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# TIRABIRAK

eman ta zabal zazu



Universidad  
del País Vasco

Euskal Herriko  
Unibertsitatea

*Tiras que aflojan*

## “TIRABIRAK / LOOSE STRIPS”

IS AN EXHIBITION PROJECT ABOUT NEWSPAPER COMIC STRIPS THAT HAVE DEALT WITH OUR CONFLICTIVE PAST.

The EMAN research group from the University of the Basque Country has prepared, for the programme by Donostia/San Sebastian 2016 European Capital of Culture, a broad and systematic exhibition of the comic strips that have dealt with this topic since the transition to democracy until today. A transmedia project of which the itinerant exhibition is a first step.

### The exhibition

contains strips by many cartoonists who have published their work throughout the last four decades in the most widely sold newspapers in the Basque Country. It is a project that combines very different styles, approaches and points of view.

### INTERACTIVE ARCHIVE:

It offers the possibility of viewing the strips chosen for the exhibition in digital format. In this database, the user will also have several consultation options: dates, newspapers, creators...

### INTERVIEWS:

Interviews carried out with several cartoonists, as well as with newspaper directors and experts who have analysed political comic strips and graphical humour, will be offered on a screen.

### AUDIOVISUAL ARCHIVE:

An audiovisual will also be screened prepared with items from the archive of EITB (Basque Public Radio Television), in order to complement the narration of the comic strips with images from each period.



### The exhibition is part

of the *Lighthouse of Peace by Donostia/San Sebastian 2016 European Capital of Culture*; that is, in the space for peace, respect and coexistence. It is based on the diversity of perspectives of the past, and that is, precisely, its biggest challenge: to collect and bring together the different points of view to be able to sow the seed of the shared account. In this respect, the comic strips of newspapers and magazines can be helpful to learn about and take into consideration the different existing narratives.

### WEBDOC:

In this interactive documentary access is given to the full database on which the exhibition, the interviews and the chronological tour are structured. Thus, it offers many paths, and each visitor will choose the route they want to follow in the universe of the *loose strips*.

*“Las viñetas, en particular, y las imágenes, en general, cuentan las historias mejor que la palabra escrita, porque la escritura está evolucionando continuamente mientras que los símbolos parecen más perdurables.”*

Victor S. Navasky (2013). *The Art of Controversy*. New York, Alfred A. Knopf, 41 orr.



## TIRABIRAK / Tiras que aflojan

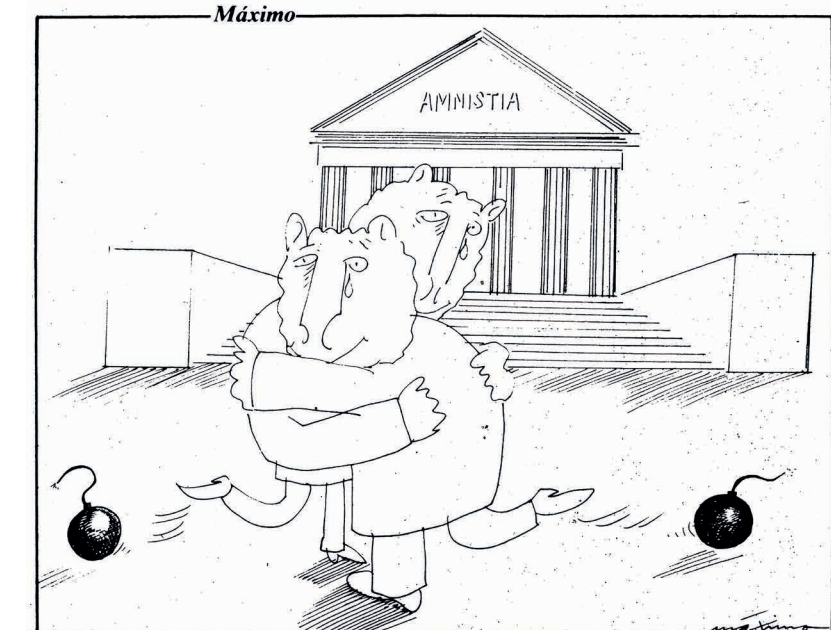
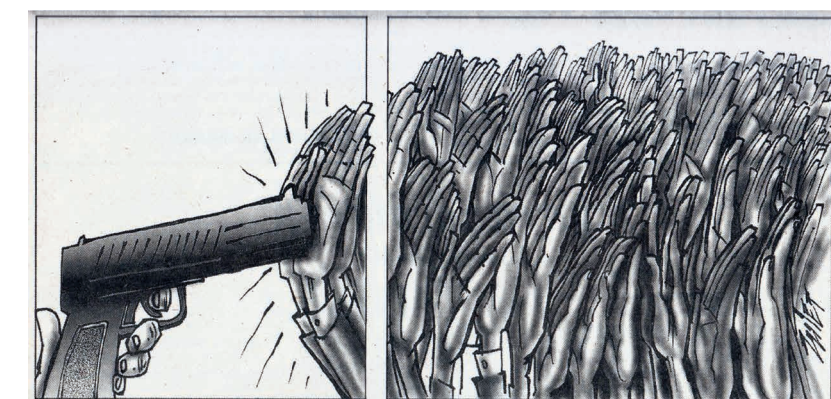
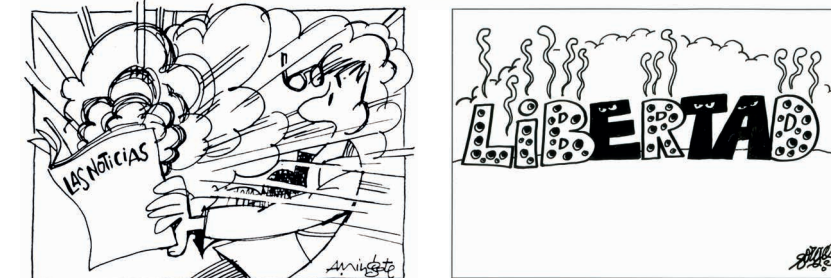
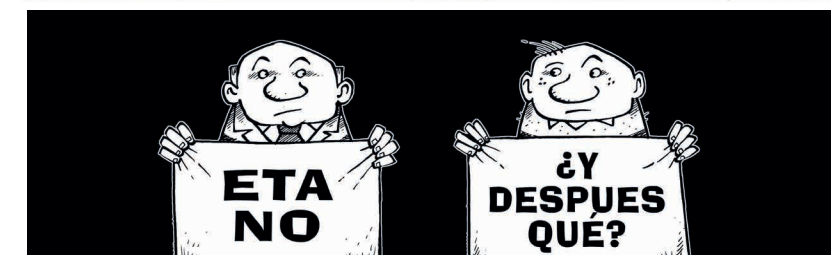
Specifically, the **TIRABIRAK / Loose strips** exhibition contains comic strips published between the years 1977 and 2016. In order to choose them, a chronological framework was established, determined by 150 relevant events that took place during these four decades, and the comic strips published in and around those dates were researched. For the first decades six newspapers were used: *Deia*, *Egin*, *El Diario Vasco*, *El Correo*, *ABC* and *El País*. However, from 1988 *Diario de Navarra* was added, in 1989 *El Mundo* and in 1990 *Euskaldunon Egunkaria*. Later, *Gara* and *Berria* were also added. Therefore, when analysing the last 26 years, at least eight newspapers were examined for each event. In addition, in some cases, the exhibition is enriched by strips published in *La Razón*, *Diario de Noticias de Navarra*, *Diario 16*, *Ya*, *La Vanguardia* and *Enbata*, *Sud Ouest* or *Le Journal du Pays Basque*. Of course, the comic strips chosen are not all of those published throughout all those years, but a broad universe of cartoonists has been brought to the exhibition:

ZALDIEROA, MÁXIMO, ZULET, PERIDIS, TASIO, FORGES, MÁXIMO, OROZ, OLARIAGA, RIPA, MATTIN, RICARDO & NACHO, MARTIN MORALES, AÓS, MARTINTXO, RAMÓN, IÑAKI & PINTU, DUSÓN, IDÍGORAS & PACHI, MINGOTE, ANGEL & GUILLERMO, JON ZABALETA, MICHEL ITURRIA, JUAN CARLOS EGUILLOR, ROMEU, PUEBLA, RAFA RAMOS, ADUR, ANTÓN, AXPI, ENDIKA, ENEKO, FERRERES, GALLEGÓ & REY, JON PEDRO, KOLDO, LÓPEZ & PEREZ, MAD, MOKORDO, ORI, PELI, EL PERICH, RICARDO, ROMEU, TULINO eta XIM.

Therefore, in order to provide the content for the **TIRABIRAK / Loose strips** exhibition, close to 15,000 newspapers were analysed; specifically, more than 30,000 comic strips were examined to create the exhibition. From among these strips, 3500 were chosen that were directly related to these events. Finally, 448 were chosen for the physical exhibition and the same number again can be seen on the website.

During the research, and when revising the long cycle of events and conflicts, the reflections and discussions among the members of the team have been very intense. In this respect, the aim is to communicate this experience to all the people who come to see the **TIRABIRAK / Loose strips** exhibition. To achieve this, the following general objectives were established:

- To promote knowledge (acknowledgement) concerning our conflictive past.
- To encourage, based on this shared knowledge, reflection and critical thought about what happened, so that it never happens again.
- To contribute towards a reflection on the roots of the conflicts, showing the attempts to resolve them, so that they can be of use for the construction of current and future coexistence.
- To foster public debate on the role of the media and, specifically, on the mission and public responsibility of newspapers and of graphical humour.



## A. TIGHT STRIPS

12 / 12 / 1995 - Diario de Navarra - Oroz  
27 / 02 / 2000 - Gara - Tasio  
19 / 10 / 2011 - Berria - Zaldieroa

## B. THE HEART IN STRIPS

01 / 01 / 1995 - ABC - Mingote  
25 / 05 / 2001 - El País - Forges  
23 / 02 / 2000 - El País - Peridis

## C. LOOSE STRIPS

14 / 01 / 2007 - Berria - Montxo  
25 / 01 / 1995 - El Correo - Zulet  
16 / 10 / 1977 - El País - Máximo



AREA FOR CONSULTATION

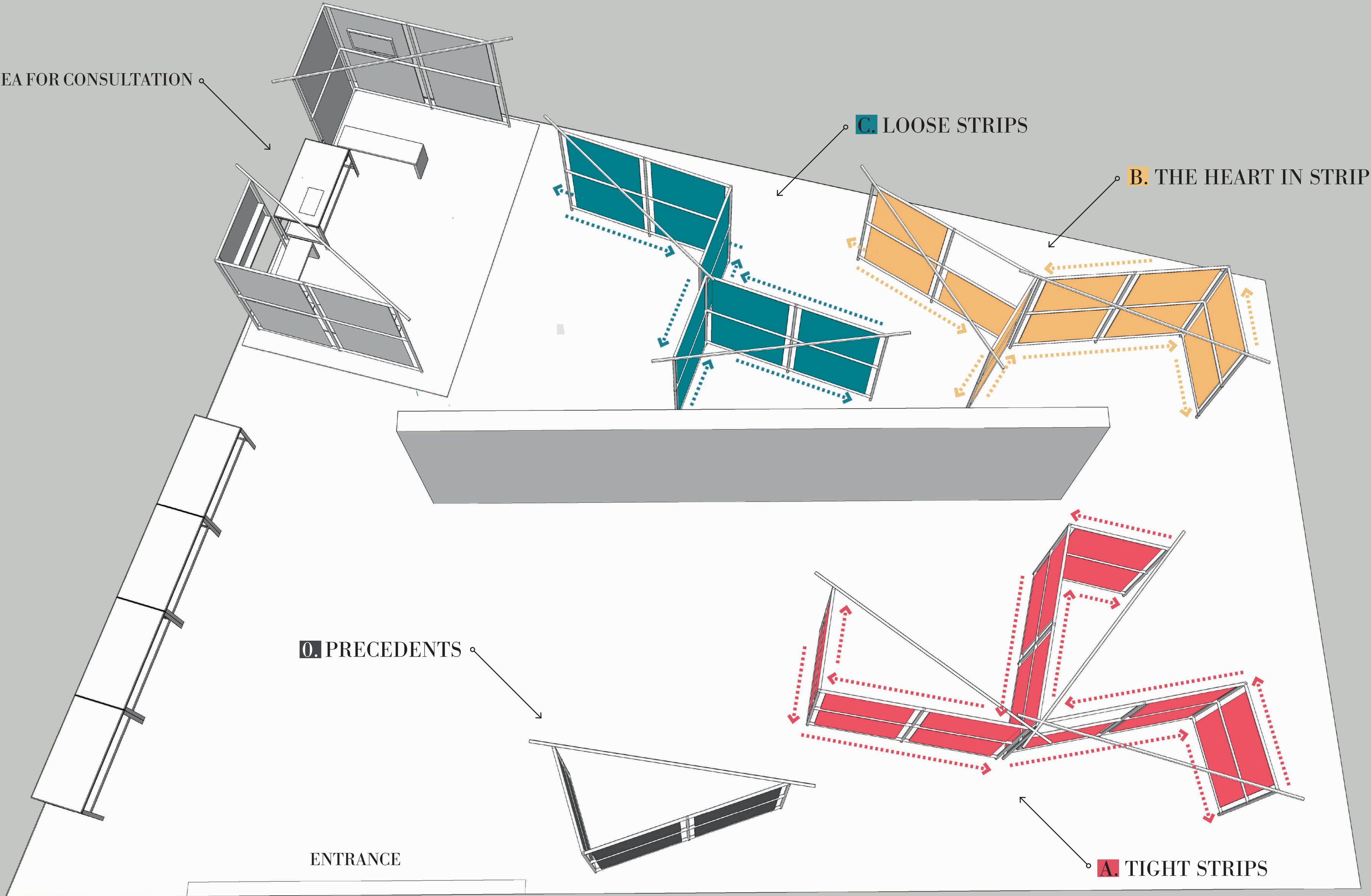
C. LOOSE STRIPS

B. THE HEART IN STRIPS

0. PRECEDENTS

A. TIGHT STRIPS

ENTRANCE





# THESE FOUR MAIN OBJECTIVES HAVE MEANT TAKING INTO CONSIDERATION MANY WAYS OF REVISITING OUR PAST, WHICH ARE REFLECTED IN THE EXHIBITION THROUGH THREE MODULES:

## A. TIGHT STRIPS

STRIPS THAT PULL AND AT THE SAME TIME ARE LOOSE: CRITICAL THOUGHT AND IRONY HAVE ALWAYS BEEN PRESENT.

Political confrontation has been inevitably reflected in newspaper comic strips. Similarly to the editorials and in the way of writing news articles, opposing opinions have also been expressed through comic strips. But in addition, in the latter, critical thought and irony have also often been fortunately present.

A collective viewing of the comic strips allows us to take into consideration and learn together about the clash of ideas that underlies all conflicts.

In the words of Judith Butler, we should view the convulsive moments that cause the conflict in context, and approach and learn about the period in which they took place so that by means of a critical view of the past, similar tragic events do not happen again in the future. In this respect, newspaper comic strips can help us to learn about a variety of narratives describing what happened during these last decades.

### And also (failed) attempts at a solution

Up until now, a shared account of the past has not been possible. However, in recent years there have been many attempts to channel it with the

aim of achieving a peaceful future.

On many occasions, comic strips have helped in this effort of rationalisation and have shown the obstacles for a solution: among others, partisanship and the ambition of achieving one's own goals at all costs, no matter the consequences. On other occasions, however, comic strips were witnesses of the public's distrust, and have spoken out against the rigidity and close-mindedness of the actors involved.

Finally, when the attempts at bringing about a solution have failed, comic strips have also been a reflection of the surprise or pain of the public. Likewise, many illustrations have been published that have left the door open to hope and good sense, becoming true lighthouses of peace.

### ZAINDU MAITE DUZUN HORI *Ruper Ordorika*

*"Iritzi helduak, uste haundikoak,  
Gure herriaz.  
Goiz eta arrats berriketan  
Gure herriaz.  
Nik ere nahi nituzke  
Halako segurtasunak eduki.  
Baina, gauzak zer diren,  
kontuak ez zaizkit ateratzen ongi."*

### DEFENDERÉ LA CASA DE MI PADRE *Gabriel Aresti*

*Defenderé  
la casa de mi padre.  
Contra los lobos,  
contra la sequía,  
contra la usura,  
contra la justicia,  
defenderé  
la casa  
de mi padre.*

### PIDO LA PAZ Y LA PALABRA *Blas de Otero*

*"Escribo  
en defensa del reino  
del hombre y su justicia. Pido  
la paz  
y la palabra."*

### LA PAROLE ERRANTE *Armand Gatti*

*Nous entrons  
dans un temps  
qui est le nôtre  
mais  
que barricadent  
des intentions  
qui  
ne sont pas les nôtres.  
Signes,  
nous devenons  
notre propre  
apocalypse.*

## B. THE HEART IN STRIPS

SUFFERING AND RIGHTS ABUSES HAVE BEEN RECURRING THEMES IN THE GRAPHICAL HUMOUR OF RECENT DECADES.

Violence has been present in Basque society and has led to many human rights abuses and widespread suffering. No society can forsake a constant ethical perspective, but in ours, on many occasions, empathy with the suffering of others has been set aside. A proximity which, in turn, has been present in comic strips.

But the strips, in addition, speak out to us and offer us the chance to think critically. They have not turned their back on the public's suffering, but their perspective has been unilateral on countless occasions. A plural perspective based on all of them will help us to share the pain, so that the malaise can become a meeting place, the seed that will allow us to build now and in the future a dignified collective life.

*"Ridicule is a distinct kind of expression: its substance cannot be repackaged in a less offensive rhetorical form without expressing something very different from what was intended. That is why cartoons and other forms of ridicule have for centuries, even when illegal, been among the most important weapons of both noble and wicked political movements"*

Victor S. Navasky (2013). *The Art of Controversy*. New York, Alfred A. Knopf, 49 orr

*"Sufrir un daño significa que uno tiene la oportunidad de reflexionar sobre el daño, de darse cuenta de cuáles son sus mecanismos de distribución, de enterarse de quién otro es víctima de fronteras permeables, violencia inesperada, desposesión y miedo, y de qué manera."*

Butler, Judith (2006). *Vida precaria: El poder del duelo y de la violencia*. Buenos Aires, Paidós

### GERRA *Xabier Lete / Uztapide*

*"[...] Batzuek illak gelditu ziren,  
beste batzuek elbarri,  
bear ainbeste errespeto ez  
geniolako elkarri [...]"*

### EIDER RODRIGUEZ

*"Tristeza duk gerra, maitea, eta ez  
gudarientzat soilik"*

### EL HERIDO *Miguel Hernández*

*"La sangre llueve siempre boca  
arriba, hacia el cielo.  
Y las heridas suenan, igual que  
caracolas..."*

### A LA INMENSA MAYORÍA *Blas de Otero*

*"Tiendas de paz, brizados pabellones,  
eran sus brazos, como llama  
al viento; olas de sangre contra el  
pecho, enormes olas de odio, ved,  
por todo el cuerpo".*

## C. LOOSE STRIPS

COMIC STRIPS HAVE BEEN A REFLECTION OF AND HAVE PROMOTED SOCIAL MOBILISATION IN FAVOUR OF PEACE AND RIGHTS

Basque society has also shown it has a strong will to build meetings points. Comic strips make a constant ethical call in favour of all rights. They have been precursors in the reporting of violence and human rights abuses.

It is true that behind this call there are different understandings, but in the end, they have all advanced towards a commitment in favour of all rights. During these decades the mobilisation against violence in Basque society has been constant, and comic strips have been a living reflection and stimulus for this ethical demand.

**And the irony of the comic strips has relieved the routine: we have overcome the experience through caricature, satire and, in the end, humour.**

It could be argued that any public figure is much more identifiable by their caricature than by their photograph; the abstraction of the figure, paradoxically, helps with their recognition. For this reason, the influence of comic strips on the public is fast, effective and, on many occasions, more long-lasting than that of any other image. They do not get lost in details and their own comic nature often helps to overcome mental barriers.

Thus, through humour, many comic strips have helped to alleviate the personal and collective malaise. Their contribution has been of enormous value to help bear the heavy load of day-to-day life.

### GIZONAREN AHOA *G.Aresti*

*"Ezin defendi daiteke  
indarrez.  
Bakar-bakar-bakarrikan  
geratzen zaio  
hitza.  
Baina ez zazue,  
baina ez zazue,  
baina ez zazue,  
ez zazue tapa  
gizonaren ahoa"*

### ARCO IRIS *M. Benedetti*

*"Entonces su sonrisa  
si todavía existe  
se vuelve un arco iris."*

### ESPAÑA EN MARCHA *G.Celaya*

*"Ni vivimos del pasado,  
ni damos cuerda al recuerdo.  
Somos, turbia y fresca, un agua  
que atropella sus comienzos".*

### EL PLANETA *Armand Gatti*

*"[...]Con nuestros porvenires  
radiantes  
En lo que fueros nuestros movi-  
mientos de masas  
Destripados"*

## O. PRECEDENTS

We have been shooting at each other for years. Since the contemporary press made its appearance, political satire has been the mirror of conflicts: Carlists and Christians, workers, peasants and landowners, soldiers and priests, republicans and monarchists... Spain's dark history is filled with colour in these old cartoon strips... Old? Most of today's prototypical images date from that period, as well as several key aspects of the conflict.

*"La viñeta o tira de humor juega un papel fundamental en esta nueva estrategia editorial, ya que en hechos importantes y de gran trascendencia, como son los relacionados con el terrorismo, interpreta sin complejos su función editorializante e incide con total eficacia en la formación de la opinión pública".*

Blanco, E. (2007): "La viñeta como nueva estrategia editorial de los medios. Visualización del 11-M en los principales escenarios mediáticos." *Ámbito*, 16 zkia. , 27 orr.



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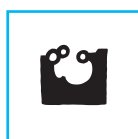
EITB

El Correo, El Diario Vasco, ABC, Berria, Egunkaria, Egin, Gara, Deia, Diario de Noticias, Diario de Noticias de Gipuzkoa, Diario de Navarra, El País, El Mundo, Sud Ouest, Université de Pau et des Pays de l'Adour, Institut Universitaire Varenne, Institut d'Études Ibériques et Ibérico-Américaines



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