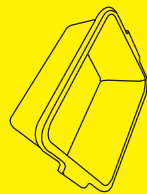


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the balde



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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



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plastilina ilustrazioak

Ilustratzaile ugariaren lana erakutsi dugu the balden. Estilo eta molde anitzekoa. Bilduma horri, Irma Gruenholz-ek plastilina egiten dituen ilustrazio ederrak gehitu behar dizkiogu. Marrazki itxurako plastilina ilustrazio itzel hauekin maitemindu gara.

plasticine illustrations

We have shown many illustrators' work in the balde. Many different styles and forms. We have to add Irma Gruenholz's beautiful plasticine illustrations to the collection. We've fallen in love with these drawing-like enormous plasticine illustrations.

deplastilina.com



ehz

Ekainaren 27tik 29ra bitarte, Lekornen, Garroko gazteluaren gerizpean, EHZ jaialdiak ohi duen moduan, musika emanaldi anitz eta indartsuak eskaintzeaz gain, bestelako sorkuntza emanaldi ugari antolatatu ditu. Aurten nagusiki herri zapalduen inguruan hausnarketa eta jarduerak izango dira.

ehz

Between 27th and 29th June, at Lekorne, in the shadow of the castle of Garro, EHZ Festival will, as usual, offer many powerful concerts as well as many other creative events. This year's main reflections and events will be about oppressed nations.

ehz-festibala.eu



expogrow 2014

Kalamu azoka bat baino askoz gehiago den Expogrow-k, aurreko urteetako arrakastari eutsiko dio ezbairik gabe aurten ere. Irailaren 12tik 14ra bitarte, Ficoban, itzaldiak, mintegiak, musika kirol jarduera eta aisialdirako aukera paregabea izango da.

expogrow 2014

Expogrow, which is much more than a cannabis market, was highly successful in the previous years. Between 12th and 14th September at Ficoba. Talks, debates, music, sports events: an unbeatable leisure option.

expogrow.net





Iban Zaldia
Inon ez, inoiz ez

Ipuin liburu sendoa prestatu du Zaldia, bere azken urteetako lanaren emaitza. Estilo, gai eta luzera desberdineko 38 ipuin.

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Logos at the bottom: POSITIVOS, KANABIS, GHE, STRAIN, feed, callus, Cannabis, Burtzuzkoak



arte basoan

Grafitiaz hitz egiten dugun bakoitzean, gure hiri eta herrietako paretak edo eta trenetan margoturikoak etortzen zaizkigu burura. Grafitia berez arte urbanoa delako. Jana eta JS artistek, ordea basora eraman dituzte beren margoak, eta bertan, utzi dituzte beren artelanak. Basoetako biztanleek goza ditzaten.

art in the wood

Whenever we talk about graffiti, the painted walls in our towns and cities and trains come to mind. Graffiti, in itself, is an urban art form. Artists Jana and JS, however, have taken their painting to the woods and left their art there. For the inhabitants of the woods to enjoy it.

janaundjs.com

A SUMMER NIGHT'S DREAM



kantoikrit

Uztailaren 19an, Oñatik, gure udako ekimen kuttunetarikoa ospatuko da: Kantoikrit. Bizikleta kriteriuma, Oñatiko kale kantoietan eta gauez. Biharamunik egongo ez balitz bezala gurutzatuko ditu kaleak gorpildun kamikaze tropelak. Eta bizikletaz gain jakina, kontzertuak eta beste hainbat proposamen udako gau baten ametsa gauzatzeko.

kantoikrit

On 19th July Oñati is going to hold one of our favourite celebrations: Kantoikrit. Bikes at night in the streets of Oñati. Hoards of wheeled kamikazes will go around the streets as if there were no tomorrow. And as well as the bicycles there will be concerts and other things to make it a summer night's dream.

kantoikrit.com



jazzaldia garaia

Uztaila Jazz jaialdien garaia da Euskal Herrian. Jazz maitale eta adituek beren mitoa zuzenean entzuteko aukera izaten dute, eta jazz zaleak ez direnentzat ere aukera ugari izaten da geroz eta estilo anitzagoak barneratzen dituzten Jazzaldietan. Guk aurren ez dugu kexarik, besteen artean, Donostiakoan adibidez, Wire ikusi eta entzuteko aukera izango dugulako.

jazzaldia garaia

July is jazz festival time in the Basque Country. Jazz lovers and experts have the chance to see their legends live, and people who aren't jazz lovers can see an increasingly wide range of music at the jazz festivals. We've got nothing to complain about. This year, amongst other things, you can see and hear Wire at the Donostia festival..

heinekenjazzaldia.com
jazzvitoria.com

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aitzakiak

Gure moduan, bi egunetarako txangoa egiteko edozein aitzakiaren bila aritzen zareten horietakoak bazarete, hemenxe hiru aukera saihestezin ekaina eta uztaila bitarterako: Pratiques Graphiques Parisko Centre Pompidoun. Matisse Londoneko Tate Modern-en eta Bauhaus Archive Museum Berlinen

pretexts

If you're like us, an any pretext's good enough for a two-day trip, here are three unmissable options for June and July: Pratiques Graphiques. Paris, Centre Pompidou. Matisse. London, Tate Modern. Bauhaus Archive Museum, Berlin.

centrepompidou.fr
tate.org.uk
bauhaus.de



les folies bergere / the great war

Lehendabiziko guda mundialaren hasieraren 100. urteurrenean argitalpen asko kaleratu da. Guretzat lan zehatz eta hunkigarrienak bi komiki hauek izan dira.

Zidrou gidoilariak marrazle ezberdinekin lan egiteko ohitura du. Lan honetan Porcelekin batera, istorio hunkigarri, eder eta iluna ekarri digu. Lubakietako hezetasun eta usaina sentitzera iristen zara *Folies Bergère* komikian. Joe Saccok bestetik inurri-lan liluragarria eskaintzen digu formatu bereziko lanean. Lubakietatik atera eta gerra handiaren ikuspegi orokorra segidan ikusteko aukera eskaintzen digu *Great War* erraldoian.

Eta inoiz ez da berandu Jacques Tardi komikilariaren *C'était la guerre des Tranchées* errebasatzeko.

les folies bergere / the great war

There have been many publications on the 100th anniversary of the start of the First World War. For us, these two comics have been the most exact and moving works.

Scriptwrite Zidrou usually works with different draughtsmen. In this work his collaborator is Porcele, and the result is a dark, beautiful, moving story. You get to feel the dampness and smell the trenches in *Folies Bergère*. Joe Sacco's highly detailed work will amaze you. He offers us the chance to leave the trenches and get an overall view of the *Great War*.

And it's never too late to enjoy *C'était la guerre des Tranchées* by comic master Jacques Tardi



GERRARA NOA,
GERRATIK NATOR



surfilmfest

Maiatzetik abuztura bitarte Donostiako surfilm festivalak jarduera ezberdinak antolatu ditu iaz martxan jarritako jaialdi modeloari jarraiki. Emanaldi guztiak astebetean kontzentratu beharrean, uda osoan zehar ekitaldi eta proiektzio ezberdinak egingo dituzte gun e ezberdinetan. Guri behintzat ideia ederra iruditzen zaigu.

surfilmfest

From May to August Donostia Surfilm Festival has organised different events like last year's. But instead of squeezing all the events into a week, there will be different events and film shows throughout the summer at different places. We think it's a great idea.

surfilmfestival.com



malomuymalo

Malomuymalo bikoteak, urte mordera darama estilo propioa duen ibilbide bat garatuz. Gisa askotako ekintzak gauzatzeaz gain ez diote inoiz utzi beren ideiak eta burutazioak paperean marrazteari. Orain, esaldi ilustratu edo ilustrazio idatzi horietaz goatzeko aukera dugu Bilboko Narata shop-gallery. Until the 5th of July.

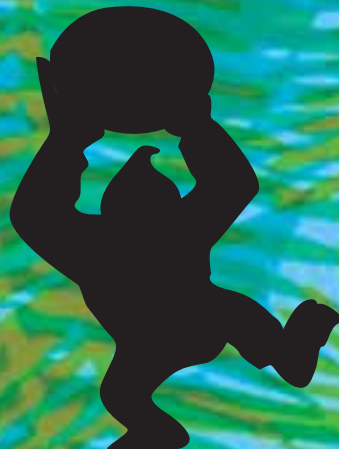
malomuymalo

The Malomuymalo partners have spent many years working with their own style. As well as organising many events, they have never stopped putting their ideas and thoughts on paper. We now have the chance to enjoy their illustrated sentences and written illustrations at Bilbao's Narata shop-gallery. Until the 5th of July.

malomuymalo.com
naratashop.blogspot.com.es/

SURF THE GRAPHICS

no comment



mikel azkargorta · ilha grande · brasil

juan perez agirregoikoa



Donostia. 1963. Ez dugu besterik esango. bere biografia eta ibilbidea, bere erakusketa eta argitalpenak ezagutu nahi dituenak sarean ditu. Denbora mordoa generamatzan artista honen lana erakutsi nahiean. Artea ulertzeko eta egiteko duen moduarekin guztiz identifikaturik sentitzen garelako. Kritika, ironia zorrotza eta umore beltzerako duen gaitasunagatik. Bere obraren erradikaltasun eta garaikidetasunagatik. Adibide gisa, Reina Sofian eskaini zitzaion erakusketako bi pieza. Batetik esperientzia propiotik abiatzen den artista honek, patinatzaileek ordezkatzten duten ustezko azpi-kultura subertsibo eta alternatiboari mozorroa kentzen dio. Bestetik, ikonografia ezberdinak erabiliaz, hain kritikatu izan zen talibanek gauzatutako Bamiyan-ko Buden suntsiketa, 1953. urtean De Kooning-en marrazki bat borratu zuen Rauschenberg-en "akzio poetikoarekin" parekatzen du. Bai, umorea eta ironia... baina sakontasun karga itzelaz josia.

San Sebastian. 1963. That's all we'll say. Anybody who wants to know more about his biography, his trajectory, his exhibition and published work, will find it available on the web. We have been wanting to showcase this artist's work for a long, long time. The reason for this is because we have long since identified with the way he understands art and his deft hand when it comes to his form of criticism, sharp irony and dark humour. And also because of his work's radicalism and contemporaneity. An example of this is the two pieces on show at the Reina Sofia. Based on his personal experience, this artist rips the mask from the face of the so-called subversive subculture represented by skaters. He also compares the poetic act by Rauschenberg when he erased a de Kooning drawing with the Taliban destruction of the Bamiyan Buddha sculptures. Yes, humour and irony... but with a wonderful dose of profoundness.





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bidaiatu
just be who you
wanna be

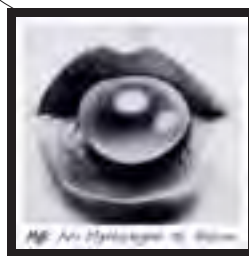


Madrileko garage rock eszena berpiztu du The Parrots taldeak. Sua darie bere kantuei eta disko luzea argitaratu ez badute ere edozein aitzakia ona da atal honetara ekartzeko. “Dee Dee Dangerous” 7”-koa bere indarraren adibide garbia da. Hiru ero hauen arima festazalea “Gigantic trees” kantuan entzun dezakezu.

The Parrots have breathed a new leash of life into the Madrid garage rock scene. Their songs breathe fire and though they haven’t released a new LP, any excuse is a good one to feature them here. Their 7-inch single “Dee Dee Dangerous” 7” is another slice of their power. These three nutters showcase their party animal spirit on “Gigantic trees”.



The Parrot
Dee Dee Dangerous
Sonido Muchacho, 2014



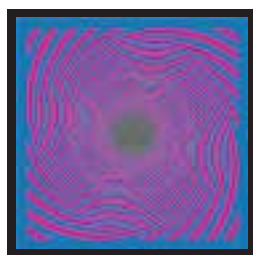
MO
No mythologies to follow
RCA, 2014

Elektronika, soul eta indie doinuak nahasten ditu Karen Marie Orsted-ek bere estudioko lan luzean. Danimarkako abeslariak Aviciiaren “True” disko komertzial eta arrakastatsuan parte hartu bazuen ere eremu horretatik aldendu eta nortasun berezia duten kantuak osatu ditu. Giro barrenkoiez eta misteriozuz betetako disko da hau.

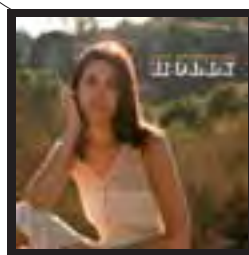
Karen Marie Ørsted mixes electronica, soul and indie melodies on her latest album. This Danish singer appeared on the commercially successful “True” by Avicii but she has moved away from this style here and has come up with some very special songs. An intimate and mysterious record.

Danger Mousen alboan aurkitu du Black Keysek bere diskoak ekoizteko edabea. “Lonely boy” ezagunaren erritmo dantzagarrietatik aldendu eta Pink Floyd-en psikodelia da nagusi desamodioa, malkoak, izerdia, eta algarak batzen dituen disko berrian. “Fever” kantutik aurrera indarra galtzen badu ere disko borobila osatu du Akroneko bikoteak.

Black Keys have found what they needed to produce their new album with Danger Mouse. They have moved on from the danceable rhythms of the famous “Lonely boy” and have embraced the psychedelia of Pink Floyd on this record of heartbreak, tears, sweat and the occasional smile. The two-piece from Akron have made a well-rounded record that, however, does lose strength from the track “Fever” on.



Black Keys
Turn blue
Nonesuch, 2014



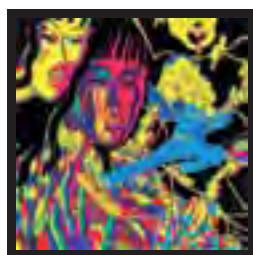
Nick Waterhouse
Holly
Innovative Leisure, 2014

Waterhousek esan duenez Chinatown filmearen eragin handia du disko honek. Berriz ere 50ko eta 60ko hamarkadetako soinu bilatu du bere abesti berrietarako eta egun lantzen diren R&B doinuen bozeramailean bilakatu da. Heldutasuna sumatzen da “Holly” betetzen dituzten hamar kantu bizi eta energikoetan.

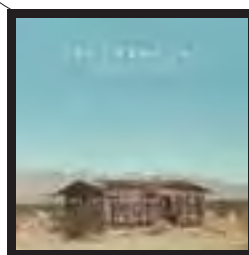
Waterhouse has stated that the film Chinatown was a huge influence on this album. He once again turns to the sounds of the 50s and 60s for his new songs and has become the spokesperson for contemporary R&B. There is a definite sense of an artistic maturity on the ten lively energetic songs on “Holly”.

Zortzigarren estudioko diskoan bere ibilbidean landu dituzten estilo guztiak nahastu ditu Thee Oh Sees taldeak: punk, rock, noise, fuzz, psikodelia, groove eta pop doinuak. Giro kaotikoak albo batean utzi ditu “Encrypted Bounce” eta “Savage victory” abestiek erakusten duten magia ilunera gerturatuz. Betiko doinu kutsakorrarekin jarraitzen dute.

Thee Oh Sees have brought together all of their styles on their eighth album: punk, rock, noise, fuzz, psychedelia, groove eta pop. They leave the chaotic aside and move towards dark magic on “Encrypted Bounce” and “Savage victory”. Catchy as ever.



Thee Oh Sees
Drop
Castle Face, 2014



El_Txef_A
We walk home together
Fiakun, 2014

Estudioko bigarren diskoa kaleratu du Aitor Etxebarría gernikarrak. Hannot Mintegia, Biskonti, Napoka Iria, Meggy eta Woolfyren kolaborazioak izan ditu lan honetarako eta elektronikaren eremu berriak ikertzen jarraitzen duela erakusten du beste behingoz. Azken urteetako bidaiek bere soinuari heldutasuna eman dio.

Gernika lad Aitor Etxebarría has just released his second album. Hannot Mintegia, Biskonti, Napoka Iria, Meggy and Woolfy have collaborated on this record where the artist continues with his investigation of new styles of electronica. His work in recent years has added maturity to his sound.

KLF: kopyright liberation front

Bill Drummond eta Jimmy Cauty elkartu zirenerako, bakoitzak bere kasa hamaika musika eta arte proiektuetan ibilia zen. KLF izenpean bat egin zutenean ez zuten musika mundua aldatzeko asmorik. Beren asmoa musika mundua suntsitzea zen.

1989. urtean, *“Doctorin’ the Tardis”* izeneko single bat kaleratu zuten. Eta inork espero ez zuena lortu zuten. Musika zerrendetako lehen postura iristea. Kantua, Doctor Who telesailiko eta Glary Glitterren *Rock and roll part two* kantuen nahasketa eta kollage bat da. Cauty eta Drummond-ek komunikabide guztien laudorio eta atentzioa jasotzen ari zirenean, *“The Manual: (How to Have a Number One the Easy Way)”* testua argitaratu zuten, non argi eta garbi azaltzen zuten Gary Glitter birziklatuaz edonork lor zezakeela zerrendetako lehen postuetara iritsiko zen kantu bat egitea. Musika industria aho bete hortz geratu zen. Ondoren iritsiko zen arrakasta *“The Queen and I”*, ABBA talde suediarren *“Dancing Queen”* kantuarien zatiak hartzen zituen eta jakina, dantzalekuetan, jendeak ero moduan dantzatzen bazuen ere, suediarren abokatuek erokeria hura gelditzeko lanean jarri ziren. Drummond eta Cauty Suediara bidaia egin zuten ABBAko partaideekin elkartzeko asmoz, baina laukote eurobisiboak ez zuen bi ingeles xelege horiekin ezer jakin nahi izan. Drummond eta Cautyk, aurretik dendetatik erretiratutako *“The Queen and I”* LP-ak Suediara eraman zituzten eta zeremonia batean erre eta Iparraldeko itsasora bota zituzten binilo errautsak.

1991. urtean *“The White Room”* izeneko diskoa argitaratu zuten. Asmoa, dance purua izango zen lehen diskoa egitea. Rock and rollaren inongo elementurik gabe eginiko diskoa. Pure Trance izena eman zioten adituek eta dantza pista eta zerrendak hautsi zituzten. Urtebete beranduago, zuzeneko batean, hildako ardi baten gorpua jaurti zuten eszenatokitik ikuslegoa zegoen tokira. Handik gutxira, Brit Awards sarietan, ikuslegoaren kontra fugeozko ametralladora rafaga batekin

amaitu zuten zuzenekoa, aurretik inon iragarri gabe hura izango zela KLF-ren azken agerpena. Ikuslegoaren tiroketa polemikoa suertatu zen ezbairik gabe.

Segidan, bikoteak, beren katalogoa dendetatik erretiratu, masterrak eta abar suntsitu, eta Drummond eta Cautyk musika mundura itzultzeko kondizio bakarra jarri zuten: Israel eta Palestinako gatazka amaitzea. Ez zuten hitza bete ordea. Handik urte batzuetara, iragarpenik gabe beste behin, biak azaldu bai ziren 20 minutuko emanaldi batean... gurpildun aulki banatan. The KLF, berez *Copyright Liberation Front* esan omen nahi du, baina bikoteak, ohi zuen bezala, ez zuen inoiz ez baieztatu ez ukatu.

K foundation

Baina bikotearen ekintzarik iraultzaile eta ausartena iristear zegoen. KLF proiektuarekin irabazitako dirutzarekin *K foundation* sortu zuten, artearen mundua hankaz gora jartzeko asmoz. Beren lehendabiziko ekintza, sari bat sortzea izan zen. Urteko artistarik txarrena sarituko zuena hain zuzen ere. Baina beren ekintzarik muturrenekoa 1994. urteko abuztuaren 23an egin zuten, Eskoziako Jura irlan. KLF musika proiektuarekin urteetan irabazitako dirua bildu eta erre egin zuten. Literalki. Milioi bat libera errauts bihurtu zuten di-da batean. Guztia, *Watch the K foundation burn a Million Quid* izeneko bideoan jaso zuten.

20 urte pasa dira Cauty eta Drummond-ek historiako barbakoarik garestiena piztu zutenetik. Eztabaida eta hausnarketa franko sortu zituzten beren ekintzek. Musika industrian zerrendetako lehen postura iristeko kantu bat fabrikatzea zein erraza zen frogatu zuten. Eskubideak eta copyright-aren nguruan ere hika-mika ugari piztu zuten beren musika konposizio-kollagekin. Arte garaikidearen inguruan mugitzen den negozioari buelta eman eta dirutza hura erre zuten. Inori azalpenik eman gabe...ohi zuten moduan.

By the time Bill Drummond and Jimmy Cauty got together, they had already been involved in hundreds of music and arts projects. When they got together under the name KLF it was not their intention to change the world of music. They wanted to destroy it.

In 1989 they brought out the single *"Doctorin' the Tardis"*. And they achieved what nobody expected. It reached the top of the charts. The song is a collage and mix of the theme tune from the tv series Doctor Who and Gary Glitter's Rock and roll part two. When Cauty and Drummond were getting all the media's praises and attention, they published *"The Manual: How to Have a Number One the Easy Way"*, saying quite clearly that anybody who recycled Gary Glitter could make a song which would get to the top of the charts. The music industry was gob-smacked. Their next hit, *"The Queen and I"*, took bits from Swedish group ABBA's *"Dancing Queen"* and, of course, even though people danced like mad to it, the Swedes' lawyer tried to get the madness stopped. Drummond and Cauty travelled to Sweden to meet up with the members of ABBA, but the Eurovision-winning quartet did not want to hear anything about the two strange Britons Drummond and Cauty had taken the *"The Queen and I"* LPs which had been withdrawn from the shops with them to Sweden and they burned them ceremonially and threw the vinyl ashes into the North Sea.

In 1991 they brought out *"The White Room"*. Their idea was to make a pure dance record. A record without anything from rock'n'roll on it. The experts called it Pure Trance and they walked all over the dance floors and dance charts. A year later, during a concert, they threw a dead sheep from the stage onto the audience. Shortly afterwards, at the Brit Awards, they finished their show by firing duds from a machine-gun at the audience without warning

anybody beforehand. It was KLF's last appearance. Shooting the audience really caused a controversy.

The partners took their back catalogue out of the shops, destroyed the masters and so on, and gave the world a single condition for them to return to the world of music: ending the conflict between Israel and Palestine. But they didn't keep their word. Some years later, and again without giving any warning, they gave a twenty minute concert together ... each of them in a wheelchair. Apparently KLF means *Copyright Liberation Front*, but the partners, as usual, have never confirmed or denied it.

K foundation

However, the partners' most revolutionary and daring event was yet to happen. With the money they had earned with KLF, they set up *K Foundation* with the objective of turning the world of art upside down. Their first initiative was to create a prize. It was going to be awarded to the worst artist of the year. But their most extreme event took place on the isle of Jura, in Scotland, on 23rd August, 1994. They took all the money they had earned with the KLF music project there and burned it. Literally. A million pounds became ash in the blink of an eye. You can see it all in the video *Watch the K foundation burn a Million Quid*.

20 years have gone by since Cauty and Drummond lit the most expensive barbecue in history. Their events caused many debates and reflections. They proved how easy it was to reach the top of the music industry charts. Their musical compositions/collages led to a lot of debate about copyright. They turned the contemporary art business upside down and burned the fortune they'd made without giving any explanations to anybody. As usual.



marcel
bontempi



sorginak, armiarmak, igelak
eta bururik gabeko zaldunak

witches, spiders, frogs and
headless knights.

testua / text: julen azpitarte





<<Diseinu cool-ak, hasierako marrazki bizidunen artea, rockabilly zaharra, hully gully-a, western swing-a, Alex Ateinweiss eta Jim Glora diseinatzaileak, espazio-ontziak, akorde minorrak, eta 20ko urtetatik 60ko urteetara arteko kontu arraro, basati eta frenetiko guztiak atsegin al dituzu???? BAITA NIK ERE!>>

Horrela aurkeztu du bere burua Marcel Bontempi musikari alemaniarrek bere blogean. Musika eta diseinu estilo zaharrak maite dituen The Montesas talde ezaguneko musikari eta diseinatzailea da Bontempi; egun, Dr. Bontempi's Snake Oil Company izeneko hillbilly tankerako bandan ere jotzen du. Oraingoan, baina, bakarka abiatutako ibilbidea izango dugu hizpide. Izan ere, bide horretan, binilozko zazpi single argitaratu ditu, 1997az geroztik. Disko horiei erreparatuz gero, nabarmen antzematen da 2011ko *Old Mad Witch* EPTik aurrera, alemaniarren kantuek hobera egin dutela, bai eta azalen diseinuek ere; diseinu horiek, gainera, berak egiten ditu. Bada, zazpi hazbeteko horietarako, gai baten inguruko kantu zaharrak aukeratu, moldatu eta grabatzen ditu, eta gero, irudi egoki eta bikainarekin jantzi: 2012ko *Big Fat Spider Vs. Spiderman* diskoan, armiarmak jorratu zituen; 2013ko *Bull Frog* izenburuko EPan, berriz, igelen inguruko hiru doinu bildu zituen, eta 2014ko maiatzean argitaratu berri duen *The Headless Horseman And Other Tales...* bururik gabeko zaldunaren kondaira izan du ardatz.

Baina zer dator lehenengo, diskoaren kontzeptu osoa ala kantua?

Beti hasten naiz kantu batekin. Kantu batek disko bat merezi duela ohartzen naizenean, kontzeptu osoaren inguruan hasten naiz pentsatzen. Bi kantuko singlea izan daiteke, edo EP bat. Orduan, gainerako kantuak grabatzen ditut, eta gero, diseinua egiten dut. Azkenik, kontrazaleko oharrak idazten ditut; ohar horietan instrumentuak jotzen dituzten fikziozko pertsonaien izenak ere sartzen ditut.

Eta nola dakizu aukeratu duzun kantu horrek ondo funtzionatuko duen zure ahots eta soinuarekin?

Galdera ona da, izan ere, hori da ikertu behar dudana gauza bakarra: ea kantua benetan egokitzen zaidan, ea egoki jo dezakedan. Kantu bat aukeratu dudanean, irrikan egoten naiz aldatzeko, kantuari beste buelta edo sentimendu bat gehitzeko: azkarragoa egin, geldoagoa, mambo erritmo bat edo 60ko urteetako beat kutsua erantsi, edozer; halere, gauzarik funtsezkoena da, ea ondo egokitzen den nire abesteko gaitasunera. Hortaz, doinu asko baztertu egiten ditut.

Non aurkitzen dituzu kantu horiek? Diskoen bildumazale sutsua al zara?

Estilo zahar guztiak atsegin ditut, iragan mendeko hasieratik, 60ko hamarkada amaierara arte. LP, CD eta single bilduma ona daukat, baina ez naiz bildumazalea. Gehiago naiz melodien eta armonien biltzaile bat, nire buruan gorde daitezen. Youtube material berria bilatzeko bide ona da, eta ez duzu txakur txikirik gastatu behar; material ilun asko entzun dezakezu sarean, toki egokian baino ez duzu bilatu behar...

Zure singleen azalak egiten duzu, eta euren artean kohesio estetiko ildo bat dago.

Beti egin ditut nire diskoen diseinuak. Ez dit inork esaten nolakoak beharko luketen izan, edo hau edo bestea. Maite dut nahi dudana egitea; hau da, inork ez daki musikariak bezain ondo, zein sentimendu igorri nahi duen bere musikarekin, ezta zein azal beharko lukeen izan musika horrek.

Amaitzeko, diskoen kontrazaletan beti txertatzen dituzu testuak, jazz disko zaharretan bezala. Zergatik?

Azaleko oharrak norberak pentsa zezakeen baino garrantzitsuagoak dira, eroslea musika entzuten dagoen bitartean, zurrumurruak, egia osoak ez direnak eta informazio interesgarria zabaltzeko aukera baitauka.

<<You dig cool graphics, early cartoon artworks, vintage rockabilly, 60s beat, hully gully, hillbilly, western swing, alex steinweiss, jim flora, rocketships, minor chords, everything weird, wild and frantic from the 20s to 60s???? ME TOO!!!!>>

That's how German musician Marcel Bontempi introduces himself on his blog. Bontempi is a musician and designer who loves music and design and is a member of the well-known band The Montesas. He also plays with hillbilly outfit Dr. Bontempi's Snake Oil Company. Right now, however, we're gonna have a look at his solitary project. He has released seven vinyl singles since 1997.

If we take a closer listen to these records, there is a clear improvement in the songs and sleeve design from the 2011 EP *Old Mad Witch* onwards. For each 7-inch single release he chooses a specific topic based around old songs which he then arranges and records. He then chooses the most suitable imagery to dress them up with. On his 2012 *Big Fat Spider Vs. Spiderman* record, he explored the topic of spiders. On Bull Frog in 2013 he picked three tunes based on frogs, and on his recent *The Headless Horseman And Other Tales* from May, 2014, he focuses on headless knights.

What comes first: the whole concept of the record or the song?

I always start with a song. When a song merits a record, I start to work on the concept as a whole. It could be a single or an EP. That's when I record the other songs, which I later follow with the design. I then write the sleeve notes where I include the fictional names of those who play the other instruments.

And how do you know that the songs you choose will work with your voice and sound?

That's a good question. In fact, that's really the only thing I have to ask myself: does the song truly suit me? Can I do it properly? Once I have chosen a song, I really get excited about changing it, you know, turn it on its head a bit and find a new emotional angle to it. Do it faster, slower, add a mambo beat to it, or a 60s' beat, whatever, the most important thing is that it suits my style of singing. So, there are a lot of possibilities that I have to reject.

Where do you find these songs? Are you an anorak when it comes to collecting records?

I like all old styles, from the beginning of the last century to the end of the 60s. I have a very decent collection of LPs, CDs and singles but I wouldn't classify myself as a collector. I prefer to see myself as a collector of melodies and harmonies, stuff I can keep in my head. *Youtube* is a good way to find new material and it doesn't cost a penny either. There is a lot of dark stuff you can hear on the internet, all you need is to know where to look...

You do the sleeves for your singles and there is a cohesive aesthetic linking them all.

I have always done the design for my own records. Nobody tells me what anything should look like, this or that or the other... I love doing what I do, I mean, nobody knows better than the musician themselves what emotions they want to express with their music and what type of imagery should go with that music.

To finish off, you always include texts on the back sleeve, like on old jazz records. Why?

Sleeve notes are more important than you yourself might realise. They are interesting for the buyer because they give them a chance to gossip and read interesting stuff and half-truths as they listen to the music.



koloreen kartzela

Pantonea. Kolorearen biblia. Existitzen al zen kolorerik pantonearen aurretik? Gure aiton-amonek baietz diote. Existitu zela, koloreak, kontzentrazio eremu batean, hizki eta zenbaki kodeetan sailkatuta eta lerrokatuta bizi izan ez ziren garai bat. Existitu zela garai bat non ostadarraren agerpenak mundua eten egiten zuen eta koloreek beren izena natura, herrialde eta jainkoetatik hartzen zuten.

1692. urtean, A. Boogert izenaz sinatzen zuen holandar batek, akuarela margoak nahastearen arteari buruz liburu bat idatzi zuen. Eta ez zuen idatzi soilik. Hain zuzen ere, margoa eta ura nahasketa ezberdinekin esperimentuak egin zituen. 800-tik gora adibide margotu eta sailkatu zituen txukun-txukun. Liburua kolore gida gisa dago idatzia, baina arazo txiki eta gaindiezina zuen. Eskuz eginiko kopia bakarra izanik, ez zuen inolako erabilgarritasunik kolore gida gisa.

Egun ezagutzen dugun lehendabiziko Pantone kolore gida 1963. urtean argitaratu zen. Baina A. Boogert holandarrak eginiko akuarela gidak argi erakusten du, egun koloreak "pribatizatzearen" sukarrak zenbat duen iruzurretik. Pantonea sortu baino 300 urte lehenago existitzen zelako kolore gida bat. Egun Aix -en-Provence hiriko Méjanès liburutegian gordea dagoena eta thebalde hemen bisitatu dezakezuen:

www.e-corpus.org/notices/102464/gallery/



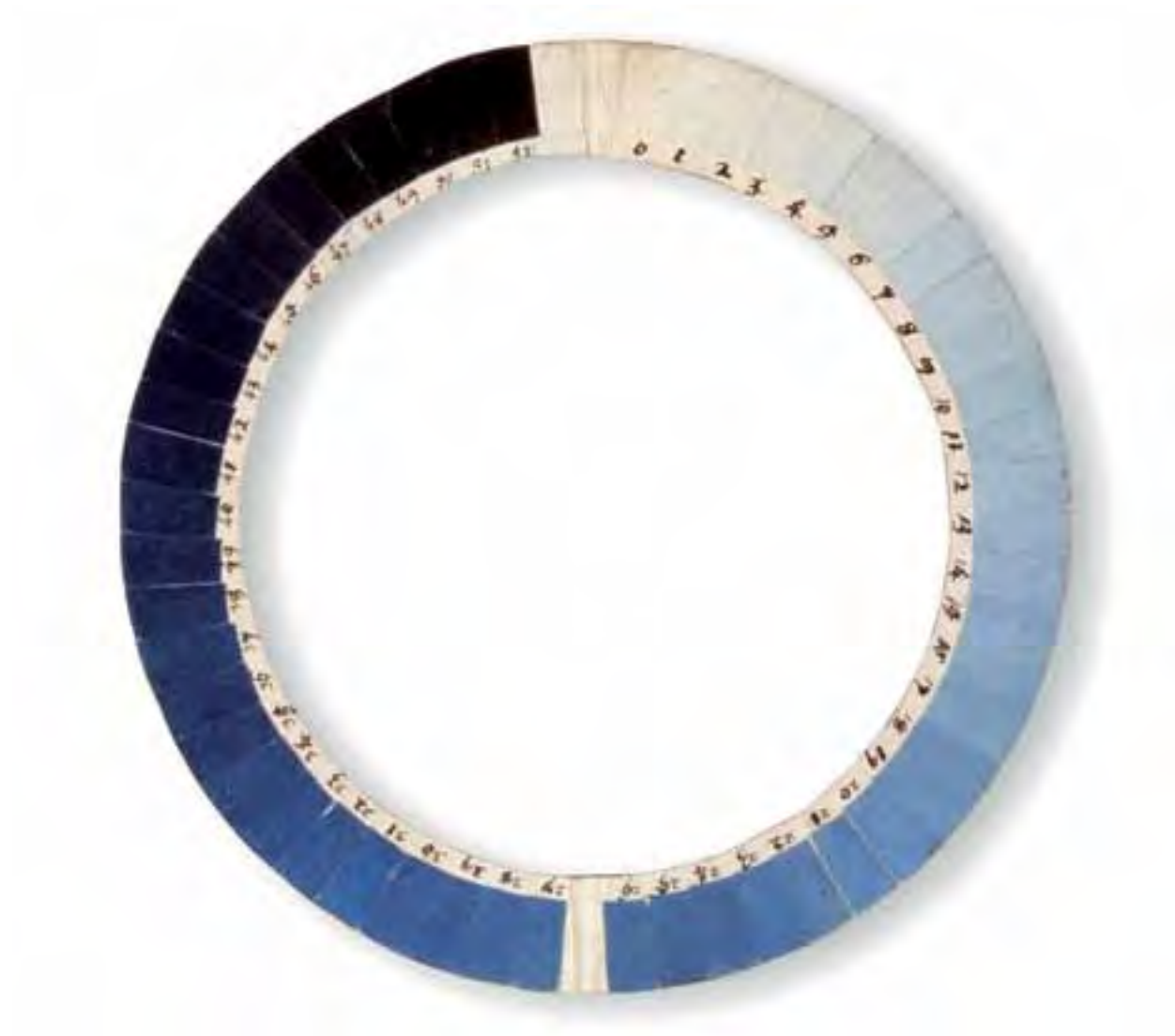
a prison for colours

Pantone. The bible for colours. Were there any colours before pantone existed? Our grandparents say that there were. There was a time when colours didn't live cooped up, classified with codes of letters and numbers, in a concentration camp. There was a time when rainbows made the world stop and colours took their names from nature, countries and gods.

In 1692 a Dutchman who signed as A. Boogert wrote a book about the art of mixing water colours. And he didn't just write. In fact, he experimented with different mixtures of paints and water. He neatly painted and classified more than 800 examples. The book was written as a guide to colours, but there was a small yet insurmountable problem: as there was only one copy of his hand-made book, it couldn't be used as a colour guide.

What we now know as the Pantone colour guide was first published in 1963. But the Dutchman A. Boogert's watercolour guide does show how much deceit there is in the current fever to "privatise" colours. Because there was a colour guide 300 years before Pantone was created. Now it is kept in Aix-en-Provence's Méjanès library and you can see it at no charge:

www.e-corpus.org/notices/102464/gallery/



cyanometer

Zeruko urdin ezberdinak neurtu eta izendatzeko, 1789. urtean, Horace-Benedict de Saussure fisikoak eta Alexander von Humboldt naturalistak Cyanometer izeneko tresna eder bezain sinplea hau asmatu zuten.

Geneva, Chamonix eta Mont Blanc-eko zeruak oinarri hartuta, zuritik beltzera doazen 52 urdin ezberdin lortu zituzten Prusiako urdina deritzon tinta eta ura nahastuz. 52 urdin horiek borobil batean bildu eta zeruaren urdintasun graduak neurtzeko gailua sortu zuten. Urdintasun eta gardentasun maila ezberdinak, atmosferan dagoen ur lurrinaren araberakoa zela deskubritu zuten eta ondorioz atmosferako ur lurrina neurtzeko tresna erabilgarria izan zen aurrerantzean. Humboldtek bidaietara beti eramaten zuen Cyanometer-ari esker Hegoamerikako zeruaren urdintasuna neurtu ahal izan zuen.

cyanometre

In order to measure and name different sky blues, in 1789 the physicist Horace-Benedict de Saussure and the naturalist Alexander von Humboldt invented their Cyanometer, which is as beautiful as it is simple.

Taking the sky at Geneva, Chamonix and Mont Blanc as its basis, they obtained 52 different blues between white and black by mixing water with Prussian blue ink. They put the 52 blues together on a circle and that was their device for measuring the degrees of the sky's blues. They discovered that the different degrees of blue and transparency depended on the amount of vaporised water in the atmosphere and, so, their circle could also be used to measure the amount of vaporised water. Humboldt always took his Cyanometre with him when he travelled and he used it to measure the blueness of the sky in South America.

mikroskopioan sortu zen ate monumentala

Rene Binet arkitekto frantsesak landare eta oskoldun espezie ezberdinen morfologia aztertu eta naturak erakusten zizkion eraikuntza molde, lotura eta formak bere lan ezberdinetan erabili zituen

Natura eta biologiaren ikerketa horretan oso lagungarri izan zitzaizkion Ernst Haeckel biologo eta ilustratzailearen lanak (ikus the balde 52). Haeckelek, mikroskopioari esker, espezie ugariaren morfologia ikertu eta marraztu ahal izan zuen. Binetek, garaikidea zuen Ernst Haeckelen ilustrazio horiek ikertu eta bere lanen inspirazio iturri bihurtu zituen.

Art Nouveau, *Art-Deco* eta Parisen modan zegoen “*Orientalisme*” mugimenduaren ikurretako bat bihurtu zen Binet bere lanei esker. Haeckel-en bi dimentsioetako ilustrazioak hiru dimentsioetako objektuetan bihurtuaz, altzariak, lanparak, solairuetarako baldosak eta bestelako objektu ugari diseinatu zuen. Lorategi diseinatzaile gisa ere lan ederrak egin zituen Paris inguruko hainbat jauregi eta etxe aristokratikoetan. Baina bere lanik ezagun eta garrantzitsuenean eraman zuen muturrera naturak eskaintzen dituen irtenbide morfologiko eta estetikoan aldeko apustua.

Haeckel-ek, ozeanoetan dauden radiolariak (ameba protozoak) irudikatuz eginiko litografiak izan ziren, 1900. urtean Parisen ospatu zen Erakusketa Unibertsalerako eraiki zuen *Porte Monumentale*-aren oinarri. Mikroskopioetan ikusten ziren radiolaria fosilen hezurdura mineral garatu eta polimorfikoak ardatza hartuta, garairako teknikoki ausarta eta estetikoki guztiz extralurtarra zen arku edo atea eraiki zuen. Erakusketa hartatik, nagusiki, Gustave Eiffelek eginiko dorrea geratzen zaigu, baina hau gaitzetsi gabe, egun, Binet-en *Porte Monumentale* -a gurutzatu ahal izatea zein ederra litzatekeen pentsatzea ezin dugu saihestu.



the monumental door created in a microscope

French architect René Binet studied different species of plants and crustaceans and used the patterns, links and forms which he found in nature in his work.

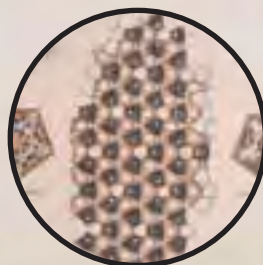
Biologist and illustrator Ernst Haeckel's work was very useful to him during his research (see the balde 52). Haeckel, thanks to his microscope, was able to research and draw the forms of many species. Binet studied his contemporary Ernst Haeckel's illustrations and they became the inspiration for his work.

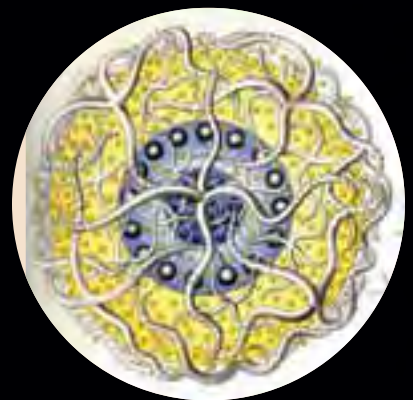
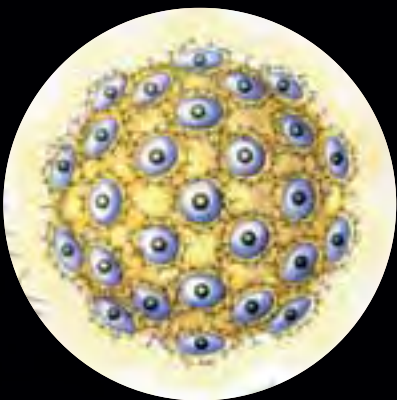
Binet's work made him a symbol for *Art Nouveau*, *Art-Deco* and the “*Orientalisme*” which was fashionable in Paris at the time. Turning Haeckel's two-dimensional illustrations into three-dimensional objects, he designed many pieces of furniture, lamps, roofing tiles and other objects. He also did beautiful work as a garden designer in many aristocrats' mansions and houses around Paris. But in his best known, most significant work he chose the most extreme forms and aesthetics which nature had to offer.

The ocean radiolarians (protozoos) which Haeckel had shown in his lithographs were the basis for his *Monumental Door* constructed for the 1900 Paris Universal Exhibition. He built his aesthetically completely alien and, for the time, technically daring arch basing himself on the polymorphic radiolaria fossils (which had become minerals) which he had seen in thanks to his microscope. The most important thing still standing from that exhibition is Gustave Eiffel's tower, but, without wanting to belittle that, we cannot help thinking how wonderful it would be to have Binet's *Porte Monumentale* with us today.



René Binet (1866-1911)





THESE PLANTS CAN KILL



Medici familiak lorategi botaniko eder eta ezaguna eraiki zuten Roman gonbidatu eta bisitei harrera egiteko. Paduan eraiki zuten lorategia ordea oso jende gutxik ezagutzen zuen. Bertan landatzen ziren landare pozoitsuak zaintzen zituzten lorazain eta medikuek besterik ez. XX. mendearen erdialdean, dukesa izendatu berri zuten emakume batek, Paduako lorategi hartan inspiratuta, landare pozoitsu eta narkotikoei eskainitako lorategi botaniko paregabea sortu zuen.

Alnwick lorategi botanikoko burdinazko ate nagusia forjatutako, kaskezurrek, ohartzen dute bisitaria: *These plants can kill* (landare hauek hil zaitzakete). Eta oharra ez da turistak erakartzeko marketin estrategia bat. Lorategi honetan ehundik gora landare pozoitsu dago. Beste askoren artean *Atropa belladonna* (belaikia) ezaguna, *Strychnos nux-vomica* (estriknina) edo eta *Conium maculatum* (astaperrexila). Alnwick lorategi botanikoan badira ukitu, edo eta usaintze soilarekin hilgarriak izan daitezkeen landareak eta arrazoi horregatik zaintza eta ziurtasun neurri bereziak dituzte. Nor da landare guzti hauen Poiso Ivy? Ez ez da Uma Thurman mono estu berde bat jantzita. Eta ez da ere The Cramps-eko gitarjolea mono estu beltza jantzita. Monorik hesturik janzen ote duen ez badakigu ere, beste biek in batera hirukote ederra osatuko luke lorategiko sortzaile eta arduraduna den Jane Percy. 1995. urtean Jane Percy-ren senarrak, bere anaiaren heriotza zela eta *Duke of Northumberland* titulua heredatu zuen...eta tituluekin batera Alnwick izeneko gaztelua.

Alnwick gaztelua nahiko egoera pattalean zegoen eta duke eta dukesa berriek hura zaharbertitzeko lanean hasi ziren. Gezurra dirudien arren, batzuetan zinema zure etxera datorrenean ere lagugarri suertatu daiteke (ikus 36-37. orr.). Harry Potter sagako lehen bi pelikuletan azaltzen den Hogwarts da hain zuzen ere Alnwick gaztelua. Jane Percy berehala jabetu zen gaztelu haren inguruko terenoak berezi samarrak zirela. Ikertzen hasi eta lorategia, 1750. urtean Capability Brown izeneko paisajista ezagun batek diseinaturikoa zela deskubritu zuen. Lorategiak mendeetan zehar aldaketa ugari izan zituen. XIX. mendean viktoriar lorategien erreinuan italiar kutsuko lorategi bakarrenetakoa zen. 2. mundu gerran, lorategiak izaki bizidunak direla argi geratu zen, egunero platera betetzeko elikagaiak hazteko baratza izatera pasatu zenean. 50. hamarkadatik aurrera abandonaturik geratu zen. Jane Percy-k, Northumberland-ko dukesa berriak, nortasun berri bat emango ziola erabaki eta landare pozoitsuak eskainitako lorategia sortzeari ekin zion. 2005. urtean ireki zituzten heriotzaren berri ematen dizuten kaskezur burdin ateak. Landare pozoitsuak gain, medizinan erabiltzen diren sendabelarrak eta landare narkotiko ugari ere dago. Azken hauetako asko, gobernuak emandako baimen bereziekin landatuta eta burdin kairoletan literalki preso. Lorategian 24 orduko zaintza berezia du lapurreta eta "istripurik" gertatu ez dadin.

Ez dugu hala ere Northumberlandera joan behar landare pozoitsuak ikusteko. Egun, dozenaka jantzi marka buruz dakizkigu, baina landareak landare, txoriak txori eta arbolak arbola besterik ez diren garaietan ez gara kapaz gure inguruan ditugun landareen ezaugarriak ezagutzeko. Eta bertan, gure hirietako erdiguneetako lorategi domestikatuenetan ere topa ditzakegu landare pozoitsuak. Esate baterako Gipuzkoako armarrarian azaltzen den haginaren (*taxus baccata*) fruitu eta azalaren pozoia erromatarren garaietatik da ezaguna. Baso eta bide inguruetan hazten den kuku-praka (*digitalis purpurea*) ederra, dosi txikietan erabiltza sendabelarra da eta dosi handiagoetan hilgarria izatera iritsi daitekeena. Eta beno, gero landare narkotikoa ere dago, baina horiek, horiek ziur askoz hobeto ezagutzen dituzue... alprojak!



a paradise of poisonous plants

The Medici family built a famous beautiful botanical garden where they could welcome visitors and guests in Rome. The gardens they had built in Padua, however, were only known by a handful of people. The only people who knew of their existence were the gardeners and doctors who planted and cared for the poisonous plants grown there. At the end of the 20th Century, an unexpectedly proclaimed duchess in England, inspired by the collection of poisonous plants in Padua, designed an incomparable poison garden that features plants with poisonous and narcotic properties.

The skulls and crossbones on the wrought iron gates to The Alnwick Poison Gardens warn the visitor: *These plants can kill*. It is not a marketing strategy to attract tourists either. There are over one hundred poisonous plants here. Amongst others you have the well-known *Atropa belladonna* (deadly nightshade), *Strychnos nux-vomica* (strychnine) or *Conium maculatum* (hemlock). In The Alnwick Poison Gardens there are plants that can kill merely by touch or smell. And consequently there are special care and security measures taken. Who is these plants' Poison Ivy? No, it's not Urma Thurman clad in a body-hugging set of green overalls. Nor is it the Cramps' guitarist in tight black overalls either. To be honest, we are not even sure if Jane Percy, the brains behind the gardens, and her two other gardening colleagues wear overalls at all. In 1995, Jane Percy's husband inherited the title of *Duke of Northumberland* on the death of his brother... the title and Alnwick Castle.

Alnwick Castle was rather run down when the new Duke and Duchess began its renovation. Strange as it may seem, but sometimes when the cinema comes to your home, it can actually be helpful. The Hogwarts that appears in the first two instalments of the Harry Potter saga is Alnwick Castle. Jane Percy quickly realised that the gardens surrounding the castle were quite special. She did a little research and discovered that they had been designed in 1750 by the famous landscape architect Capability Brown. The gardens had gone through many changes down through the following years. In the 19th Century, it was one of the few gardens in this period of Victorian gardens to have a definite Italian touch. During the Second World War, it proved it was thriving with life as it went from a flower garden to a vegetable-producing allotment to help feed people on a daily basis. From the 1950s on it was abandoned. Jane Percy, the new Duchess of Northumberland, decided to breathe new life into the gardens and decided to create a garden dedicated to poisonous plants. The gates that warn of possible impending death were first opened to the public in 2005. In addition the poisonous plants, the gardens are also home to many other plants with medicinal and narcotic properties. Many of the latter needed special governmental authorisation before they could be planted and are kept inside metal cages. The gardens are guarded 24 hours a day to prevent theft and "accidents" from happening.

That said, we do not need to go to Northumberland to see poisonous plants. Nowadays, in this day and age where we instantly recognize and know dozens of different designer clothes brands but where birds are simply birds and trees just trees, we are unable to distinguish the different characteristics of the plants we see around us all the time. And we can find poisonous plants in even the most domesticated of floral spaces. For instance, the poisonous properties of the fruit and bark of the yew tree, which appears on the crest of Gipuzkoa, have been well-known here since Roman times. The beautiful purple common foxglove (*digitalis purpurea*), found in local forests and country trails, can be used in small quantities as a medicinal plant but it can be deadly if taken in larger doses. And, of course, there are other narcotic plants to be seen, but we are fairly sure that you know most of these already.... You rogues!

Poison Garden



DO NOT TOUCH, SMELL
OR EAT ANY PLANT !

CHILDREN MUST BE
ACCOMPANIED AT ALL
TIMES





charles h. fort

salbuespenaren ikerlaria

Hain maiteminduta gaude euskaldunak geure mundutxo propioarekin ez dugula kuriositatearik azaldu mundu ezezagunekin. Zilborrari begiratu diogunez luzaroan, hemen ez da loratu esoterismo modernoaren inguruko interesik. Berbena kataplasma edo behatzak giltzurruneraino sartzen dizkigun petrikiloa miresten dugu, hura bai, nolabait gure kulturaren zatia ere badelako. Petrikiloa, izen jator-jatorra. Euskalduna muturretik buztanera. Baina ez diegu jaramonik egiten zientziak bazterrean uzten dituen hondakinei. Bestelako fenomeno eta gertakizun paranormalei. Horiek jende xelebrearentzat dira, eta gu, euskaldunak serioak gara.

Horregatik, zoritxarrez, hemen ez dugu Charles H. Fort bezalako pentsalari, idazle, bide-erakusle eta ikerlaririk izan. Charles H. Fort 1874. urtean jaio zen Albany (NY) eta egun ezagutzen ditugun para-zientzia ia ororen teorizatzailea da: objektu hegalaria ezezagunak, desagertpenak, mundu paraleloak, igel euriteak, kriptozoologia, teleportazioa,... Mulder eta Scullyk X Expedient telesaielan bizi zituzten abenturak ikustea besterik ez dago, saiko gidoilariak Charles H. Forten bibliografia osoa goitik behera errepasatu eta kopia zutela jabetzeko.

Ikerlari eta idazle handi honek, trebezia berezia zuen arrakastari ihes egiterako orduan. Bere libururen batek arrakasta lortzen zuen bakoitzean, hura zalantzan jartzen zuen lan berria kaleratzen zuen segidan. Benetan txalogarria eta eredugarria iruditzen zaigun jarrera. AEBtatik Ingalaterrara bizitzera joan zenean, ez zuen aukerarik galdu Hyde Parkeko Speakers Corner ezagunean bere teoriak azaltzeko eta eztabaidatzeko. Astero-astero, zortzi urtez hurbildu zen parkera, bertan biltzen zirenen gozamenerako. Charles H. Fort benetako antisistema eta anarkista bat izan zen. Handiena. Bere buruaren saboteatzaile izateko pertsona duin eta argia behar duelako batek. Frakasoaren amorante fidela izateko ez du edonork balio.

1932. hil zen Charles H. Fort. Ogi beltz, gurin eta whisky dieta zorrotzak lagunduko zuen bere heriotz goiztiarrean. Lan ugari utzi zuen idatzita. *The Outcast Manufacturers* (1909) nobela, *Book of the Damned* (1919) zientziak baztertutako gertakizunen bilduma, *Lo!* (1931), *Wild Talents* (1932), *Turra & Migüe* (1935) besteak beste. Argitaratu gabeko eskuizkribu ugari topatu zituen bere familiak, tartean *Many Parts* izeneko autobiografia. Beranduago argitaratzen joan diren lanak dira eta Fort-i, nahiz eta beste batzuk baino ezezagunagoa izan, idazle ameslari eta eroen panteoian lehentasunezko lekua egin diotenak. Zientzia paranormalen inguruko *ForteanTimes* aldizkari entzutetsuak izena (www.forteanimes.com) hari zor diola esateak ematen du albuespenaren ikerketa bere bizitzako arrazoi egin zuen idazle honen garrantziaren neurria.

researcher of the anomalous

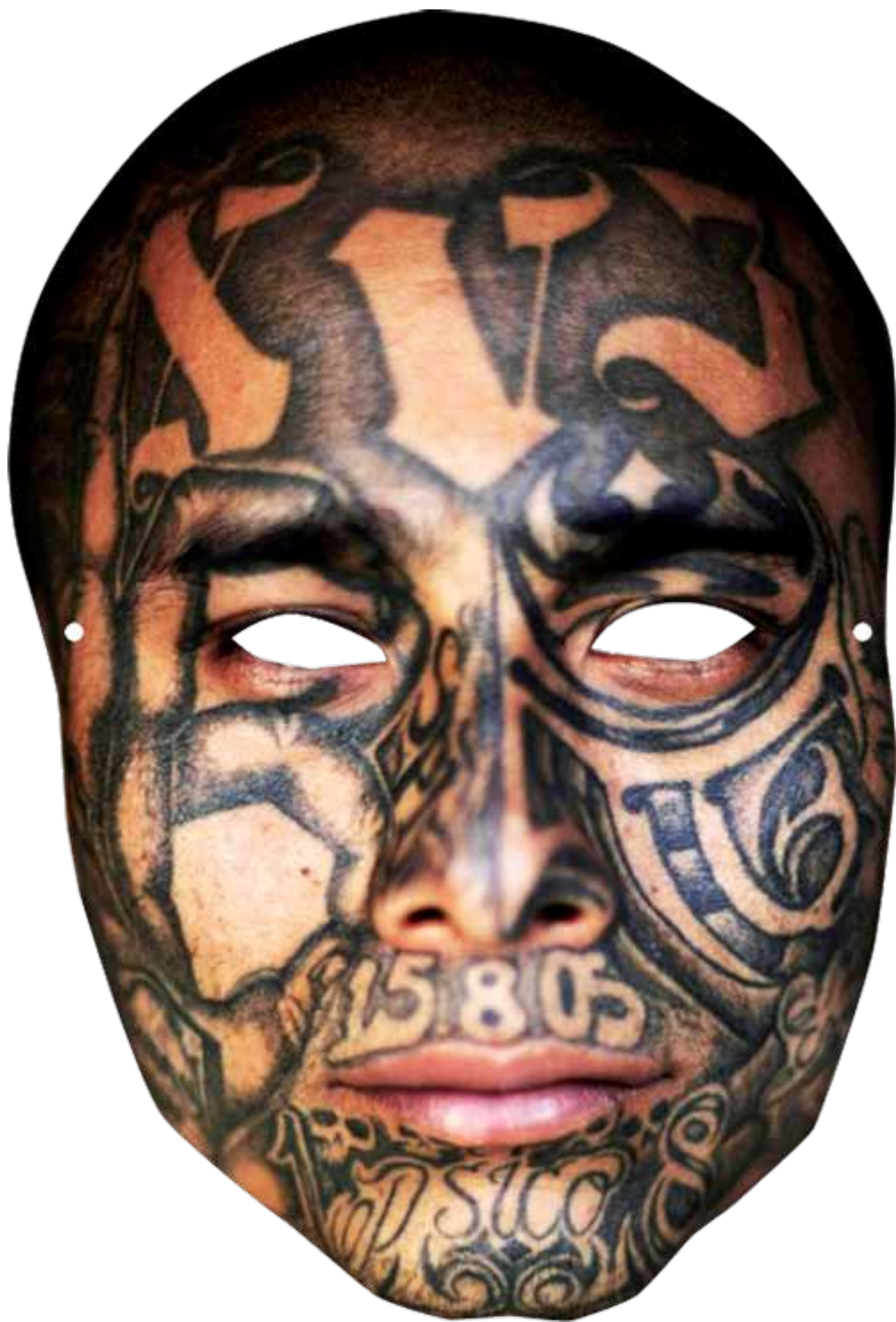
We Basques are so smitten by our own little part of this planet that we have never really professed curiosity about the wide unknown beyond our frontiers. We have spent a long time enraptured by our navels and, consequently, there has been no real interest in modern esotericism. We do admire quacks who apply verbena poultices or dig their fingers right into our kidneys because they are seen as being seemingly of 'our own' culture. *Petrikilo* (medically untrained person who cures people) is a great word. Basque from head to toe. But we continue to ignore everything that science discards. Other types of paranormal occurrences. They are left to the oddballs, you know, because we Basques are a serious people.

That is why we have never, unfortunately, had the likes of Charles H. Fort, thinker, author, guide and researcher. He was born in 1874, Albany in New York and he is responsible for almost all of the theory behind modern para-science: unidentified flying objects, disappearances, parallel worlds, frog-rains, cryptozoology, teleportation... Watching Mulder and Scully in TV show The X-Files, you soon realise that the scriptwriters read and copied the complete bibliography of Charles H. Fort.

This magnificent author and researcher was especially adept at avoiding success. When one of his books was successful, he would quickly publish another one that would question his own findings. We find this self-critical attitude of his very praise-worthy indeed, a true role model. On moving from the USA to London he soon made his way to the famous Speaker's Corner in Hyde Park where he explained and debated his theories. Every week for eight years, he would go along to the delight of those who gathered there. Charles H. Fort was truly anti-system and an anarchist. The greatest. You really need to be an honourable and intelligent person to be able to your own biggest saboteur. Not everyone has what it takes to be a loyal lover of failure.

Charles H. Fort died in 1932. His strict diet of black bread, butter and whiskey aided his premature departure but he did manage to leave a lot of written work behind. Some of these are the novel *The Outcast Manufacturers* (1909), *The Book of the Damned* (1919) a collection of anomalous phenomena discarded by science, *Lo!* (1931), *Wild Talents* (1932) and *Turra & Migüe* (1935). His family found many unpublished manuscripts which included his autobiography *Many Parts*. These manuscripts have since been published and they have afforded Fort, despite being lesser known than others, the prime position in the pantheon of those dreaming crazy authors. The paranormal science magazine *Fortean Times* (www.forteanimes.com) is named after him and this shows the true stature of this great investigator of the anomalous.





A photograph of a forest floor with tall grass and a person in the background. The scene is captured from a low angle, looking up at the grass. In the background, a person wearing a blue jacket and a dark hat is walking away from the camera. The forest floor is covered in tall, green grass and ferns. The background shows a dense forest of tall trees with green foliage.

myiazakiren
basoa

by: uxeta labrit & MGI









escif
poesia paretetan
poetry on walls



Escif grafiti egile valentziarraren lan bat ikusten dugun bakoi-
tzean ez dugu sinaduraren beharrik. Badakigu bere lana dela. Eta
hori oso gutxik lortzen du. Bere grafitiak garbiak, eta intimistak
dira. Kolorearen erabilera sinple eta elegantea egiten du. Hitz-
jolasak egitea gustuko du baina ez da lelo errazen tranpan
erortzen. Escifek, kritika soziala eta poesia inork gutxik bezala
iradokitzekeo gaitasuna du.

Every time you see a piece of work by Valencian graffitiist
Escif, you know immediately whose work it is. No signature is
necessary. And only a very small group of artists can make that
kind of claim. His graffiti work is clear and intimate. His use of
colour is simple and elegant. He likes playing with words but he
doesn't fall into the trap of cheap sloganism. Escif has the very
rare ability to express poetry and social criticism in image.



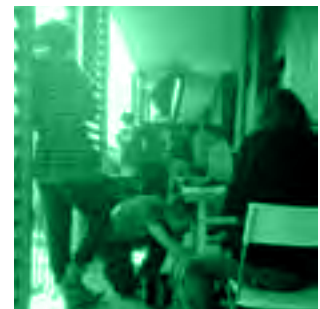
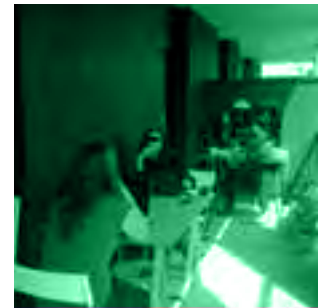
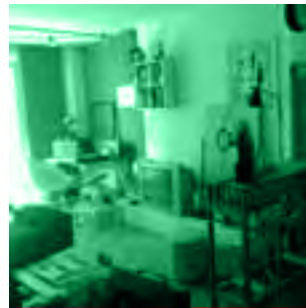
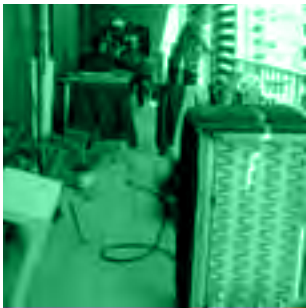
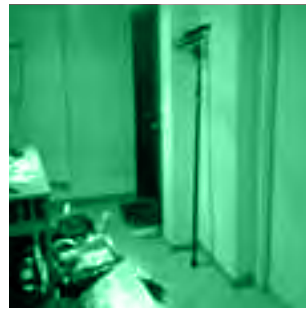
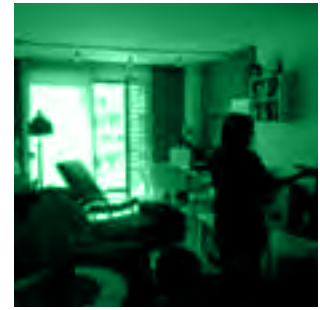
zinemak etxetik
bota ninduenean

when cinema
kicked me out
from home



Pelikula baten aurre ekoizpenean lanean zebilen lagun batek komentatu zidan. - Aizu zure etxea aproposa dela uste dut pelikula baten sekuentzia filmatzeko. Baiezkoa eman nion. Ez zuten asko ordaintzen, baina lagunak lagun dira eta nire etxean pelikula bat egiten ikusteak merezi zuela iruditu zitzaidan. Nire etxean filmatu behar zuten eszenan, emakume bat tiroz hiltzen dute. Arratsalde batean filmatuko zutela esan zidatenean ez nekiena zen bi aste lehenago hasiko zitzaizkidala etxetik azaltzen. Etortzen ziren bakoitzean haiekin geratu behar ez izateko etxeko giltzak utzi nizkien. Eta orain, tipa ezezagun batek nire etxeko giltzak ditu. Nire etxera joaten da niri abisatu gabe eta nik nire etxea nirea ez dela sentitzen dut. Tarteka nirea sentitzen ez dudana nire etxetik alde egiteko beharra sentitzen dut. Nireak ez diren gauzez beteta dago. Ezezagun pilo bat sartu eta irteten da. Ziur nago horietako askok ez dakiela

nor naizen ere. Haien zat nire etxea dekoratu bat da. Lanetik itzultzen nintzen bakoitzean etxean aldaketak ikusteaz ohitua nengoen... gaur arte. Nirea sentitzen ez dudana etxera itzuli eta paretak berdez margotuta ikusi ditut. Berdez! Ez dut berde kolorea atsegin. Are gutxiago berde tonu hau. Badakit alde egiten dutenean berriro zuriz margotuko dutela, baina nik jakingo dut, zurtasunaren azpian Hulk ikaragarria dagoela ezkutuan, edozein unean atera zain... Etxean filmaketa prestatzen ari ziren egunotan oparitu zidaten katakume beltzari Roma izena jarri diot. Arratsalde batean filmatu dute emakumearen tiroketaren eszena. Alde egin du zineak nire etxetik. Beste norbaiten etxea inbaditzera ziurrenik. Tiroz hil zuten emakumea tiroa jaso ostean altxatzen ikusi nuen arren, badut sentsazioa haren mamuarekin bizi beharko dugula Roma eta biok zinemak lapurtu zigun etxean...



A friend who was working on the pre-production of a film said this to me:
 - Hey, I think your house would be good for filming some scenes in a film.
 I said okay. They don't pay much, but I try to be a good friend and I fancied seeing a film being made in my house.
 In the scene they were going to film in my house, a woman is shot dead. When they told me it would take them an afternoon to film it, I didn't realise they would start showing up at my house two weeks earlier. To avoid having to agree to meet with them each time they came along, I gave them some keys. So now a bloke I don't know has keys to my house. He goes to my house without telling me and I have the feeling that my house isn't mine. Sometimes I feel I have to leave what no longer feels like my house. It's full of things which aren't mine. Loads of people I don't know go in and out. I'm sure that many of them don't even know who I am. For them, my house is just a backdrop. I had got used to

seeing changes around the house each time I got back from work... until today. When I got back to what no longer feel like my house I saw they'd painted the walls green. Green! I don't like the colour green. And even less so that shade of green. I know that they'll paint them white again before they leave, but I won't be able to forget that the Hulk is hiding behind the whiteness, waiting to come out some time...
 They gave me a black kitten while preparation was being done for filming at my house and I called her Roma.
 They filmed the shooting of the woman in one afternoon.
 Cinema's left my house. They've probably invaded somebody else's house now. Although I saw the woman they shot dead getting up afterwards, I have the feeling that Roma and I are going to be living with the woman's ghost in this house which cinema stole from us...

KM-ko liburutegiko liburuak elkartuz gero zenbat kilo pisatuko lituzkete? Eta bata bestearen alboan jarrita, zenbat metro egingo genituzke? Zenbat K-ilo, zenbat M-etrotzen ditu KMK? Hori da burura etorri zaidan lehendabiziko gauza KM-ri buruz artikulua hau idazten jarri naizenean. Eta jabetzen naiz ez duela nire alde egiten halako hausnarketa batek. Baina ezin dut ekidin. Niretzat Koldo Mitxelena kultur gunea KM delako. Hiri guztietan dira guztiok ezagutzen ditugun geografia konkretuak. Mapa fisiko eta emozionalean erreferentzia eta ardatza izaten direnak. Hiritarrek non elkartzeko ohitura duten ikustea besterik ez dago. Donostian, Bulebarreko kioskoa edo erlojuari, 20 urtetik hona KM gehitu zaio. Hori ere etorri zait burura. Zenbatetan egin dut zita KM-n? Eta tontakeria dirudien arren, kultur gunea eta liburutegi baten parean zita egitea edo el Corte Inglesen atarian zita egitea ez da gauza bera.

Eta zenbat kilo eta zenbat metro jakituria, harridura, ezinegona, asperra, heziketa eta gozamena izan da azken 20 urteotan kultur guneko espazio ezberdinetan antolatutako erakusketa, hitzaldi edo eta jardunaldietan? Nola neurtu neurtzerik ez dagoena? Liburuak, pelikulak, soinu artxiboak, mapak,... horiek neurtzea soilik balitz ez legoke arazorik. Baina liburutegi bat ez dute horiek soilik osatzen. Liburutegia organismo bizia da. Bertan lan egiten duten langileek, bertan izandako harremanek, bertan deskubritutako egile eta proposamenek, lagunekin bertan zita egiteko ohiturak, berebiziko garrantzia dute liburutegia izeneko ozeanoan. Virginia Wolf-ek, liburutegiak altxor hondoratuez betetako itsasoak direla zioen.

Horren jakitun, Koldo Mitxelenak, ekitaldi eta proiektu ezberdinak garatu ditu liburutegiaren 20. urteurrena dela eta. Horien artean, eta abuztuaren 9ra arte, erakusketa areto nagusian

ikusgai egongo den *“Biblioteka eta Jakintza: artxiboak, mutazioak eta konfigurazioak”* erakusketa. Bertan, nazioarteko eta bertoko artista ezberdinek liburutegi kontzeptuaren inguruan eginiko lanak daude ikusgai. Eta erakusketarako bereziki eginiko lanak ere badira. Arrate Rodriguez, Maider Lopez, Xabier Erkizia eta Ricardo Orkaranza artistek, arte garaikidetik abiatuta, liburutegiaren funtzioak eta izaeraz hausnartu eta beren proposamenak egin dituzte. 20. urteurrena ospatzeko antolatu den beste proiektuetako bat *Berrirakurtzen* da. Jarduera ezberdinetako hainbat pertsonen liburu bat aukeratu eta urte amaiera bitarte antolatu diren emanaldietan, aukeratutako liburuaren inguruan hitz egin edo bakoitzak nahi izan duen emanaldia prestatuko du.

Liburutegiari diogun maitasuna, beste maitasun guztiak bezalaxe, prozesu bat izaten da. Denborarekin eta erabilerarekin ikasten dugun zerbait. Steimbeck-ek esan zuen herri baten kultura maila, bere liburutegi publikoko liburuak metatzen zuten hautsaren lodierak neurtzen zuela. Duela mende baterako akaso balio zuen definizioak. Egun beste parametro batzuetan mugitzen gara. Neurtzerik ez dagoena eskaintzea eta sustatzea da liburutegi garaikide baten eginkizunik ederrena. Virginia Wolfek zioenaren harira, altxorren gordailu izateaz gain, altxor berrien ekoizle. Eta altxorrez ari garenez, eta artikulua hasera xelebrearekin kontsekuente izatera, Laura Bush-ek (bai George W. Bushen emazteak) behin esandakoarekin amaituko dugu artikuloa: *Liburutegiak komunitatearen altxorrak dira. Informazioa berdintasunez eta diferentziarik egin gabe guztion eskura dago bertan. Nire karterako gauzarik garrantzitsuenak nire liburutegi txartela da.*

Martxoak 27 March
Alberto Moyano - kazetaria
La promesa
(Friedrich Dürrenmatt) Gaztelerez

Apirilak 8 April
Maialen Lujanbio - bertsolaria
Aquí nos vemos
(John Berger) Euskaraz

Maiatzak 29 May
Mari Luz Esteban - antropologoa eta idazlea
La mujer y la madre
(Elisabeth Badinter) Euskaraz

Ekainak 19 June
Koldo Almandoz - zinemagilea
Conquista de lo inútil
(Werner Herzog) Euskaraz

Irailak 25 September
Maite Arroitauregi - Mursego musikaria
Historia de Gloria: (amor, humor y desamor)
(Gloria Fuertes) Euskaraz



And knowing how many kilos and metres, intellectual curiosity, boredom, education and pleasure have been experienced in the exhibitions held there over the last 20 years during conferences and at exhibitions? How can you measure what can't be measured? Books, films, sound recordings, maps... if it was just measuring them, there wouldn't be a problem. But it's more than that which makes up a library. Libraries are special organisms. The people who work there, the relationships which have existed there, the authors and ideas you've heard about there, meeting up with friends there... They're all important things in those oceans called libraries. Virginia Woolf described libraries as seas full of broken treasures.

The love we have for libraries, like all types of love, is a process. Something we learn about over time and by using it. Steinbeck said that a country's culture can be measured by measuring the dust that builds up on the books in public libraries. Maybe that was a valid definition a century ago. Our criteria are different nowadays. The finest things offered by libraries now are acts and encouragement which cannot be measured. Following Virginia Wolf's words, in addition to being places to keep treasure, they are now also places for making new treasures. And, speaking of treasures, and not forgetting the peculiar beginning of this article, I'd like to finish by quoting Laura Bush (yes, George W. Bush's wife): *Libraries are community treasures. Information is available to everyone there without differentiating people, in equality. The most important card I have is my library card.*

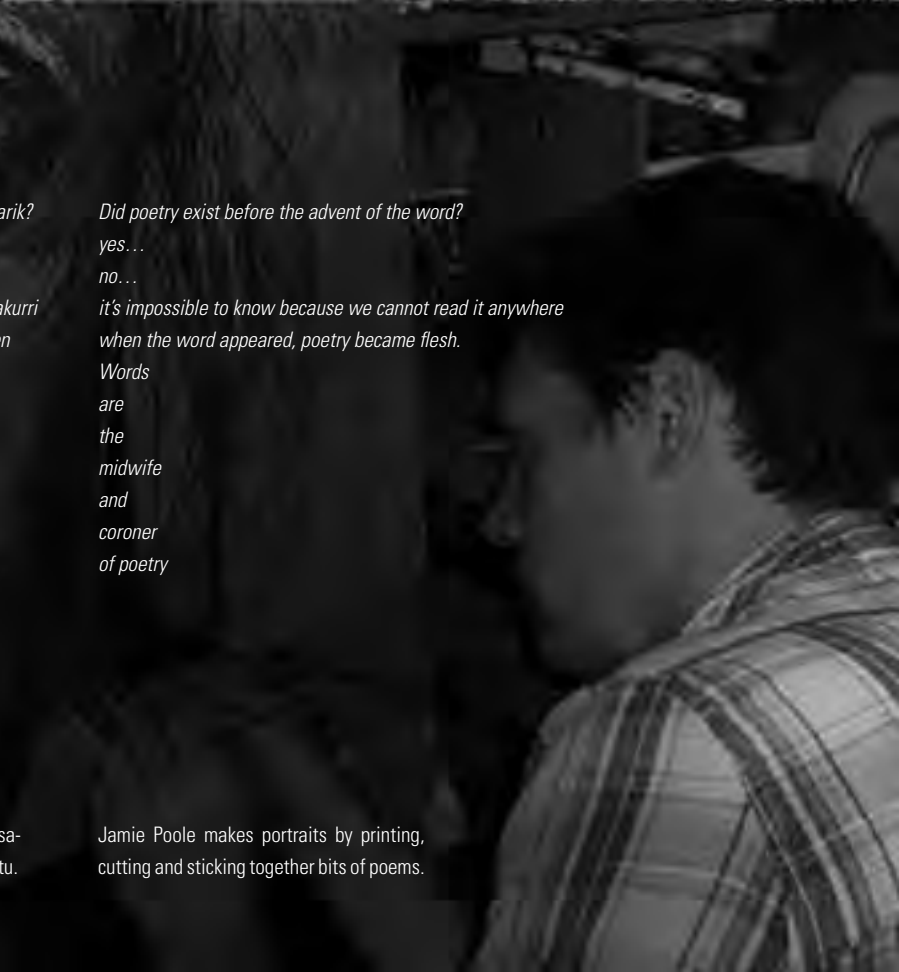
Saio guztiak Koldo Mitxelena, 19:30etan
All events at Koldo Mitxelena, 7:30 pm





poema erretratoak
poem portraits

by jamie poole
text by uxeta labrit



*Hitzen aurretik esisititzen al zen poesiarik?
bai...
ez...
ez dago jakiterik ezin dugulako inon irakurri
hitza azaldu zenean poesia haragitu zen
Hitzak
poesiaren
emagin
eta
poesiaren
forentse
dira*

*Did poetry exist before the advent of the word?
yes...
no...
it's impossible to know because we cannot read it anywhere
when the word appeared, poetry became flesh.
Words
are
the
midwife
and
coroner
of poetry*

Jamie Poolek inprimitu, moztu eta itsa-
tsitako poemekin erretratuak egiten ditu.

Jamie Poole makes portraits by printing,
cutting and sticking together bits of poems.



munduko poesia etxeratzen: beñat sarasolarekin hizketan

Munduko Poesia Kaierak bildumarako nola aukeratu dituzue poetak? Zein irizpide jarraitu duzue?

Halako proiektuetako autore hautaketa beti izaten da eztabaida iturri, aukeraketa oro bezala bestalde. Batek esango du poeta hau edo bestea falta dela, hango hark nolatan itzuli den beste hori... Tira, ez dugu kanon bat ezartzeko inongo interesik nahiz eta jakin badakigun halako "zerrenda" bat osatzea ez dela jolasa eta erreferentzialtasun bat beti izango duela. Aukera bat zatekeen aurretik ezarritako zerrenda hertsia bat osatu eta horren arabera itzultzen joatea. Hau da, derrigorrez-itzuliak-egon-behar-diren poeta zerrenda bat egitea eta hortik itzultzaileak bilatzen hastea. Guk beste bide bati ekin diogu ez dugulako horretarako mediorik (enkarguak ordaintzeko gaitasunik) ezta arestian aipatutako kanonizatzeko borondaterik. Hala, poetak itzultzaileen eta neronen artean aukeratzen ditugu. Itzultzailearen gustu eta interesetatik abiatuta eta proiektuaren beharrei erantzunez akordio batera iristen gara. Aukeratutako poeta garrantzia handikoa izan behar du bere literatura nazionalean, ezin izan daiteke autore hasiberri edo anekdotiko bat. Honekin batera bilduma orekatua izan dadin nahi dugu; orekatua poeten tradizio literarioari dagokionez, jatorrizko hizkuntzari dagokionez, generoa, estiloa eta abar.

Bildumaren aurkezpenean, antologiak izango zirela eta sinpletasunera jo duzuela aipatu zenuen, jendeak irakurriko dituen poesia kaierak egin nahi dituzuela eta ez unibertsitateetan ikertzeko liburuak... Irakurtzeko ez den poesia argitaratzen al da ba?

Bon, bada irakurtzeko ez den poesiarik —zentzu positiboan diot—, arte bisualetarantz egiten duten poesia formak esaterako —gaur egun baduena halako entzutea Kenneth Goldsmith medio eta abar—, baina gurean apenas dugu horren aztarnarik. Artzeren gauza batzuk kenduta ezer gutxi.

Aurkezpenean esan nuena beste ildo batetik zihoan hala ere. Kaierak ez dira izango edizio kritiko edo akademikoak. Zuk diozun bezala, ahalik eta edizio soilenak egiten saiatu gara. Edozein literatur zalek maite ditu edizio kritikoak, jakina, baina kontua da gurean aurretikako gabezia nabarmenak ditugula oraindik. Zertarako egin edizio kritikoak ez badugu poesia itzuliaren irakurle korpus minimoa ere? Ez egoteagatik ez dago ezta ikertzaile korpusik ere. Zenbat tesi aurkeztu dira adibidez Euskal Herrian azken hamar urteotan poesiari buruzkoak?

Literatura berez, beti da guda galdu bat. Beti dago askoz gehiago itzultzeko itzultzeko aukera edo gaitasuna baino. Eta poesian are gehiago. Zergatik uste duzu itzultzen dela hain poesia gutxi euskarara?

Bai, hala da, poesia halako izaera tragiko-heroiko batekin lotzen da maiz. Topikotik asko duela iruditzen zait haatik. Sarritan entzun dugu Euskal Herrian ez dagoela poesia itzultzeko gaitasunik. Nire ustez, ez badago poesia itzultzeko gaitasunik ezta prosa modernoa itzultzekoa ere. Langa perfektzioan ipiniko bagenu ez genuke ez itzultzailearik ez idazlerik ez artistarik ezta metereologorik ere.

Poesia gutxi itzultzearen arrazoietakoa bat, bada, aurreiritzi hori dela esango nuke. Horretaz gain, orain arte egin diren saiakerak ustel samarrak suertatu dira zoritxarrez, besteak beste irakurle kopuru baxua dela eta. Horregatik abiatu dugun proiektuan tiradak ahalik eta gehien doitzen saiatu gara, harpidedunen bidez esate baterako.

Euskaraz poesia irakurtzen duenak badu interesa beste hizkuntzetan idazten den poesiarekin.. edo euskarazko poesia delako soilik irakurtzen du?

Zaila zait neurtzen hori egia esan baina esango nuke, oro har, euskaraz poesia irakurtzen duenak beste hizkuntzetan ere irakurtzen duela. Gaur egun inork ez du lotsarik esateko "poesiarekin ezin dut"; idazle prestigiodunenak ere esan dezake hori inor eskandalizatu gabe. Beraz, inor ez dago militantzia gaizkiulertu baten kariaz bere borondatearen kontra aritzera beharturik, zorionez. Agian euskaraz poesia irakurtzen duenak proportzioan gehiago irakurtzen du euskaraz, baina besterik ez. Ea orain euskaraturik irakurtzen duen ere.

Nicolás Suescún poeta eta itzultzaile kolonbiarrak dio poesia, ez dela itzulpenean galtzen, hain zuzen ere itzulpenean geratzen dena dela...

Ez nuen aipua ezagutzen baina ederra da bai. Lehen esandakoarekin loturik dagoen kontua da. Mistizismo sobera dago poesiaren inguruan eta hobe genuke guztiok kontua naturaltasun handiagoaz hartuko bagenu. Gutariko askok munduko poesia denbora luzean espainieraz jaso izan dugu batik bat eta inork ez du jarri kolokan hori. Zuk Ezra Pound-en Cátedra-ko Cantos-en edizioa irakurri baduzu lasai asko esan dezakezu Pound irakurri duzula. Bada garaia euskaraz ere hori esateko aukera izateko. Esateko Georg Trakl irakurri dut edo Anne Sexton edo Eugenio Montale edo Sakutaro Hagiwara.



bringing home world poetry: talking with beñat sarasola

How did you choose the poets for the collection Munduko Poesia Kaierak ('World Poetry Notebooks')? What was your criteria?

The selection of authors for that type of project always opens up a debate, as do all selection processes, come to that. Some people will say that this poet or that poet are missing, why did that one translate that other one... Really, we weren't interested in following any sort of canon, although we do know that putting together any such 'list' is no joke and there always has to be some sort of reference.

One possibility could have been to draw up a strict list and, in line with that, start translating. In other words, make a list of "poets that we must translate" for the translators to start work on them. We've started in another direction because we neither have the resources (we can't pay for the work) nor any wish to draw up a canon, as we've just said. So the translators and I choose the poets together. We reach agreements taking the translators' tastes and the project's needs into account. The chosen poets must be very important and their own national literature; they can't be people who've just started off, or who've only written occasionally. In addition to that, we want it to be a balanced collection: balanced in terms of the poets' literary traditions, the source languages, gender, style and so on.

When you presented the collection, you said that they were going to be anthologies and that you wanted to keep them simple. You want to put together poetry notebooks which people are going to read and not books to be studied at university. Does poetry which isn't read ever get published?

Well, there is poetry which isn't read (in a positive sense), poetry which is written to be used in visual art, for instance. Kenneth Goldsmith's work has been talked about in that context, but there is hardly any trace of that in our work. Apart from Artze's work, there is very little. However, what I said at the presentation was about something different. These notebooks are not critical or academic editions. As you say, we try to make the simplest possible editions. All literature fans like critical editions, of course, but in our literature there are more obvious gaps to fill before that. Why bring out critical editions if there isn't even a minimum number of poetry readers? In fact, there isn't even any real number of researchers. How many theses about poetry have been written about poetry in the last ten years in the Basque Country?

Literature in itself is always a lost battle. There is always much more to translate than we can actually translate. And even more so with poetry. Why do you think so little poetry is translated into Basque?

That's right, poetry's often attributed some sort of tragi-heroic character. I think a lot of the clichés stem from that. It's often been said that there's no skill for translating poetry in the Basque Country. I don't think there's much skill for translating poetry, nor is there for translating modern prose. If we set up perfection as our barrier, there wouldn't be translators, writer, artists or even weathermen.

I'd say that one of the reasons for not translating much poetry is that prejudice. As well as that, the attempts which have been made until now haven't turned out well, unfortunately, amongst other things because there are so few readers. That's why we've tried to control our print runs as much as possible, by having subscribers, for instance.

Are people who read poetry in Basque interested in poetry written in other languages, or do they only read Basque poetry?

It's hard to quantify, but I'd say that in general people who read poetry in Basque read in other languages too. Nowadays nobody's ashamed to say 'poetry's too much for me': even prestigious writers can say that without anybody being scandalised. So there isn't any sort of misguided militancy obliging people to do what they don't want to do, fortunately. Perhaps people who read poetry in Basque read more in Basque than in other languages, but that's all. Let's see if they start reading poetry translated into Basque too.

The Colombian poet and translator Nicolás Suescún says that poetry doesn't get lost in translation because poetry is what stays in the translation.

I hadn't heard that quote before: it's beautiful. It's connected with what we've said before. There's too much mysticism around poetry and it would be better if we all approached it in a more natural way. Many of us have long had access to world poetry through Spanish, and nobody's questioned that. If you read Ezra Pound Cantos in the Cátedra edition, nobody will pick you up if you say you've read Pound. It's about time that happened with Basque too. For instance, I've read Georg Trakl or Anne Sexton or Eugenio Montale or Sakutaro Hagiwara.

prosa zinema, poesia zinema



Ia ahaztua dugun aro batean, zinema izaki arriskutsu bat zen. Bazen garai bat, zinemak polemika sutsuak eta eztabaida interesgarriak pizten zituen. Horietako eder eta interesgarrienetako Pier Paolo Passolini eta Eric Rohmer-ek izan zituen protagonista. Eta poesia aipagai dugun zenbaki honetarako ezin aproposagoa.

eztabaida sobietar bat

Bi zuzendari handi hauek urteetan zehar eta komunikabide ezberdinetan bata besteari luzatutakoak bildu zituen, besteak beste *Iskusstvo Kino* argitalpenak, *Cahiers de Cinemak* edo eta *Recherches internationales à la lumière du marxisme* argitalpenek jaso zituzten. Azken honi zor diogu Prose et poésie au cinéma izenburua. Datu gehiegi ematen ibiltzea dela aitortzen dut baina ezin aipamenik utzi gabe frantsesetik gaztelerara itzulpena egin zuen Joaquin Jorda zinegile handia.

Passolini eta Rohmer zinegileek izan zuten eztabaida zibilizatu aipatu aurretik, komeni da aipatzea, ia-ia zinemagintzaren hastapenetik eman den eztabaida izan dela. Zinema sobietarraren hastapenetan zulatuta ziren bi lubakiak.

Eisenstein, Pudovkin, Dovchenko eta Dziga Vertov-ek poesiararen metodoa defendatzen zuten zinema izeneko hizkuntza berriarentzat, hain zuzen ere <<dramatik alderatzean, epika eta lirikara gerturatzen delako>>. Esperimentaziorako joera handiko zinemagileak ziren eta egun erabiltzen ditugun teknika askoren sortzaile. Einsensteinek hain ezaguna egin zuen bere muntatzeko moduari "muntaia poetikoa" izena eman zion. Kontatzen zenaren irudia ematea zen garrantzitsuena eta

ez haren errepresentazio edo antzezpena.

Bestetik, Yukevitch, Vassiliev, Ermler, Room eta Kozintsev-ek prosa zinema defendatzen zuten. Yukevitch zinegileak sutsu aritu zen zine poetikoaren kontra: <<muntaia eta zine lengoia poetikoa, non enkoadraketak erritmo bihurtzen diren eta irudiak pantailan, bertsoen moduan erreztatzen diren, gizakiaren ukapenera eramaten gaituzte. Objektu bihurtzera. Maritxu-itxura hartzera. Zine errusiarra abangoardia frantses maritxura hurbildu nahi dute>>. Kozintsev-en ikuspegia ez zen hain erradikala, eta eguneraino egile zinema eta entretenimendu zinemaren eztabaidaren ardatzean dagoen tira-biraz hausnartu zuen jada zinemaren hastapen garai hartan: <<ez da komeni ideiak sinbolo batean kondentsatu eta ikusleari hura eskaintzea muntaia artifizial eta efektista baten bitartez. Pelikuletan garrantzia dutenak pertsonak, akzioak eta beren arteko harremanak dira>>.

Passolini eta Rohmer

Pier Paolo Passolinik, hausnarketa oso interesgarriak egin zituen zinema-hizkuntzaren inguruan. Bere filmografia ulertzeko zinemaz zer pentsatzen zuen ezagutzea garrantzitsua da: <<Idatzizko komunikazioa, poetikoa edo filosofikoa izan, oso garatua dago honez gero eta historia luzea duen sistema erreal eta heldu bat da bere baitan. Hizkuntza zinematografikoaren ardatzean dagoen ikus-hizkuntza ordea oso zakarra da, ia ia animalia. Ametsak edo memoriaren mekanismoak bisualak izanik, gramatika aurrekoak dira. Beraz, zinema ardazten duen hizkuntza, izaera irrazionalekoa da eta horrek azaltzen du, zinemak onirikoa eta konkretua izateko duen gaitasun izugarria>>.

Passolinik, hitzek, azaldu ezin dezaketen zerbait gehiago badagoela

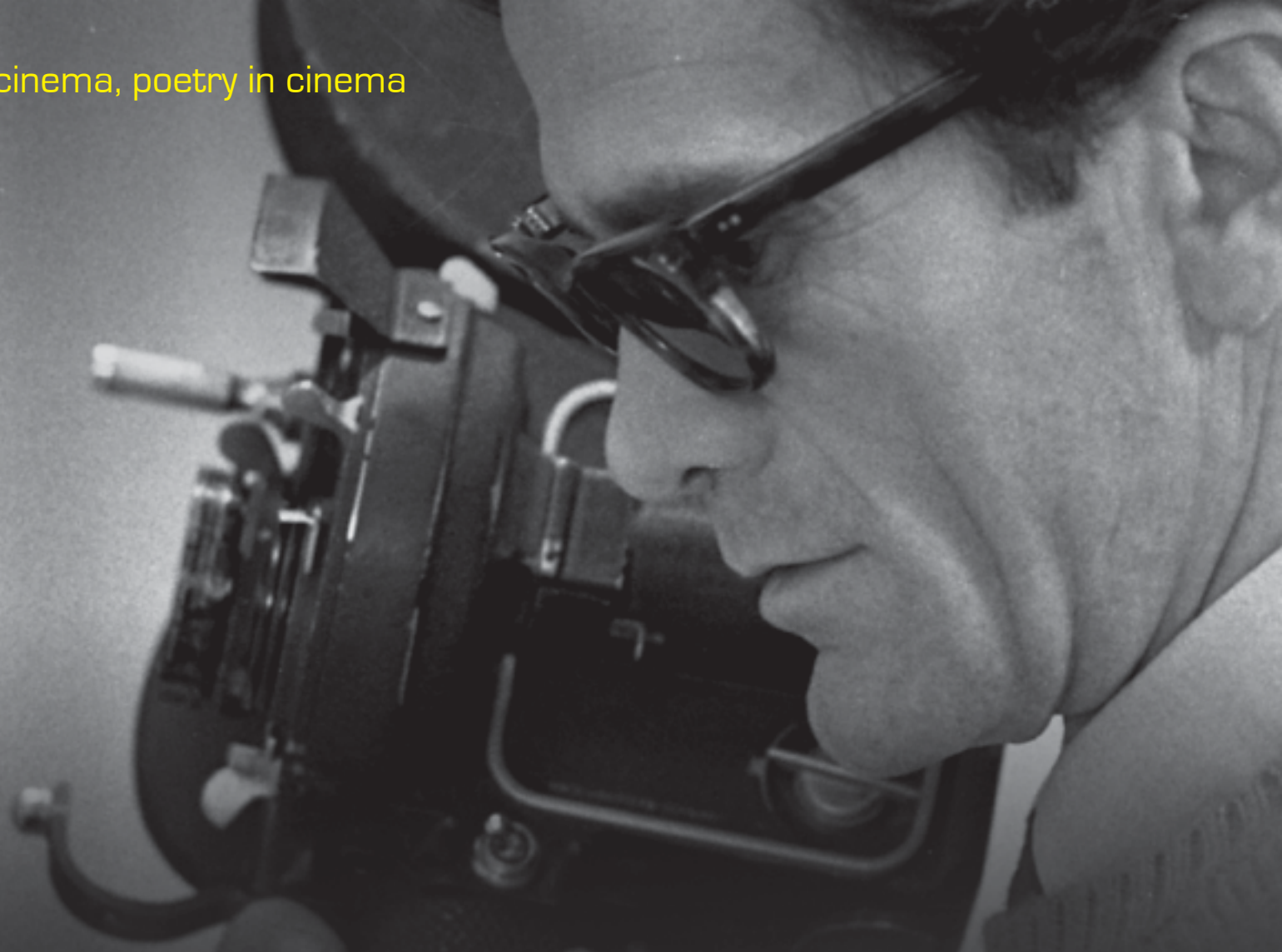
aipatzen du. Eta zinema, hizkuntza berri bat izanik (kontuan izan hausnarketa hauek duela 50 urte idatzi zituela) hitzek azaldu ezin dezaketen hori erakusteko edo behintzat saiakera egiteko gai dela sinisten du: <<Hizkuntza literarioak bi joera izaten ditu. Poesia edo prosa. Bi izaera ezberdin eta ezberdinak dira. Hainbesterako, bi historia ezberdin dituztela. Hitzekin bi operazio egin ditzaket: prosa edo poesia. Irudiekin ordea, orain arte, zinema besterik ezin dut egin eta zineman, poesia gehiago edo gutxiago edo prosa gehiago edo gutxiago egin dezaket. Hori teoriaran. Ikusi dugulako praktikan berehala inposatu dela hizkuntza prosa zinematografiko narratiboa>>.

Eric Rohmer zinegile frantsesak 1965an *Cahiers de Cinemak* eginiako elkarriketa batean erantzun zion: <<Gauza horiek idatzi eta gero, Passolinik pelikulak egiten jarraitzea liluratzen nau. Hizkuntza zinematografikoaren arazoak interes handia pizten du nigan, nahiz eta oraindik ez jakin, sorkuntza lanetik desbideratzen gaituen egiazko edo gezurrezko arazo bat den. Arazo abstraktua denez, eta sakona, pelikula bat ikusteak sortzen dizun plazerraz gozatzea ekiditen dizu. Hau esanda, ados nago Passolinirekin, hizkuntz zinematografikoa gramatika bat baino, estilo bat dela esaten duenean>>.

Rohmer-ek, bi lubakiak azken finean lubaki bera direla sinisten du: <<Ez dut uste zinema modernoan kamararen presentzia agerian geratu behar denik. Oso modan dago hori orain. Eta ez dut uste ere zinema modernoa "poesia zinema" denik eta zinema klasikoa prosa zinema. Niretzako existitzen da prosazko zinema narratibo moderno bat, non poesiak ere bere tokia duen, baina ez zehazki eta nahita bilatua: bere kabuz azaltzen den poesia bat>>.

Zein ederra den eztabaida, eztabaida ederra denean.

prose in cinema, poetry in cinema



We've almost forgotten that at one time cinema was a risky thing. There was a time when there were fiery controversies and interesting debates about cinema. One of the finest and most interesting was that between Pier Paolo Passolini and Eric Rohmer. And it's perfect for this number of the balde, which is especially focussed on poetry.

a soviet debate

What these two great film directors said to each other over the years and in different media is collected, amongst other places, in the *Iskusstvo Kino* publications, *Cahiers de Cinema* and *Recherches internationales à la lumière du marxisme*. We have taken our title, *Prose et poésie au cinéma*, from the latter. Maybe it's giving too much information here, but I can't help mentioning the great film maker Joaquin Jorda, who did the translation from French to Spanish.

Before dealing with the civilised debate which film directors Passolini and Rohmer had, it is worth mentioning that it is a debate which started almost at the same time as cinema itself. The two trenches were breached when Soviet cinema was just starting up.

Eisenstein, Pudovkin, Dovchenko and Dziga Vertov took the position that the methods of poetry should be used in the new cinema language <<because, when it is not dramatic, it is epic and lyrical>>. They were highly experimental film makers and developed many techniques which are still used today. Eisenstein called his famous editing method "poetic editing". Giving the image which was being

told was the most important thing, not what it represented or the acting.

On the other hand, Yukevitch, Vassiliev, Ermler, Room and Kozintsev favoured prose cinema. The film maker Yukevitch was fiercely opposed to poetic cinema. <<editing and poetic cinema language, in which framing becomes the rhythm of images on the screen, and in which images are recited like verses, leads us to deny humanity. Humanity becomes an object. It becomes effeminate. Avant-garde Russian cinema wants to get close to effeminate French cinema>>. Kozintsev did not have such a radical point of view. He reflected on the still on-going debate comparing art house cinema and movies just for entertainment: <<It isn't a good idea to condense ideas into symbols and offer that to spectators using artificial, ostentatious editing. What matters in movies is the people, the action and the connections between them>>.

Passolini and Rohmer

Pier Paolo Passolini made some very interesting observations about cinema language. It is important to know what he thought about the cinema if you want to understand his films: <<Written communication, whether poetic or philosophical, is already highly developed and has its own mature, real system. At the centre of cinema language, however, there is a very rough, almost animal visual language. As dreams and memory are visual, they are prior to grammar. So the language which cinema uses is irrational in character, and that explains cinema's dream-like and specific nature>>.

Passolini goes on to say that there is something further which

cannot be explained in words. And he believed that cinema, being a new language (bear in mind that these reflections were written over 50 years ago), tries to show that which cannot be put in words or, at least, makes an effort to do so: <<*Literary language has two tendencies. Poetry or prose. They are two different and differentiated tendencies. To such an extent that they have different stories. You can do two things with words: prose or poetry. With images, however, for the moment all I can do is cinema: I can do create poetry or less, more prose or less. In theory. In practice, we've seen that prose has very quickly imposed itself in cinema narrative*>>.

French film maker Eric Rohmer answered him in an interview in *Cahiers de Cinema* in 1965: <<I'm amazed that Passolini carries on making films after writing that. I'm very interested in the problems which cinema language brings up, although I still don't know if it is a real problem or a false one which separates us from creative work. Being an abstract problem, and a deep one, it prevents you from enjoying and pleasure which watching a film gives you. Having said that, I agree with Passolini when he says that cinema language is a style rather than a grammar>>.

Rohmer, in the end, believes that the two trenches are actually just one. <<I don't believe that the camera's presence should be apparent in modern cinema. That's very fashionable right now. Nor do I believe that modern cinema is 'poetry cinema' or that classic cinema is 'prose cinema'. I think there is modern narrative prose cinema in which poetry, too, has a place, but this is not specifically sought after: it's a type of poetry which appears of its own will>>

How fine debates are when they are fine.

punctum

Gauzei argazkiak ateratzen dizkiegu gure burutik uxatzeko...

We take photos of things to get them out of our heads...

franz kafka

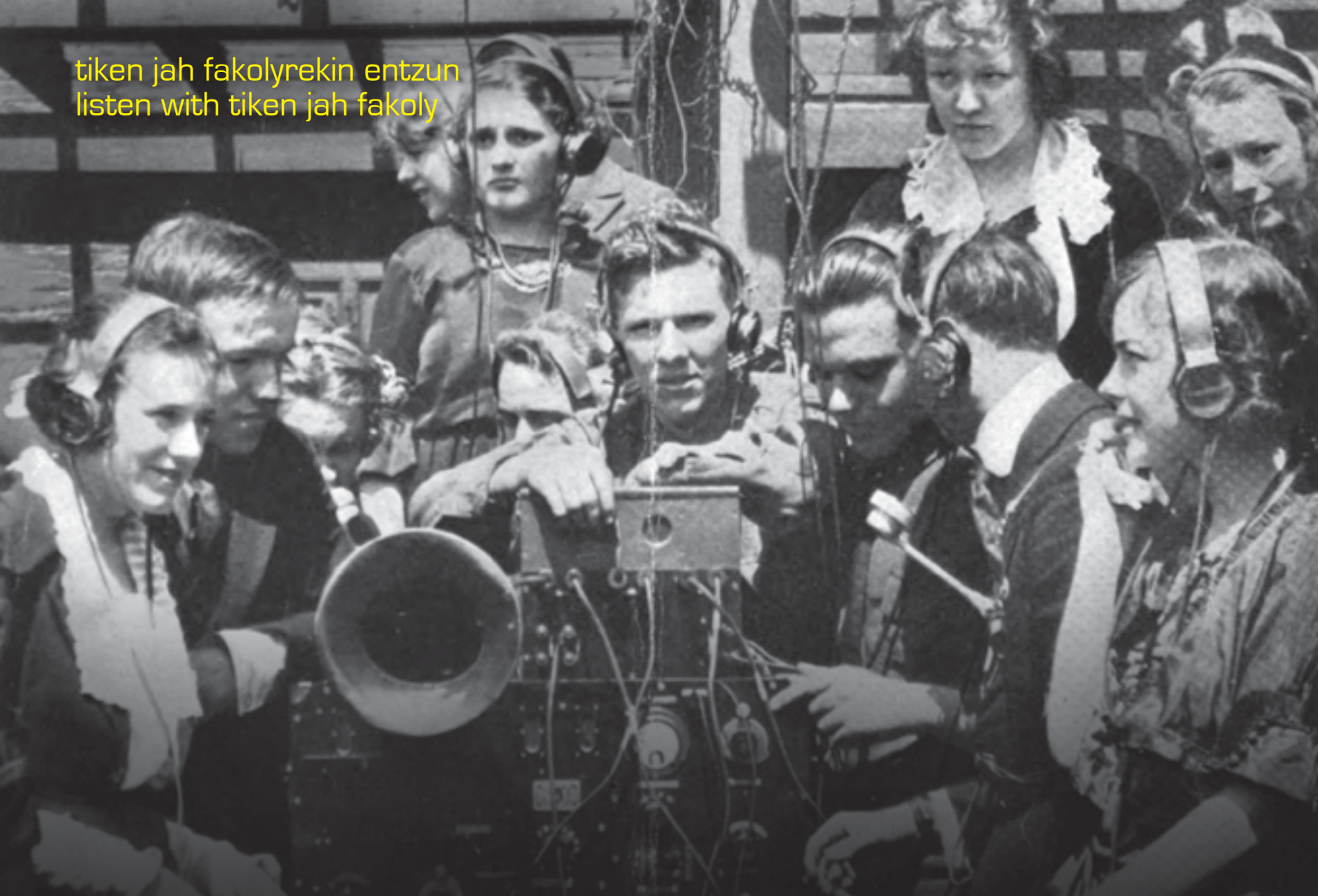
Asko idatzi da argazkilaritzaz eta poesiaz. John Berger-ek *The Look of the Things* bezalako saiakeretan begiradaz aipatutakoak behin baino gehiagotan aipatu ditugu the balden. Susan Sontag-en *Photography* liburua ere klasiko bat da. Bertan aipatzen du idazle estatubatuarrek <<argazkilaritza, beste ezer baino lehen, begiratzeko modu bat da. Ez da begirada bera>>. Aipamen hau, lagungarria izan daiteke poesiak eta argazkilaritzak bat egiten duten eremu lanbrotsu hori ulertzerako orduan.

Parisera joan aurretik haurtzaroa Baionan pasa zuen Roland Barthes-ek. Aurrerantzean urtero itzuliko zen Lapurdira opor garaian. Euskaldunei hainbeste gustatzen zaizkigun *basque-label* datuak aipatu ostean, berez garrantzia ez baina hainbeste gustatzen zaizkigun beste datu-anekdota horietako bat aipatuko dugu. Pentsalari, idazle eta irakasle honen heriotza nola gertatu zen azalduko dizuegu. Ez zuen aipagai dugun *La Chambre Claire (Camera Lucida)* liburua argitaratua ikusi, 1980. urtean, liburua kalera atera baino egun batzuk lehenago furgoneta batek harrapatu eta hil zuelako Écoles kalean, Sorbona parean. Argazkilaritzari eskainitako liburu horretan, *Studium* eta *Punctum* kontzeptuak garatu zituen. *Studium*, argazkilaritzaren esanahi unibertsala izendatzeko erabili zuen. Guztiok ezagutzen eta konpartitzen ditugun balioak deskribatzeko. *Punctum* esanahi pertsonalari dagokio. Argazki batek hunkitzen gaituenean eta intimoa eta partikularra den zerbait esaten digunean. Askotan argazkiko protagonista nagusia baino detaile bat izan daiteke. Objektu bat, paisaia bat, ikur bat, eskuekin zakur bati eginiko laztan bat,... Zapore batek edo usain batek memorian bidaiatu arazten digun moduan, argazki batek edo argazki baten detaileak ere beste edonora eraman gaitzake. Gure garunen tolesturetan ezkutuan zegoena argitara ekar dezake. Zentzurik ez zuenari zentzua eman. Pertsona baten haurtzaroa, opor garaietako geografia edo heriotza ezagutzeak pertsonaiaren ezagutza eta perspektiba intimoagoa ematen digun moduan. *Punctum*-a, poesiak eta argazkiak bat egiten duten puntu eta instant hori da. Errealitatetik harago dagoen une errepikaezina. Estasi labur bat. Esanahi konkretua edo bere baitan diskurtso baten beharra ez duen unea. Argazkia ongi ikusteko begiak itxi egiten dituzun une hori...

A lot of things have been written about photography and poetry. We have often mentioned essays such as John Berger's *The Look of the Things* in the balde. Susan Sontag's book *Photography* is another classic. In it, the US writer says that <<photography, more than anything else, is a way of looking at things. It is not the action of looking in itself>>. This quote may be helpful for understanding the nebulous area that poetry and photography create between them.

Before going to Paris, Roland Barthes spent his childhood in Baiona. He would later come back to Lapurdi every year during his holidays. After mentioning this Basque Label information which we Basques enjoy so much, we are going to tell you about another important event which we do not like that much. We are going to explain how this thinker, writer and teacher died. He did not live to see the publication famous book *La Chambre Claire (Camera Lucida)* in 1980. A few days before that a van ran him over and killed him in Écoles Street, opposite the Sorbonne. In the book, which is about photography, he developed the concepts of *Studium* and *Punctum*. *Studium* was how he described the universal meaning of photography. It was a way of describing the values which we all know and share. *Punctum* has a more personal meaning. When a photograph moves us and tells us something intimate and special. This can often be a small detail of the photo rather than its main subject. An object, a landscape, a symbol, somebody stroking a dog... In the same way that a flavour or smell can make us travel in our memories, a photo or a detail in a photo can take us to different places. It can bring to light things that were folded away in our minds. It can give meaning to what makes no sense. In the same way that somebody's childhood, scenery from our holidays or seeing death can give us intimate perspective and knowledge. *Punctum*, that place and moment in which poetry and photography come together. An unrepeatable moment beyond reality. A short moment of ecstasy. A specific meaning and a moment which has no need for any internal explanation. That moment when you close your eyes to be able to see a photo properly.

tiken jah fakolyrekin entzun listen with tiken jah fakoly



Irratiak eta poesiak bat egiten duten gunea topatzea da kontua. Ez daude hain urruti, entzuten dakienarentzat. Poesia ez da esaldiak airean etetea, baina airean etendako esaldiak biur litezke poesia. Halere, aizkorakadaz idatzitako lerro guziak poesia ez diren bezala, irrati-ordu guztiak ere ez dira poetiko. Eta lastima. Ze, izan zitezkeent. Poesiarik gabeko tarte bakoitza irrati-tonbola, irrati-sermoi, irrati-mitin, irrati-propaganda eta irrati-epaitegi bihurtzen da. Eta irratia galtzen ateratzen da. Eta ez poesia bakarrik.

Estereoa da irratiaren poesia. Hitz idatziak hunki dezakeen bihotza, astinduko du xuxurlatuak. Hitz idatziak eragin dezakeen lurrikara, tsunamitzen du esanak. Estereoa, bikoitza, alegia, eraginkortasunean.

Irratiaren poesia, ordea, ez da estereoa. Koadrofonikoa da. Hitzei hitzik gabekoa eransten zaiolako. Eta erritmoa. Eta isiltasuna. Irribarreak ez du ererik behar irrati. Negar-malcoek busti egiten dute irrati. Arnas hotsek aztoratu. Oihuek mindu. Isiltasunek esan. Hitzik ezean ere. Ahotsez idazten da irratia. Eta hotsez. Eta soinu. Eta doinu. Eta ahotsen eta hotsen arteko jolasez, eta hotsak eta soinuak txandakatur, eta soinuak eta doinuak dantzatur. Erritmo desberdinetan. Oraintxe azkartur, oraintxe patxada hartur. Oraintxe errepikatur. Oraintxe isildur.

Hauxe gertatzen da irratiak eta poesiak bat egiten duten gunean bila, debildade desorekatuak dituen jarri ezker. Irrati-zale amorratu eta -lari apasionatu, idatzi ditzaket airean ehundaka lerro irratiak duen poesiaz, biek bat egitean sortzen den majiaz, baina sakon sakonean, badakit irratia bera dela poesia. Poesia multipista. Letraz letra begietara beharrean, nahi adina pista erabilita belarrietatik burmuinera, eta bizkarhezurretik barrena gorputz osora zabaltzeko gai den poesia mota bakarra. Bihotza berotu eta neuronak astintzeko gaitasun neurrigabea duen komunikabidea. Entzuten dakienarentzat.

It's a matter of finding a place where the radio and poetry come together. They aren't that far away for those who know how to listen. Poetry isn't leaving sentences up in the air, but poetry can become sentences stuck in the air. However, just as lines written using an axe aren't poetry, nor is all radio time poetic. And that's a pity. Because they could be. Each moment without poetry on the radio becomes a radio bingo, a radio sermon, a radio rally, radio propaganda and a radio courthouse. And it's the radio which loses out. Not just poetry.

Poetry is stereo on the radio. Written words can move the heart; what you've whispered can shake things up. Written words can create a landslide; what's said becomes a tsunami. Stereo: double, in fact, in its effect. The radio's poetry, however, is not stereo. It's quadrophonic. Wordlessness is stuck onto words. And rhythm. And silence. Smiles don't have to break on the radio. Teardrops get soaked up by the radio. The sound of breathing stirs you up. Shouting hurts you. Silences say things. So does a lack of words. The radio is written using words. And noises. And sounds. And tones. And the play between voices and noise, and the turns taken by voices and sounds, and the dance between sounds and tones. In different rhythms. Sometimes quick, sometimes quite calm. Sometimes repeating. Sometimes in silence.

This is what happens when I look at the radio and poetry together: my weakness for the former forms an imbalance. A passionate radio fan and radio maker, I could write hundreds of lines in the air about the poetry of radio, about the magic the two conjure up between them: but deep down I know that the radio is poetry in itself. Multi-track poetry. Instead of putting all the letters in front of our eyes, as many tracks as are needed go from the ears to the mind, and it's the only type of poetry which goes along your spine and then spreads all over your body. A means of communication capable of warming our hearts and shaking up our neurons. For those of us who know how to listen to it.

baleak ikusi ditut / I've seen whales



anton

Hautzarotik Josuren laguna. Apaiza. Bokazioak familiarekin arazoak ekarri dizkio. Berak dioen moduan "apaiza naiz baina ez ergela". Gaztaroan ETak bere aita hil zuen. Gertakizun horrek guztiz aldatu zion bizitza, bai eta Josurekin zuen harremana ere. Amets gaiztoak ditu.

Josu's childhood friend. A priest. His vocation made problems for his with his family. As he says, "I'm a priest, but I'm not a fool." ETA killed his father when he was young. That changed his life completely, and his relationship with Josu too. He has nightmares.

josu

Hautzarotik Antonen laguna. Etakidea izateagatik preso dago. Kartzelan bere buruari egiten dizkion galderen erantzunaren beldur da. Ziegako leihotik euria ikustea maite du zuzenean etxera eta hautzarora eramaten duelako. Kartzelan Emmanuel ezagutuko du eta bere harridurarako ez du hura gorrotatuko.

Anton's childhood friend. He's in prison for being a member of ETA. He's afraid of the answers to the questions he asks himself in prison. He loves watching the rain from his cell window: it takes him right back home to his childhood. He met Emmanuel in prison and, to his astonishment, he doesn't hate him.



emmanuel

Bortxakeria izan da bere bizitzaren ardatza. Hautzaroan eta familian bortxakeria besterik ez zuen ezagutu. Emmanuel GAL-eko pistoleroa izan zen eta beste kide batzuk ez bezala, bere mertzenario ogibideak kartzelara eraman zuen. Josu ezagutu du kartzelan. Eta liburutegian harekin hitz egiten du tarteka. Kartzelan kalean baino libreagoa den pertsona horietakoa da.

Violence has been the axis of her life. The only thing in his childhood and his family was violence. Emmanuel was a gun slinger for GAL and, unlike some of his companions, his mercenary activities got him into prison. He met Josu in prison. And sometimes he speaks with him in the library. He's one of those people who's freer in prison than he was outside.



javier de isusi

Javier de Isusi bilbotarrak urte mordo daramatza komiki munduan. Komiki aldizkari, fanzine eta lan kolektibo ugarietan parte hartu du baina orain arte bere lanik esanguratsuena lau bildumez osatutako *Los viajes de Juan sin Tierra* saila izan da: *La pipa de Marcos*, *La isla de Nunca Jamas*, *Rio Loco* eta *En la tierra de los Sin Tierra*. Latinoamerikan eginiko bidaietan oinarritutako abentura hauek frantsesera, portugesera finlandierara, italiarrera eta ingelerara itzuli dira. *Baleak ikusi ditut* da euskaraz kaleratzen duen lehendabiziko lana. Zerrenda luze baten lehena izan dadila desiratzen dugu.

Javier de Isusi, from Bilbao, has spent many years in the comics world. He's contributed to many magazines, fanzines and collaborative pieces of work, but, until now, his most important piece of work has been published in the *Los Viajes de Juan sin Tierra* collection. *La pipa de Marcos*, *La isla de Nunca Jamas*, *Rio Loco* and *En la tierra de los Sin Tierra*. These adventures, based on his trips of Latin America, have been translated into Portuguese, Finnish, Italian and English. *Baleak ikusi ditut* is his first publication in Basque. We hope it's the first of many.



watching whales

Baleak desagertzearekin batera, baleak ikusteko talaiak desagertuz joan dira gure kostaldean. Gauza bera gertatu da euskarazko komikiarekin. Tarteka, balea urrutian bezalaxe, Europako komiki korronte berriekin eta nobela grafikoa deritzon horrekin bat egiten duen euskarazko lanen bat azaltzen da. Azken aldian batzuk argitaratu dira (*Munduko bandarik txarrena*, *Habiak*, *Zebra efektua*, ...), baina esango genuke *Baleak ikusi ditut* aurrerapausoa suposatzen duen lan horietakoa dela. Jorratzen duen gaiagatik eta gaiaren geruza ezberdinak nola iradokitzen diotuen maisutasunez azalzteagatik batetik eta marrazkeraz gain, helduentzat propio egina den lana izateagatik. Baleak egon badaude, orain gure ardura da azaltzen diren gutxi horiek ez daitezela hondartzan hil.

At the same time as the whales disappeared, so did the the watch towers along the coast for seeing them. The same's true of comics in Basque. From time to time, like far-off whales, a comic or two turns up in Basque. Something from the new European comics wave or a graphic novel. Some have been published recently (*Munduko bandarik txarrena*, *Habiak*, *Zebra efektua*, ...), but we'd say that "*Baleak ikusi ditut*" is one of those works which is a real step forwards. As well as the subjects and different levels that it deals with and suggests in a masterly way and with its drawings, because it is a work specifically for adults. If there were whales now, it would be our responsibility to make sure they don't end up dying on the beaches.





apirila

iñigo aranbarri
susa

Gaurkotasun handiko nobela idatzi du Aranbarrik. Eta horregatik jo du hasierara, 1766ra hain zuzen ere. Zein da nobelaren protagonista? Zeinek amesten du zein? Ordukoa ala egungoa? Gertakizun honek eta gertakizun hark bukaera goxoa ez dutela izango badakigu; halere, bukaera lehen bai lehen jakiteko grina piztuko zaigu berehala, liburua azkar doalako eta idazkera borobila duelako. Ez dakitelako? Axola ez zaielako? Gai ez direlako? Zergatik ekonomiariek ez digute gertatzen dena horrela azaldu? Zergatik historialariek ez digute historia honen berri eman. Hiltzaileek idatzi dute historia ofiziala eta irakatsi zigutena sinetsi ere egin genuen. Hiltzaileek. Eta izainek. Apirila iritsi arte.

Aranbarri has written a very current novel. And that's why he's started at the beginning, in 1766. Who is the novel's main character? Who dreams up who? Something for an hour or for a day? We know that this event and that event are not going to have happy endings; however, we immediately want to know what the ending is going to be because the book moves fast and the writing's polished. Because they don't know? Because they don't care? Because they are unable? Why don't the economists tell us what's happening like this? Why haven't the historians told us about this? The killers have written the official history and we've even gone and believed what they've taught us. Killers. And leeches. Until April.

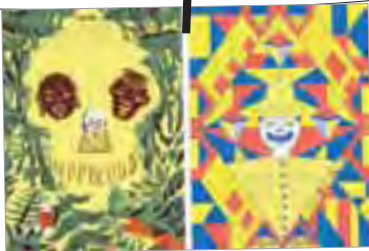


ez zen diruagatik

ana jaka garcia
elkar

Bere *Linea discontinua* blogean argitaratzen dituen poemak ezagutzen genituen, eta Ez zen diruagatik irakurtzerakoan, nolabait, poemetan azaltzen den ahots bera antzeman dugu. Eta ez soilik lastorik gabeko estilo zuzen eta garbiagatik. Ez metafora edo sentimentaltasun arinaren ausentziagatik. Jakaren idazkeran, halako heldutasun bat nabaritzen delako. Irakurlea inpresionatzeko ariketarik egin beharrik ez duen idazlearena. Nobelak adiskidetasuna eta dirua ditu oinarrian eta proposamen ezberdinak izan arren, Belén Gopeguiren *Lo Real* eleberria datorkigu burura. Dirua, duen garrantzia izanda, zergatik jorratzen da hain gutxitan egungo literaturan?

We first came across her poems in her blog *Linea discontinua* and, on reading "Ez zen diruagatik", you can hear the same voice in a way. And that isn't just because of her direct, clean, no-nonsense style. Nor is it because of the lack of superficial metaphors or sentimentalism. It is because there is a sort of maturity in Jaka's writing. A writer who has no need to make an effort to impress. The novel's themes are friendship and money and, while the intentions are different, it is reminiscent of Belén Gopegui's *Lo Real*. Given how important money is, why is it so seldom dealt with in contemporary literature?



dictadores: francisco vs leopoldo

sergi puyol, irkus e. zeberio
entrecomics

Komikia bi istoriotan zatitzen da. Bata, Sergi Puyolena, Franco futurista batek extralurtarren aurka duen guda kontatuko diguna. Bigarrena Irkus E. Zeberiorena Belgikako Leopoldo eta hark Kongon gauzatutako suntsiketa eta barrabaskeriak azalduko dizkigu. Bi istorio ero, beltz eta psikotronikoak komiki bilduma berean daude, diskoetan gertatzen den moduan, split modukoa gauzatuz. Istorioek gainera beren artean keinuak dituzte. Marrazkera estilo ezberdinduak eta argitalpen elegantea formatua eta koloreari dagokionez. Gure apalean toki pribilegiatuan utzi dugu.

This comic is divided into two stories. The first, Sergi Puyol's, is the story of a futurist Franco fighting against aliens. The second, Irkus E. Zeberio's, is the story of Leopold of Belgium and his rape and pillage of The Congo. These two mad stories, dark and psychotronic, are in the same volume like two songs in a split record. As well as the stories themselves, they have other points in common. The styles of drawing are different, but the publishing is elegant, as are the colours. We've put it in a special place on our shelves.



humor cristiano

querido antonio
carambacomics

Querido Antonio ezizen xelebrearen atzean ezkututzen den egilea, Alberto Gonzalez Vazquez, azken hamarkadan ikus-entzunezkoetan egin diren lanik berritzaile eta apurtzaileen sortzailetakoa da. Irudien berrerabilpena eta narratiba berrien sortzailea dugu AGV. Horrela esanda ez duzue tutik ulertuko. Baina beste pitxien artean, *El Intermedioko* bideoen egilea dela esaten badut, orduan ez duzue zalantzarik izanen. *Humor Cristiano* bere ikus-entzunezkoen lanen komiki bertsioa dela esan genezake. Umore surrealista, fin, gordin zorrotz eta beltza. Autozentsurarik gabekoa. Beharrezkoa.

The author who hides behind the peculiar nickname Querido Antonio, Alberto Gonzalez Vazquez, is one of the most innovative and unconventional authors of audio-visual works in the last decade. AGV is a creator of new narrative and the reusing of images. That may not mean anything to you. But if we say that, amongst other things, he does videos for *El Intermedio*, you'll get the picture. You could say that *Humor Cristiano* is the comic version of his audio-visuals. Subtle, surrealist humour, as crude and cutting as it is black. There's no self-censorship. A must.

the baldians
trading cards

46

Hedy Lamarr



1914. urtean jaio zen Vienan. 16 urterekin ingeniari itza ikasketak hasi zituen, baina hiru urte beranduago utziko zituen Berlineko Max Reinhardt-en gidaritzapean antzerki eskolak hartzeko.

She was born in Vienna in 1914. She started studying engineering at the age of sixteen but three years later she gave it up in order to study acting at the Max Reinhardt School of Drama.

1937an *Ecstasy* filmatu zuen Txekian. Filman, 10 minutuz biluzik ateratzen zen. Biluztasuna azaltzen zen historiako lehen pelikula komertziala izan zen. Arrakasta itzela lortu zuen.

She made the film *Ecstasy* in The Czech Republic in 1937. She appeared naked in the film for 10 minutes. This was the first commercial film to ever feature nudity. It was a huge success.

Pelikulak erakarrita Friedrich "Fritz" Mandl arma fabrikatzaile dirudunak bere gurasoekin tratua egin eta ezkontza adostu zuen. Fritzelek, urteetan, Hedy giltzapetuta izan zuen.

Attracted to her by the film, the wealthy arms manufacturer Friedrich "Fritz" Mandl agreed on an arranged marriage with her parents. He kept his wife during years under lock and key.

Bere zerbitzari pertsonala zen emakumearekin zuen maitasun harremanari esker, Parisera ihes egitea lortu zuen. Handik Londonera. Bertan Louis B Mayer zine enpresaria ezagutu zuen.

Aided by the maid, her lover at the time, she escaped to Paris. From there she went to London where she met film businessman Louis B Mayer.

Barkuan AEBtara iritsi zenerako zazpi pelikuletan parte hartzeko kontratua zuen. Ondorengo urteetan 30 film egin zituen, eta beste batzuen artean ezezkoa eman zuen *Casablanca* eta *Gaslight* eskaini zizkiotenean.

By the time she reached the USA by ship she had signed contracts to appear in seven films. In the following years she made thirty movies. She was offered and turned down films like *Casablanca* and *Gaslight*.

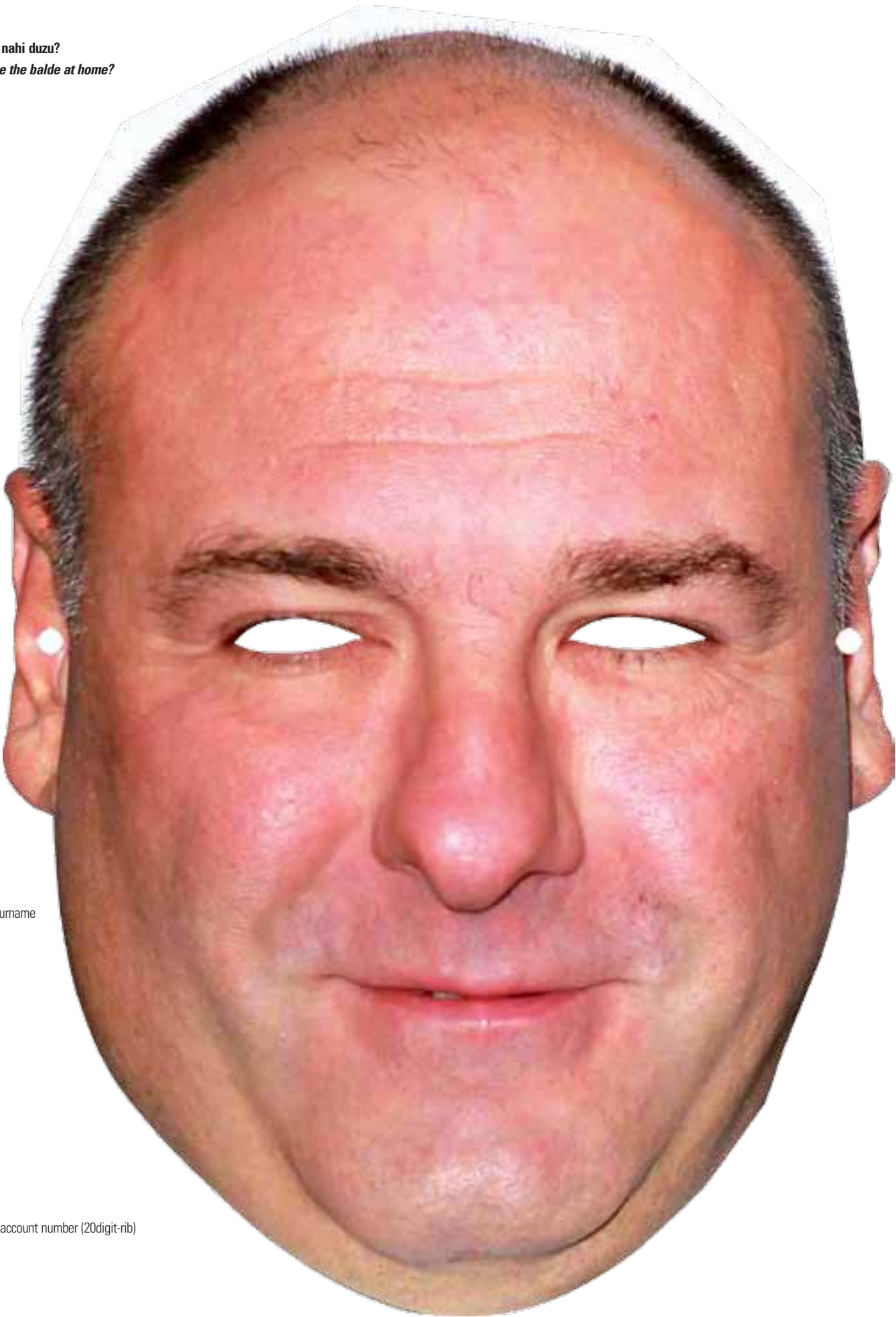
Hedy eta George Antheil musikaria, bere bizitzako maitalea izan zena (izan zituen 6 senarrak ez bezala), beste batzuen artean misil industrian oso eraginkorra izan zen frekuentzia jauzia izeneko espektrora irekiko seinale modulazio sistema asmatu zuten.

Hedy and musician George Antheil, her life-long love (unlike her six husbands), invented, amongst others, the Frequency-hopping spread-spectrum, which had a massive influence on the missile industry.

2000. urtean hil zen Floridan. Berak eskatu bezala, semeak Vienara eraman zituen errautsak. Asmatzailearen eguna, azaroak 9, bere urtebetetze egunaren omenez ospatzen da.

She died in Florida in the year 2000. As she requested, her son brought her ashes back to Vienna. November the 9th, her birthday, was chosen as World Inventors' Day as a homage to Lamarr.

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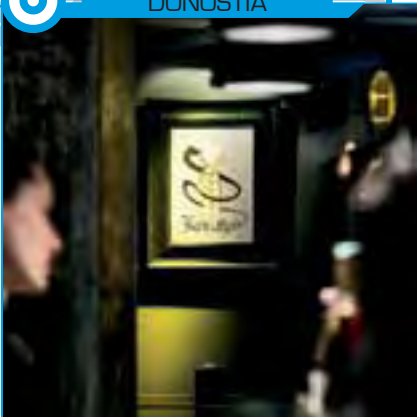


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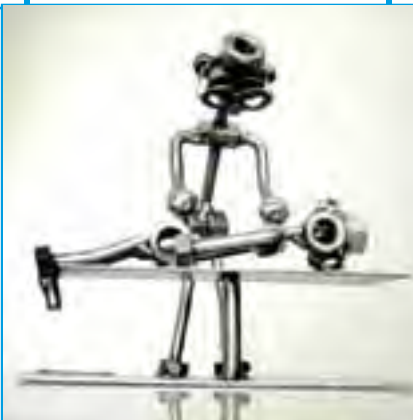
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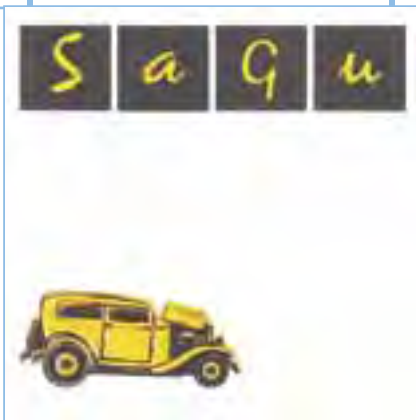
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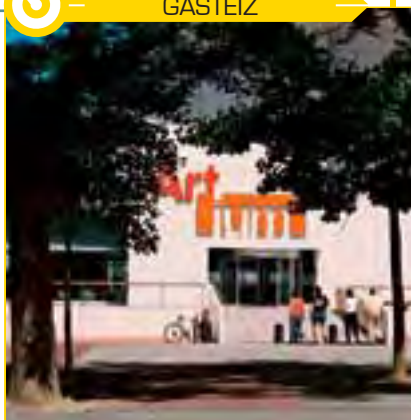


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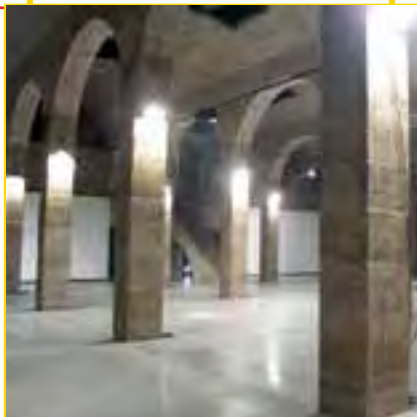
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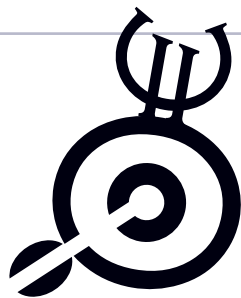
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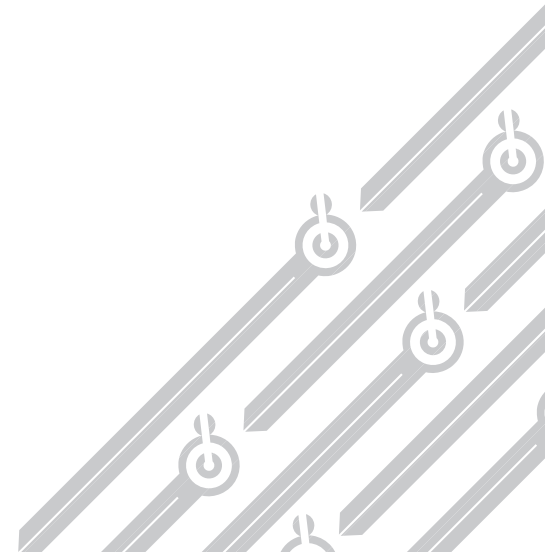


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