



Specials > **TAKING TO THE STREETS.** An audiotour through Barcelona's underground scene of the 1970s

The *Specials* programs focus on projects by artists and curators who have some kind of connection to the Museum's programming and the MACBA Collection. 'TAKING TO THE STREETS. An audiotour through Barcelona's underground scene of the 1970s' is a project produced by the Research Workshop within the MACBA Independent Studies Program (PEI), 2008-2009 biennial, adapted for radio by Ràdio Web MACBA.

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# TAKING TO THE STREETS.

## An audiotour through Barcelona's underground scene of the 1970s

This project sets out to rethink certain areas of Barcelona through their aesthetic and cultural expressions. In particular, it reflects on how the body and certain ways of occupying space transformed the environment and generated enclaves of politicization that have had an impact on architecture and the public sphere in the city. To this end, an audiotour has been put together, connecting interviews and the testimony of some of the agents and protagonists of the period with key events and places, in order to generate a political and poetic topography of the Barcelona of the seventies.

### 01. Cronology, spaces and main protagonists

This audiotour will take us to some of the key places where people gathered, discussed and engaged in independent, collective production during the seventies. Bars, studios, apartments and other improvised venues where political debate took place, or where small work communes created fanzines and magazines like *El Rollo Enmascarado* and *Ajoblanco*. This is the underground, libertarian, homosexual story of Barcelona during the last days of Franco's dictatorship and the 'transition-transaction' (as Bernat Muniesa called it), a time when the streets were a stage for celebrations, for the people, and for politics.

#### **Cafè de l'Òpera, 1973**

Located on Las Ramblas, Cafè de l'Òpera was a meeting point for several groups and subcultures in Barcelona in the seventies: from writing and theatre students to prostitutes. It was here that Ocaña, a theatre-loving transvestite painter from Seville, met Camilo, and later Nazario. One of the most memorable images of the outside of Cafè de l'Òpera during this period was of Ocaña, wearing an angel costume, happily painting away in the middle of Las Ramblas. In 1979, Ocaña and Nazario were arrested for 'disorderly conduct' at the outdoor tables of this same café.

#### ***El Rollo Enmascarado* begins. Carrer Comerç, 1973**

*El Rollo Enmascarado* was one of the first and most important comics of the decade, a bawdy, irreverent graphic magazine that glorified the city's marginal life with irony. Its caustic, explicit sexual content – particularly Nazario's 'Sábado Sabadete' cartoons – led to the first issue being censored and confiscated. In spite of the censorship, two thousand copies were reissued during the trial. The authors of *El Rollo Enmascarado* (Nazario, Mariscal, Pepichek and others) shared an apartment on carrer Comerç, where they worked, lived, partied and found their inspiration. This continued until 1975, when they were evicted by the police and forced to scatter.

#### **Canet Rock Festival, 1975**

The Canet Rock Festival was a major outdoor music event, conceived as a giant showcase for all the different styles that were starting to be put under the 'counterculture' umbrella. The festival was held on July 26, 1975, with the slogan 'Twelve hours of music and madness'. It was a peaceful response to official order, an attempt to activate alternative forms of social organisation through a massive, powerful youth gathering that turned out to be an explosive mix of free love, drugs, comics and rock.

#### **Mec-Mec gallery, 1977**

Mec-Mec gallery provided an exhibition platform for a new sector of the



- 1 1/1 Metro (1958)  
Armand de Fluvià / Nazario
- 2 2/2 Calle de la Opera (1799)  
Armand de Fluvià / Nazario
- 3 3/3 Comerç + Rollo Enmascarado (1716)  
Armand de Fluvià / Nazario
- 4 4/4 Carret Rock (1932)  
Armand de Fluvià / Nazario
- 5 5/5 Galería Mec Mec (1947)  
Armand de Fluvià / Nazario
- 6 6/6 Maucha Gay 77 + FAGC (1949)  
Armand de Fluvià / Nazario
- 7 7/7 Salón Diana (1770)  
Armand de Fluvià / Nazario
- 8 8/8 Jornades Llibertàries (1979)  
Armand de Fluvià / Nazario
- 9 9/9 La Modelo (1940)  
Armand de Fluvià / Nazario
- 10 10/10 El fin del underground (2000)  
Armand de Fluvià / Nazario
- 11 11/11 Café de la Opera
- 12 12/12 Carrer Comerç
- 13 13/13 Carret Rock
- 14 14/14 Galería Mec Mec
- 15 15/15 Salón Diana
- 16 16/16 Parc Güell
- 17 17/17 La Modelo
- 18 18/18 Sala Zeloste
- 19 19/19 Bar London
- 20 20/20 Sidcar
- 21 21/21 Bar Petis
- 22 22/22 Bar Las Cuevas

Nazario, historietista y pintor, es considerado el padre del cómic underground en España, y uno de los más destacados del cómic gay. Artista contracultural por antonomasia y pieza clave de la movida barcelonesa de los setenta y ochenta, retrata los bajos fondos de una Barcelona canalla en *Anarcosmo* y *Allí Bobá* y los cuarenta millones, algunas de sus obras más populares.

Orlitz, licenciado en Filología Hispánica, ha trabajado como guionista en el grupo de dibujantes de cómic que formaron lo que se suele llamar underground barcelonés. Director de la revista *Cómic*, a finales de 1981 comenzó a trabajar como redactor jefe y como guionista de la revista de cómic *El Víbora*.

Xelxo Gual, fotógrafo y arquitecto, componente de Video Nou, cooperativa de vídeo independiente y uno de los colectivos libertarios más activos de la Barcelona de los 70. Documentó las exposiciones de Mariscal y Ocaña en la galería Mec a finales de 1977.

Armand de Fluvià, estudio Derecho en Barcelona. Inmediatamente tras la muerte de Franco, fundó en 1975 junto con otros el Front d'Alliberament Gai de Catalunya (FAGC), desde donde impulsó la creación del Institut Lambda Jaume Casal Lladó, el primer centro cultural y de servicios para homosexuales de España.

counterculture and arts scene that was seeking new forms of visibility and diffusion. Although its impact on the official arts circuit was limited, during its one-year lifetime Mec-Mec hosted some impressive and challenging aesthetic projects, such as the exuberant installation of paintings and paper virgins by Ocaña, who included folk dancing, gazpacho-tasting and visits by local prostitutes; and Mariscal's 'Gran Hotel' exhibition, which literally transformed the gallery into a hotel reception area.

### Saló Diana, 1976-1977

Saló Diana was a self-managed space run by the Assembly of Showbusiness Workers (ADTE). It was one of the main venues for the theoretical and political discussions that took place in the lead-up to the 'Jornades Llibertàries.'

### Jornades Llibertàries, Parc Güell, 1977

The Jornades Llibertàries was an Anarcho-Syndicalist conference held on July 22, 23, 24 and 25, 1977 at Saló Diana, on carrer Nou de la Rambla, and at Parc Güell. This organised event acted as a bridge between social, political and environmental debate and countercultural production, through rock concerts, theatre and independent publishing work. The group behind *Ajoblanco* magazine published a news-style booklet called 'Barcelona Libertaria,' while the Video Nou collective filmed the anarchist political debates and other main events, which included the participation of numerous national and international activists, intellectuals, filmmakers. The Jornades Llibertàries were held in the midst of the political process following the death of Franco. It was a critique of globalising capitalism, and also of certain forms of authoritarian socialism.

### First FAGC Rally, 1977

The FAGC (Front d'Alliberament Gai de Catalunya / Catalonia Gay Liberation Front) was formed just after Franco's death, in 1975, and was legalised in July 1980. On June 28, 1977, when homosexuality was still illegal in Spain, the FAGC organised the first public gay demonstration in Barcelona. More than five thousand people participated, and it met with police repression leading to several injuries and arrests. Since it began, the FAGC actively fought for the abolition of the Law of Dangerousness and Social Rehabilitation (definitively abolished in 1995). In 1977, the FAGC published its first manifesto, and became one of the driving forces behind creation of the Lambda Institute.

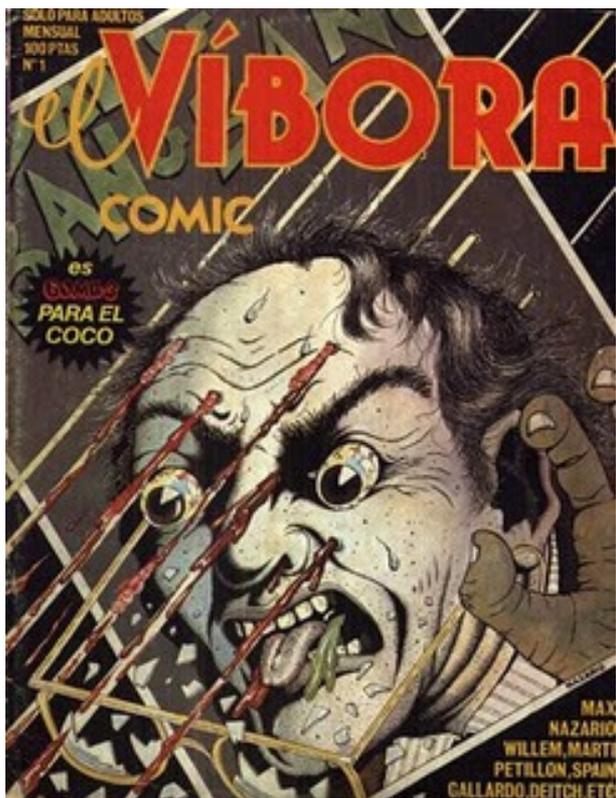
### The Imprisonment of Ocaña and Nazario at Modelo prison, 1978

During the local celebrations for the feast of Saint James, on July 24, 1978, Ocaña and Nazario were arrested in front of the Cafè de l'Òpera. They were accused of disorderly and scandalous behaviour in a public space, and later taken to Modelo prison. These events quickly mobilised a large number of people, who demanded their release and denounced repression of the homosexual and transvestite community. Organisations like the FAGC, the Feminist Coordinating Committee of Barcelona and the Communist Movement of Catalonia (MCC) also joined the mobilisation.

### The start of *El Víbora*, 1979, and the attempted coup d'etat in 1981

The magazine *El Víbora* was created in 1979, with the support of the publisher Josep Maria Berenguer, to meet the demand from readers of underground publications of the seventies, like *El Rollo enmascarado*, *Star*, *Ozono* and *l'Equip Butifarra*, which no longer existed. *El Víbora* brought together authors who had honed their skills in this underground world, such as Gallardo, Mediavilla, Max, Montesol, Roger and Nazario. The creation of *El Víbora*, particularly the special issue published after the attempted coup d'etat on January 23, 1981, which led to recognition and the normalisation of the magazine, brought that chapter of the underground to an end.

[Audiotour visualisation on a Barcelona map]



[El Víbora, 1979]

## 02. List of audio works used

- Música Dispersa 'Arcano'
- Pau Riba 'Kithou'
- Sisa 'A Sota l'Alzina'
- La Propiedad Es un Robo 'Cunit 08/77'
- Atila 'Al Matí'
- Música Dispersa 'Cítara'



[Audiotour landmarks on a map of Barcelona]

Pan & Regaliz 'A Song for the Friends'  
Almen-T.N.T. 'Ya Nadie Cree en la Revolución'  
La Banda Trapera del Río 'Nos Gusta Cagarnos en la Sociedad'  
Máquina 'I Believe Why'

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### 03. Related links

<http://www.peligrosidadsocial.com>  
[http://peligrosidadsocial.com/?page\\_id=54](http://peligrosidadsocial.com/?page_id=54)

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### 04. Credits

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### 05. Acknowledgments

Thanks to Carla Arenas, Caroline Giffard, Miguel López, Armand de Fluviá, Onliyú, Nazario, Xefo Guasch and Xavier Cot.

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[Mariscal exhibition at the Mec-Mec gallery]