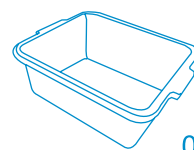


1, 2, 3, Splash

otsaila | martxoa
february | march

74

the balde



0€

74



the balde

antsoain 1

31014 iruñea

t. +34 948 12 19 76

f. +34 948 14 82 78

donostia ibilbidea. 11 behe

20115 astigarraga

t. +34 943 44 44 22

f. +34 943 33 60 66

www.thebalde.net

info@thebalde.net

publi@thebalde.net

m. +34 686 485 980

publizitatea / publicity bizkaia & barcelona:

manukleart

+34 644 257 027

bizkaia@thebalde.net

harpidetzak / suscriptions: maitane duca

argitaratzailea / publisher: eragin.com - komunikazioa eragin sl

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: arkaitz villar, uxeta labrit,

nerea lurgain, gari garaialde, josu trueba, ander gillenea andoni lubaki, maite larburu,

agurtzane ortiz.

ale honetako argazkilariak / photographers this issue: gari garaialde, josu trueba,

ander gillenea, andoni lubaki, sebastian bieniek, hana pesut, the balde crew.

komikia / comic: txo!?

azaleko irudia / cover image: gari garaialde

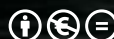
aurkibidea / sumary: lorentxo portularrume

harpidetza orria / subscription page: ane miren urdangarin

inprimategia / printed at: gráficas alzate

lege gordailua / legal: na-3244/01

The Baldek sortutako eduki guztiek honako lizentzia pean daude:

 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



EUSKO JAURLARITZA
GOBIERNO VASCO

HEZKUNTZA, HIZKUNTZA POLITIKA
ETA KULTURA SAILA
Hizkuntza Politikarako Sailburuordetza

Lan berritzaile, irudimentsu eta ausartak
egiten dituzula? bidali iezazkiguzu:

*Imaginative, provocative and interesting
works? send them to:*

info@thebalde.net



makrame egunkariak

Paperezko prentsaren desagertzeaz behin eta berriro hitz egiten dugun garaiotan, Myriam Dion artistak albisteak literalki josi, ehundu eta korapilatu egiten ditu bere azken sorkuntzan. Makrame egunkari hauek ez dute prentsaren egoera salbatuko, baina prentsa zein ederra eta inspiratzailea izan daitekeen erakusten digu.

myriamdion.com

macramé newspapers

Nowadays we keep on saying that the printed press is going to disappear: but artist Myriam Dion has literally sown, weaved and tied up news in her latest project. These macramé newspapers won't save the press, but they do show just how beautiful and inspiring the press can be.



nontzefilmak

Irtsi da kamarak "zorrozten" hasteko ordua. Nontzefilmak, sarean ospatzen den laburmetraia jaialdiak, egin du aurtengo deialdia. Berrikuntzak ere badaude, beraz, bisita ezazu webgunea, eta bertan azalduko dizute, txukun-txukun, zer egin behar duzun zure filma igortzeko.

nontzeberri.com

nontzefilmak

It's time to focus your cameras. Nontzefilmak is organizing an online short film festival. There are novelties, so visit the website and you'll be able to see exactly everything you have to do to upload your film.



gaua

Mikel Azpiroz musikari donostiarra sekula geldirik geratzen ez den horietakoa da. Elcano Browning Cream bere taldearekin ez bada, beti dabil hainbat proiektutan sartuta. Iaz, bakarka, pianoa lagun, Gaua lana kaleratu zuen. Han jasotakoak, zuzenean eskainiko ditu martxoaren 29an Victoria Eugeniako Klub aretoan.

gaua

Donostia musician Mikel Azpiroz is one of those people who's never still for long. When he's not playing with his group Elcano Browning Cream, he's always involved in other projects. Last year he brought out a solo work called Gaua ("Night"). He'll be playing it live on March 29th at Viktoria Eugeniako Klub, Donostia.

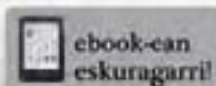


IKUSI
IKASI
ENTZUN

Ana Malagon
**Lasai, ez da
ezer gertatzen**



Bakardadearen mapa
moduko bat da liburu
hau. 167 mikoipuin,
unibertso pertsonal bat
eraikiz: hiritarra,
gaurkoa, gure
egunekotasunari ironiaz
begiratzen diona.



elkar

www.elkarargitaletxea.com

euskaratik ingelesera,
ingelesetik euskarara

ZUZEN

Itzulpen eta zuzenketa
zerbitzu profesionala

GAZTELANIA | EUSKARA

INGELES | FRANTSESA | ALEMANA

11itzulpen

www.11itzulpen.com



ZARAUZKO UDALA



Zarautz ehuntzen

100 egitasmoko
udal-plana zarauztarren
bizimodua hobetzeko

informazio gehiago
www.ehuntzen.info

 @ehuntzen





iltzaturik

Entomologoeak intsektuak harrapatu, lehortu, eta koadroetan iltzatu egiten dituzte orratzen bitartez . Michael Mapes artistak teknika bera (eta pazientzia ugari) erabiltzen du bere koadroak osatzeko. Emaiza ikusgarria da.

pinned down

Entomologists catch insects, dry them and pin them onto bases. Artist Michael Mapes uses the same technique (and a lot of patience) to make his pictures. It's worth seeing the results.

room62.com



pop pilulak / nuntxaku gaua

Bermeoko Kapillan antolatu du Pop Pilulak fanzineak aldakak hausteko moduko festibaltxoa. Jupiter Jon eta Bakelite taldeek joko dute, eta, segidan, boogaloo, soul, funk, rock and roll eta bestelako erritmoekin dantzatzeko aukera izango da, parranda mareak gainezka egin arte. Otsailaren 22an.

pop pilulak / nuntxaku gaua

Fanzine Pop Pilulak has organized a little festival to get your hips moving at Bermeo Kapilla. Groups Jupiter Jon and Bakelite are going to play and later you'll be able to dance to boogaloo, soul, funk, rock and roll and other rhythms until the early hours. 22nd February.a



katakarak

Iruñeko Katakarak liburudenda-kafetegi-espazio soziala abian da. Hasi dira nabaritzen lurrikararen efektuak. Aurkezpenak, hitzaldiak, bilerak, erakusketak... Hiriek, gizarteek eta kulturek, tarteka, katakrak egin behar dutelako, Katakraken berri maiz emango dugula iruditzen zaigu.

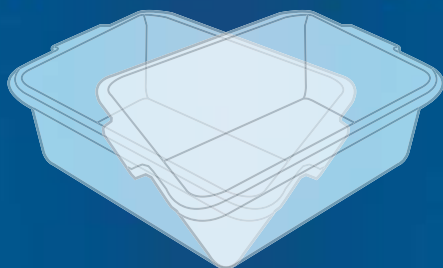
katakarak

Katakarak bookshop-café-space has opened in Iruñea. And the earthquake's being felt. Presentations, talks, meetings, exhibitions... Cities, societies and cultures sometimes have to shake themselves up, we reckon we'll be talking about them quite a lot here.

katakarak.net

PINS AND PILLS

ego gutxiago less ego
lantalde gehiago more teamwork



the balde.net



atzo, gaur
eta bihar
klik bakarrera!

yesterday, today
and tomorrow in
just one click!

Check all previous the balde numbers.
New contents everyday.
Be a part of the balde in the new Arteziak project.

the balde zenbakiak
oso-osorik ikusteko aukera
izateaz gain egunero topatuko duzu
proposamen berri eta interesgarriak.
Arteziak sail berrian gainera parte hartu
eta zure txokoa izan dezakezu.



THE
BALDE
PARTY

DJ Makala

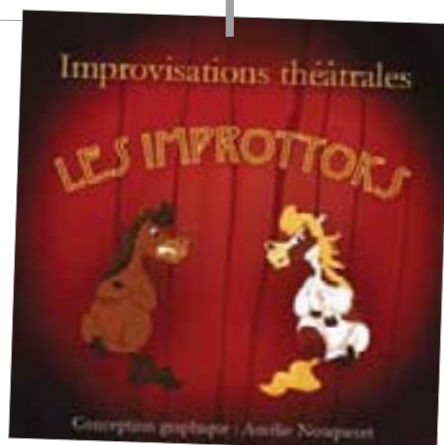
martxoak **15**
mars
22:00
larunbata - samedì

**KALOSTRAPE
OSTATUA**

*22 Marengo karrika
BAIONA*



the balde



les improttoks

Les Improttoks-ek formatu berri bat proposatzen dute Biarritzeko L'Atabalen antotuko diren saioetarako: inprobisazio kabareta. Ikusleek gaiak proposatu, eta antzezleek, bat-batean, antzerki-inprobisazioari ekin behar diote. Ustegabeko egoerak eta istorioak zuzenean sortzen ikustea esperientzia errepikaezin bihurtzen dute Les Improttoks-ek emanaldi bakoitza. Otsailaren 21ean izango da hurrengoa.

les improttoks

Les Improttoks, who organize the Improttoks sessions at L'Atabal in Biarritz, have suggested a new format: improvised cabaret. The spectators will propose subjects and the actors will have to improvise straight off. Unexpected situations and live story telling make each of Les inprottoks' sessions unique. From 21st February.

atabal-biarritz.fr



modeloaka

Pintoreek modeloak erabiltzen zituzten beren margoak osatzeko. Egun, argazkilari guztiek softwareak erabiltzen dituzte beren lanerako. Flora Borsi argazkilariak hainbat pintura hartu ditu, eta horietan margotuta ageri diren modeloen irudi fotografikoa nolakoa izango litzatekeen irudikatu du. Nolakoak lirateke modelo abstraktoak, gizaki errealak balira? Hementxe erantzuna.

models

Painters used to use models for their paintings. Nowadays all photographers used different types of software to produce their work. The photographer Flora Borsi had taken different paintings and imagined what the models in them would look like in photographs. If abstract models were real people, what would they look like? Here's the answer.

floraborsi.com

ART
A
BURUA



giza eskubideen zinemaldia

Apirilaren 4tik 11ra ospatuko da aurtten Giza Eskubideen Zinemaldia. Urtero lez, lan zaila izango dute aukeratzailerak jasotako ehunka filmetik bakar batzuk aukeratzeko eta programa osatzeko. Filmez gain, mintegiak, erakusketak eta emanaldi bereziak izango dira.

human rights film festival

The Human Rights Film Festival will be held from April 4th to 11th. Like every year, it's going to be hard to choose between the hundreds of films which are present and draw up a programme. As well as films there will be debates, exhibitions and talks.

cineyderechoshumanos.com

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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

- | | | |
|-------------|--------------|-------------|
| • euskara | • alemana | • txinera |
| • ingelesa | • gaztelania | • japoniera |
| • frantsesa | • italiara | • arabiera |

KONPAINIA KALEA 6 - 31001
<http://centros.educacion.navarra.es/eoip>
948 20 63 43



eragin.com

diseinua, internet
eta argitarapenak



OLD DAYS, NEW DAYS

mapa erretratuak

The balde jarraitzen duzuenok jakingo duzue, honez gero, zein gustuko ditugun mapak. Zenbaki bat eskaini genien mapei (The balde 47. zenb.), eta behin eta berriro itzultzen gara mapa kontzeptura. Gustatu zaigun azken mapa edukia Ed Fairburn artistaren erretratuak izan dira. Aurpegi horietan galduko ginateke zalantzarik gabe!

map portraits

Regular readers of the balde know how much we love maps here. We did a special number all about maps (the balde 47) and we come back to the ideas behind maps time and again. Our latest discovery about maps is artist Ed Fairburn's work. We could definitely get lost on these faces!

edfairburn.com



denbora kapsula

Parisen ireki berri dituzte 70 urtetik gora itxita izan den etxebizitza baten ateak. Pisua Marthe de Florian aktorearena izan zen, eta, urte guzti hauetan, haren ondorengoek etxearen gastuak ordainduz joan dira hark utzitako diruarekin. II. Mundu Gerran alde egin zuen, nazien inbasiotik ihesi, eta ez zen inoiz itzuli. Denbora kapsula honetan objektu ugari azaldu da; horien artean, Marthe de Florianek gordeak zituen bere maitalearen eskutitzak.

time capsule

They've just opened the doors of a house in Paris which had been closed for 70 years. The flat used to belong to actress Marte de Florian and all these years her descendants have paid for the house's upkeep with the money she left them. She fled when the Nazis invaded during the Second World War and never went back. Many objects have turned up in this time capsule, amongst them the love letters which Marthe de Florian held onto.



blackbook sessions

Hip hop kulturaren maitaleentzat jardunaldiak eta mintegiak antolatzen hasi ziren iaz Zawp-en. Proiektuak aurrera darrai, eta gero eta jende gehiago hurbiltzen da antolatzen dituzten emanaldieta. Edonor hurbil daiteke eta parte hartu antolatzen diren musika, arte eta idazketa sesioetan. Giro ederra topatuko duzu otsaila eta maiatz bitartean ospatuko diren topaketetan.

blackbook sessions

Last year events and debates were organised for lovers of hip-hop at Zawp. The project moves forward and more and more people are going to the diverse sessions there. Anyone can go and take part in the music, art and writing sessions held there. You'll find a great atmosphere in the get-togethers there from February to May.

zawpbilbao.com



aurpegi bikoitza
double face



argazkiak / photos by: sebastian bieniek

<http://www.doublefaced.de/>



Edward Mondrake bi aurpegirekin jaio zen. Noble familia batean jaio izanagatik, mediku ugari pasa zen bere aurpegien aurretik. Edward-ek esaten zuen bere lepoaren bestaldeko aurpegiak, gauetan, deabruaren hizkuntzan hitz egiten ziola. Medikuetako bakar batek ere ez zuen ebakuntza egiteko ausardiarik izan. Tom Waits-ek kantu hau idatzi zuen *Alice* operarako, Mondrakeren istorioa kontatuz.

Edward gizajoa

Edwarden inguruko albisteak entzun dituzu?
Lepo aldean beste aurpegi bat zuen
Emakume edo neskatxa baten aurpegia zen?
Hura kentzeak akatuko zuela zioten
Edward gaixoa kondenaturik zegoen.

Aurpegiak irri eta negar egin dezake
bere deabruko bikia zen
eta gau ez hitz egiten zion
infernuan soilik entzuten ziren gauzetaz
Banatzea ezinezkoa zen
bizitza osorako kateaturik

Azkenik kanpaiek bere kondena doinua jo zuen
gela batean gorde eta balkoiko burdinetan zintzilikatuta
bi aurpegiak sostengatzen zituen lepotik urkatu zen
batzuk uste dute emakumeaz libratu zela
nik ongi ezagutzen nuen ordea
eta emakumeak izan zen
Edward infernura eraman zuen.





Edward Mondrake was born with two faces. As he was born into an aristocratic family, his face was seen by many doctors. Edward used to say that at night the face around his neck would speak the devil's language. No doctor dared to operate. Tom Waits wrote this song in his opera *Alice* to tell Mondrake's story.

Poor Edward

Did you hear the news about Edward?
On the back of his head he had another face
Was it a woman's face or a young girl?
They said to remove it would kill him
So poor Edward was doomed

The face could laugh and cry
It was his devil twin
And at night she spoke to him
Things heard only in hell
But they were impossible to separate
Chained together for life

Finally the bell tolled his doom
He took a suite of rooms
And hung himself and her from the balcony irons
Some still believe he was freed from her
But I knew her too well
I say she drove him to suicide
And took poor Edward to hell



BIG AFFAIR

audience

heldutasun oparoaz gozatzen

Gure eszenako talde beterranoa bihurtu bada ere, hasierako energia galdu ez duen talde horietakoa da **Audience**. *Amerikanuak* (2010) filmeko soinu banda osatu ostean ikuskizun hori aurkezten aritu zen denboraldi batez. 2013an *Mistress Game* Epa eta *Big Affair* disko luzea argitaratu zuten, azken hau AEBn grabatua John Agnelloarekin. Azken lan honetan entzun daitekeen *Country of Tamborine* bere ibilbidean sortu duten kantu onenetakoa da.

15 urteko musika ibilbidean 2013koa izan da aktiboena... Bai, eta horretaz gain *Euskara Jendea* dokumentalaren sintonia egin dugu eta Corcovadoren *Canción de Amor de un Día* proiektuko tarte bat bete dugu. Egia da ez dela urte arrunta izan... bidean sortu zaizkigun aukerak jaso eta baldintzak aproposak zirela ikusita, aurrera egin dugu lan guzti hauetan. Gero eta ausartagoak gara!

Amerikanuak soinu bandarekin ikuskizun bat prestatu zenuten zuzenekoetarako eta beste zirkuitu batean murgildu zineten. Orain ohiko kantu eta emanaldietara itzuliko zarete. *Amerikanuak*-en ikuskizuna oso exigentea izan zen, eta oso konplexua alde teknikitik. Emanaldi bakoitzak lan asko eskatzen zuen eta gure aldetik kontzentrazio maila handia ere bai. Erritmoa ez genuen guk markatzen, irudiek baizik; sinkronizazioa, pinganilloak, klaketa. Etab. Orain berriro itzuli gara zuzeneko klasikoago batetara, non emanaldiaren erritmoa guk markatzen dugun. Hala ere,

Amerikanuak-ek aztarna utzi du guregan. Adibidez, argiei bere garrantzia ematen ikasi dugu, zentzu honetan Jon Mentxakaren lana asko baloratzen dugu. Bestalde, zuzenekoetara bideoak eramaten jarraitzen dugu, nahiz eta hauek ez diren horren protagonista.

Publikoari dagokionez, egia da *Amerikanuak*-ek gurekiko zeuden jarrera batzuk aldatu dituela, orain gertuagoko bezala ikusten gaituzte, ez gara “ingelesez abestu eta musika konplexua egiten duten Gernikako mutil arraro horiek”.

Musikaren genero klasikoetan bidaiatzen jarraitzen duzue: rock and roll-a, blues-a eta countrya nagusitzen da lan berrietan. Hor daude gainera zuzenean jotzen dituzuen **Blind Willi** eta **Dylan-en** bertsioak.

Ez da gure irudi oso modernoa errotu ja, ja... edozein kasutan, disko berria entzunda, nahiko sonoritaterik modernoa duela esango nuke. Edo beste era batera esanda, ez dut uste revival talde bat garenik, inondik inora ere. Atzera begiratzen badakigu bai, baina ez dut uste gure musikari justizia egiten zaionik etiketa horiek erabiliz.

John Agnelloren soinuak handitu dizue eta kantuek sendotasuna irabazi dute.

Bai, oso sendo entzuten dugu diskoa. Konplexu barik burututako diskoa da. Nahiz eta %100 Audience den, badauka orain arteko diskoetatik bereizten duen zerbait. Hasieran apur bat urduri geunden John Agnelloren inplikazio mailari zegokionez, baina buru-belarri inplikatu zen proiektuan. Sonic Youth, Kurt Vile edota Dinosaur Jr. bagina bezala egin zuen lan.

Protesta kantuak sartu dituzue lan berrian *Protest* eta *Country of Tambourine*.

Bai, eta bizi garen garai hauek ikusita agian protesta gehiago egin beharko genuke. Hala ere, taldea errealtate paralelo bat bezala interpretatzen dugu, gure eguneroko eginbeharretatik at dagoen paradisu bat bezala. Hori dela eta, agian, protesta abestiek ez dute toki handirik izan geurean, behintzat ez ohiko protesta politiko edo sozialei lotutako gaiek.

A new life diskoa isteko aukeratu baduzue ere askotan honelakoek diskoak zabaltzen dituzte. Energia berezia du kantu honek.

Abesti hau kili-kolo egon zen azkenengo momentura arte, izan ere, estudioan bertan konpondu behar izan genituen pasarte batzuk. Batzuetan abestiak estankatuta geratzen dira, eta nahiz eta potentzial handia dutela ikusi, hauen garapena zaila izaten da. Hori dela eta, abesti honen azken emaitza entzuteak poz handia ematen digu. Diskoaren kronika gehienek tarte berezi bat eskaintzen diote abesti honi, eta jabetzen gara gure erreperorioan ez dagoela parekorik. Bide berri bat da, bizi berri bat...

Well (Bif Affair) eta *Buruko bazterrak* (Mistress Games) kantuetan erabili dituzuen koroek harrapatu egiten zaituzte. Giro berezia lortu duzue ahots horiekin.

Koro horiek badute halako kutsu *tribal* bat, batez ere *Well* abestiarenak. Badirudi Amerikar Indioek bere aztarna utzi nahi izan dutela diskoan, eta esaten duzun moduan ba giro espiritual berezi bat ematen die abestiari. Orokorrean, ahotsen tratamenduari dagokionez, pauso handia eman dugula uste dut.



enjoying adulthood to the full

weareaudience.com

Audience, who by now have become veterans of the Basque music scene, are one of those bands who haven't lost their initial energy. Having recorded the soundtrack to *Amerikanuak* (2010), they then spent some time touring it. In 2013, they released the *Mistress Game* EP and the LP *Big Affair*. They recorded this last one in the USA with John Agnello. On this one you can listen to *Country of Tambourine*, one of their best songs to date.

The year 2013 has been the most active in your 15 years as a band. Yeah, and as well as all the other stuff, we also did the music for the documentary *Euskara Jendea*, plus we were involved in Corcovado's *Canción de Amor de un Día* project. It certainly hasn't been a normal year for us... we kind of sized up the opportunities that came our way, and once we saw they were right for us, we just fired through it all. We're getting braver.

With the soundtrack to *Amerikanuak*, you put together a bit of a spectacle for the live show and you took it around a different type of live circuit. You have now returned to the type of songs and showrooms that are normally associated with you.

The *Amerikanuak* show was a very demanding one, and technically a very complex one. Each show was a whole heap of work and we really had to concentrate to get it right. We didn't set the pace and rhythm of the shows, the images did. That meant synchronisation, in-ear monitors, click tracks, etc.

Now, we have gone back to a more classic live show, where we mark

the rhythm and pace of the gig. That said, *Amerikanuak* has left its mark on us. For instance, it has shown us the importance of the light show, and in that sense, we really value Jon Mentxaka's work. We are still using videos live, but they certainly don't take centre-stage the way they used to.

As far as the public is concerned, well, it's certainly true that their attitude towards us has changed, and they seem to see us as being closer to them, we're not those 'weird guys from Gernika that sing in English and play complex music'.

You still seem intent of continuing your journey through the classic musical styles: rock 'n' roll, blues and country music are the big stars on this record. And then there are the Blind Willy and Dylan versions.

We are not the most modern bunch (laughs)... but, whatever, I would say that if you listen to the record, the sound is quite contemporary. What I mean is that we're not, in any sense of the word, a revival band. We know how to look back, musically speaking, but it certainly wouldn't be fair to categorise our music in those terms.

John Agnello's work has made you sound fuller and the songs have gained in strength.

Yep, the record sounds really strong. There were no sort of complexes in the making of the record. While it's 100% Audience, it does have something that separates it from all the other records we have released so far. In the beginning, we were a bit concerned about John Agnello's possible commitment, but he got really very involved in the project. He worked with us as if we were Sonic Youth, Kurt Vile or Dinosaur Jr.

There are a couple of protest songs on the album, say, *Protest* and *Country of Tambourine*.

That's right, and if you take stock of what we are living through at the moment, maybe we should be protesting even more. All the same, the band is a parallel reality for us, it's a sort of paradise where we get to escape from our everyday obligations. So maybe that's why protest songs have never really been our thing, well, at least protest in a political or social sense, I mean.

A new life is the last song on the record, but this type of song is often used as the opening track. It's got a special kind of energy. Its inclusion on the album was in doubt right up till the last moment. In fact, we had to rearrange a few parts of the song while we were in the studio. Sometimes songs can just get stuck, and even though you can see that there is potential in the song, it's a hard slog to get it over the line. So that's why we are particularly happy with how this one turned out. Most reviews give it a special mention and we are fully conscious that we don't have anything else like it in our repertoire. A new path, a new life...

The backing vocals on *Well* (Bif Affair) and *Buruko bazterrak* (Mistress Games) really grab the listener's attention. You have managed to create a really special atmosphere with those voices. There is a certain tribal element to them alright, especially on *Well*. It sounds like Native American Indians were looking to leave their mark on the record, and as you have mentioned, they add a special spiritual air to the song. In general, we feel that we have really taken a big step forward as far as the voices are concerned.



Bizilaguna eta ni, *neighbour* eta ni, Amsterdameko auzo berean bizi gara. Adreilu gorrizko horma pare bat eta lau ate pitzatu daude gure artean; horiek, ikusgai direnak; baina banatzen gaituzten horma ikusiezinak zenbatzen ez nuke asmatuko, hain dira kontaezinak...

Ura patrikan kantu bilduma, horma horiei begira geundela sortu zen.

Noizbait, hormak eraikitzen ikasi nuen, nirea den espazioa, nire biolina jotzeko era, nire izatea, zurearengandik bereiziaz. Orduz geroztik, zu eta ni, banaturik egon gara: hau ni naiz, eta hormatik at dagoena, zu. Baina zer dago benetan hormen bestaldean?

Nik banuen bizilagun bat etxekonean, eta hari galdetu nion. “Zer dago nire eta zure arteko pareta honen bestaldean?” Isiltasunak eman zidan arrapostu. Oihu egin nuen, orduan: “Aizu, *neighbour*, zer dago aldentzen gaituzten harresiez kanpo?” Baina, erantzunik ez; zelako ezinegona! Nola egin, nire hitzek paretaren igeltsua zeharka zezaten? Galdera kantuan bota nuen, orduan: “*Neighbour*, *nun zare?* Zer dago hor, zure aldean?”

Halako batean, gitarra baten doinua entzun nuen. Ni, nire gelatik ari nintzen, Josh, paretaren bestaldetik, baina nire ahotsak eta haren gitarrak, kantu bat osatu zuten, hala, ezustean. Horma tartean egon arren. Aterik gurutzatu ez genuen arren.

Horrela hasi ginen, pareta haiek birrindu nahian, gure kantuak sortzen. Kantu bat, bestea, instrumentu hau eta hura erabili genituen, hormak txikitzeko. Haizeari deitu nion, patrikatik ura hartu eta horma higatzen hasi nintzen; tristura eta poza kantatu nizkion adreiluari, orain ozen, orain xurxulaka.

Baina paretak han jarraitzen zuen, zurrun. Ez nuen hura suntsitzerik izango, alferrik ari nintzen, eta abesteari utzi nion.

Orduan besterik ez nintzen ohartu, hormaren kolorea aldatua zela. Eta ez kolorea bakarrik, baita substantzia ere; “ez al zegoen, bada, lehen, pareta hau erronbo berdez paperez estalirik?” Gitarrak esnarazi ninduen, tupustean: *neighbour*-a ere nirekin zen. Kantuan hasi nintzen berriro ere, eta berehala, erronbo dun pareta papera egurrak estali zuen. Egurra harri bihurtu zen, harria, kristal, kristala, margo beltz, pareta beltza, zuritu egin zen, pintura, amonaren etxeko pareta paper borobil dunak eraman zuen, eta haren azpian beste pareta paper bat zegoen, eta beste bat, eta beste bat, eta beste bat...

Zenbat horma, zenbat unibertso ttiki, zenbat berezitasun, zenbat izate, zenbat muga.

Eta zenbat maite ditudan, hormek kantarazten dizkidazuen horiek guztiak.

My *neighbour* and I live in a district of Amsterdam. There's a reddish brick wall and four cracked doors between us; those are the visible ones; but I couldn't count the walls that separate us, they're numberless...

The collection of songs *Ura patrikan (Water in the pocket)* was created when we were looking at those walls.

I once saw the walls being built, the space which is mine, the way to play my violin, for it to be mine, separate from yours. Since then you and I have been apart: this is me and the person outside the wall, you. But what's really on the other side of the walls?

I had a neighbour in the building and I asked him.

"What is there on the other side of this wall between us?"

Silence was what she answered.

And then I shouted:

"Hey, *neighbour*, what is it that separates us from the other side of the wall?"

But there was no answer; it was unbearable! What could I do to make my words go through the mortar in the walls?

So then I sang the question:

"*Neighbour, where are you? What's that there, by your side?*"

And then I heard a guitar.

I was singing in my room and Josh, on the other side of the wall, but my voice and his guitar suddenly put a song together, quite unexpectedly.

Even though there was a wall between.

Even though we didn't go through doors.

That's how we started writing our songs, wanting to destroy walls. A song, another one, we used different instruments to break down the walls. I called the wind, took water from my pocket to wear away the wall; I sang sadness and happiness to the brick, loud sometimes, whispering others.

But the wall just stayed there, firm.

I wasn't going to be able to destroy it, it was useless, and I stopped singing.

And then I just realised that the wall's colour had changed. And not just the colour, the material too: "Wasn't there wallpaper with green rhombuses on it before?"

Suddenly the guitar woke me up: my *neighbour* was with me too. I started singing again and, suddenly, the wallpaper with rhombuses on it covered the wood up.

The wood became stone, stone, glass, black paint, black wall, it peeled off, paint, it took away the wallpaper with circles on it from my grandmother's house and there was other wallpaper below that, and more, and more, and more...

How many walls, how many small universes, how many differences, how many beings, how many boundaries.

And how much I love you, all you walls that make me sing.

textua eta ilustrazioak / text & illustrations by:
maite larburu



KAMPSA
20 AÑOS DE SUEÑOS Y ESCOMBROS

NITSA 94%

BEWARE
OF
MR. BAKER

THE DEVIL AND DANIEL JOHNSTON

OIL CITY
CONFIDENTIAL

HI, HOW ARE YOU

DANIEL JOHNSTON

NO DIRECTION HOME
BOB DYLAN
A Martin Scorsese Picture

160
metros

zine dokumental musikalaren loraldia

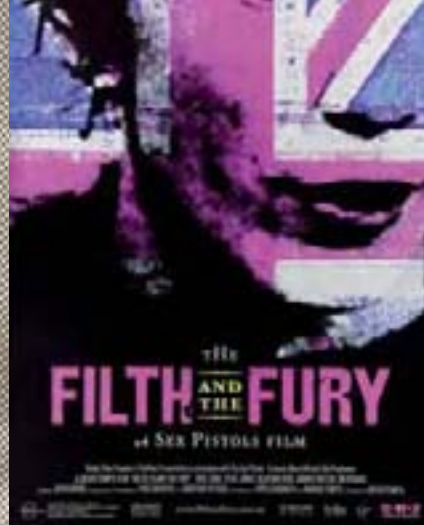
Desagertzekotan zenean, Donostiako *Dock of the Bay* musika zinemaldiak zale eta jarraitzaileei laguntza eskatu zien. Ez zuten espero jasotako erantzuna. Crowdfunding-ari esker berehala bete zuten Zinemaldiaren edizio berri bat antolatzeko aurrekontua. Batetik, argi dago urte batzuetatik hona musikari eskainitako dokumentalen loraldia bizi dugula. Bestetik, eta beti ez bada gertatzen ere, are gutxiago garaiotan, programazio interesgarri eta zaindua egiten duen egitasmo bat dagoenean, zaleek eskertu eta erantzun egiten dute.

Azken urteotan makina bat dokumental ikusi dugu musikari eta musikariei eskainiak. Ikus-entzunezkoen industria jabetu da dirudienez, musika zaletasunaren indarrak. Zale guzti horiek "merkatu" zabal bat izanik, eurei eskainitako pelikulak ekoiztea ez dirudi ideia txarra. Ikuspuntu anitz eta ezberdinetatik pelikula ugari filmatu da azken urteotan, *The Filth and the Fury* (Sex Pistols), *Some kind of Monster* (Metallica), *No Direction Home* (Bob Dylan), *The Devil and Daniel Jhonston*, *I'm Trying to Break Your Heart* (Wilco), *Anvil*, *End of the Century* (Ramones), *Let's get lost* (Chet Baker), ...

Berez, film hauetako asko ez dira taldearen promozio kanpaina izateko jaio, nahiz eta beranduago, eta izandako arrakasta ikusita, ezin dugu taldeentzat marketing kanpaina hobeagorik irudikatu. Eta gainera etorkizunerako dokumentua uzten dute, garai batean *The Last Waltz* (The band) edo eta *Gimme Shelter* (Rolling Stones) pelikulek bezala. Martin Scorsese, Jim Jarmush, Jonathan Demme, Clint Eastwood, Peter Bogdanovich edo Wim Wenders bezalako zuzendari handiek dokumental hauetako asko sinatu dituzte. Hala ere, eta izen handi hauez gain, Musika dokumentalari eskainitako zinemaldiak beste lan mota bati ere egiten diote lekua. Guretzat aurrekoak baino are interesgarriagoak direnak. Tokian tokiko musika eszena erakusten duten lanak ikusteko aukera izaten da *Dock of the Bay* bezalakoetan. Talde edo musika zaleek eginiko lan amateur eta gordinak. Askotan kolektibo ezberdinetatik sortuak. Garai eta musika mugimendu ezberdinen testigu eta artxibo bihurtuko diren lanak. Adibidez, Pasaia *Kamps*a guneaz hitz egiten duena edo eta *160 Metros: Una Historia del Rock en Bizkaia*, Azken DOTB jaialdian ikusitakoak aipatzearren.

BASICALLY

JOHNNY P



music
documentary
cinema blossoms

On the verge of disappearing, the San Sebastian *Dock of The Bay* music film festival asked fans and supporters for help. They didn't expect to get the type of answer they did. Through crowd-funding they quickly managed to get the money they needed to organise another edition of the festival. On the one hand, it's as plain as the nose on your face that documentaries about music have really blossomed in the last few years, and, on the other, while not always the case, and especially so nowadays, people do respond when a festival is meticulous in putting together a carefully chosen interesting collection of films.

In the last few years we have been inundated with documentaries about music and musicians. It also seems that the audio-visual industry has become aware of the kind of following that music commands. Seeing as that this huge "market" is there, the idea of producing films for the sector certainly seems like a no-brainer. Lots of films from a wide variety of opinions and perspectives have been made in recent times: *The Filth and the Fury* (Sex Pistols), *Some Kind of Monster* (Metallica), *No Direction Home* (Bob Dylan), *The Devil and Daniel Johnston*, *I'm Trying to Break Your Heart* (Wilco), *Anvil*, *End of the Century* (Ramones), *Let's Get Lost* (Chet Baker)...

These films weren't made as promotional tools per se, but seeing the success some of them have had, we can't really think of a better marketing tool. They also preserve for the future different periods in music like *The Last Waltz* (The Band) and *Gimme Shelter* (Rolling Stones).

Directors like Martin Scorsese, Jim Jarmush, Jonathan Demme, Clint Eastwood, Peter Bogdanovich or Wim Wenders have made many of these films. Music documentary film festivals, apart from big name directors' work, have also made space for a different type of work, and for us this is far more interesting than what the aforementioned directors are doing. In film festivals like *Dock of The Bay*, work that shows what's happening on local music scenes all over the world is on show. Raw, amateur films made by bands and music fans. On many occasions it's a collective effort, films that play witness to different epochs and musical movements and finally become great archives that document the whole thing. Like the one that talks about the *Kampsa* centre in Pasaia or the *160 Metros: Una Historia del Rock en Bizkaia*, just a couple of documentaries at the last DOTB festival worthy of a mention.



I AM TRYING TO BREAK YOUR HEART
A FILM ABOUT WILCO BY SAM JONES

ANVIL

Jack Whiten kolaboratzaileak, The Racounters taldean elkarrekin aritu ziren, bakarkako seigarren estudioko diskoa osatu du. Desamodioa da nagusi power pop doinuez betetako kantu berrietan. "Rejuvenate me" abestian energia puntu bat erakusten badu ere "She's trying to poison me" kantuan berriz erortzen da. Burua altxa ezinik "Diamond" dirdiratsua ere osatu du. Kantu bikainak sortzeko ahalmenaz baliatu da Brendan Benson lan berria osatzeko.

Jack White collaborator, hey worked together in The Racounters, Brendan Benson is back with his sixth solo effort. The new songs on this power pop album talk about falling out of love. Though "Rejuvenate me" ups the energy, the song "She's trying to poison me" slows it back down. The song "Diamond" is very heavy-hearted too. Brendan Benson has written some really excellent songs for this new record.



Brendan Benson
You were right
Readymade



Neighbour
Ura patrikan
Gaztelupeko Hotsak

2013. urte amaierak eskaini zigun harribitxi horietako bat da. Amsterdamen bizi den Maite Larburuk (Zela Trovke film laburrean ezagutu dugu) bere bizilagun den Josh Cheathamekin elkarlanean eraikitako proiektua da. Musika klasikoarekin lan egiten badute ere egun bizi duten soinu banda osatu dute. Barrutik ateratako abestiak dira, naturaltasun eta gertutasun handiarekin sortutakoak.

One of the last surprises of the year 2013. Amsterdam resident Maite Laburu (we met her in the short film Zela Trovke) and her neighbour Josh Cheatham are the people behind this project. While they work within the realms of classical music, they have put their music to the lives they live today. These are songs that come from their innards and they have created a natural and intimate music.

Isilean lan egiten duen talde horietakoa da Kaskezur. Hirugarren estudioko diskoarekin ordea musika eszenaren atentzioa bereganatu du. 90eko hamarkadako rocka da nagusi hemen eta "Zerutik lurrera" bezalako abesti erraldioen alboan "Galdu gara" pop ereserkia ere sartu dute. Subizako Montreal Studiosen grabatu dute diskoa, Hans Krügerrekin. Eta Karlos Osinaga arduratu da nahasketa eta masterizatzear. Dena alde dute.

Kaskezur are a band that doesn't make the headlines too often. On this, their third album, however, they have captured the essence of music. This is 90s rock and alongside the huge "Zerutik lurrera" you can also find pop gems like "Galdu gara". They recorded it at Montreal Studios in Subiza with Hans Krüger. Karlos Osinaga mixed and mastered it. They have everything going for them.



Kaskezur
Ilgora
Autoekoizpena



Perro
Tiene bacalao, tiene melodía
Miel de moscas

Talde asko ez dira konturatzen sinpletasunak handi egin ditzakela bere abestiak. Murtziako Perro taldea ordea ondo jabetu da horretaz. Hainbat EP kaleratu ostean orain lehen diskoarekin datoz. Rock gordina eta zuzena egiten dute, noise ukitu batekin betetzen dutena. Horri gainera psikodelia gaineratu eta Shellac, Dinosaur Jr edo Sebadoh bezalako taldeen eragina erakusten duen lan txukun argitaratu dute.

There are many groups out there who don't realise that simplicity can make their songs great. The group Perro, from Murcia, on the other hand, know this only too well. After a bunch of EPs, here they are with their first full length LP. Raw live rock are what they trade in with a little noise added to the mix too. They have also added a pinch of psychedelia. Shellac, Dinosaur Jr or Sebadoh spring to mind on this really good record.

Zelanda Berritik dator Ella Yelich-O'Connor. 20 urte besterik ez baditu ere synthpop, ambient eta elektronikaren artean kokatzen dugun disko bikaina argitaratu du. "Royals" lehen singleak arrakasta handia ekarri zion eta bide horretan jarraitu dute "Tennis Curt" bezalako abestiek. Grammy sarietarako hainbat izendapen eskuratu ditu eta badirudi aspertzearaino entzungo dugula datozen hilabeteetan.

Ella Yelich-O'Connor comes from New Zealand. Though she's only 20, she has come up with one of the best synthpop, ambient and electronica records of the year. She had great success with her first single "Royals" and she has carried on in the same vein with the likes of "Tennis Curt". She has been nominated for several Grammys and it looks like we'll be hearing plenty more of her in the next few months.



Lorde
Pure Heroine
Lava Republic



Stephen Malkmus and the Jicks
Wig Out at Jagbags
Matador

Indie musikaren ezinbesteko erreferentzia da Stephen Malkmus. Pavement taldean egindako ibilbide motz baina sendoa duela urte gutxi egindako mundu biran berreskuratu zuten. Orain ordea The Jicks taldearekin hasitako ibilbidera itzuli da. Berlinera joan da bizitzera eta Alemania eta Holanda arteko baserri batean grabatu dituzte kantu berriak. "Chartjunk" abestian heldutasun musikal eskuratu duela erakusten du.

Stephen Malkmus is an essential reference in indie music. He recuperated the name he made for himself in his short yet significant career in Pavement during the recent regrouped world tour. Now he has returned to The Jicks, the band he started some time ago. He moved to Berlin and they recorded the new songs in a farmhouse between Germany and Holland. Here they show they have achieved the maturity showcased on the song "Chartjunk".

kafountine

Vistete izenez bataiatutako proiektuak Senegaleko Kafountineko herriko emakumeekin moda diseinu proiektua abiarazi du. Jantziak egiteaz gain, eskuartean duzen moda editorialak lantzen dihardute.

The project baptised *Vistete* (get dressed) has set up a fashion design project with women from the town of Kafountin in Senegal. As well as making clothes, they also work on the editorials you have in your hands right now.

photographer and clothes: nerea lurgain
stylist assistant and makeup artist: sita sila
model: georgette sambou

<http://netiolio.blogspot.nl/p/proyecto-vistete.html>







pulgarsari: zinegile bahitzailea

“Zinemaren helburu nagusia herritarrek komunista zintzo bihurtzea da. Erronka historiko horrek, beste guztien artean, zuzendariak iraultzaren balioetan hezitzea eskatzen du”. Kim Jong-il, Ipar Koreako presidente ohiak idatzitako ehunka liburuetako batetan topatua. Esan eta egin. Kim Jong-ilek, ez zuenez zuzendari egokirik topatzen bere herrialdean, Hego Koreako zuzendari bat bahitu zuen. Hezkuntza gune batera eraman eta, beste batzuen artean, Godzillaren bertsio sozialista filmatzera derrigortu zuen.

Shin Sang-ok Hego Koreako zinema-zuzendari ezagunena zen 60-70eko hamarkadetan. Hego Koreako Orson Wells ezizenez zen ezaguna. Estilo propioa landu zuen, eta ikuslegoari entretenimendua eskaini zion Koreako gerraosteko urte grisetan. Choi Eun-hee aktore ezagunarekin ezkondu, eta herrialdeko bikote kuttuna bihurtu ziren. Harik eta, 1978an, Park Chung Hee generalaren gobernu errepresiboak haien estudioa itxi zuen arte. Zinema egitea debekatu zioten 20

urteetan 60 film baino gehiago filmatu zituen zuzendariari. Entreenimendu soilezko lanez gain, *My mother and the roomer*, *The Eunuch* edo *The Evergreen Tree* lanetan, injustiziaz betetako gizartea eta klase kontzientzia zantzuak zituzten pertsonaiak (gehienetan emakumeak) filmatu zituen. Horregatik itxi zioten estudioa, eta, behar bada, arrazoi beragatik izan zen Ipar aldeko agintariaren “zuzendari aukeratua”.

Estudioa itxi eta berehala, Shin eta Choi banandu egin ziren. Hala ere, elkarrekin jo zuten Hong Kong-era, zinema egiten jarraitzeko asmoz. Shin films sortu zuten, eta, orduan, Ipar Koreako agenteak azaldu ziren ekoizle gisa moztarotuta. Ez zen moztarotua, berez. Zineman inbertsioa egiteko modu berezia zutela esan genezake. Lehenik eta behin, casting baten aitzakian, Choi bahitu egin zuten, eta, gau berean, afari batean, Shin kloroformoz lokartu eta desagerrarazi zuten. Ipar Korean esnatu ziren, eta, lau urtez, bikoteak ez zuen elkar ikusterik izan.

Shin, hegoaldera ihes egiten saiatu zen berehala, baina harrapatu egin zuten, eta heziketa-eremu batera bidali. Hiru



pulgarsari: filmmaker kidnapper

“The cinema’s main objective is to turn citizens into good communists. This historical challenge, amongst others, means that directors must be educated with revolutionary values”. The quote is from one of previous North Korean president Kim Jong-il ‘s hundreds of books. And so it was. As Kim Jong-il couldn’t find appropriate directors in his country, he kidnapped a South Korean director. He took him to a re-education centre and, amongst other things, made him film a socialist version of Godzilla.

Shin Sang-ok was a well-known South Korean film director in the 60’s and 70’s. He became known as the South Korean Orson Wells. He developed his own style and offered spectators entertainment after the grey post-war years. He married the famous actress Choi Eun-hee and they became the country’s favourite couple. Until General Park Chung Hee’s repressive government closed his studio down in 1978. The director, who had made more than 60 films over 20

years, was forbidden to make any more films. As well as films for pure entertainment, in movies such as *My mother and the Roomer*, *The Eunuch* and *The Evergreen Tree* there were characters (mostly women) who had traces of class consciousness and a sense of the injustice of society. That is why they closed his studio and maybe that, too, is why he became the North Korean leaders “director of choice”. As soon as the studio was closed Shin and Choi got divorced. Even so, they moved to Hong Kong with the idea of carrying on making films there. When they set up Shin Films, North Korean agents disguised themselves as producers. But it wasn’t actually a disguise. You could say they had a special way of investing in the cinema. Finally at a casting session they kidnapped Choi and, the same night, at a dinner party, chloroformed Shin and disappeared her. They woke up in North Korea and the couple wouldn’t meet again for four years. Shin immediately tried to escape to the south, but they caught him and sent him to an education camp. He spent four years there doing hard labour, barely surviving and

urte eman zituen han, lan astunak eginez, ozta-ozta bizirauten, eta gertatutakoaren arrazoia ulertu gabe. Egun batean, auto batean sartu, eta Choi emazte ohia bizi zen etxera eraman zuten. Astebete eman zuten han, giltzapeturik, baina eroso. Egun handia iritsi zen arte. Bikotea Kim Jong-il presidentearengana eraman zuten. Hark, hasteko, barkamena eskatu zien egindako harreragatik. Hura guztia ofizial batzuen hanka-sartzea izan zela azaldu zien (lau urte iraun zuen hanka-sartzeak), eta konpentsatzeko prest zegoela. Shin-en zinemaren jarraitzaile sutsua zen, eta Ipar Koreako zinema-iraultzan parte hartzeko "gonbita" egin zien. Lider handiak ez zekien Choik elkarrikketa hartako 45 minutu grabatu egin zituela, bere eskuko poltsan zeraman merkatu beltzean lortutako grabagailu bati esker. Bizitza arriskatu zuen, baina, beranduago, grabaketa hura izango zuen frogarik indartsuena, Hego Korea itzultzean, espioitza edo traizioagatik epaituak ez izateko. Itzulera urte batzuk beranduago gertatuko zen, ordea. Horren aurretik, lider handiaren babesean, Ipar Koreako zinemaren industriako izar bihurtu ziren. Erregimenaren kuttun izanik,

elitearentzat erreserbatutako bizimodua izan zuten. Shin, belarra jabetik, Ipar Koreako zinemaren gizon garrantzitsuen bihurtu zen epe laburrean. Zinemaren industriaren trikimailuen ezagutzaz gain (ekoizpena, banaketa...), istorio berriak kontatzeko modua eta teknika garaikideak ere eraman zituen Ipar Koreako zinemara. Luze gabe, munduko herrialde sozialista ugarietako jaialdietara joaten hasi zen, Ipar Koreako "zinema berria" erakustera.

Zazpi film zuzendu zituen zuzendari gisa Shin-ek Ipar Korean. Horien artean, 1984an filmatu zuen eta paradoxikoki, bere filmik onena gisa aldarrikatzen zuena: *Runaway*. Hala ere, bere lanik ezagunena *Pulgarsari* izan zen. *Pulgarsari*, bi hitzetan, Godzilla sozialista zen. Errege zanpatzaile baten aurka herriaren alde borrokatzen zuen munstroa. Superproduktzioa izan zen, eta milaka soldadu eta baliabide erabili ziren *Pulgarsari* filmatzeko. Egun, Ipar Koreako erregimenaren metafora garbia ez ezik, zinema bizarroaren ikurretako bat bihurtu da munstro sozialista altzari jalea.

1986an, film historiko bat prestatzen ari zirela, (Mongoliar

inbaditzaileak Korea iritsi zirenekoa) Austriako banatzaile batzuekin zita egin zuen Shin-ek Vienan. Choi berarekin joateko eskatu zuen, aktore ezagun batek negoziaketetan lagunduko zuelakoan. Ipar Korean luxuzko bizitza bizi eta zinema egiteko baliabide guztiak izanik ere, ez zuten ihes egiteko aukera galdu. Lagun zuten zinema-kritikari japoniar bat beren taxian sartu, eta erregimenak beraiekin bidaltzen zuen agentea beste taxi batean sartzeko engainatu zuten. Jatetxera joan beharrean, AEBetako enbaxadara abiatu ziren, tentsioz betetako ihesaldi batean.

Hego Korea itzuli zirenean, ez zieten oso ongietorri beroa egin. Beti izan da airean bikoteak beren borondatez ihes egin izanaren susmoa. Adibide modura, 2001eko Bûsango zinema jaialdian, Shin-i eskaini zitzaion ziklo berezian, debekatu egin zuten *Runaway* filmaren proiektzioa, Ipar Koreako propaganda zela esanaz.

Shin Sang-ok 2006an zendu zen. Azken hatsa bota arte, beti izan zen pertsonaia polemiko eta deserosoa agintarientzat. Choik bere autobiografia idatzi zuen. Soilen bizi da egun.



not understanding the reasons behind what had happened. Until one day they put him into a car and took him to his ex-wife Choi's house. They spent a week there, locked up but comfortable. Until the big day arrived. They took the couple to see president Kim Jong-il. First of all, he apologised for the reception they had been given. He explained that everything had been an official's mistake (a mistake which had lasted four years) and he was ready to make it up to them. He was a huge follower of Shin's films and "invited" them to take part in the North Korean cinema revolution. What the great leader didn't know, however, was that Choi had managed to get a tape recorder on the black market and, with it hidden in her handbag, she recorded the 45-minute conversation. She risked her life but, when she went back to South Korea later, it was her strongest proof against charges of spying and treason. But that return journey was not to happen until a few years later. Before that, and under the wings of the great leader, she became a North Korean film star. Loved by the

regime, they had a lifestyle reserved for only the elite. In a short time Shin went from eating grass to being the most important man in North Korean cinema. As well as knowing about all the different sides of the cinema (production, distribution...), he also took new stories and contemporary techniques to North Korean cinema. He soon started going to film festivals in communist countries around the world to show them North Korea's "new cinema".

Shin directed seven films in North Korea. Amongst them, the film he made in 1984 and which, paradoxically, he claims to be his very best: *Runaway*. However, his best-known film was *Pulgarsari*. It is, in fact, a socialist Godzilla. A monster who fights an oppressive king in the name of the people. It was a super production and thousands of soldiers and resources were used to film *Pulgarsari*. Nowadays, as well as being an obvious metaphor for the North Korean regime, the steel-eating socialist monster has become an icon for freaky film lovers.

In 1986, when he was working on a historical film (about

when Mongolian invaders reached Korea), Shin met up with some Austrian distributors in Vienna. He asked for Choi to be able to go with him: a well-known actress would be able to help with the negotiations. Although they had a luxury life in North Korea and all the resources they needed to make films, they didn't miss the chance to escape. They managed to get into a taxi with a Japanese critic who was a friend of theirs and tricked the agents sent by the regime to get into another taxi. Instead of going to the restaurant, they went to the US embassy in a tense escape.

When they went back to South Korea they were not given a warm welcome. Whether the couple actually wanted to escape has always been held in doubt. For instance, in the series of films by Shin shown at the Bûsang Film Festival, they refused to show *Runaway* on the basis that it was North Korean propaganda.

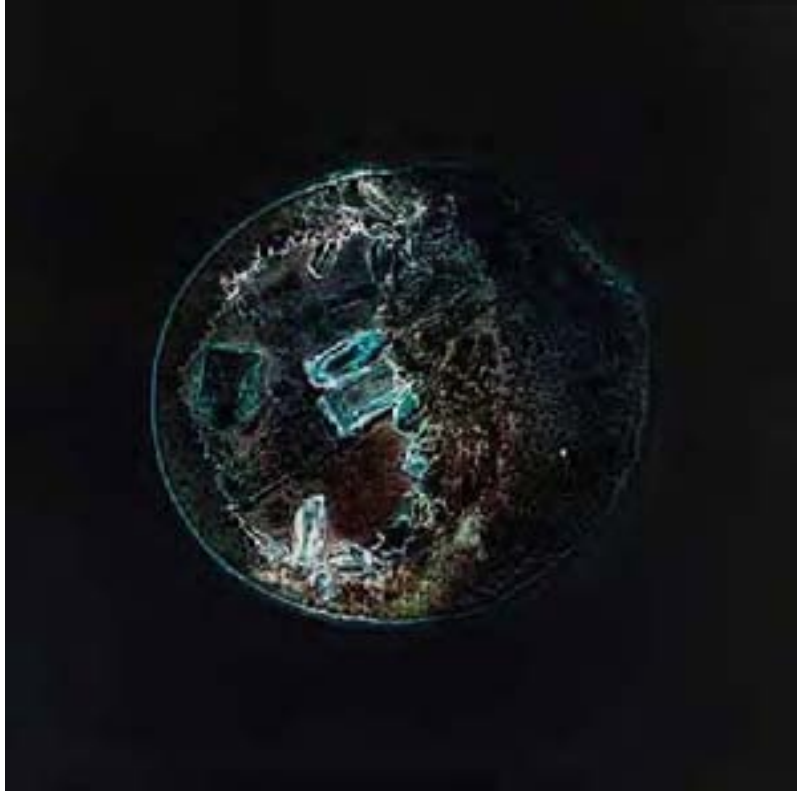
Shin Sang-ok died in 2006. Until his last breath he was a controversial character, uncomfortable for the authorities. Choi wrote an autobiography. She lives in Seoul.

droga planetak drug planets

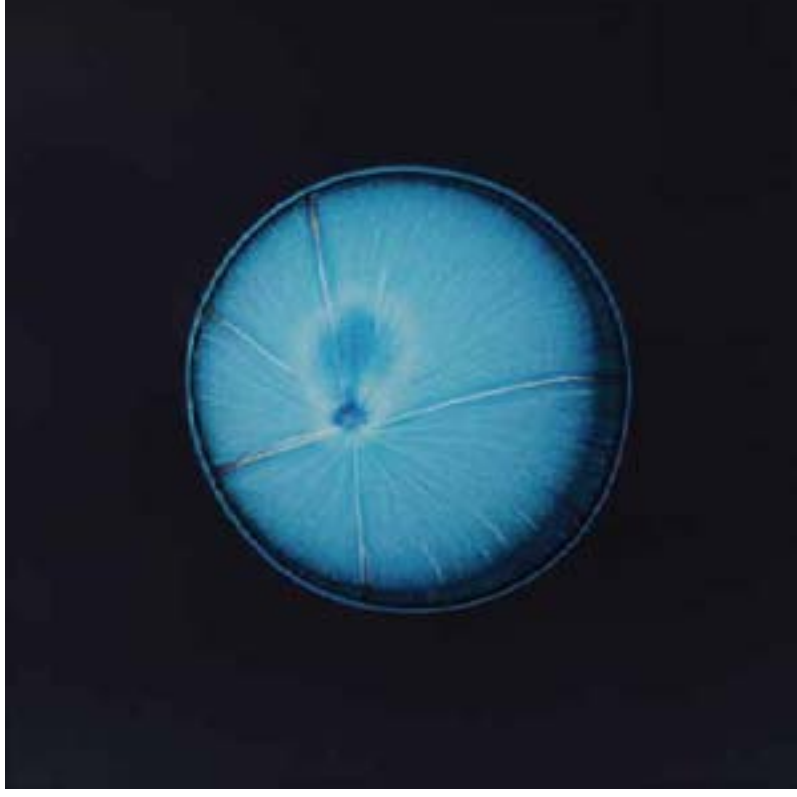
sarahschoenfeld.de

Nola sentitzen zara droga bat hartzen duzunean? Nola irudikatu droga baten efektua? Galdera horiek egiten zizkion bere buruari Sarah Schoenfeld artistak, Berlingo *nightclub* batean lan egiten zuenean. Erantzunen bila, bere argazki-estudio txikia laborategi bihurtu zuen. Bertan, droga legal eta ilegalak likido bihurtu, eta, argazki negatiboetan isuri ostean, erreakzio kimiko horiek handitu egin zituen. Proiektu honi *All You Can Feel* (Sentitu dezakezun guztia) izena jarri zion.

How do you feel when you take a drug? How could you represent the effect of a drug in picture form? These were the very questions artist Sarah Schoenfeld asked herself while working in a nightclub in Berlin. In search of the answers, she turned her photography studio into a small laboratory. Here, she transformed both legal and illegal drugs into liquid form and sprinkled the liquid onto photo negatives. She then enlarged the effects of the chemical reaction. She called the project *All You Can Feel*.



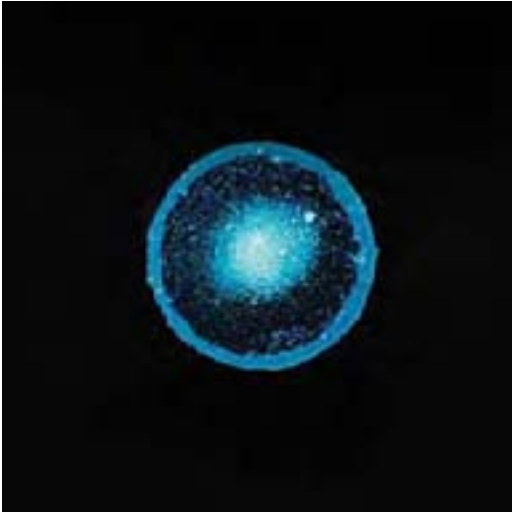
metanfetamina / *cristal meth*



kokaina / *cocaine*



kafeina / kafeina



heroína / heroína



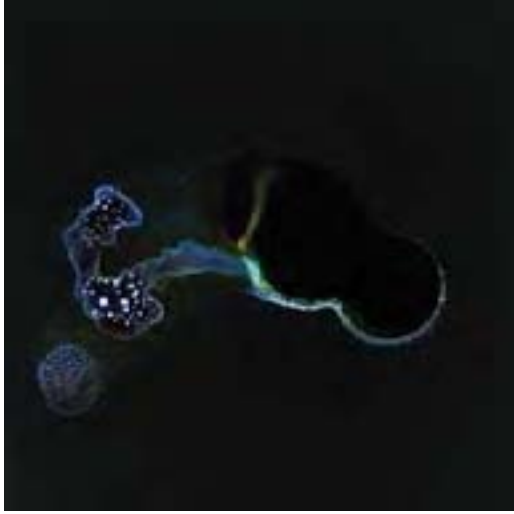
speed / speed



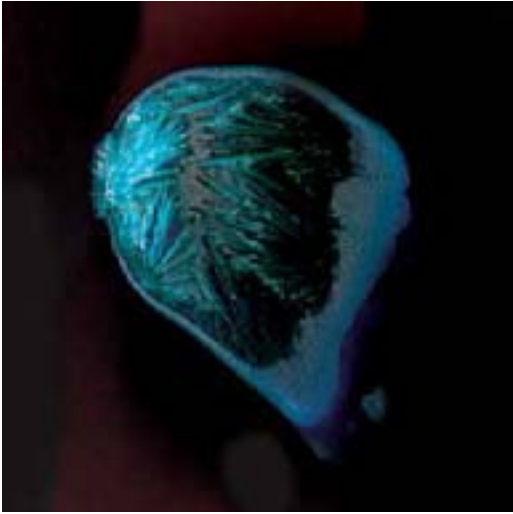
adrenalina / adrenalina



extasia / extasia



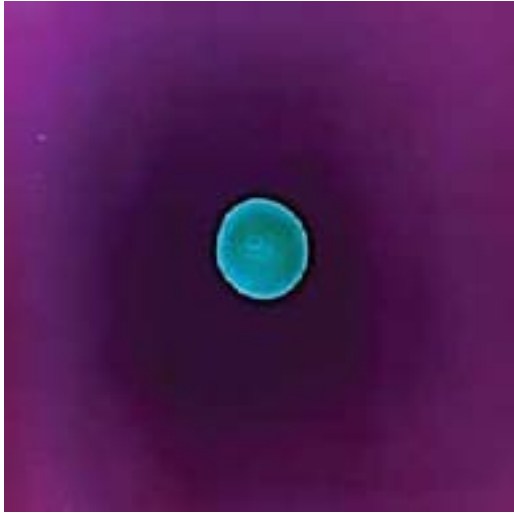
orphiril / orphiril



ketamina / ketamina



valium / valium



lsd / lsd

oninart™

SERIGRAFIA · BORDATUA · TRANSFERRA
SCREEN PRINTING · EMBROIDERY · TRANSFER



the balde



tratu
berrodo.

buatxabal
powered by us

showroom

Plaza Zaharra 5
31770 Lesaka (NA)
948 637 167 - 686 970 618
oninart@oninart.com
www.oninart.com



Entzun! kutixia berriak



ENTZUN! 63 DISKO- LIBURUA!

**Elkarrizketak,
txostenak, artikuluak,
diskoak, argazkiak,
iritzia... eta aurten 20
kanta!!! Lehen aldiz
denak euskaraz!!!**

15€



ENTZUN 2008-2013 KUTXA!

- **5 liburu + 5 CD**
- **740 orri musikaz gainezka**
- **Euskal Herriko 85 talderen 90 kanta!!!**
- **150 aleko tirada mugatua**

25€

1996tik Euskal Herriko musikarekin

entzun.com / @entzuner

kale argazkilaritza street photography

Azken bost urteotan, argazkilaritzaren munduak sekulako aldaketak pairatu ditu. Jarduera anitza izaki, argazkilaritza dokumentalak bereziki pairatu du aldaketa teknologikoen eta komunikabide ereduaren krisialdia. Aldaketek bestetik, aukera eta bide berriak jorratzeko aukerak zabaldu dizkie argazkilariei.

There have been enormous changes in the world of photography in the last five years. Being something with many facets, photo reports have undergone a particularly large number of changes as a result of technological changes and media model crisis. These changes have also given photographers the chance to look at new opportunities and directions.



ander gillenea



Alderrai... Birmingham city... non demontre dago hemen giroa... hemen ez dago errepide eta lantoki triste eta hutsik besterik ala? Hau alferrikako ibilaldia motel, giroa ere ilundu zaigu bat batean... ez ba, errepide zatar baten azpian gaude baina metro batzuk harago argitsu dago berriz ere... eskerrak aurrean dugun lantoki huts eta errepide azpi honetako iluntasuna metro gutxitan desagertuko den behintzat... "Loading Bay" dio barruan, zamalanetarako erabiltzen al dute sarrera hau? Ez du bada mugimendu handirik honek... norbait dator, 10, 9, 8, 7 pauso sarrera parean egoteko, kamera alboan dudanez argazkia egingo dut tipoaren pasaeran... barrura doa ezustean... klik ... barrura sartu orduko, Loading Bay... ezerezera.

Wandering... Birmingham City ... Where the hell is the atmosphere around here... there's nothing but empty and sad roads and factories? What a pointless walk mate, and suddenly the atmosphere also darkens... we are under the high road but a few yards beyond there's a light... through the darkness around these empty factory and roads will disappear within a few meters... it says "Loading Bay" in the inside, do they use this entry for loading? If so it does not have much activity... someone comes, 10, 9, 8, 7 steps to arrive to the entrance, I have my camera with me so I will photograph him when he passes... unexpectedly he goes in... Click... once he enters, Loading Bay... nothingness



Uneoro agertzen zaie putrea zelatari, gizen eta barrezka lurrari itsatsita dauden juje eta armadunei keinu egiten. Aspaldi agertu ziren putreak Irakeko zeruetan. Putre beltzak. Esperantzarik ez dagoen tokietan agertzen omen dira txori hauek. Handiak dira, itzal erraldoikoak. Hegan egitean kaleak iluntzen dituzte, zuria grisa bihurtu eta grisa beltz. Azkar joan ziren beste txoriak Baghdaden, baita euren kantuak ere. Putreak nonahi baina. Usoak museoetan ikusiko dituzte Irakeko haurrek. Plastikozkoak izango dira ordea, Baghdaden ez baitago bizi den txoririk. Putre beltzak nonahi. Itzal erraldoiko putreak. Burdinazko putreak agintariei keinu egiten. Bake usoak ere plastikozkoak dira Baghdaden, badaezpada.

The vulture appears at all times spying, fat and laughing making gestures to the judge and armed blinks in the ground. Black vultures appeared long time ago in Iraq. Black vultures. These birds are expected to appear in places where there is no hope. They are big, as it is their shadow. When they fly they darken the streets, the white gets grey and the grey becomes black. The other birds as well as their own songs quickly abandoned Baghdad. There are vultures everywhere. Kids only can see pigeons in the museums. They will be made of plastic, because there is not a living bird in Baghdad. Black vultures everywhere. Big shadow vultures. Iron vultures blinking the authorities. Peace doves are also made of plastic in Baghdad, just in case.

gari garaialde



Maite ditut liturgia antzeko bat dauzkaten momentuak, igandetako arropak, aiton-amonek paga eman eta korrika litxarkeriak eroatera joaten diren haurrak, helduak korroetan biltzen... Animalia sozialak, ohiturazkoak garela erakusten didate.

Holakoetan, erne jartzen naiz, kamera listatu eta jendeari so geratzen naiz. Atsegin dut korro horien artean paseoa hastea, egingo dituzten keinuak aurreikusten saiatzea, zertaz dabilzan asmatzea, zeintzuk diren irudikatzea. Jendearen mugimenduak eta jarrerak, ingurua...

I love those liturgy moments, sunday clothes, grandparents giving pocket money and kids running to buy candy, adults getting together on circles... It shows that we are customary, that we are social animals.

In those moments, I'm alert, I prepare the camera and observe the people. I enjoy strolling among those circles, trying to anticipate their gestures, discovering what are they talking about, trying to guess who they are. Movements and attitudes of the people, the surroundings...

josu trueba leiva



Kale argazkigintzak irudi bakoitzaren armonia bisuala bilatzen du ene ustetan, instant errepika gaitz batean gertatzen den ekintza edo gertakizun anekdotikoa. Aukeratutako marko barruan dauden elementuen ordena, duen argiarengatik, besteen gainetik gailenduko den kolore bat, edo besterik gabe, norberak duen burutazio arraroren bat da bilatzen duena, errealitatearen berezko elementuak mantenduz, kale paisaiarekin konbinatuz; Normalean elementu horiek lagun anonimoekin erlazionatzen direlarik.

In my opinion, street photography, looks for the visual harmony of each image, for that one-off instant action of an event or anecdotal moment. The order of elements inside the selected frame, the light, one leading color among others, or just the search of your own strange idea maintaining the elements of reality and combining it with the street landscape; Usually all these elements are associated with anonymous people.

argazkilaritzaren pisua the weight of photography

Smartphonea poltsikoan daramagunetik, eta egindako argazki horiek sare sozialen bitartez partekatzeko aukera dugunetik, gu guztiok bihurtu gara argazkilari. Hori da, behintzat, smartphoneek eta sare sozialen industriak esaten digutena. Azken urteetan, pasatzen den egun bakoitzean, argazkilaritzaren historia osoan baino argazki gehiago egiten da. Gainera, telefono mugikorrekin egindako argazkiek duten itxura bihurtu da ia argazki dokumental "egiazkoaren" estetika. Facebook, Instagram, Flickr, Pintrest eta abarrek historiako unerik gorenenera eramanez argazki kontsumoa. Hor dago, hain zuzen ere, egungo argazkilari profesionalaren erronka nagusia: irudi kutsadura masibo horretan bere lana bereiztea eta bereizgarri izatea.

Ez genuke, ordea, ikuspuntu ezkor batetik aztertu nahi argazkilaritza dokumentalaren egoera. Aldaketa garaiotan, bide eta aukera berriak ere sortzen ari direlako. Nostalgia, askotan, memoriatik ezabatzen digu duela ez hainbeste argazkilaria agentzia handien eta komunikabideetako editoreen menpe izaten zela. Egun, argazkilaria eta hartzailearen arteko harremana askoz zuzenagoa izan daiteke, hain zuzen ere lehen aipatutako teknologia aurrerakuntzei esker. Argazkilariek proiektu bereziak jar ditzakete martxan beren kabuz, bitartekaririk gabe. Rob Honstra argazkilariak eta Arnold Van Bruggn idazleak, adibidez, *The Sochi Project* sortu zuten, eta bost urte daramatzate olinpiar jokoak ospatu diren eskualde errusiarrean lanean. Adibide bat besterik ez da. Paywall, crowdfunding eta bestelako finantzaketa aukerak erabiliz, gero eta argazkilari gehiagok egiten du lan zuzenean bere proiektua ikusteko ordaintzen duten ikusleentzat.

Sarean, argazkilariak bere proiektua abiatzeko aukera du, eta gero eta indar handiagoa hartzen ari diren online aldizkarietara ere jo dezake. Makina bat dira argazkilaritza dokumentala lantzen duten aldizkari interesgarriak: Posi+tive, The 37th frame, Chambre Noire, Blue Eyes Magazine, File, Bokeh, Vwed, Social Documentary, Lunatic... Bestetik, dirudienaren kontra, ugaritu egin dira argazki-liburuen argitalpenak. Eta garrantzitsuena, paperezko argitalpenen aukera ugari eta merkeagoi esker, argitaletxe txikiek eta independenteek ere, bestela argirik ikusiko ez luketen lanak argitaratzen dituzte. Argazkilaritza dokumentala lantzen duten paperezko aldizkari berriak sortu dira; (F8)Magazine eta Huck, esate baterako.

Begi bistakoa bada ere, ez dugu esan gabe utzi nahi argazkilariak ez direla sekula desagertuko, guztiok argazkiak egiteko aukera badugu ere. Argazkilaria begia da argazkia egiten duena, ez argazki-kamera.

Since we started to carry smartphones around with us and share the photos we take with them on the social networks, we've all become photographers. Or, at least, that's what manufacturers of smartphones and the social networks tell us. In the last few years more photos have been taken than throughout the history of photography, as it's an ongoing process. What's more, the look which photos taken with mobile phones have has almost become photo journalism's aesthetic in order to look "real". Facebook, Instagram, Flickr, Pintrest and so on are taking photography to its highest ever rate of consumption. And, in fact, that's professional photographers' main challenge now: making their work stand out and be special in this massive pollution of pictures.

But we wouldn't like to be pessimistic about photo documentaries. Because, in this time of changes, new possibilities are coming along. Nostalgia often wipes our memory out: until recently, photographers were controlled by large agencies and media editors. Nowadays, the relationship between photographers and their public is much more direct, because of the technological advances we've mentioned, in fact. Special photographic projects can start up on their own, without needed intermediaries. For instance, photographer Rob Honstra and writer Arnold Van Bruggn started *The Sochi Project* five years ago in the area in which the Russian Olympic Games were held. And that's just a single example. Thanks to Paywall, crowdfunding and other finance options more and more photographers are carrying out their projects with the photo viewers' direct finance.

Photographers can start their projects online and also use the increasingly popular online magazines. There are many interesting magazines which publish photo features: Posi+tive, The 37th frame, Chambre Noire, Blue Eyes Magazine, File, Bokeh, Vwed, Social Documentary, Lunatic... And, although it may be surprising, more and more photography books are being published. And the most important thing is that, by using different and cheaper paper publishing options, small, independent publishers are bringing things out which would not otherwise reach us. Paper magazines about photo reporting have also appeared, (F8)Magazine and Huck, for example.

And, even though it's obvious, we would like to point out that while we do all have the opportunity to take photos, photographers will never disappear. Because it's the photographer's eye which takes the photos, not the camera.

bostok bat bostok one

Zerk bultzatu zintuzten elkartu eta Bostok sortzera?

Gogoak eta beharrak. Argazkilariaren lana bakarkako lana izan da historikoki. Berau bakarrik joan da argazkiak atera beharreko tokira, berak errebelatu karreteak, bera joan editoreengana, etab. Talde lana oso aldi puntaletan bakarrik ematen zen. Gure ustez, talde lana indartu eta bultzatuaz gure argazkiek indar gehiago izango lukete. Askotan material on bat izanda ere ahul sentitzen ginen inoren laguntzarik gabe. BOSTOK hori konpontzeko sortu zen, talde lanaz indar gehiago hartu, lan hobeak eta gehiago sortzeko alegia. Gaur egun, lan taldeak eskaintzen dizun plataforma hori gabe oso zaila da argazkilaritzaz bizitzea, are gehiago egiten duzun argazkilaritza motak kutsu sozial bat badu. Gainera, ardura gure esku hartzeak ere ilusioa handia egiten zigun.

Argazkilaritzan eta komunikabideetan gertatu diren aldaketekin, zeintzuk dira XXI. mendeko argazkia agentzia baten erronkak?

Uste dut argazkigintza (orokorrean hartuta) eta fotokazetaritza ezberdin tratatu behar ditugula, ez baitio denei berdin eragin. Galdera horri erantzuteko lehenbizi eta behin argazkiaren balioaz jabetu behar dugu. Gure memoriak (bai norbanakoarenak baita kolektiboak ere) irudi estatikoak gordetzen ditu. Irudiez baliatuz ikuslea emozionatzea edo kitzikatzea errazagoa da argazkiak (onak) erabilita beste medioekin baino. Hori beti horrela izan da gizakia margotzen hasi zenetik. XXI. Mendean ere hori horrela da. Sekula baino irudi gehiago egiten dira, baita kontsumitu ere. Aldiz, argazkilaritza sekula baino devaluatuago dago. Agentzi eta komunikabide handiek lehenbiziko kaleratzeak argazkilarien artean egiten dituzte. Horrek ez du esan nahi argazkiak argitaratzeari utziko diotenik, badakitelako zein indar duen. Begira bestela Liberation egunkariak ateratako argazkirik gabeko ale hura Horregatik, erronkak aldatu baino, formak aldatu dira. Gizakiak mundua ulertu nahi istorioak behar ditu, hurkoari gertatzen zaiona kontatuko dituen istorioak. Istorio onak izan eta sakon landu ezkeru beti piztuko du interesa zure lanak. Horretan baino finantziario sisteman dago erronka, baina lehen esan dugun bezala, istorio onak izan ezkeru, beti dago norbait prest zure lanarengatik ordaintzeko. Gizakiak, gizartearen parte izateko, istorioak eskertzen baititu.

Gutariko bakoitzak poltsikoan argazki kamara bat daraman garaiotan zein da argazkilariaren papera?

Gutariko askok kotxea dugu baita ere eta ez gara denok taxistak edo rally gidariak. Erabiltzen duzun tresna hori nola erabiltzen duzun da garrantzitsua. Guk gure argazki kamerak, inguruan zer gertatzen den kontatzeko edo urrutiko kontuak gurera ekartzeko erabiltzen ditugu. Zuk esan bezala denok dugu sakeleko telefonoan argazki kamara bat, baina ez gara denok argazkilariak. Edonork dauka boligrafo bat poltsikoan edo ordenagailua etxean eta idatzi egiten du (gutunak, mandatuen lista, baita blog bat egin ere) baina horiek ez dira idazle. Argazki batzuk istorioak kontatzeko erabiltzen ditugu, beste batzuetan azken orduko albistea irudikatzen. Gure papera ez da “klik” egitea soilik, klik horri zentzua eta proportzioa bilatzea baizik. Hori da argazki kamara duen pertsona bat, argazkilari batengandik desberdintzen duena. Argazkilari profesionalen proportzioa, era analogikoarekin konparatuta igo egin da, baina argazki onen beharra ere igo egin da eta beti egongo da argazkilariren ofizioa.

What made you get together and form Bostok?

We wanted to and we needed to. Traditionally photographers have worked alone. They go to take photos by themselves, reveal them by themselves, go to see the editor by themselves, etc. Working in groups very seldom happens. We think that working as a group will help us to reinforce our photographs. Sometimes you’ve got good stuff but, without anybody’s help, you feel weak. BOSTOK has been put together to solve that, to be stronger as a group, to create better work and more work. Nowadays, without the platform which working as a group offers us, it is very hard to make a living as a photographer, and even more so if your work is about social issues. And it’s also a good feeling to take responsibility for your own work.

With the changes which have taken place in photography and in the media, what are the challenges for photo agencies in the 21st Century?

I think photography (in general) and photo journalism have to be treated separately because they have been affected in different ways. To answer your question, the first thing is to realise what photography is valid for. It keeps our memories, both individual and collective memories, in static images. Using images and (good) photos, it is easier to create emotions and excitement in readers. It’s painted people since the very start. In the 21st Century it’s like that too. More pictures than ever are being taken, and viewed too. On the other hand, photography’s never been so undervalued. Large agencies and media publish photographer’s first works. The fact that they publish them means that they know how powerful pictures are. Compare that with the edition of Liberation they brought out with no pictures in it. So, more than the challenges changing, it’s the formats which have. People need stories to be able to understand the world, stories about people close to them. If your stories are good and in-depth people will always be interested. So the challenge is there rather than in the finance of it all, there’s always somebody ready to pay for your work if it’s a good story. People need stories to be part of society.

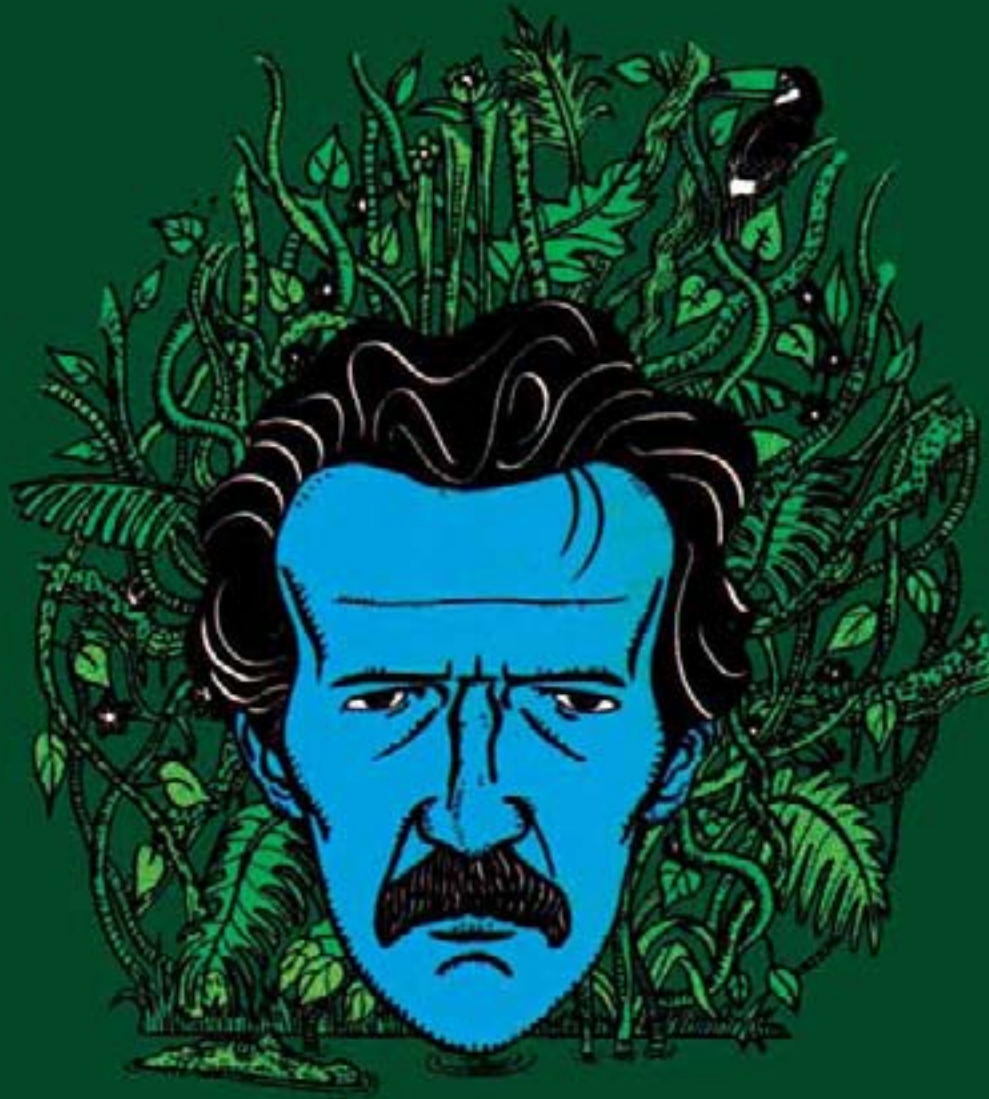
Nowadays we all have a camera in our pockets: what is the role for photographers?

Many of us also have cars, but that doesn’t make us taxi drivers or rally drivers. What matters is how you use that device. We use our cameras to describe what’s going on around us or what’s going on far away. As you say, we can have cameras on our mobile phones, but we aren’t all photographers. Anyone can have a pen in their pocket or a computer at home and know how to write (letters, shopping lists, blogs too), but that doesn’t make you a writer.

We use some photos to tell stories and others as pictures of the latest news. Our work isn’t just making the camera go click, we have to give sense and proportion to that click too. That’s what differentiates a photographer from a person who has a camera. There are more professional photographers than there were in the analogical age, but the need for good photographers has increased too and there will always be professional photographers.

BOSTOK

bostokphoto.com



eroberung des nutzlosen

conquest of the useless / alferrikakoaren konkista
werner herzog

Fitzcarraldo 1982an estreinatu zen. Filmak Brian Sweeney Fitzgerald-en (Fitzcarraldo) istorioa kontatzen du. Sustrai irlandarrak zituen Carlos Fermin Fitzcarrald peruarraren bizitzan dago oinarrituta. XIX. mendearen bigarren erdialdean, Amazonian bizi zen pertsonaia honek opera eramán nahi izan zuen Iquitos hirira, Manauseko adibideari jarraiki. Horretarako, kautxuaren negozioan sartu zen eta, bestea beste, barku bat eramán zuen ibai batetik bestera mendi bat gurutzatuz.

Beti izan da nire film kuttunetarikoa. Ez da zinemaren historiako film onenen zerrendan azaltzen, eta, ziurrenik, ez du merezi ere. Esango nuke ez dela Werner Herzog-en lan onenetarikoa ere, baina, ikusi nuenetik, ez zaizkit burutik joan filmaren pasarte ugari. Duela gutxi, liburu-denda batean, liburu azal eta izenburu batek erakarri zuen nire atenzioa: *Alferrikakoaren konkista*.

Korrontearen kontra eginiko bidaia baten kontakizuna da. Koaderno batean idatzitako egunkari basati eta sukartsua. Film bat egitea abentura bat zeneko garaian kronika.

Naturaren indarra eta edertasunak ez du oihana paradisu bihurtzen. Bertan bizi, bizirauten duten gizakien arteko harremana oso bestelakoa da. << *Haurrek soilik jolasten dute beren artean, familiekin ez dute elkarrekin harremanik, gorrotoak bor-bor egiten du, txabola batetik bestera, familia batetik bestera, leinu batetik bestera mendeku giro batek dena bustiko balu bezala* >>.

Orrialdeak pasa ahala, filmaren ekoizpenean sortutako arazo, gaizki-ulertu eta era guztietako gertakizunak ezagutzen ditugu. 80eko hamarkadaren hasieran ez zen unibertso digitala existitzen, ez telefono mugikorrik, ez eta zuzentasun politikorik ere. Herzog, Kurtz koronela balitz, infernu berdera eginiko muturreko bidaiaaren pasarteak idazten ditu sukarrak jota. << *Lainoz arnasestuka eta nekaturik, arbolak munda irreal batean zutitzen dira, miseria irreal batean, eta ni, ulertzen ez dudán atzerriko hizkuntza batean idatziriko estrofa baten moduan, han nago, sakonki izuturik* >>.

Klaus Kinskiren presentzia lotu gabe zegoenean, une batean, bere egunerokoan idatzi zuen, Fitzcarraldoren papera antzezteko prest zegoela; << *ausartuko nintzateke, nire betebeharra eta filmaren pertsonaiaren betebeharra gauza bera bihurtu direlako* >>. Itsasontzia mendi bat gurutzatuz ibai batetik bestera eramatea abentura epikoa bada, ez da gutxiago istorio horren filmaketa Amazonia erdian egitea. Azkenean, Kinskik antzeztu zuen papera. Eta ia-ia azkenekoa izan zen. Haren portaera zela eta, filman parte hartzen zuten Kanpa etniako extren buruzagiak Kinski akabatzeko asmoa azaldu zuen, eta baimena ere eskatu zioten Herzog-i. Herzogek eskerrak eman, baina ezezkia eman zien. Badaezpada Kinski thegazkin batean sartu, eta Limara bidali zuen astebetetz.

Filmaketa luzea eta zaila izan zen. Egunkari honen orriak pasa ahala, erraz jabetzen gara horretaz. Duela 30 urte oihan hartan gertatutakoaren kronikaren amaierara iristean, honako hau idatzi zuen Herzog-ek inongo solemnitaterik gabe: << *Gaur, 1981eko azaroaren 4an, eguerdiko hamabiak pasata, lortu dugu barkua Camisea ibaitik Urubamba ibaira pasatzea, mendia gurutzatu ostean. Gauza bat esatea soilik falta da. Nik guzti honetan parte hartu dut* >>.

Herzogek berak honela esango zuen, aurrerago, liburu honi buruz: << *filmatzen dudana baino hobeto idazten dut. Mami gehiago dago idatzí hauetan nire film guztietan baino* >>. Eta arrazoi du.

Fitzcarraldo was first shown in 1982. The film tells the story of Brian Sweeney Fitzgerald (Fitzcarraldo). It's based on Carlos Fermin Fitzcarrald, a Peruvian rubber planter with Irish roots. This character lived in the Amazon region in the second half of the 19th Century and, inspired by Manaus, he wanted to take the opera to the town of Iquitos. It was because of that he got involved in the rubber industry and, amongst other things, he took a boat over a mountain from one river to another.

This film's always been one of my favourites. It doesn't turn up in the lists of the best films in history, and it probably doesn't deserve to. I'd say it isn't one of director Werner Herzog's best, but, ever since I first saw it, certain scenes from it never leave me. Recently I was reminded of it in a bookshop by a book cover and title: *The Conquest of the Useless*.

The story of a journey made against the current. A passionate, wild hand-written diary. The story of times when making a film was an adventure.

Nature's force and beauty do not make a jungle paradise. If you live there, you'll see the relationships between the people who survive there are quite different. << *Children only play amongst themselves, there are no relationships between families, there's real live hate between one shack and another, from one family to another, one lineage contaminates another with its atmosphere of vengeance* >>.

As you read it, you find out about the problems producing the film, the misunderstandings and everything that happens. At the beginning of the 80's there was no digital universe, no mobile phones or political correctness. Herzog, like colonel Kurtz, burning with fever, wrote the story of part of a journey to the end of a green hell. << *with trouble breathing and tiredness because of the mist, the trees stand up in an unreal world, unreal misery and there I am, like a line written in a language I don't understand, deeply scared* >>.

At one moment, he writes in his diary, when he had not yet got Klaus Kinski to commit to the project, he thought of playing Fitzcarraldo himself: << *I would dare to do that because what I have to do and what the character in the film have to do have become the same thing* >>. Taking a ship over a mountain from one river to another was an epic adventure: filming in the middle of the Amazons was no lesser exploit. In the end Kinski played Fitzcarraldo. It was almost his last role. Because of his behaviour, the leader of the Kanpa Indians, who were the extras in the film, decided to kill him and asked Herzog for his permission. Herzog thanks them but said no. Just in case, he put the actor into a plane and sent him to Lima for a week.

The filming was long and difficult. It's easy to see that as you leaf through the diary. 30 years ago, when he was reaching the end of his tale, Herzog wrote without and pretensions: << *Today, November 4th 1981, just after midday, we have managed to take the boat from the Camisea river to the Urubamba river. Only one thing to add. I've taken part in everything* >>.

Herzog himself was later to say of this book: << *I write better than I film. There's more to what I wrote than there is in the whole film* >>. And he's right.

switching

Hana Pesut argazkilarik kanadiarraren proiektua, bere sinpletasun eta umore printzei esker, oso lan indartsua eta sakonera handikoa iruditu zaigu. Alboan daukagunarekin behin baino gehiagotan frogatu beharko genukeen ariketa. Haren azalean jartzea ezinezkoa izaten denez, haren jantzietan sartzea behintzat.

This project by Canadian photographer Hana Pesut, in its simplicity and touch of humor, it's a very strong and reflective work. She shows us something we should try to experiment more than once with the person next to us. Since it is impossible to literally put yourself in the skin of the one next to you, we should try at least to wear her or his clothes.





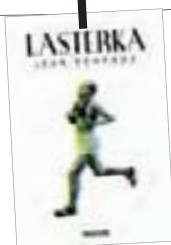


parisen bizi naiz

koldo izagirre
susa
2013

Pariseko *banlieutik* idatzi du liburu hau Izagirrek, hango ezkerraldetik. Berlin auzoko badiara begiratu beharrean, kaleei erreparatu die orain. Kaleei, historiari, istorioei, jendeari... Jolaserako tarte bat aurkitu badu ere, gogoeta sakona ezkututzen du bildumak. Bai hizkuntzarekiko eta estilorekiko, bai gure paisaia sozialarekiko ere. Koldoren ibilerak ezagutzen dituenak biekin gozatuko du, testua kokatzeko izango dituen gakoei esker. Koldo urrundik ikusten duenak patxada handiagoz hartuko behar du irakurketa. Biek eta biek Paris horren inguruak hobeto ezagutuko dituzte hemendik aurrera. Halere, Paris hori idazlearen kanpoan ala barruan dagoen asmatu beharko dugu.

Izagirre wrote this book in a Paris *banlieu* on the left bank. Instead of looking at Berlin districts' bays, now he's looking at streets. Streets, history, stories, people... While he's found the chance to be playful, the collection also makes deep reflections. About language, style and our social landscape. Those who know Koldo's work will enjoy this book and be able to place it. Anyone not familiar with his books will have to take longer to read it. We'll all know this outskirts of Paris better from now on. Even so, we'll have to guess whether Paris is around the writer or inside him.



lasterka

jean echenoz
meetok

Emil Zatopek korrikalariaren biografia dela esango bagenu, ez ginateke gezurretan ariko, baina ez genioke justiziarik egingo pisu handiko liburu txiki honi. Izan ere, Txekoslovakia izenez ezagutu genuen herrialdeak eman duen kirolaririk handienaren bizitza kontatzearrekin batera, eleberri elementuak ditu liburu honek. Baina benetako istorio batean oinarrituriko eleberria izan beharrean, nobela batean oinarritutako istorio erreala dela esan genezake. Echenozek lastorik gabe, hitzen zirujau bat balitz bezala, lasterka egiten zuen gizonaren istorioa kontatzen digu estilo zuzen eta aseptikoan, modu torturatu eta desitxuratuan. Ederra.

If we said this is runner Emil Zatopek's biography, it wouldn't be a lie. But that wouldn't do justice to this important little book. This book tells us the life of the greatest sportsman of the country we knew as Czechoslovakia because bits of it are like a novel. Instead of being a novel based on a true story, this could be described as a real story based on a novel. Without ballast, as if he were a surgeon of words, with a direct, aseptic style, Echenoz tells us the story of a man who runs in a torturous, deformed way. Beautiful.



99 ejercicios de estilo

matt madden
sins entido

99 modu ezberdinetan kontatzen den istorio batetaz goatzeko aukera ematen digu komiki honek. Bagenekien komigintzak aukera anitzak eskaintzen dizkiola sortzaileari. Raymond Queneau-ren estilo-ariketetatik edaten duen liburu honetan, aukera horiek, nolabait esatearren, "haragituta" ikusiko ditugu. Era bateko eta besteko ikuspuntuak, narratzaileak, formak eta marrazki estiloak ikusiko ditugu, beti ere istorio bera kontatzen. Gomendagarria.

In this comic you can enjoy the same story told in 99 different ways. We knew that creating comics gave creators many different options. This book makes use of Raymond Queneau's style exercises and, to put it one way, we'll see them brought to life here. There are different points of view, styles and types of drawing, all used to tell the same story. Recommendable.



el naufragito fanzine arrabaleroa

Bartzelonan izan nintzen azken aldian, aurkikuntza handi bat egin nuen: El Naufragito fanzine liluragarria. Zenbaki monotematikoak argitaratzen dituzte, eta fanzine bakoitzean mini-naufragito izeneko separata gehitzen dute. Zortzi ale eskuratzea lortu nuen: eskoteak, zinearen kontra, heriotza, New York, irlak, tatuajeak, boxeoa eta artea gaiei dagozkionak. 2000. urtekoa zaharrena, eta 2013koa berriena. Honelako fanzineak existitzen diren bitartean, ez dugu galduko gizakiarengan dugun itxaropena.

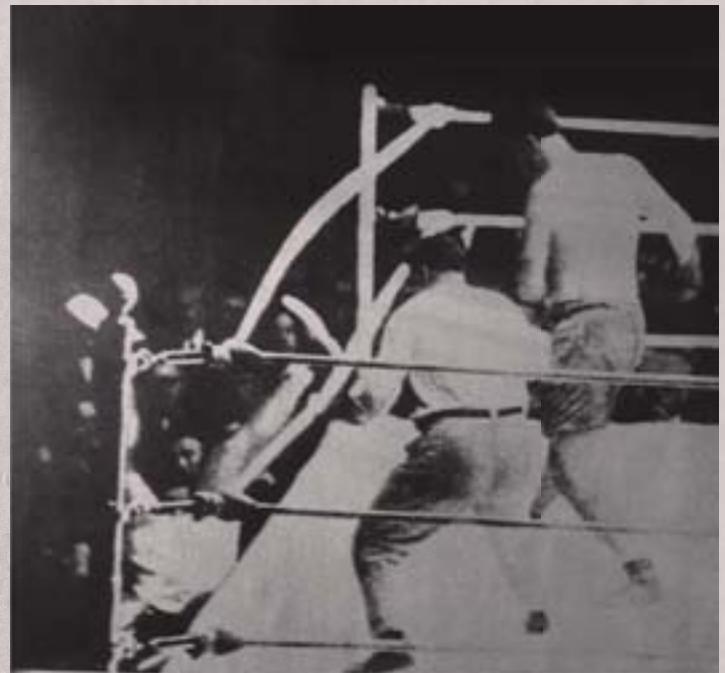
Last time I was in Barcelona I made a great discovery. A marvellous fanzine called El Naufragito. They bring out themed numbers. In each fanzine they include a supplement called "mini-naufragito". I managed to get hold of eight: neck-lines, against cinema, death, new york, islands, tattoos, boxing and art. 2000. The oldest of the year and the newest of 2013. While fanzines like this exist we won't lose faith in humanity.



no comment

argazkia/shot: uxeta labrit • martzilla

zezen basatia
raging bull



40

borrokaldi
fights

33

irabazi
wins

33

KO

6

galdu
losses

1

ez aurkeztua
no showPampako Zezen
Basatiaren estatistikak.*Raging Bull of La
Pampa's statistics.***“Dempsey eta Firpo”, George Wesley Bellows, 1924**

Zer kontatzen du koadro batek? Zein da koadroak kontatzen ez duen istorioa? Zer ezkutatzen da koadro baten atzean? Hori galdetzen diot nire buruari pintura baten aurrean nagoenean. Horregatik, ez naiz asko joaten museoetara. Milioika istorio azaltzen dira bat batean, eta buruak eztanda egiten dit. Londoneko National Gallerytik atera behar izan nuen duela ez hainbeste. Stendhal sindromea dela esatea gustatuko litzaidake, edertasunak arnasik gabe utzi ninduela. Baina ez. Milaka koadro horiek, geruzaz geruza, planoz plano metatzen dituzten istorio infinituen pisuak aterarazi ninduten museotik.

Dempsey and Firpo izeneko koadro hau George Bellows-ek pintatu zuen 1924an. Hilabete batzuk lehenago, 1923ko irailaren 14an, “mendeko borrokaldia” gisa aurkeztua izan zena ospatu zen New Yorkeko Polo Grounds Stadium-ean, 80.000 ikusleren aurrean. Kartelean, Jack Dempsey txapeldun estatubatuarra versus Luis Angel Firpo argentinarra.

Lehendabiziko asaltua hasi, eta bi boxeolariak beren etsaia markatzen hasi dira. Dempsey, favorito izateak ematen zion harropuzkeriaren doinuari jarraiki, ohi baino dantzariago. Firpok hankak lonazko zorura pegatuta, geldirik. Tinkoegi, akaso. Dempseyk ezker besoaz botatzen dizkion marka ukabilkadak erraz iristen dira Firpok besoak uzkurtuta babesten duen gorputzera. Lehen asaltoaren hasieran, Firpok apenas altxatzen du begirada aurkakoaren bularretik gora. Defentsa. Defentsa. Dempsey dibertitzen ari da.

Firpok, bere aurkakoaren begietara begiratzen duen lehendabiziko aldian, hankak lona zoruan sustraitu eta, bat-batean, ezkerkada bortitz bat botatzen du Dempseyren matrailhezurrera direkto. Dempseyk oreka galdu eta atzera pauso bat ematen du. Ez daki zer gertatu den. Ez du ikusi etortzen. Ez zuen espero. Zutik eusteko beste pauso bat ematen du. Ez da nahikoa. Hirugarren atzera pausoa ematera doanean, oin azpitik lona desagertu egiten dela sentitzen du. Ring-eko soken kolpea sentitzen du bizkarrean amildegian behera jausten denean.

Lehen asaltoaren erdian gaude, eta, instant amaigabe batean, 80.000 ikusleak isilik geratu dira.

Dempsey kazetarien mahai gainean erori da, eta idazteko makina batekin ebakia egin du. Idazteko makinak arma arriskutsuak dira. 14 eta 17 segundu igaro dira ring-etik kanporatua izan denetik. Arbitroak, ordea, 9 soilik zenbatu ditu. Dempsey, kazetariak lagunduta, ring-era igo da berriro. 48 fotograma segunduko eginiko zenbaketari esker, Dempseyk ez du galdu k.o.z. Firpok ez du irabazi k.o.z.

Bigarren asaltuan, Dempsey osatu egin da, eta hiru bider bota du Firpo lonara. 57 segundu besterik pasa ez direnean, Dempsey *knock out* irabazle izendatu dute. Oihuak eta txaloak. Amorrua Firporen ring-aren ertzean. Damon Runyon kazetari newyorkatarrak, bere idazteko makina/arma hartuta, hurrengo egunean tiro egin zuen: Firpo “Wild Bull of the Pampas” izenez bataiatu zuen.

George Bellows pintoreak ere Zezen Basatiak Dempsey handia ring-etik atera zueneko unea aukeratu zuen bere koadrorik ezagunena bihurtuko zena margotzeko. Estatistikek ez bezala, arteak merezi zuen boxeolariari eman zion garaipena. “Mendeko borrokaldiko” memoriak Dempsey ringetik jausten eta Zezen Basatia zutik eta tinko gogoratuko ditu betirako.

post scriptum

Garai hartan iritsi zen NYCra Battling Siki boxeolari senegaldar trebea. Urte batzuk beranduago, Hells Kicheneko kale batean asasinaturik hilko zen. Baina hori boxearen museoko sotoek gordetzen duten beste koadro/istorio bat da.

“Dempsey eta Firpo”, George Wesley Bellows, 1924

What does a painting tell us? What is the story a painting tells? What is hidden behind a painting? That's what I ask myself when I stand in front of a painting. That's why I seldom go to museums. Millions of stories appear all of a sudden and my head explodes. I had to walk out of the National Gallery in London not so long ago. I like to say it was a case of Stendhal's Syndrome: beauty left me breathless. But that's not true. Those thousands of paintings, with the weight of the infinity of stories which they tell (layer by layer, shot by shot), made me leave the museum.

George Bellows painted *Dempsey and Firpo* in 1924. A few months before, on 14th September, 1923, what had been described as the "fight of the century" was held at New York's Polo Grounds Stadium with 80,000 spectators. The names on the posters were the US champion Jack Dempsey and the Argentinian Luis Angel Firpo.

In the first round the two boxers started sizing each other up. Dempsey, the arrogant favourite, danced around more than usual. Firpo had his feet glued to the canvas, immobile. Maybe too firm. The lefts Dempsey threw at him reached him too easily and Firpo protected his body with his fearful arms. During the first round Firpo hardly lifted his gaze above his opponent's chest. Defence. Defence. Dempsey was having fun.

When Firpo looked at his opponent in the eyes for the first time his feet were rooted to the ground and, suddenly, his gave Dempsey a savage left straight on the jawbone. Dempsey lost his balance and took a step backwards. He didn't know what had happened. He hadn't seen it coming. He wasn't expecting it. He took another step to keep upright. It wasn't enough. With his third step backwards he felt that the canvas had disappeared from under his feet. He felt the rope around the ring on his back as he fell over it.

It was half way through the first round and for an endless instant the 80,000 spectators were silent.

Dempsey fell on top of the press table and got cut on a load of typewriters. Typewriters are dangerous weapons. Between 14 and 17 seconds had gone by since he'd left the ring. But the referee only counted 9. Dempsey, helped by the journalists, got up to the ring once more. Thanks to a 48 photograms per second, count Dempsey wasn't k.o. Firpo didn't win by k.o.

Dempsey got through the second round and knocked Firpo onto the canvas three times. After only 57 seconds had gone by Dempsey was proclaimed winner by k.o. Shouts and applause. Anger at Firpo's side of the ring. New York journalist Damon Runyon took his typewriter/weapon this next day and fired: he gave Firpo the moniker “Wild Bull of the Pampas”.

Painter George Bellows chose the moment when Dempsey was punched out of the ring as the subject for what was to become his best-known painting. Unlike the statistics, art did give victory to the boxer who deserved it. The memory of the "fight of the century" will always be Dempsey falling out of the ring and Raging Bull on his feet.

post script

At that time the great Senegalese boxer Battling Siki reached NYC. A few years later he was founded murdered on the streets of Hell's Kitchen. But that's another story which has been hidden away in the basement of the boxers' museum.



perthes

Perthes 4-10 urte bitarteko haurrei eragiten dien gaitza da. Nekrosiak femur buruari erasaten dio, eta, osatzeko, haurrak tresna ortopedikoa eraman behar izaten du urteetan. Bilduma berezi hau osatzeko, diseinatzaileak haurtzaroan egindako erradiografiak eta erabilitako tresna ortopedikoen serigrafiez osatutako oihalak baliatu ditu.

Perthes in the name of a disease that affects children between the ages of 4 and 10. It affects the femoral head, and in order to recover from the sickness, the child must wear orthopaedic braces for years. The designer has created linen serigraphs taken from x-rays and the orthopaedic braces and supports from childhood to put together this collection.

photographer: **mario ortiz paniego**
 technical and digital postproduction: **paula ortiz de luna paniego**
 make-up artist and hair: **alicia paniego - peluquería mimos**
 model: **maria mendivil gonzalez**
 purses: **mario ortiz paniego**
 styling and clothes: **nerea lurgain**





follow the leaders

Nantes hiriko Place du Bouffayn jarritako instalazioan, Isaac Cordal artistak 2000 figura eta porlanezko hainbat maketa erabili ditu, bizi dugun gizarte eta sistema ekonomikoa irudikatzeko. Azalpenik behar ez duen metafora garaikidea

For the installation the artist Isaac Cordal set up in the Place du Bouffay in Nante, he used 2,000 figures and many porcelain models to portray his vision of society and the current economic system. A contemporary metaphor that does not need explanation





15 euro
6 ale/issues

do you want to
receive the balde
at home?
etxean the balde
jaso nahi duzu?

the balde

antsoain 1
31014 iruñea
t. 948 121 976

donostia 11
20115
astigarraga
t. 943 444 422

info@thebalde.net
www.thebalde.net

izen abizenak/full name

helbidea/address

herria/city

postakodea/code

herrialdea/province

tel/phone

e-posta/email

bankua/bank

kontu korrente zbkia/account
number (20digit-rib):

sinadura/sign

the baldians
trading cards

44

Lutz Long



Carl Ludwig Lutz Long 1913. urteko apirilaren 27an jaio zen Leipzigen.

Carl Ludwig Lutz Long was born in Leipzig on the 27th of April, 1913.

1936ko Berlingo joko olinpikoetan luzera jauzian zilarrezko domina irabazi zuen. Urrezkoa Jesse Owensek irabazi zuen, Lutz Longi esker.

He won the silver medal in the long jump at the 1936 Berlin Olympic Games. The gold medal was won by Jesse Owen, thanks to Lutz Long.

Atleta ariar batek irabazteko saiakeran, epaileek Owens beltzaren lehen bi saltoak baliogabetu zituzten.

In an attempt to ensure that an Arian athlete won the gold, the judges had red-flagged the black competitor Owens's first two jumps.

Long, Owenengana hurbildu eta kiroltasunez, jauzia zentimetro batzuk lehenago has zezan esan zion. Owensek hala egin eta azken jauzi horri esker eskuratu zuen urrezko domina.

Long approached Owens and sportingly suggested that he started his jump from a couple of centimetres further back. Owens did as recommended and won the gold medal with that last jump.

Lutz Longek, erregimenari desafio eginez, txapelduna zoriontzen lehena izateaz gain, harekin posatu zuen argazkilarien aurrean. Olinpiaden ostean elkarri idazten hasi ziren.

Lutz Long, in defiance to the regimen, was the first to congratulate the champion and he also posed with him for the photographers covering the event. After the Olympics, they began to exchange correspondence.

2. Guda mundialean, naziek elitezko kirolariak frontera bidaltzen ez zituzten arren, Siziliako frontera bidali zuten Lutwaffeko pilotu zen Long.

During the Second World War, the Nazis as a rule didn't send elite athletes to the front. However, Long's Luftwaffe squadron were sent to the Sicilian front.

1943. urteko uztailaren 13an bere hegazkina bota eta Siziliako San Pietro Clarenzan britaniarrek jarritako kanpaina ospitale batean hil zen guda zaurien eraginez.

On the 13th of July, 1943 he was shot down and later died from his wounds at the British field hospital in San Pietro Clarenza, in Sicily.

Guda amaituta Owens Alemaniara joan zen Longen familia ezagutzera: "Irabazi nituen domina guztiek ez dute ezer balio izan genuen adiskidetasunaren alboan" esan zuen.

After the war Owens travelled to Germany to meet his friend's family. "All the gold medals I won are worth nothing alongside the friendship we shared" he said.

HIRITAR SEGURTASUN BERRIA



EY!

HARTU LATA
HORI!



BAI ZERA!



ETORRI HONA
ETA EKARRI
PAPELAK

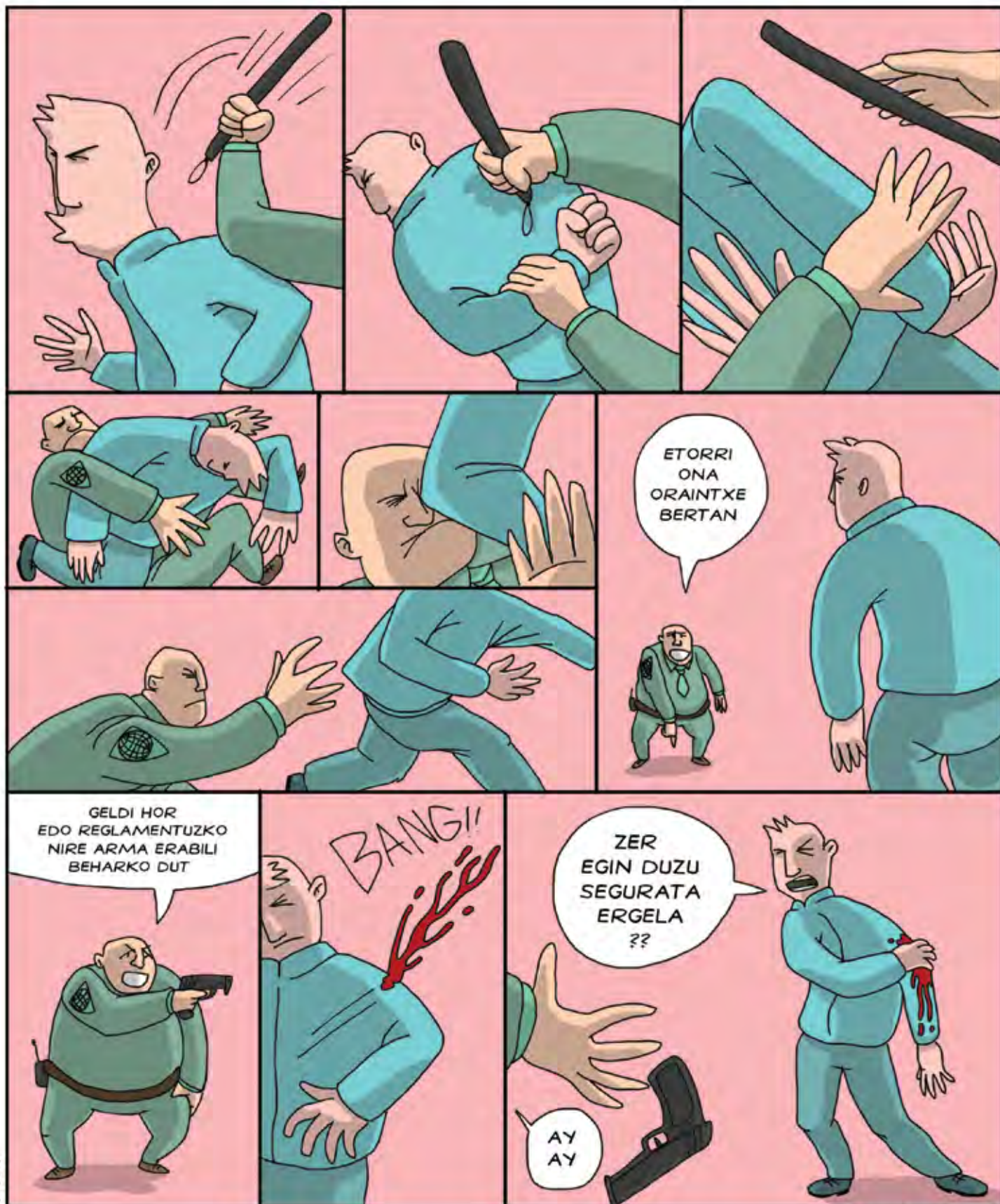


PAPERAK? BAI ZERA, NIK
EZ DIZKIOT NIRE
PAPERAK SEGURATA
BATI EMANGO,
KALE ERDIAN
GAINERA



GELDI!!!!!!!
HOR!





where to find us
the balderen kutixiak



the balde

the balderen banaketa puntua izan nahi baduzu:
if you want to distribute the balde:

+34 943 444422 +34 948 121976 info@thebalde.net

DONOSTIA



a fuego negro
650 135 373
31 DE AGOSTO - 20003
www.afuegonegro.com

TABERNA-JATETXEA



arteleku
943 453 662
KRISTOBALDEGI, 14 - 20014
www.arteleku.net

KULTURUNEA



bai & by
943 461 927
PRIM, 14 - 20006
www.baiy.com

HIZKUNTZA ESKOLA



botika
943 430 611
ESTERLINES, 3 - 20003
www.botika.tv

DISEINU ETA KOMUNIKAZIOA



cállate la boca
943 003 155
EDIFICIO KURSAAL
AVENIDA DE LA ZURRIOLA
www.callatelaboca.com

FASHION & DESIGN



geronimo
943 420 987
LOIOLA, 6
GARIBAI, 6
C. C. BRETXA

ARROPA DENDA



goiuri
943 422 871
SAN BARTOLOME, 6 - 20007
www.goiuri.com

BIKINI DENDA



koldo mitxelena
943 112 750
URDANETA, 9 - 20006
www.kmk.gipuzkoakultura.net

KULTURUNEA



lur lan ekomuseoa

943 428 648
BOULEVARD, 7 - 20003
www.lurlan.org

BASEBRI PRODUKTUAK



sasoi

943 315 180
ONDARRETA PASEALEKUA, 9 BEHEA
20018

FISIOTERAPIA



tytti thusberg

AMETZAGAÑA 17 B EGIA, 20012

www.tyttithusberg.com
www.slowbag.com

SLOW FASHION



zergatik donostia

943 425 554
C/ HERNANI, 10
www.zergatik.com

ARROPA DENDA



GIPUZKOA HERRIAK



taupa taberna

OTALORA, 22 - 20500
ARRASATE

TABERNA



biur

943 151 809
ERDI KALEA, Z/G - 20730
AZPEITIA

ARROPA ETA OINETAKO DENDA



begi optika

943 526 753
BITERI KALEA, 34 - 20100
www.begioptika.com
ORERETA-ERRETERIA

IKUSMENA TA ENTZUMENA



saiaz

943 140 143
ROKE DEUNA, 25 - 20808
www.saiazgetaria.com
GETARIA

HOTELA



aiko maiko

943 243 723
KARMELO LABAKA, 4 - 20120
www.aiko-maiko.com
HERNANI

KAMISETAK ETA ARROPA



makoki

943 557 666
KARDABERAZ 19, 1 - 20120
HERNANI

ILEAPAINDEGIA & PIERCING



sagu mekanika

943 629 388
XARLENGO, 20 - 20300
IRUN

TAILER MEKANIKOA



sugaar

943 161 958
ELKANO KALEA, 11 - 20240
ORDIZIA

TABERNA



BILBO

**lur lan bistrot denda**

943 243 339
GORRITI PLAZA, 2 ATZEALDEA - 20003
lurlanbistrot@gmail.com
www.lurlan.org

BASERRI PRODUKTUAK

**skunkfunk tolosa**

943 673 862
KALE NAGUSIA, 21-23 - 20400
skunkfunktolosa@skunkfunk.com
TOLOSA

ARROPA DENDA

**zergatik oiartzun**

943 495 032
C/ OLAGARAI, 1 - CICLOS Y CARAVANAS
OIARTZUN
www.zergatik.com

ARROPA DENDA

bai & by**bai & by**

944 701 857
URKIJO ZUMARDIA, 22 - 48008
www.bai&by.com

HIZKUNTZA ESKOLA

**bilbao arte fundazioa**

944 155 097
URAZURRUTIA, 32 - 48003
info@bilbaoarte.org
www.bilbaoarte.org

ARTEA ZENTRUA

**kalderapeko**

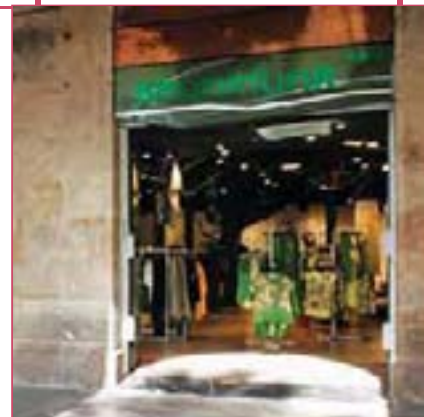
944 164 099
TXAKUR KALEA, 1 - 48005
www.kalderapeko.com

TABERNA ETA JATETXEA

**manukleart.com**

+34 644 257 027
manukleart@manukleart.com
www.manukleart.com

ARTEA MARKETING-EAN

**skunkfunk bilbao + outlet**

944 152 859
PLAZA BERRIA, 2 - 48005
smbilboplazaberria@skunkfunk.com

ARROPA DENDA



BIZKAIA HERRIAK

**portu zaharra**

944 912 901
PORTU ZAHARRA, 35 - 48991
www.portuzaharra.com
GETXO

TABERNA MITIKOA

**satistegi**

944 911 475
BASAGOITI ETORBIDEA, 51 - 48991
GETXO

KAFETEGIA

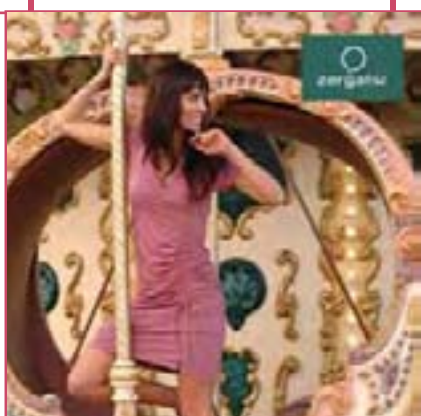


BEHE NAFARROA GARAZI

**kukuxka**

0559 373 107
3 ZITADELA KALEA - 64220

LIBURU DISKA ARROPA OPARI DENDA

**zergatik bilbo**

946 792 008
C/ VÍCTOR, 4 (CASCO VIEJO)
www.zergatik.com

ARROPA DENDA



LAPURDI BAIONA



xibiouz

4 PLACE DU TRINQUET - 64220
www.xibiouz.com

SALTOKIA



kaliente

0559 590 242
5 PILORI KALEA - 64100
colorlatino@cegetel.net

ARROPA ETA MODA OSAGARRIAK



kalostrape

0559 529 470
22 MARENGO KARRIKA - 64100
kalostrape@hotmail.fr

OSTATUA ETA JATETXEA



kukuxumusu

0559 595 477
24 LA SALIE - 64100
www.kukuxumusu.com

LIBURU DISKA ARROPA OPARI DENDA



GASTEIZ



artium

945 209 021
FRANTZIA KALEA, 24 - 01002
www.artium.org

MUSEOA



bai & by

945 157 110
ADRIANO VI, 12 - 01008
www.baiby.com

HIZKUNTZA ESKOLA



montehermoso

945 161 830
FRAY ZACARÍAS MARTÍNEZ, 2 - 01001
www.montehermoso.net

KULTURUNEA



skunkfunk gasteiz

945 138 842
FORUAK 12, - 01005
funkgasteiz@skunkfunk.com

ARROPA DENDA



IRUÑA



beruta

948 220 096
KURIA 25, 31001
www.beruta.net

OIHALKERIAK



catachu

948 226 028
INDATXIKIA, 16 - 31001

OSTATU-APAIRUAK



el infiernito

650 937 599
KALE BERRIA, 85 - 31001
www.elinfiernitoguitarshop.com

KITAR DENDA



hari & ari

948 212 641
KURIA KALEA, 25 - 31001
hariandari@gmail.com

ARROPA DENDA



hunchha
948 253 731
SAN SATURNINO, 14 - 31001
www.hunchha.net

ARROPA DENDA



iruñeko hizkuntza eskola ofiziala
948 206 343
KOMPANIA KALEA, 6 - 31001
<http://centros.educacion.navarra.es/eoip>

HIZKUNTZA ESKOLA



librería chundarata
848 470 198
PAULINO CABALLERO, 27
31.003 IRUÑEA
www.libreriachundarata.com

LIBURUDENDA

qwerty
comer
beber

qwerty
948 229 258
MERCADERES, 18
31.001 IRUÑA
www.qwertybar.es

TABERNA ETA JATETXEA



— NAFARROA HERRIAK —



skunkfunk iruña
948 227 225
ARRIETA, 7 - 31002
skunkfunkiruna@skunkfunk.com

ARROPA DENDA



zergatik iruñea
948 210 272
C/ ZAPATERÍA, 12
www.zergatik.com

ARROPA DENDA



auto kit
948 135 580
CTRA. ANSOAIN, 13 C
31013 ANTZOAIN (NAFARROA)
autokit@gmx.com

AUTO TALLERRA



itzalargiko borda
948 581 483
BERRO AUZOA - 31700
ELIZONDO
www.itzalargikoborda.com

JATETXEA



— HAN HEMENKA —



lekuona arkitektura
948 625 403
SAN ESTEBAN, 8 - 31780
julen@lekuona-arkitektura.com
BERA

ARKITEKTURA ESTUDIOA



buatxabal
686 970 618
PLAZA ZAHARRA, 5 - 31770
info@buatxabal.eu - www.buatxabal.eu
LESAKA

KAMISETAK

euskal Etxea
Centre cultural
BARCELONA

euskal etxea
933 102 200
PLAZETA MONCADA, 1 - 3 08003
www.euskaletxeak.org
BARCELONA

TABERNA, JATETXEA & KULTUR ELKARTEA



skunkfunk barcelona
933 437 954
FERRAN, 19 - 08002
ferran19@skunkfunk.com
BARCELONA

ARROPA DENDA



outlet skunkfunk barcelona

934 120 223
RONDA SANT PERE, 31 - 08010
outletbarcelona@skunkfunk.com
BARCELONA

ARROPA DENDA



skunkfunk figueres

972 902 552
C/ MORERIA, 1- LOCAL 4 - 17600
accessoriesfigueres@skunkfunk.com
FIGUERES

ARROPA DENDA



skunkfunk madrid

915 210 922
FUENCARRAL, 33 - 28004
skunkfunkmadrid@skunkfunk.com
MADRID

ARROPA DENDA



outlet skunkfunk madrid

913 911 268
C/ HORTALEZA, 102 - 28004
skunkfunkmadrid@skunkfunk.com
MADRID

ARROPA DENDA



skunkfunk zaragoza

976 231 589
PASEO GRAN VÍA, 31 - 50006
funkzaragoza@skunkfunk.com
ZARAGOZA

ARROPA DENDA



euskara elkarte

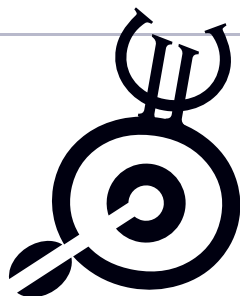
+44 207 739 7339
OXFORD HOUSE, DERBYSHIRE ST. E2 6HG
www.zintzilik.org/london
LONDON

ELKARTEA

ZURE IRUDIA
YOUR IMAGE

IRAGARRI ETA BANATU
ADVERTISE AND DISTRIBUTE

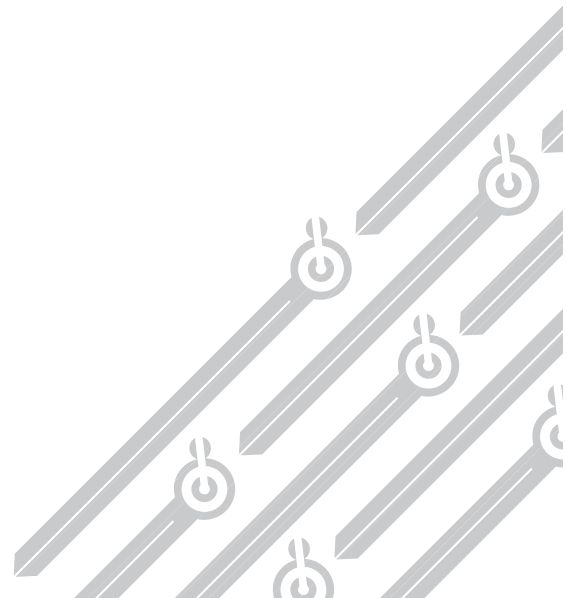
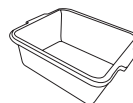
JARDUERA / ACTIVITY



the balderen banaketa puntua izan nahi baduzu:
if you want to distribute the balde:

 +34 943 444422  +34 948 121976  info@thebalde.net

the balde





lagunekin
euskaraz

interneten
ere bai!

gozatu
euskaraz



mobiletik
euskaraz

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



Bizkaiko Foru Aldundia
Diputación Foral de Bizkaia



Euskal Herritik Mundura
Creado en Bizkaia
Presente en todo el mundo

www.skunkfunk.com

Bilbo

Plaza Barria, 2

Iruñea

Arrieta Kalea, 7

Tolosa

Kale Nagusia, 21-23

Gasteiz

Foruak Kalea, 12

Baiona

5 Rue Du Piloni

+ Barcelona, Madrid, Berlin, Paris, Lisboa, Lima, Dublin, Marseille, Lyon, San Francisco,
Bordeaux, Valencia, Zaragoza, Toulouse, Figueres, Aix en Provence...

MAKE A DIFFERENCE

SPRING-SUMMER 14

skunkfunk