigiluak taldearen kantuen bilduma bat plazaratu berri du doinu ospetsu horren izenburuarekin). Taldeak, orotara, sei kantu jo zituen filmean. Pelikularen aurrekontu txikiaren ondorioz (120.000 dolar gastatu zituen zuzendariak eta milioi bat dolar lortu), eta filmaketaren ezohiko kokapen geografikoari esker, agertu zen laukotea filmean. Izan ere, genero horretako gainerako filmak ez bezala, *Horror Beach Party* Atlantikoko kostaldean filmatu zen. Filmaren ekoizleek inguruetara jo zuten nerabez osaturiko tokiko rock-and-roll talde merke bat kontratatuz. Bitxikeria gehiago: zuri-beltzez filmatu zen! Eta komiki formatuan argitaratu ere. William Castle zuzendariaren *Living Corpse* filmarekin batera estreinatu zen, emanaldi bikoitzean, eta honako lelo hau irakur zitekeen kartelean: *Gizakien odoletik bizi diren pizti atomiko bitxiak!*. Istripu toxikoari, zonbien odol egarriari, eta The Del-Airesen doinuei beste hainbat osagai likitsu gehitu behar zaizkie balizko ikusleak filmaren ikuspegi osatuagoa izan dezan: promiskuitate sexuala, budua, moto gidariaren bandak, etengabeko dantza sentsualak, eta gorputz gazteek berotutako mozkorraldiak. Finean, gurean egiten diren surf filmei buruzko zinemaldiaren inoiz ikusiko ez den (edo bai...) zine merke bezain zirrargarria.

WARNING!

POSITIVELY NO ONE ADMITTED UNLESS
you agree to release this theatre of
all responsibility for death by fright!

FRIGHT RELEASE

This certificate absolves the management
of this theatre of all responsibility for
death by fright during the showing of
"THE HORROR OF PARTY BEACH"
and
"THE CURSE OF THE LIVING CORPSE"

WEIRD
ATOMIC
BEASTS...
WHO
LIVE OFF
HUMAN
BLOOD!

THE FIRST
HORROR
MONSTER
MUSICAL!

Hear the big-
beat sound of
the Del-Aires
swingin' with the
beach party set!

THE HORROR OF PARTY BEACH

PLUS 2ND ALL NEW SHOCK HIT!



From Out Of
The Grave
Stalks The
Creature That
Undrapes The
Passions Of
The Living!

THE CURSE OF THE LIVING CORPSE



THE HORROR OF PARTY BEACH



the horror beach party

In the 1960s, the *beach party* film genre was incredibly successful with teenagers in the USA. The films, set on the beaches of California, were centred on the loves and jealousies of innocent heterosexual couples and their teenage friends. They sometimes featured well-known pop bands and the genre helped spread surfing and surf music. Sparky New Jersey trio The Del-Aires played this foamy music, so American filmmaker Del Tenney chose them to appear in the strange 1964 *The Horror Beach Party*. It was the first film to mix the surf and horror genre and came up with a never-before-seen hybrid. This wave and rock 'n' roll cum blood fest has frequently been called the first musical horror film. This hybridity is also showcased in the monsters themselves. Basically, some nuclear waste spillage makes its way to the sea where it finally reaches the corpses trapped in a sunken boat on the sea bed. The substance seeps into the bones of the dead and revives them as fish-like anthropomorphic zombies. Amazing, really! These zombies' favourite pastime is killing the bikini-clad girls partying on the beach so they can drink their blood. Unbelievable stuff! The Del-Aires' best-known song is in the film, the great garage-surf *Zombie stomp* (Norton Records released a compilation of the band a few years back under the same famous name). The band played six songs in the album. The film cost \$120,000 to make and grossed \$1 million dollars at the box office, and the unusual East Coast setting was the reason why the band appeared in the film. The film was set on the Atlantic Coast, very unusual for the surf film genre, so the producers looked for a cheap local teenage rock 'n' roll band for the film. Another weird fact for the film: it was filmed in black and white. It was also released as a comic. It premiered as a double bill along with William Castle's *Living Corpse*. The slogan that appeared on the posters for the film read: '*Weird atomic beasts who live off human blood*'.

To the toxic spill, zombie blood thirst, the Del-Aires you have to add the other lewd elements to get a fuller idea of the film. There's sexual promiscuity, voodoo, motorcycle gangs, non-stop sensual dancing as well as the heat of drunken teenage bodies. Well, you know, the kind of film that you will never see (or maybe you will...) at the surf film festivals here. A film that is as exciting as it is cheap.





the mermaids of tiburon

60ko hamarkadako Hollywoodeko estudio handiek bigarren mailako entretenimenduzko film merkeak ekoizten zituzten, garaiko zinema aretoen eskari zabala asetzeko. Izarren soldatetan, festetan eta ekoizpen handietan ardurarik gabe xahututako dirua, langile eta aktore ezezagunak esplotatuz berreskuratzen zuten. "Mirari amerikarra" esaten diote askok horri. Estudioetan lan egiten zuten "esklabo" horietako batzuk jabetu ziren zinema estudioetatik kanpo, eta modu independentean, filmak egin zitezkeela.

American International Pictures konpainia independenteak ekoiztu zuen eta Roger Corman mitikoak zuzendu zuen *House of Usher* (1960) filma izan zen urteгийн lehen zirrikitua egin zuena. Ondoren, tsunami etorri zen: makina bat film ekoiztu zen bitartekari eskas baina irudimen handiarekin. Cormanen moduan, John M. Lamb urazpiko kameralariak bere ametsa betetzea erabaki zuen, estudio handietarako lanean urte mordo eman ostean. Amets horren izena berak idatzi, zuzendu, ekoiztu eta filmatu zuen: *The mermaids of Tiburon* (1961). Mexikoko Tiburón uharteetan filmatutako istorio hau abentura ero bat da, Kaliforniako itsas biologo bat, perla bilatzaile mexikar gaiztoak eta sirena ederrak protagonista dituen. Gomazko tiburoi mekanikoak, Mexikoko arrantzaleak aktore lanetan, hanka sartze tekniko ugari, eta Diane Webber ederra perlat zaintzen dituzten sirenen erreginaren paperean.

Lau urte beranduago, John M. Lamb-ek hamar minutuko zati bat gehitu zion filmari. Zati berri horretan, sirenen urazpiko irudiak besterik ez ziren azaltzen. Alde handia zegoen, ordea. Bertsio berrian, sirenak bularrak estali gabe azaltzen ziren. Kopia berriak egin zituzten, eta filma berriro estreinatu zen izenburu berriarekin: *Aqua Sex* eta *The virgin aqua sex*. Zine psikotronikoaren xarma. Familia osoarentzako abentura, batetik, eta logelako jolasetarako beroketa ariketa, bestetik. Lamb-ek ildo horri jarraitu zion bere ondorengo lanetan. Sexplotation azpigenerearen harribitxi gehiago filmatu zuen: *The Raw Ones* (1965) kanpamendu nudista batean egindako dokumentala, *Mondo Keyhole* (1966) Los Angeleseko bortxatzaile baten inguruko fikzioa, eta, beranduago, M. C. Von Hellen ezizena erabiliz, sexua gaitzat zuten *Sexual Freedom in Denmark* (1970), *Sexual Liberty Now* (1971) eta *Sex Freaks* (1974) dokumentalak filmatu zituen.

Mermaids of Tiburon ez da zinemaren historiara pasako. Zinematografiari dagokionez ez du inolako ekarpenik egiten. Baina badu bestelako baliorik: sorkuntza, ametsak egi bihurtzea, senari jarraitzea, bokazioa aldarrikatzea... Horregatik gustatzen zaigu guri film zatar hau. Edertasun naif eta sinplea estetikoki ere erakargarria zaigulako. Eta mila bider diru gehiago kostatu diren filmek lortu ez dutena lortu duelako: *The baldeko orrialdeetan ateratzea.*



THE
MOST
FANTASTIC
UNDERSEA
ADVENTURE
EVER
FILMED!

THE Mermaids of Tiburon

in
AQUASCOPE
and
EASTMAN
COLOR



STARRING

Diane WEBBER • George ROWE

COSTARRING

TIMOTHY CAREY • JOSE GONZALES-GONZALES

WITH

THE MOST BEAUTIFUL MERMAIDS IN THE WORLD

Written, Produced and Directed by JOHN LAMB

A FILMGROUP PRESENTATION



the mermaids of tiburon

In the 1960s, the big Hollywood studios produced second-level entertainment films in order to meet the wide demand from picture houses at that time. All the lolly they carelessly splurged on mainstream stars' pay packets, flash parties and blockbuster productions they would make back by exploiting unknown actors and workers. Many people call it the "American Miracle. Some of those "slaves" working for the big boys soon realised that they could make their very own independent productions once free on the big studios..

House of Usher (1960), produced by the independent studio *American International Pictures* and directed by Roger Corman, was the first crack to appear in the big studios' dam. What followed soon became a Tsunami; a huge number of films were produced with very little means but a lot of imagination. Like Corman, underwater cameraman John M. Lamb, having worked for the major studios for many years, decided it was time to make his dream come true. He named, wrote, directed, produced and filmed that dream: *The mermaids of Tiburon* (1961). Filmed on the Mexican islands of Tiburon, this crazy adventure features a Californian marine biologist, evil Mexican pearl-divers and beautiful mermaids. You can also see mechanical foam-rubber sharks, Mexican fishermen as actors, lots of technical bloopers and the beautiful Diane Webber as the Queen of the Mermaids who guarded the pearls. Four years later, John M. Lamb added a further 10 minutes to the film. All of the new scenes were underwater footage of mermaids. There was one big difference, however. In the new version the mermaids appeared topless. They made new prints of the film and it was once again premiered, but this time with a new title: *Aqua Sex* and *The virgin aqua sex*. The charm of psychotronics. On the one hand, an adventure for all the family, and, on the other, a warm-up exercise for bedroom play. Lamb carried on in this vein in his next films and went on to film a few more gems in the Sexploitation subgenre: *The Raw Ones* (1965) a documentary filmed in a nudist camp and *Mondo Keyhole* (1966) the story of a fictitious rapist from Los Angeles. Later, using the pseudonym M. C. Von Hellen, he made the sex documentaries *Sexual Freedom in Denmark* (1970), *Sexual Liberty Now* (1971) and *Sex Freaks* (1974). *Mermaids of Tiburon* will not find much of a place in the history of cinema. Cinematographically, there was nothing new about it. But it does have other values: creativity, making dreams come true, following your instinct, a declaration of vocation.... That's why we like this raggedy film. Because we too are attracted to simple naïf beauty. And one more thing, it has achieved what films that cost a thousand times more have never done: it has appeared in the pages of *The balde*.

text by: julen azpitarte

no comment



motörgirl

jaka/jacket: miqel suay
body: platino
galtzak/shorts: cati serra
pantiak/socks: platino
zapatak/shoes: amaya arzuaga
osagarriak/accesories: protos



leggings: josé castro
alkandora/shirt: cati serra
zapatak/shoes: manolo blahnik
lepokoa/collar: protos



jantzia/dress: amaya arzuaga
pantiak/socks: platino



jaka/jacket: amaya arzuaga
pantiak/socks platino
zapatak/shoes: chocolat d'or



top: belen vidal
leggings: platino
zapatak/shoes: amaya arzuaga
osagarriak/accesories: protos

argazkilaria / photographer: tatiana luna
modelo / model: verena jover (mad models management)
makilajea eta orrazkera / make up and hairdressing : jose sande for clarins and silky
estilismoa / stylism: tatiana luna y jose sande
argazki eta ekoizpen laguntzailea / photo and production assistant: renato brea

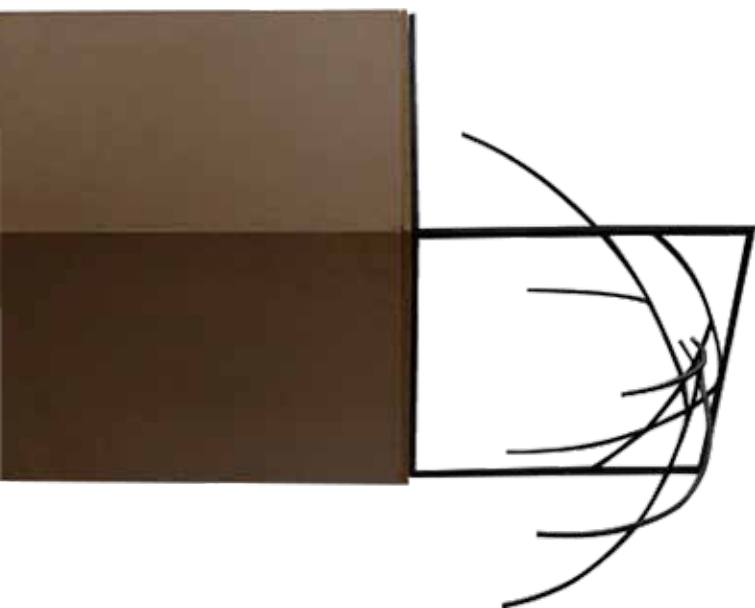


haize, izar eta lizar. txakur galdu baten xenda

Naturak, orokorrean, garrantzi handia izan omen du egindako gauzetan, bai arte-lan handietan, bai marrazki txikietan ere. Naturak den dena inguratu eta zeharkatu du beti.

Erakusketa hau ur-jauzi baten ekintzaren ondorioz sortutako putzu baten modukoa da. Eta putzu hori paisaia bat bezalaxe dago antolatuta, edo hala ikusten dut nik, behintzat. Horrela dago osatuta. Zentzu batean, artea ere natura da, eta erakusketa hau, paisaiekin egindako paisaia bat da, meta-paisaia bat.

Momentu hauetan, beti, erakusketak gauza arraro bat iruditzen zaizkit. Ez diet zentzu askorik ikusten. Beharrezkoa den gertutasun hori galdu ondoren, bat-batean, urruntasun anitz bihurtzen da. Margotzea edo eskultura egitea, eta gero hori erakustea, gauza aski abstraktoa suertatzen zait. Azken finean, pintura lan aski zaharra da eta erakusketen afera hau aski berria. Tailerra gauza aski bakartia eta intimoa da; erakusketa, aldiz, publikoari zuzendua da, eta harreman hori onartuegi dago. Erakusketa ondorio bat dela esaten dute batzuk, baino ez dute aipatzen zer ondorio mota den. Erakusketa bat uholde leherketa baten ondorioa da beti, bestela, nola liteke lana handitzen joatea erakusketan bertan, paretak gaindituz, ihes egin nahian... Arte-lana natura da, natur basatia.



In general, nature has been very important in what has been done, in large works of art and in small drawings, too. Nature has always surrounded and gone through absolutely everything.

This exhibition is like a pool which has been created by a waterfall. And that pool is organised like a landscape, or that's how I see it, anyway. That's how it's made up. In one sense art, too, is nature, and this exhibition is a landscape made up of landscapes, a meta landscape. In these moments, and always, exhibitions seem like strange things to me. I don't see much sense in them. After losing that necessary closeness, suddenly it becomes a varied distance. Painting and sculpting, and then exhibiting, seems like quite an abstract thing to me. The thing is, painting's quite an old thing and exhibitions are quite new things. Workshops are quite solitary, intimate places; exhibitions, on the other hand, are for the public, and that's been too easily accepted. Some people say that an exhibition is a natural consequence, but they don't say what type of consequence it is. An exhibition is always the result of an explosive flood, otherwise how could the work grow when it is in the exhibition, taking over the walls, wanting to escape... Art is nature, wild nature.

wind, stars and ash trees.
a stray dog's path





Txakur galduaren begitik

Berezia da txakur galdu baten ibilera eta portaera. Edonork bereiz ditzake, pittin bat aztertuz gero, txakur galduaren eta galduta ez denaren ibilerak. Biziki bitxia da mundua korritzeko txakur galduarena, txakur galduak ez baitu egiten bilatu baizik. Leopoldo Ferranen erakusketa, zentzu batean, bilatze horren paisaia duzu.

Markos Zapiain

Leopoldo Ferran artista irundarrak gizakiak duen jokabide oinarritzuenari erantzuten dio. Nomada, ibiltari jarrera du. Instintuei eta beharrei jarraitzen die. Bere instalazioek, natura modu unibertsalean ulertzen dute. Aipamen hau ez da arteaz hitz egiten denean botatzen diren "boutade" horietako bat. Leopoldo Ferranen lanaren kasuan ez dago natura eta ez-naturaren arteko banaketarik. Donostiako San Telmo museoarentzat egin zuen azal berria da adibiderik garbiena. Instalazioa, interbentzioa bera natura bihurtuta.

Ekainaren amaiera arte Getariko Musée de Guéthary-n.

From a stray dog's point of view

Lost dogs behave and walk in a special way. With a little bit of attention, anybody can distinguish between the way a stray dog and a dog which isn't lost walk. The way stray dogs run is especially peculiar as all stray dogs ever do is look for things. Leopoldo Ferran's exhibition is, in a sense, the landscape for that search.

Markos Zapiain

The artist from Irún Leopoldo Ferran gives an answer to humanity's basic behaviour. A nomad, he's always on the move. He follows his instincts and his needs. His installations understand nature in a universal way. This isn't one of those clever-clever comments about art. In Leopoldo Ferran's work there is no separation between what is nature and what is not. The best example of this is the new façade he made for Donostia's San Telmo Museum. It is an installation which become nature in itself.

At Getaria's Musée de Guéthary until the end of June.



zoologikoak dira arte museo eta galeriak



Artium-ek *Ez ukitu* izenarekin erakusketa berria aurkeztu du. Arte museo eta galerien eta bertara hurbiltzen diren ikusle eta arte zaletuen arteko harremanaz hausnartzen da. Eta, guri, John Bergerrek *About Looking* (1980) liburu ezagunean idatzi zuen *Why look at animals* (Zergatik begiratu animaliei) testua etorri zaigu gogora. Berger-en asmoa begiradaz hitz egitea bada ere, guri, arte galeria eta museo gehienak egun zertan bihurtu diren azaltzeko analogia ederra eskaintzen digu.



“Zoologiko publikoak animaliak eguneroko bizitzatik desagertzen hasi ziren garaian sortu ziren. Jendea animaliekin bat egitera, ikustera eta aztertzerara joaten deneko zoologiko horiek, hain zuzen ere, animaliekin ezinezkoak diren harremanei eraikitako monumentuak dira. Zoologiko modernoa gizakia bezain zaharra zen harreman baten epitafioa dira”.

“XIX. mendean zoologiko publikoak botere kolonialaren baieztapena ziren. Animaliak harrapatzea urrutiko lurralde exotikoen konkistaren irudikatze sinbolikoa ziren. Esploratzaileek aberrira tigre edo elefante bat bidaliz frogatzen zuten beren patriotismoa. Metropolitiko zoologikora animalia exotiko bat oparitzea harreman diplomatikoen ikur sinboliko bihurtu zen”.



“Baina XIX. mendeko erakunde publiko guztien moduan, nahiz eta inperialismoaren ideologiak sortua izan, zoologikoak betebeharrak herriko bat zuen. Ezagutza eta ilustrazioa herriari gerturatzeko betebeharra zuten. Zoologikoek sortu zuten lehendabiziko zalantza naturaren historiarekin zuen zerikusia: garai hartan uste zuten halako ingurune ez naturalean animalien bizitza naturala ikertu zitekeela”.

“Milioika pertsonak bisitatzen zituzten zoologikoak urtero, jakin min hain handi, hain zabal eta hain pertsonalak bultzatuta. Zoologikoetan biltzen dira ahalik eta animalia espezie eta azpi-espezie gehien, ikusiak eta aztertuak izateko. Eta kaiola bakoitza barruan dagoen animalia enkoadratzen duen markoa da”.



art museums and galleries are zoos



Artium has just opened a new exhibition titled *Ez ukitu* (Don't Touch). The exhibition is a reflection on the relationship between art museums and galleries and the spectators and art fans who visit them. This reminds us of John Berger's *Why look at animals*, which appeared in the well-known book *About Looking* (1980). While Berger focuses his attention on the act of observation of animal, it's the perfect analogy of what most art galleries and museums have become as far as we are concerned.



"Public zoos came into existence at the beginning of the period which was to see the disappearance of animals from daily life. The zoo to which people go to meet animals, to observe them, to see them, is, in fact, a monument to the impossibility of such encounters. Modern zoos are an epitaph to a relationship which was as old as man."
"Likewise in the 19th century, public zoos were an endorsement of modern colonial power. The capturing of the animals was a symbolic representation of the conquest of all distant and exotic lands. "Explorers" proved their patriotism by sending home a tiger or an elephant. The gift of an exotic animal to the metropolitan zoo became a token in subservient diplomatic relations."



"Yet like every other 19th century public institution, the zoo, however supportive of the ideology of imperialism, had to claim an independent and civic function. The whole purpose was to further knowledge and public enlightenment. And so the first questions asked of zoos belonged to natural history; it was then thought possible to study the natural life of animals even in such unnatural conditions."

"Meanwhile, millions visited the zoos each year out of a curiosity which was both so large, so vague and so personal. A zoo is a place where as many species and varieties of animal as possible are collected in order that they can be seen, observed, studied. And, in principal, each cage is a frame round the animal inside it."





mussche

kirmen uribe. susa

Editoreak kontrazalean egia esaten du. Liburu honen intentsitatea, baina, ezin du horretan bildu editoreak. Zuhurtziaz, kontentzioz idatzita, idazleak emozioa pilatzen du bor-borreetan azken zatira iritsi arte. Han, aizkorakadak bata bestearen atzetik doaz, eztarriko korapiloa estutu eta malkoren batek ihes egiten duen arte. Amorruez eta harrotasunez. Zuk ere liburu batekin ezin dela malkorik isuri uste baduzu, oker zaude. Liburua nobela, eguneroko, saio edo olerki epikoa den ez du axolik. Laguntasunaren gorazarre baita. Taiboren arkanjeluen artean tokia izango zuen Musschek. Bada, liburu honetan datza Robert Mussche. Bai eta gutako bakoitzaren Mussche-ak ere.

What the editor says on the back cover is true. He can do no more than explain the book's intensity. Little by little, with great control, the writer stacks up the boiling emotions in the book right up to the last passage. And there one axe cut follows another until you get a knot in your throat and shed a tear or two. From anger and pride. If you think that a book can't make you cry, you're wrong. It doesn't matter if it's a novel, a diary, an essay or an epic poem. As long as it's a tribute to friendship. Mussche is going to have a place amongst Taibo's archangels. Robert Mussche is what this book is about. And each of us is Mussche.



benditos críticos

laura baleztena, mikel belascoain

30 pertsonatik gora hartu du parte liburu-cd honetan. Musikariak, idazleak, ilustratzaileak... guztiek, elkarlana eta garai zailetan loturak sortzearen aldeko aldarriaz. Liburuan atentzioa deitzen duen lehendabiziko gauza bikoiztasuna da. Bi izenburu eta bi azal. Mikel Belascoainek gizartea eta ekonomia ditu hizpide "memento crítico" izenburupean azaltzen diren testuetan. Laura Baleztenak, "benditas vacantes" izenpean, emakumeak protagonista dituzten zazpi ipuin idatzi ditu. Testuekin interaktibitatean, musika eta ilustrazioak ekartzen ditu disko-liburu honek, eta, parte-hartzaileen artean, El Culpio Asesino, Souvenir, Hoey and the Mussels, Jon Ulecia, Las Furias musika taldeak, bai eta Hector Urrea, eta Fermin Urdanoz artistak ere.

More than 30 people have contributed to this CD-book. Musicians, writers, illustrators... all of them speak up for working together and for the connections which are made in these difficult times. The first thing that draws your attention is the book's duality. Two titles and two sleeves. Mikel Belascoain writes about society and the economy in the texts under the title "memento crítico". Laura Baleztena, with the title "benditas vacantes", has written seven short stories in which women are the main characters. The contributors to these interactive texts, music and illustrations include the groups El Culpio Asesino, Souvenir, Hoey and the Mussels, Jon Ulecia, Las Furias and the artists Hector Urrea and Fermin Urdanoz.



alderik alde

maite gurrutxaga.
edo argitaletxea

Maite Gurrutxagak, ilustratzaile orori gertatzen zaion moduan, edozein egoera edo aukera baliatzen du marrazten hasteko. Marrazkilariak buruan marraztu egiten du, musikariak buruan konposatzen duen moduan. Musikariak txistu egin edo kantatu egiten ditu bere musika-marrazkiak... Ilustratzaileak paperean marrazten ditu bere buru barneko doinuak. Horiek dira, hain zuzen, Maite Gurrutxagak koaderno formatu ederrean bildu dituenak. Palimpsesto baten moduan azaltzen dira unean uneko beharrari jarraiki marraztuak diruditen zirriborroak. Ederra ilustrazio lana; ederra horrelako lana argitaratua ikusteko aukera.

Maite Gurrutxaga, like all illustrators, takes advantage of any situation or opportunity to start drawing. Illustrators draw from memory in the same way that musicians compose in their heads. Musicians whistle or sing to bring out their music sketches... Illustrators put their internal melodies onto paper. And that is just what Maite Gurrutxaga has brought together in her beautiful notebooks. Like on a palimpsest, the drawings, which look like sketches, address the needs of each moment once and again. This is beautiful illustration work and it's great to see it published.



bizienez eta hilentzat

tomas transtromer.
Itzulpena: juan mari agirreurreta.
elkar

Nobel saria jaso aurretik deskubritu eta erakutsi genizuen Transtromerren poesia The balden. Liburudenda batean, duela bost edo sei urte, kasualitatez eskuratu genuen egile suediarren liburu bat gaztelarrera itzulita. Poema batzuk irakurri, eta etxera eraman behar genuela erabaki genuen berehala. Horregatik iruditzen zaigu txalotzeko modukoa atzerriko egileak euskarara itzultzeko egiten den edozein egitasmo. Ahalegin horri esker gozatu ahal izan dugu, beste behin, egile suediarren poesia sinple eta, aldi berean, sakona. Gutxiak hitz egiten du naturaz Transtromerrek bezala.

You heard about Transtromer's poetry in The bald before he won the Nobel Prize. I came across a Spanish translation of one of this Swedish writer's book in a bookshop by pure chance five or six years ago. After reading a few poems I decided I had to take it home with me. That's why it's great when foreign writers' works are translated into Basque. Thanks to the work done here we can enjoy this poet's simple and, at the same time, profound work once again. Few people have written about nature in the way Transtromer does.

enekoitz ramirezen zain

Camembert helburu liluragarri hartan, iruzurtuta, desengainaturik eta kartzela usainean utzi genuenetik, ez genuen *Lanbasen* berririk. Gure herriko guru bihurtu dituzten goi mailako sukaldariz inguratuta itzuli da. Inguratuta baino, egoerak eta bere "lanbide" berriak derrigortuta. Enekoitz Ramirez-ek ez du AEBetako detektibe pribatuen gabardina pose gogorrik, ez du Frantziako "polar"-etako Delon eta Belmondo modukoen atraktiborik. Ez du Eskandinabiako detektibeen zintzasun kalbinistaren arrastorik. Ez du Espainiako detektibeei darien "fritanga" ogitarteko usainik. Hasteko, Enekoitz Ramirez, polizia, polizia ohia edo detektibea izan beharrean, gaizkile bat delako.

Enekoitz Ramirezi esker, nobela beltza gaizkilearen ikuspegitik bizitzea lortu dugu. Baina ez AEBetako eleberrietan azaltzen diren gaizkile psikopaten ikuspuntutik. Enekoitz Ramirez gaizkilea da, eta, hain zuzen ere, itzalen eremutik bizi ditugu haren ikerketak eta aurkikuntzak. Arrain txiki baten moduan, inongo sareetan ez erortzeko, bere inguruan dabilzan polizia, bezero, abokatu eta "lagunen" artean igerian dabil beti Lanbas. Baina putzu eta aintzira gehiegitan izan denak ez du inoiz itsas barerik topatuko.

Orban gehiegi ditu inoren aurrean biluzteko. Ironikoa lagunekin, eta zinikoa eta sarkastikoa munduarekin. Ez du apenas lagunik. Kondenatuaren hedonismoa praktikatzen du. Erromantikoa, zentzurik suntsitzaileenean. Galtzeko apustua egiten duen jokalaria txarra. Gure herriko aldareetan azalduko ez den santu eta martirra da Enekoitz Ramirez. Eta Beltz-Noir generoa maite dugunok merezi genuen haren itzulera. Eta merezi dugu, berandu baino lehen, oraintxe zertan dabilen jakitea.

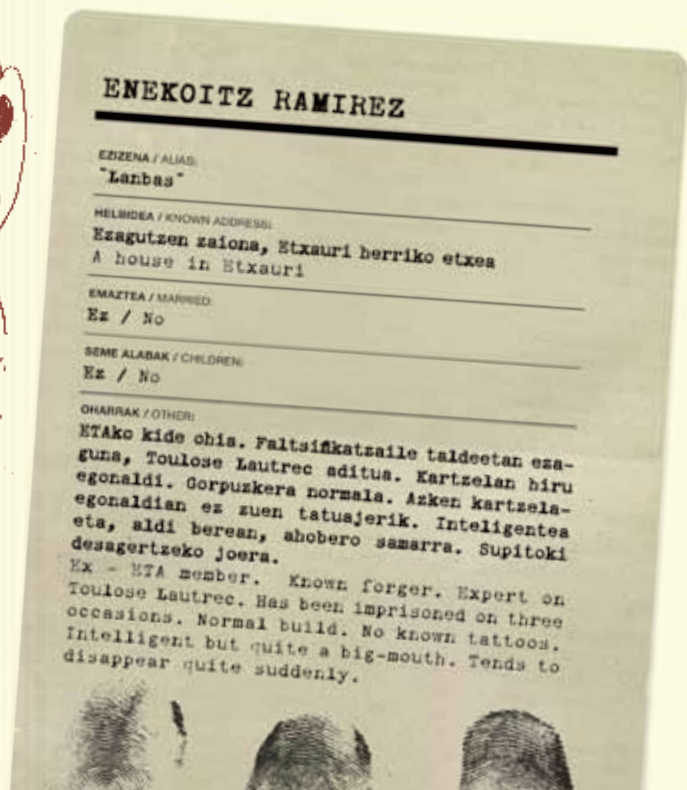
waiting for enekoitz ramirez

Since we last left him feeling conned, disillusioned and with the smell of prison about him in the fascinating *Camembert helburu*, we haven't heard from *Lanbas*. He's back and he's accompanied by the top class chefs that have become our gurus. Well, accompanied is probably not the right word, rather circumstances and his new "job" have forced them together.

You won't see Enekoitz Ramirez posing in a raincoat like one of those tough American private eyes, and he does not have the attraction of Delon or Belmondo in French polar. He does not possess the Calvinistic loyalty of the Scandinavian nor does he have the whiff of fried batter squid rings that is associated with the Spanish detective. To start off with, Enekoitz Ramirez is not a cop, an ex-cop or even a private detective. He is a criminal.

Thanks to Enekoitz Ramirez, we can experience a crime novel through the eyes of a criminal. But he's not like the psychopathic point of view we get from the American novels. Enekoitz Ramirez is a criminal and through him we experience his investigations and discoveries in his land of shade and darkness. Like a small fish, Lanbas navigates his way through the police, his customers, lawyers and "friends" in an effort to avoid being trapped in a net. But skipping and jumping from pool to lake, it's impossible to find calm waters for this guy.

He has too many bruises to undress in front of anybody. Ironic with friends and cynical and sarcastic with the world. He has hardly any friends. His is the hedonism of the condemned. Romantic in the destructive sense of the word. A bad gambler who bets to lose. Enekoitz Ramirez is the type of saint and martyr who you will never see on any alter in any of our towns and villages. Those of us who love the Noir genre have greatly deserved his return. We deserve to know what he is up to right now.





web meets app

Ukaezina da. Geroz eta gauza gehiagotarako erabiltzen dugu telefonoa. Oso epe laburrean smartphoneak gure egunerokotasunean txertatu eta ia-ia ezinbesteko gailua bihurtu zaizkigu. Argazki eta bideo kamarak, erloju, irrati, mp3 erreproduktore, gps,... duela bizpahiru urtera arte erosten genituen gadget ugariaren salmentak behera egin du nabarmen eta horietako askoren desagerpena saihestezina da.

Beherakada horrek ordea beste produktu edo berrikuntza baten gorakada ekarri du: App-ak. Aplikazioen munduan bizi gara gaur. Galdetu al diogu inoiz ze puntura arte behar ditugun deskargatzen ditugun aplikazio guztiak? Beste hainbat gauzekin bezalaxe behar bat ez zegoen tokian beharra sortu dugu eta aplikazioak jaitsi eta jaitsi gabiltza.. gehienetan behin erabili eta berriro ukituko ez ditugunak. Edozertarako sortzen dira aplikazioak. Doanekoaz zein ordaintzekoak. Hori bai, azken hauen prezioak merkeak izaten dira gehienetan.

Afera da, app-en ugalketa hau ez ote den neurritz kanpoko, eta askotan zentzurik gabekoa. Izan ere, aplikazio askok ez dute telefonoek eskaintzen duten teknologia (geolokalizazioa, azelerometroa, kamera...) erabiltzen eta funtsean, lehen webgunean modu aske eta irekian eskuratzen ahal zena, orain app baten bidez kontsumitzen dugu, horretarako beharrik edo onurarik ez dagoelarik.

Bestalde, mugikor eta tabletetarako app-en unibertsoa zatikatua eta itxia da. Zatikaturik, mugikorreko sistema eragile bakoitzak bere programazio hizkuntza eta ondorioz app ekosistema propioa duelako. Alegia, sistema eragile batentzat garatzen den aplikazioa

ez dabil automatikoki gainontzeko sistema eragileetan. Horretarako, aplikazioa sistema bakoitzaren lengoaiari birprogramatu beharra dago. Sistema eragile hedatuenak iOS eta Android dira. Baina badira gehiago: Windows, Blackberry OS, Nokiaren Symbian OS,...

Unibertso itxia dela diogu, sistema eragile bakoitzak bere denda duelako eta dendaren jabeak erabakitzen duelako zer app eskaintzen ahal den bertan. Alegia, sistema eragile hoiengatik jabeek bere ekosisteman eskaintzen den informazioa eta zerbitzuak gaineko kontrola dutela.

Orain arte webguneetan libreki eskuratu genezakeen informazioa, orain aplikazio bidez kontsumituz, multinazional eta sistema eragile baten menpe jartzen gaitu. Webgunea unibertsoa bada, aplikazioek orain kontsumitzailea zatikatu egiten du erabiltzako sistema eragilearen arabera. Gainera, aplikazioak sistema eragile ezberdinetarako garatzeak lana biderkatzen du. Ez da errentagarria kasu gehienetan iOS, Android eta abarretarako aplikazioak garatzea. Webak garatzea ordea ez du halako arazorik. Web unibertsoa da eta egun edozein sakeleko telefonotik dugu webetan sartzeko aukera. Ez al litzateke logikoagoa sistema eragileek web garatzaileei aukera ematea mugikorreko funtzionalitate bereziak (geolokalizazioa, azelerometroa, kamera...) erabiltzeko? Horrek app-en oraingo zatiketa zein itxikeriari amaiera emango lioke, eta Apple edo Google bezalako multinazional erraldoienganako menpekotasuna arinduko luke ere. Iragartzen ari diren Firefox OS sistema eragile berriaren proposamena helburu horiekin jaio da eta garatuko dituzten lanabesak edonoren eskuetan utziko dituzte. Ongi etorri Firefox OS, mugikorrean nahi zaitugu!



web meets app

It's undeniable. We're using our phones for more and more things. Smart phones have got into our daily lives very quickly and they've become almost indispensable devices. Photo and video cameras, watches, radios, mp3 players, gps,... The sales of many gadgets that we bought separately until two or three years ago have fallen heavily and many of them will inevitably disappear.

But that fall in demand has brought an increase in demand and innovations in another type of product: Apps. We live in an app world nowadays. Have you ever asked if we really need all the apps we download? As has happened with some many things, we've created a need where there wasn't one and spend a lot of time uploading and downloading apps and, in most cases, we use them once and once only. Apps are created for absolutely anything. Free or at a price. If there is a price, it tends to be very cheap.

In fact, this increase in apps is out of proportion and often makes no sense. In fact, many apps do not use the technology offered by telephones today (geographical localiser, speedometer, camera,...) and what used to be available for the Internet free we now buy in the form of an app even when we don't need it and make no use of it.

What's more, there is an unbreakable boundary between mobile phones and tablets. This boundary is caused by each mobile phone operator's system having its own language and, because of that, its own ecosystem. So an app developed for one operator does not automatically work for all other operators. So each app has to be programmed twice. The

most widely used systems are iOS and Android. But there are more: Windows, Blackberry OS, Nokia Symbian OS,...

It's a closed universe because each system has its own shop and the owner of each shop decides what to sell on it. So the owner of each operating system controls the information and services offered for its own ecosystem.

By consuming apps for what we used to obtain freely from the Internet we are putting ourselves under the multinationals' control. While webs are universal, apps separate consumers depending on the operating systems they use. What's more, apps duplicate the work needed for each operating system. In most cases it is not economically viable to develop for iOS, Android and all other types of apps. But building webs involves no such problem. The Internet is universal and nowadays there is access to it from any mobile phone. Wouldn't it make more sense for operating systems to give web developers the opportunity to use specific mobile phone functionalities (geographical localiser, speedometer, camera,...)? That would mean the end of the current separation and closed nature of things and free us from the domination of giant multinationals such as Apple and Google. The announced new Firefox OS has been created with this objective and the tools created can be access by all. Welcome Firefox OS, we want you on our mobiles!

iconstimes

Multimediaren garapenarekin, komunikabideak marrubi landareen moduan ugaltu eta hazi egin dira. Komunikazioaren baratza landarez beteta dago, baina komeni al da baratza batean espezie bereko landareak soilik izatea? Marrubiak ederrak, gozoak, desiragarriak eta janerrazak dira. Komunikabideen baratzean badira beste landare batzuk, jakina, baina marrubiek sortutako errizoma saretik nabarmentzeko eta hazteko aukerak geroz eta zailagoak dira.

Landare klonikoz betetako baratzean belar gaiztoa ateratzen denean bezala, halaxe pozten gara Iconstimes bezalako proiektuak deskubritzen ditugunean. Batetik, munduko hainbat komunikabidetan artikulua interesgarrien entresaka-lana egiten dutelako. Bestetik, aukeratutako horiek modu irudimentsuan aurkezten dizkigutelako, albistearen muina irudikatzen duen marrazki ikoniko batekin.



With the development of multimedia, the media have spread and grown like strawberry plants. The multimedia garden is full of flowers, but is it in our interests to have a garden full of only one species? Strawberries are beautiful, sweet, desirable and easy to eat. Obviously there are other plants in the media garden, but it's becoming more and more difficult to develop and grow from the root system set down by the strawberry. So when, in a garden of cloned plants, the discovery of new weeds like the Iconstimes project really makes us happy. On the one hand, they trawl media from all over the world and select the most interesting articles for us to read, and, on the other, they use an iconic illustration that gets straight to the heart of the news article to present their choice to us.

iconstimes.com



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lizzie & oki

Lizzie Armanto, Santa Monican jaiotako dentista irribarre zuri eta perfektua duen neskatila izan zitekeen. Lizzie Armantok merkatalguneetan pasioan eta erosketak egiten ibiltzen den nerabe bat izan zitekeen. Lizzie Armanto, klase kideekin institutuko komunean zigarroak erretzera ezkutatzan den neska izan zitekeen.

Eta ziurrenik, Lizzie Armanto aipatutako guzti hori bada.

Baina guk beste Lizzie Armanto bat ezagutzen dugu. 2007. urtean anaiarekin patinatzen hasi zena. Berehala bowl eta maldarik erradikalenetan eskumutur, belaun eta matrailezurra kraskatu zuena. Kaleko edozein hertz eta oztopo menperatzen duena. Pampinekin jolastan duen printzesa itxura horrekin, azken hiru urteotan txapelketa guztietan etsaien ipurdietan ostikoka ibili dena.

Z boys mitikoen artean "girl" bat bazegoela duela denbora gutxi deskubritu dugu. Skater talde ezagun hartan, Peggy Oki izeneko neska txima luze eta ausart hark, kaleko kirolak duen adierazgarririk garrantzitsuenetako bat erakusten digu: bowl-ean muturra hautsi edo asfaltoan azala erretzerako orduan ez dagoela sexu banaketarik. Peggy Okirekin gertatutakoa Lizzie Armantorekin gerta ez dadin hementxe dituzu lerro eta irudi hauek.

lizzie & oki

Lizzie Armanto could have been a girl born in Santa Monica with a dentist's white, perfect smile. Lizzie Armanto could have been a teenager with a passion for malls and shopping. Lizzie Armanto could have been a girl who smoked in the school toilets with her classmates.

And Lizzie Armanto probably is all of those things.

But we know another Lizzie Armanto. She started skating with her brother in 2007. She split her wrists, knees and cheeks on radical bowls and slopes pretty quickly. She can get by any place or obstacle on the street. She looks like a princess who plays with dolls, but, over the past three years, she's kicked every competitor's ass.

I only found out recently that there was a girl amongst the mythical Z Boys. In that famous skate group, daring, long pigtailed Peggy Oki's shown she has the most important characteristic for street sports: there's no sex segregation when it comes to breaking your wrist in a bowl or burning your skin on the asphalt. These lines and pictures are so that Lizzie Armanto doesn't have to go through what Peggy Oki has.

Mundua konkistatzera eraman zaitzakeen 26 gudariz osatutako ejertzittoa da inprenta.

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Issei Sagawa



1949ko ekainaren 11an jaio zen Issei Sagawa, Kobeko familia dirudun baten semea.

Issei Sagawa was born to a wealthy family in Kobe on 11th June, 1949.

Parisko Sorbonnan ikasle zelarik, 1981ko ekainaren 11an, Renée Hartvelt klasekidea etxera gonbidatu zuen bere urtebetetzea ospatzera.

On 11th June, 1981, while a student at the Sorbonne in Paris, he invited his classmate Renée Hartvelt home to celebrate his birthday.

Etxean, eskopeta bat hartu, eta lepoan tiro egin zion ikaskide holandarrari.

Back home, he picked up a shotgun and shot his Dutch classmate in the neck.

Hilotzarekin larrua jo ostean, ipurdian kosk egin zion; baina berehala jabetu zen ezingo zuela, eta, laban bat hartuta, gorputzeko atalik bigunenak zatitu zituen.

After violating the corpse, he tried to take a bite out of its behind but realised he couldn't and so he took a knife and cut out the softest bits of the corpse.

Issei atxilotu zutenean, Renéen haragia leuna eta usainik gabea zela esan zuen, atunaren zatirik goxoena bezalaxe.

When they arrested Issei, he said that Renée's flesh was soft and had no smell, like the best bits of tuna fish.

Epaiketan, Isseiren aitak kontratatutako abokatuek semea erotzat hartzea lortu zuten, eta eroetxe batean sartu zuten.

The lawyers taken on by Issei's father managed to have him declared mad and put into an asylum.

Epe laburrean, Japoniara estradizioa lortu zuen. 1986an, Japoniako medikuek esan zuten ez zegoela erotuta, eta legearen zirrikituei esker, libre geratu zen.

Shortly after that he was extradited back to Japan. In 1986 Japanese doctors said that he wasn't mad. Because of legal gaps in the law, he was released.

Orduz geroztik, Tokion bizi da, tarteka, telebista programetan hizlari-lanetan aritzen da eta *Spa* aldizkariarentzat kritika gastronomikoa egiten du.

Since then he has lived in Tokyo and sometimes is invited to speak on the tv and writes about gastronomy in *Spa* magazine.

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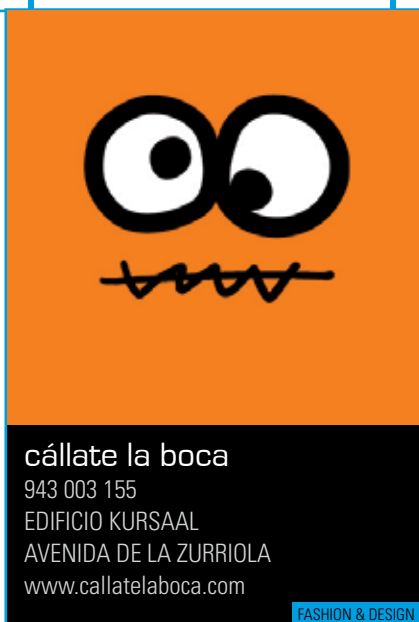
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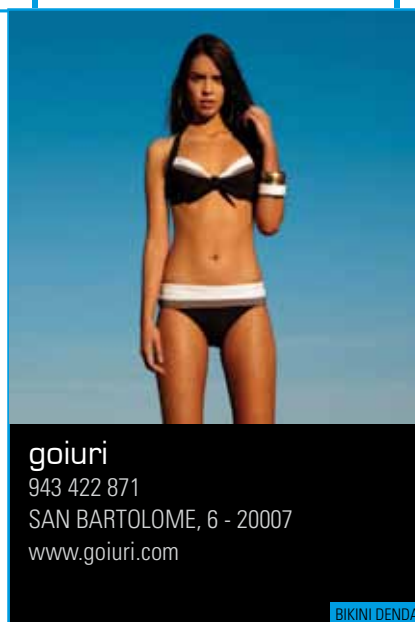
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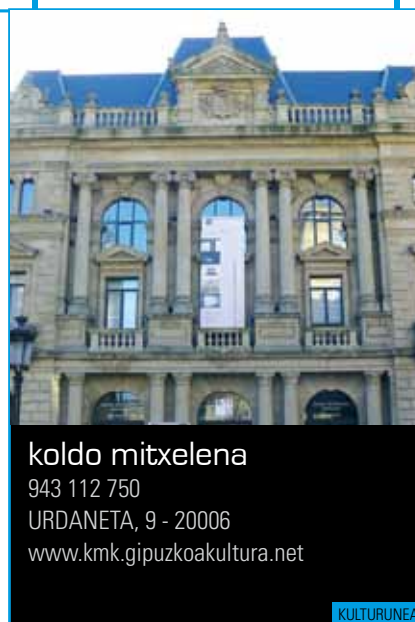
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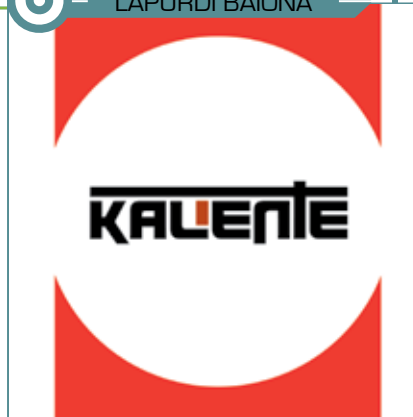
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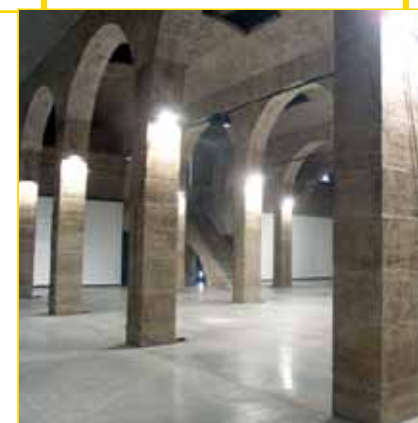
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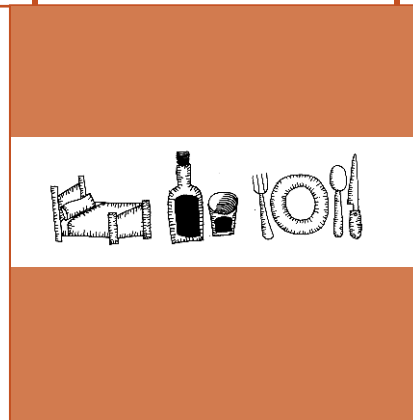
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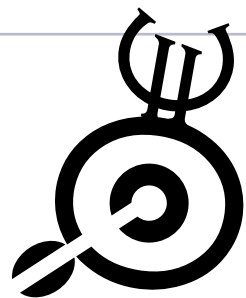
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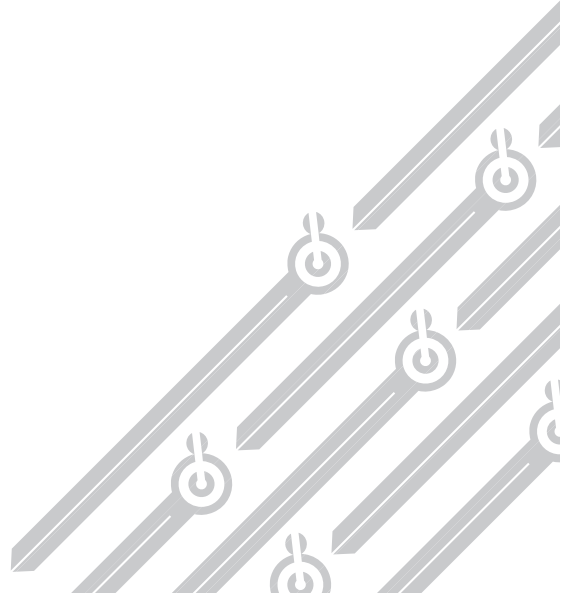
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