

# ANEXO II

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## DOSSIER EDITORIAL, *LA ERA DEL LODO* DESARROLLO GRÁFICO *LA ERA DEL LODO, TEXTURE SUPPLY* RESULTADOS FINALES

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Grado en Bellas Artes  
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UNIVERSITAT  
POLITÈCNICA  
DE VALÈNCIA



UNIVERSITAT POLITÈCNICA DE VALÈNCIA  
FACULTAT DE BELLES ARTS DE SANT CARLES

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## ANEXO II

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### 1. DOSSIER EDITORIAL, *LA ERA DEL LODO*

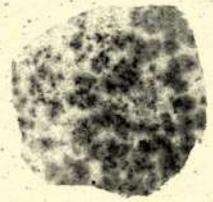
RESULTADOS FINALES

· la era del lodo ·



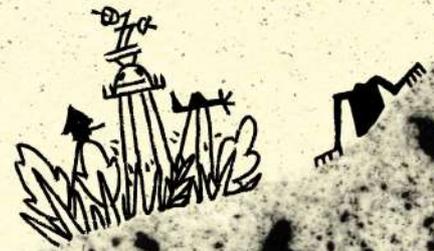
[ • > • ]

\*Grus al volar, genera un ruido muy fuerte contra el viento.



[ : - : ]

\*A Plàstic le hace pensar: cuánta libertad, cuánta soledad. Se emociona al ver a Grus volar.



· la era del lodo ·



# sinópsis

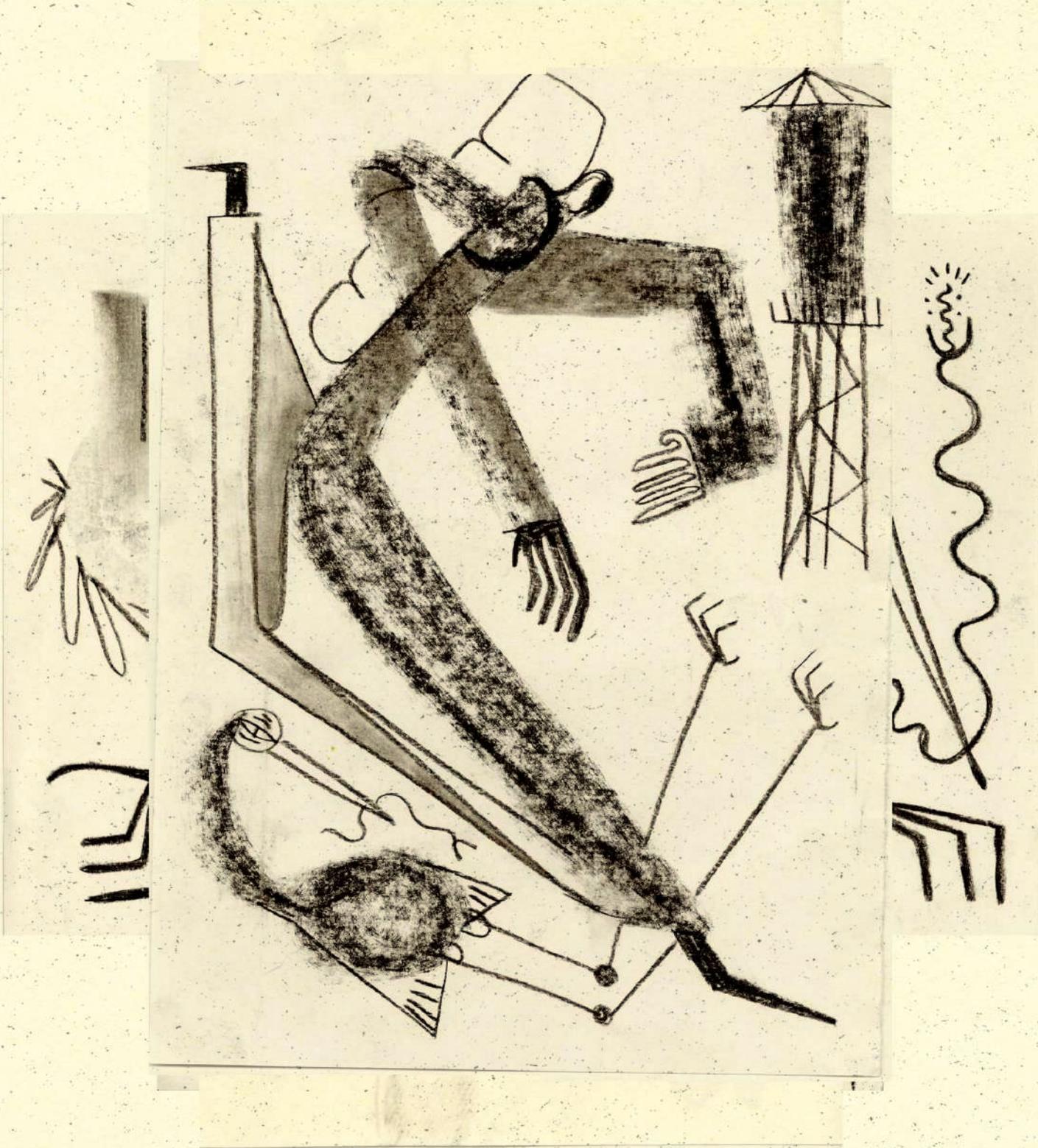


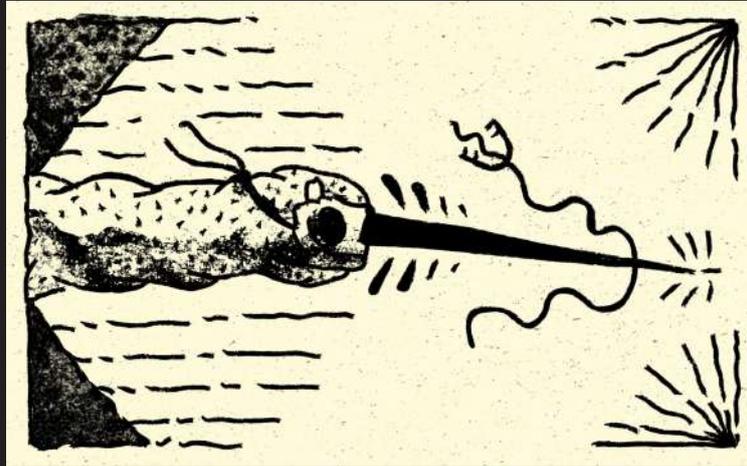
Están siendo semanas muy duras bajo un sol abrasador, pero por fin parece que las semillas de Sutja están generando resistencia al lodo, las raíces están empezando a crecer.

Plàstic está terminando la jornada de plantación en su reserva natural cuando el biólogo Sutja, ha dejado de contestar a la radio. Insiste pero parece que ya no hay nadie al otro lado. Esa mañana han hablado mientras completaban los calendarios de germinación y ambos se felicitaban por el éxito del proyecto Rizoma, después de 3 años de plantación.

Plàstic saca sus prismáticos para observar si la reserva de Sutja ha sido atacada por algún gigante de arcilla, pero solo observa calma y kilómetros de lodo y barro, hace semanas que esos monstruos no se acercan por el valle. Solo se escucha a Grus, la grulla, que no cesa su repetitiva caza por el barro, atrapando lombrices mientras observa como el silencio de Sutja empieza a inquietar demasiado a Plàstic, lleno de preguntas y de dudas.

Y así pasarán los días junto al calor, la soledad y el insoportable silencio de Sutja hasta que Plàstic se ve obligado a tomar decisiones que cambiarán su vida en ese mundo vacío, lleno de lodo y fango.





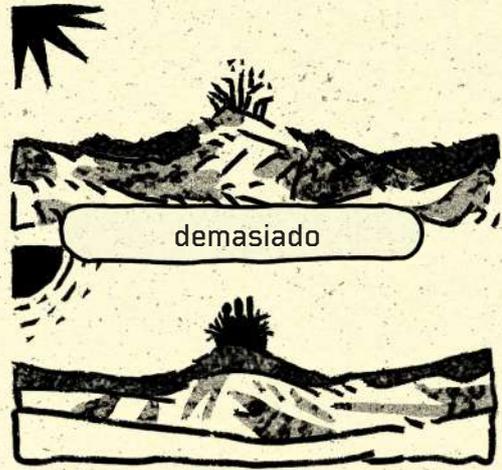
acto\_I / escena\_III  
**óxido en las alas**



por allí todo estaba



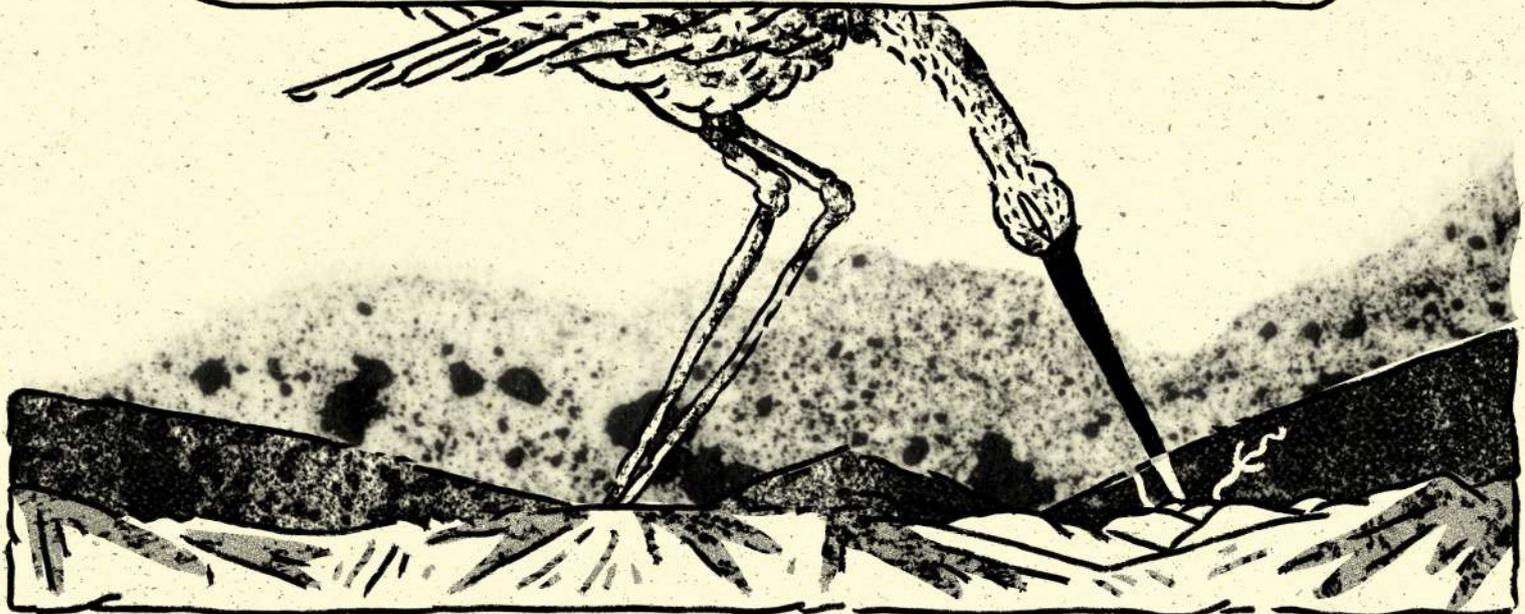
muy, muy tranquilo



demasiado



por aquí la calma solo era rota por Grus, al que no se le escapaba ni una lombriz oculta en la arcilla.



hasta que nos dimos cuenta

podría romper

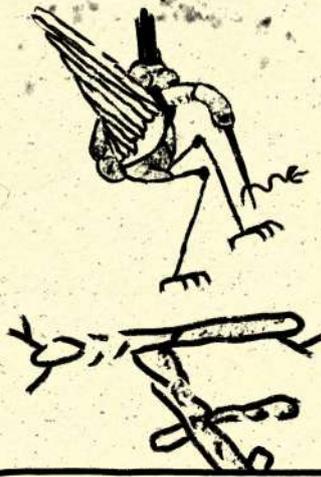


que solo él

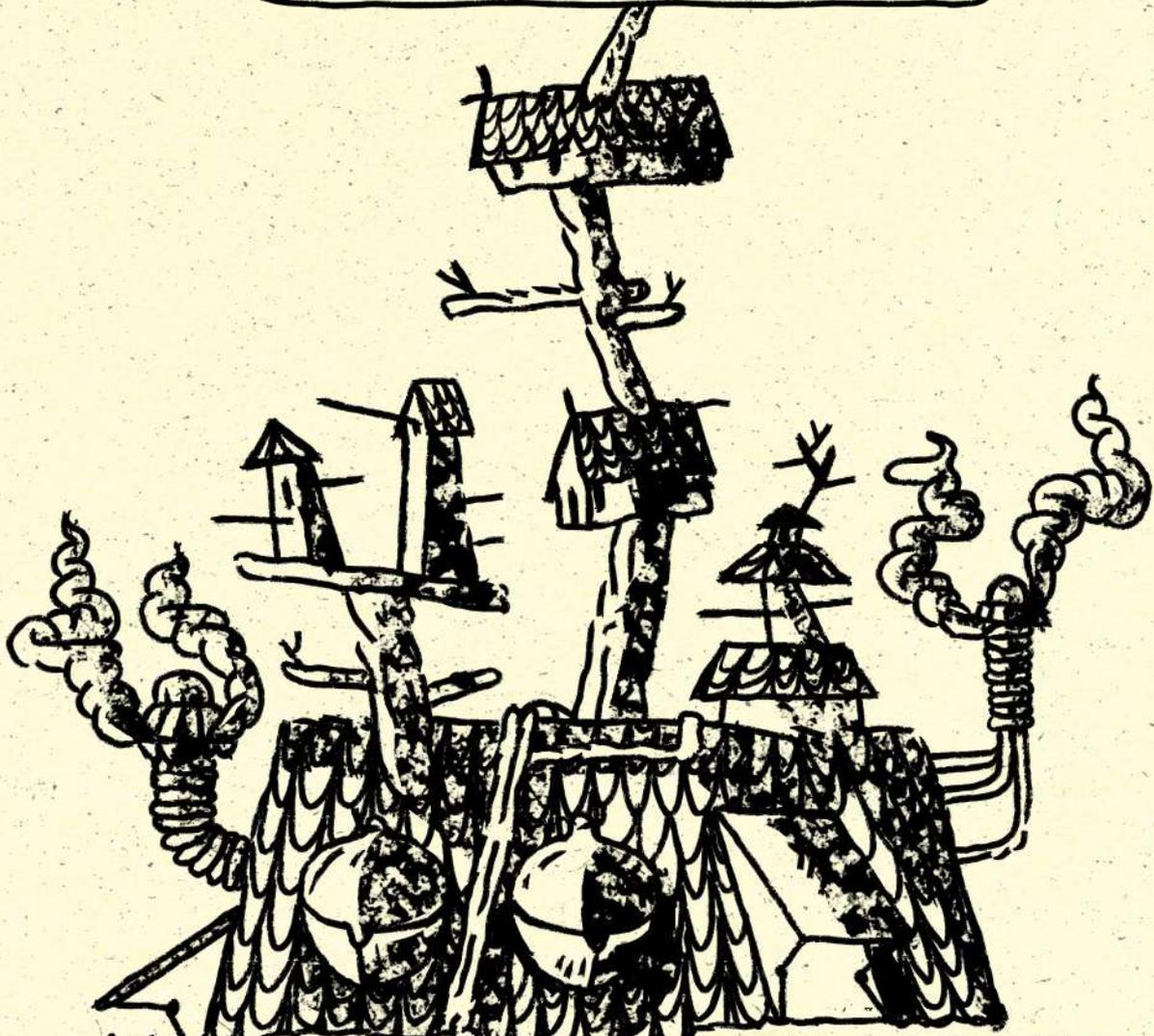


aquel silencio





le quité el polvo a su antiguo arnés de vigilancia



y lo llenamos de agua, comida, medicamentos y una carta.



atte. Plàstic y Grus, esperamos tu respuesta.

y entonces Grus salió volando, como ya lo hizo años atrás



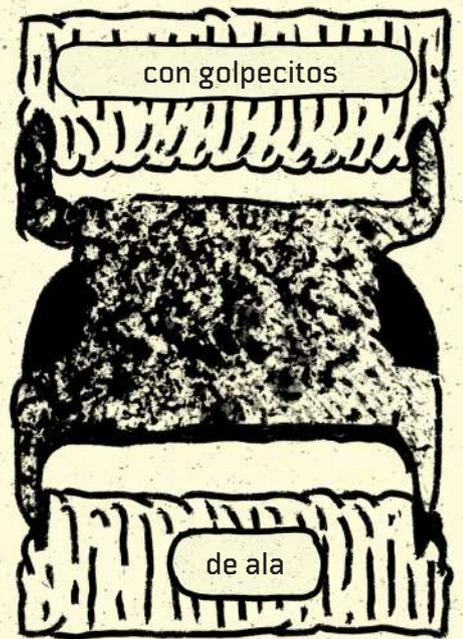
desplegó sus alas, quitándoles todo su óxido

y cuando los enganches del arnés se le desajustaban,

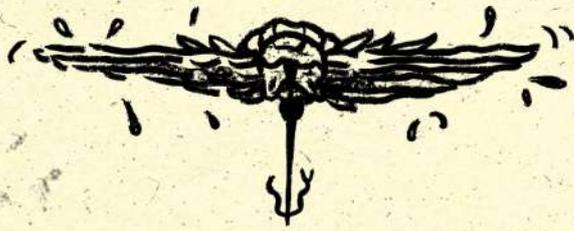


la vieja Grus los volvía a su lugar

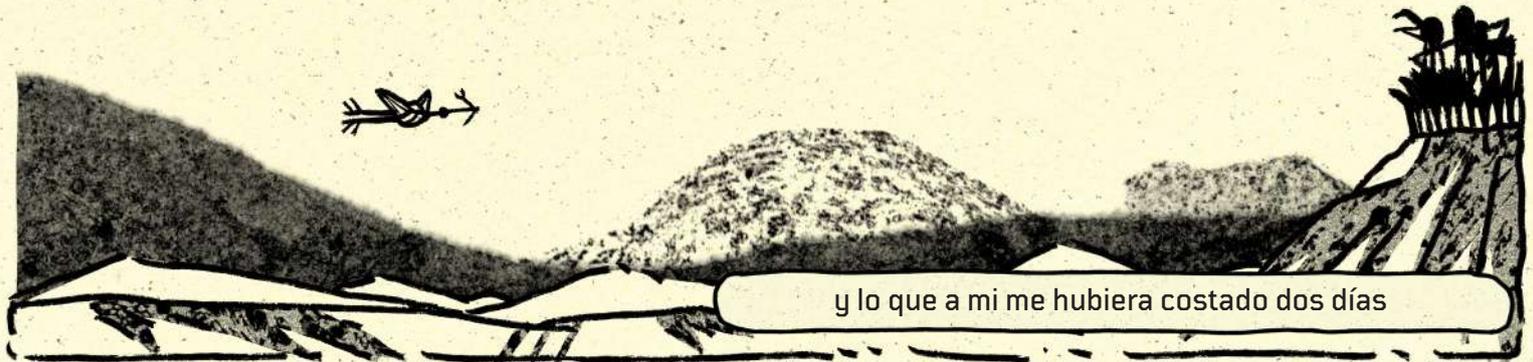
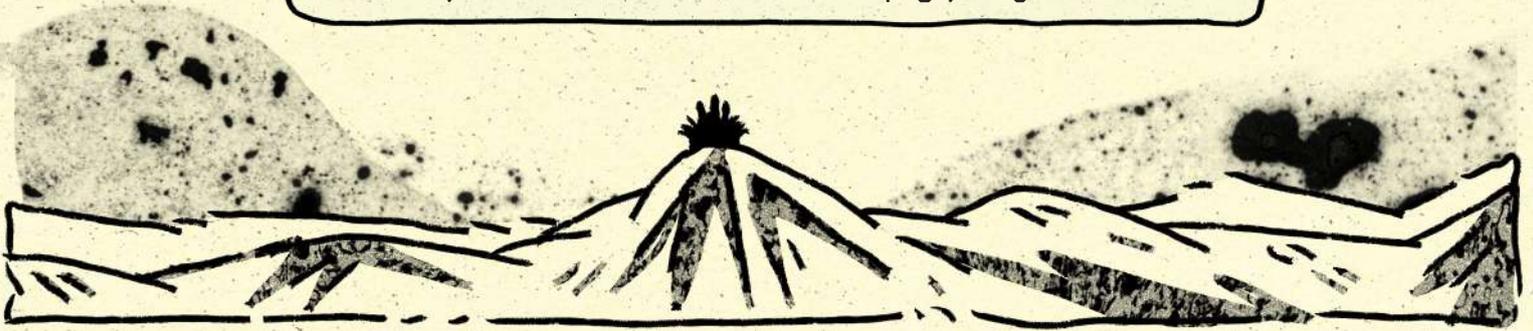
con golpecitos



de ala

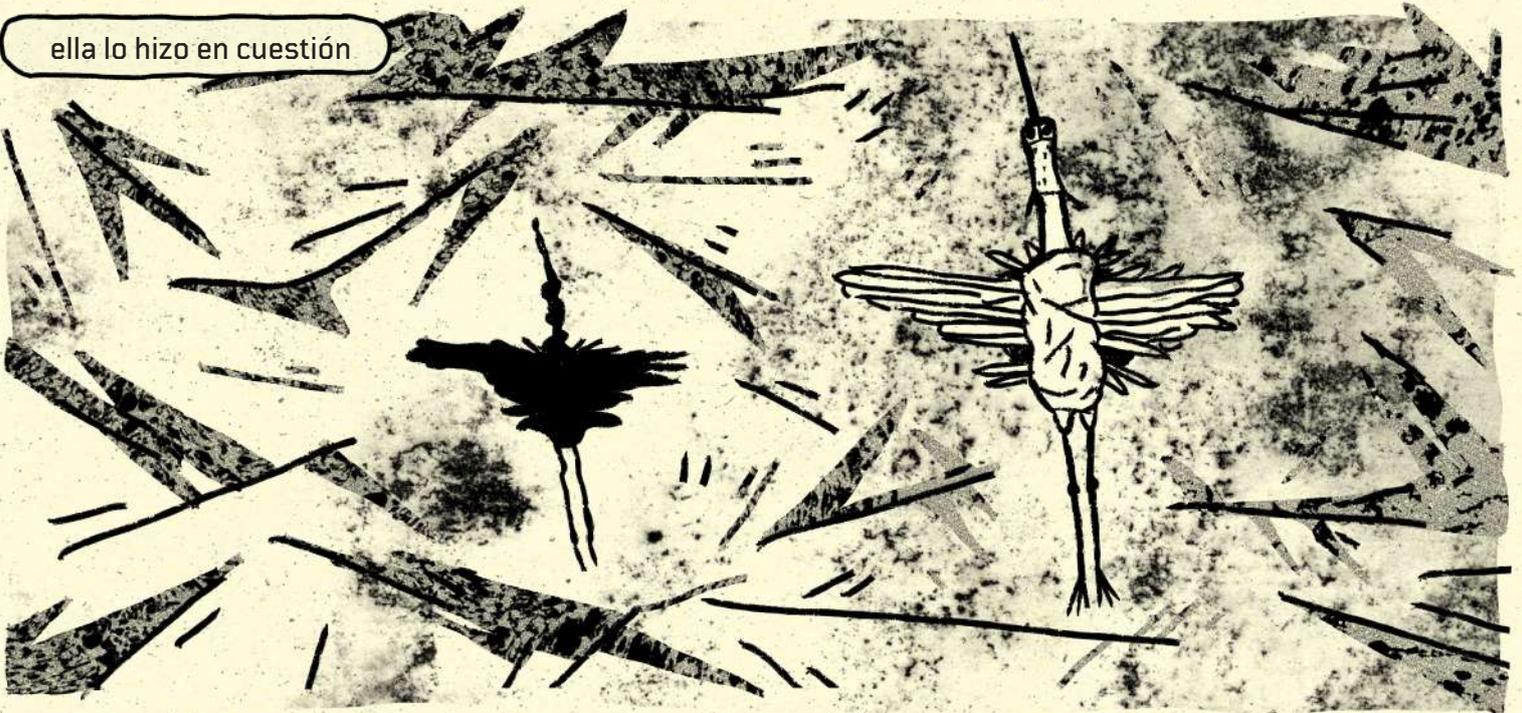


bajo sus alas un mal, mar de arcilla, pegajosa y oscura



y lo que a mi me hubiera costado dos días

ella lo hizo en cuestión



de minutos

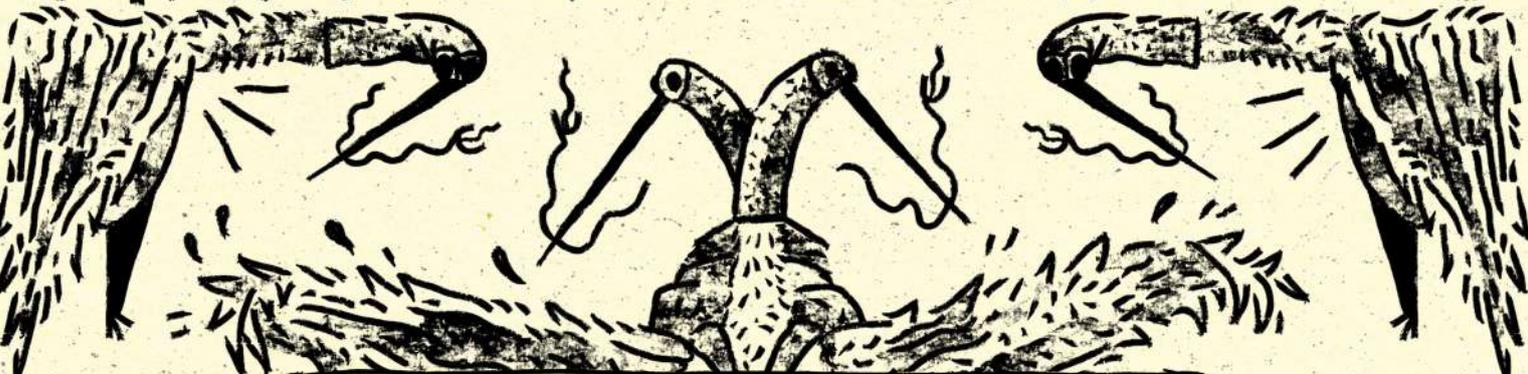




yo le iba siguiendo con mi antiguo nivel topográfico



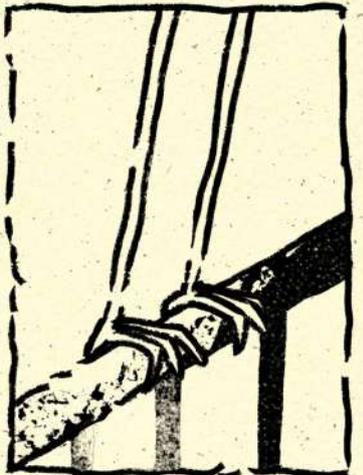
viendo como Grus jugaba con el aire



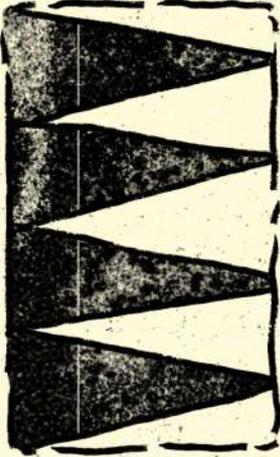
pero lo que no sería un juego, sería encontrar a Sutja sin vida



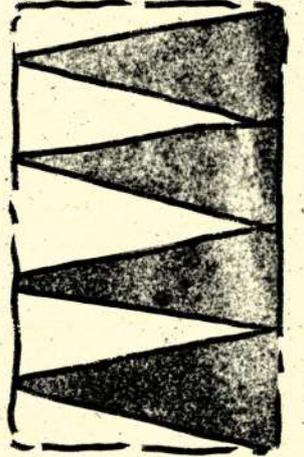
Grus tocó la reserva de Sutja



con un fino aterrizaje



miró a todos sus lados



yo apretaba los dientes



de los eternos

tests de plantación

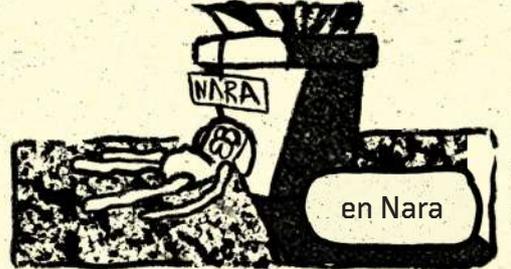
pero lo que más dolía



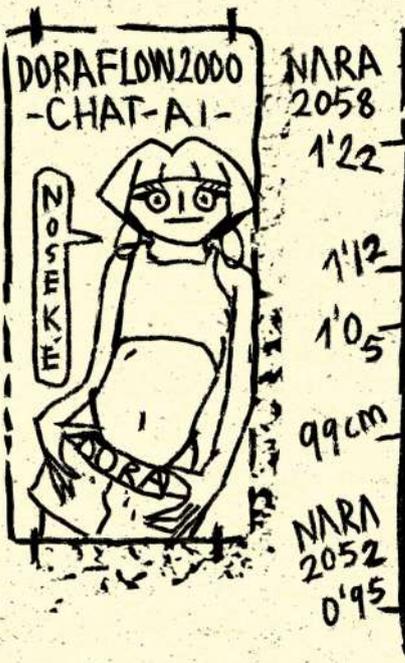
era pensar



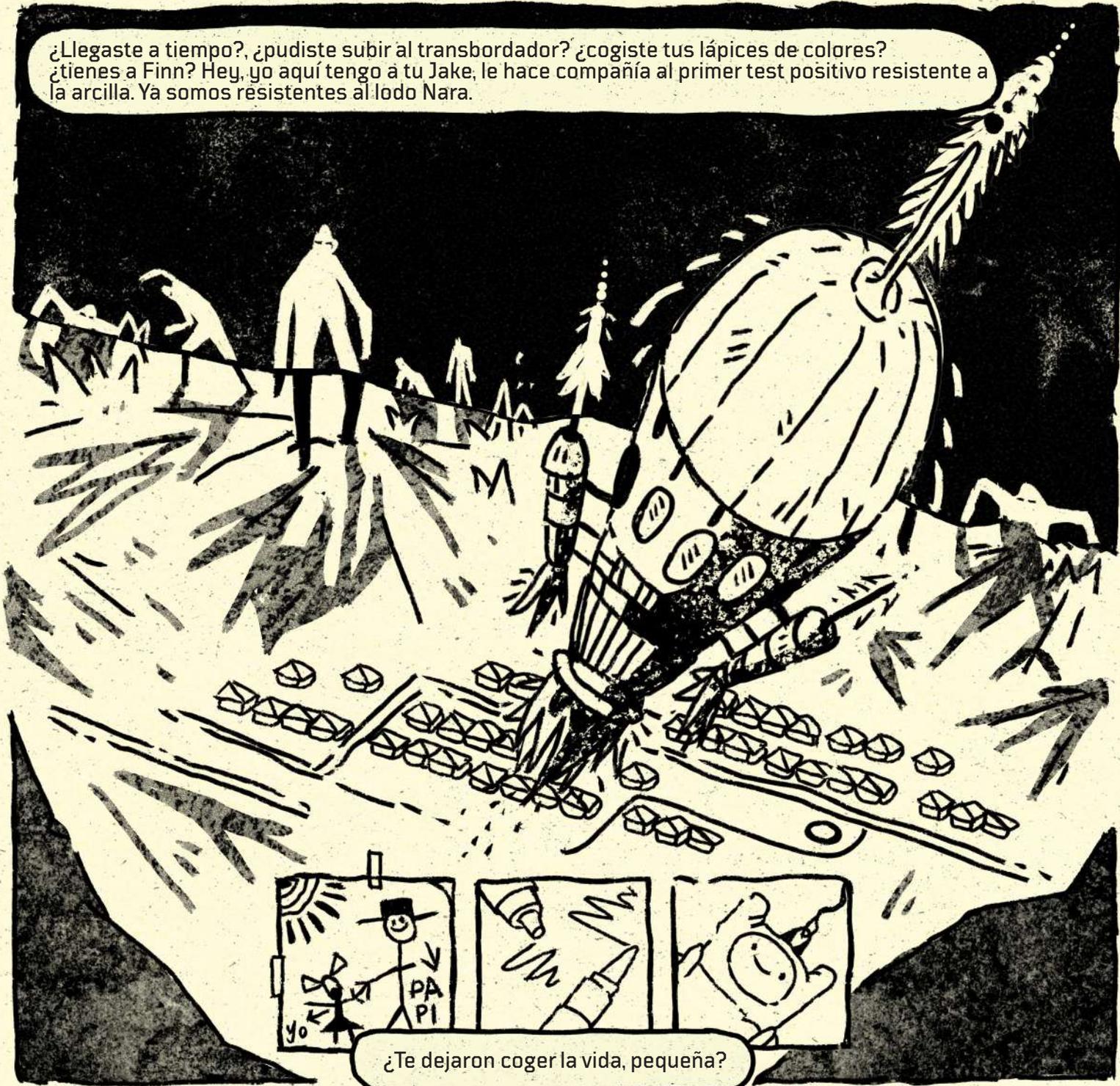
mientras sentía las heridas

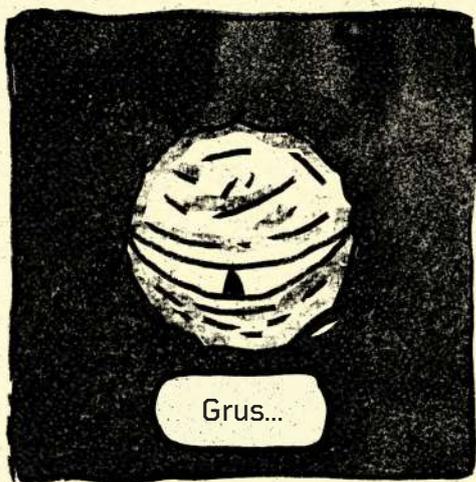


en Nara



¿Llegaste a tiempo?, ¿pudiste subir al transbordador? ¿cogiste tus lápices de colores?  
¿tienes a Finn? Hey, yo aquí tengo a tu Jake, le hace compañía al primer test positivo resistente a la arcilla. Ya somos resistentes al lodo Nara.

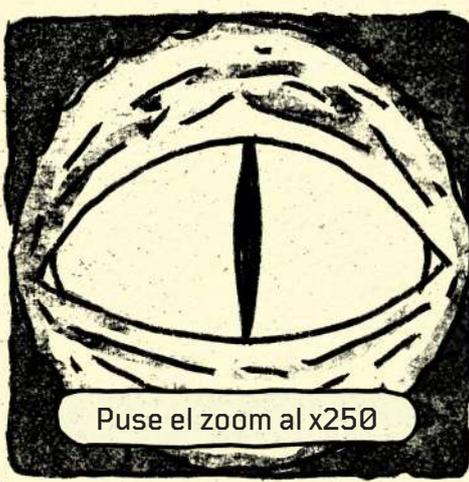




Grus...



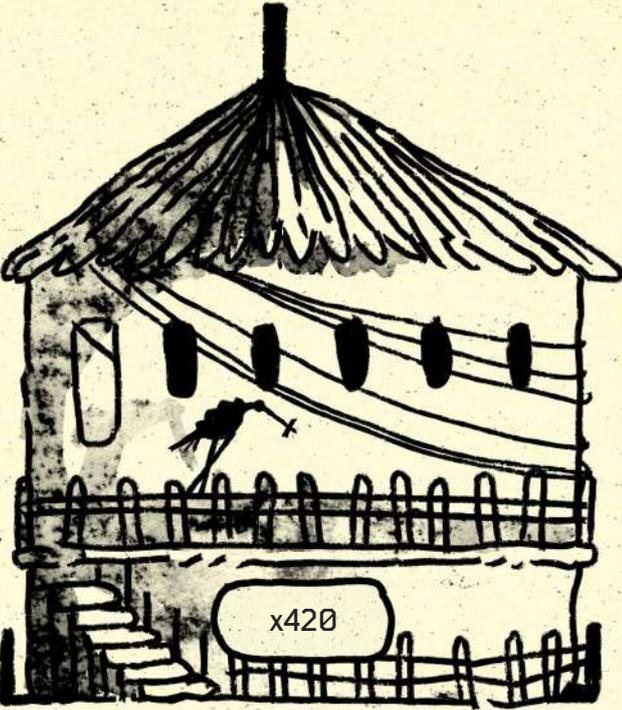
¿Grus?



Puse el zoom al x250



enfoqué



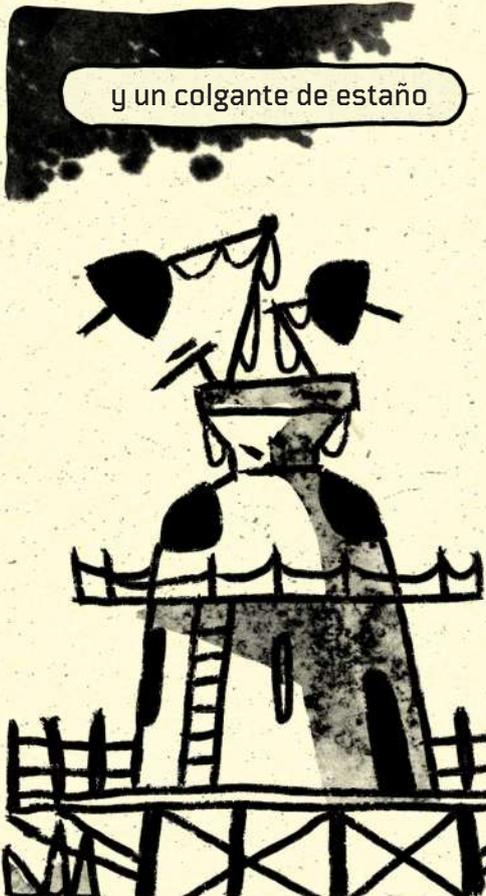
x420



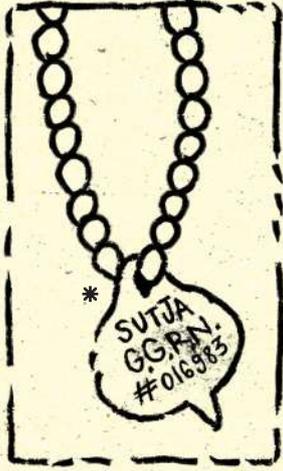
y en su pico

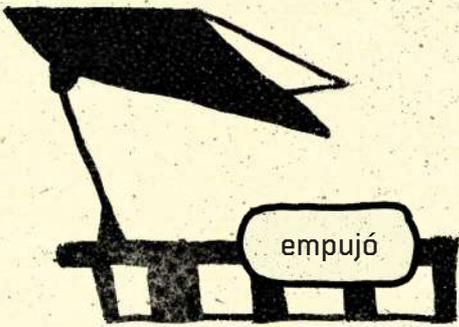


una nota



y un colgante de estaño

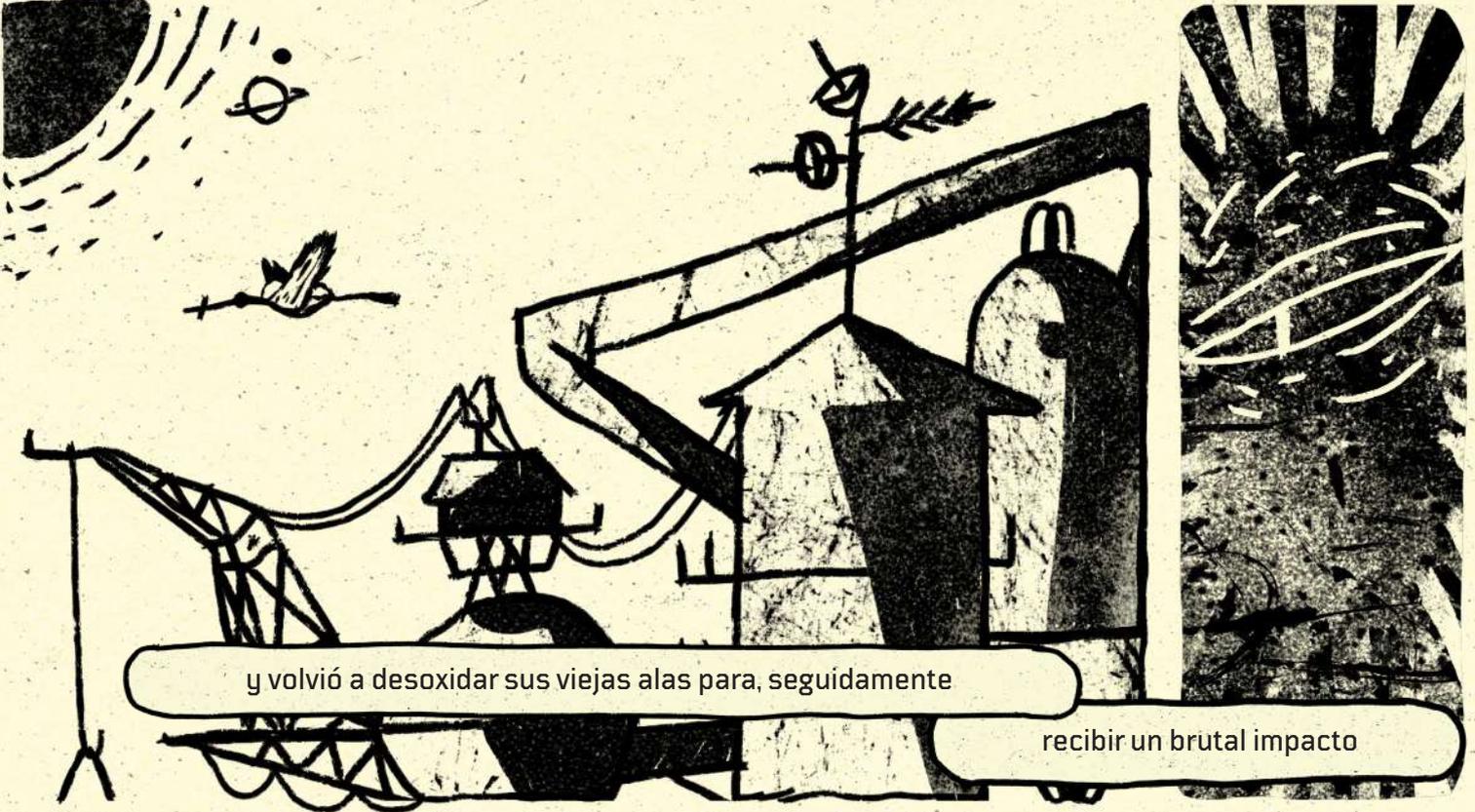




empujó



sus largas patas de Grulla

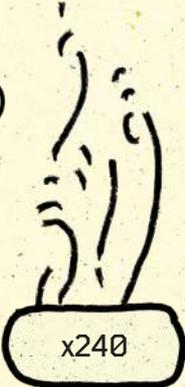


y volvió a desoxidar sus viejas alas para, seguidamente

recibir un brutal impacto



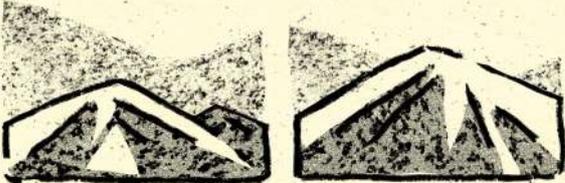
perdí el enfoque



x240



no!



un gigante de arcilla



Grus



Grus!



GRUS!!!





acto\_II / escena\_V  
**el encuentro**

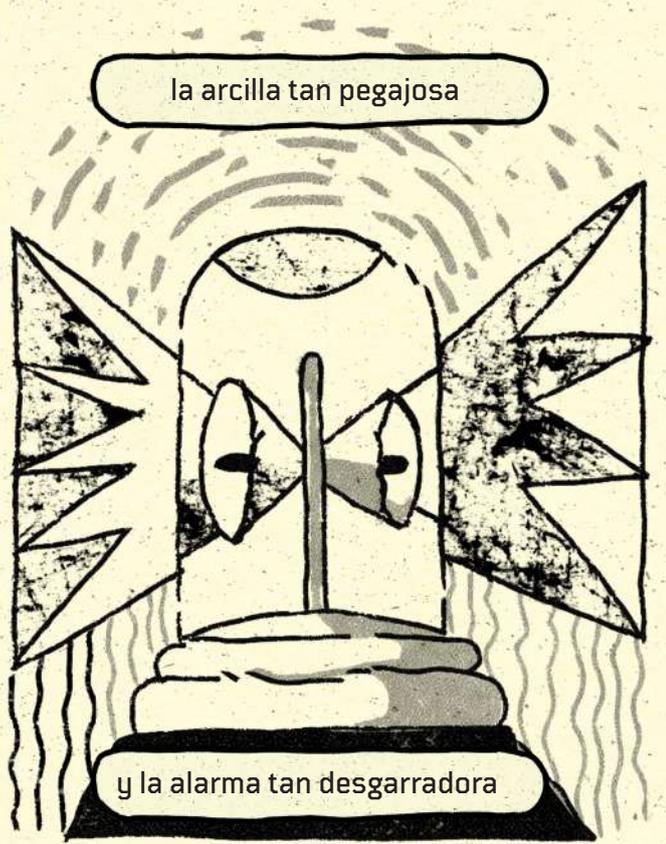


mis piernas se hundían en los charchos de lodo y arcilla

no solo me quedé sin fuerzas, también me quedé

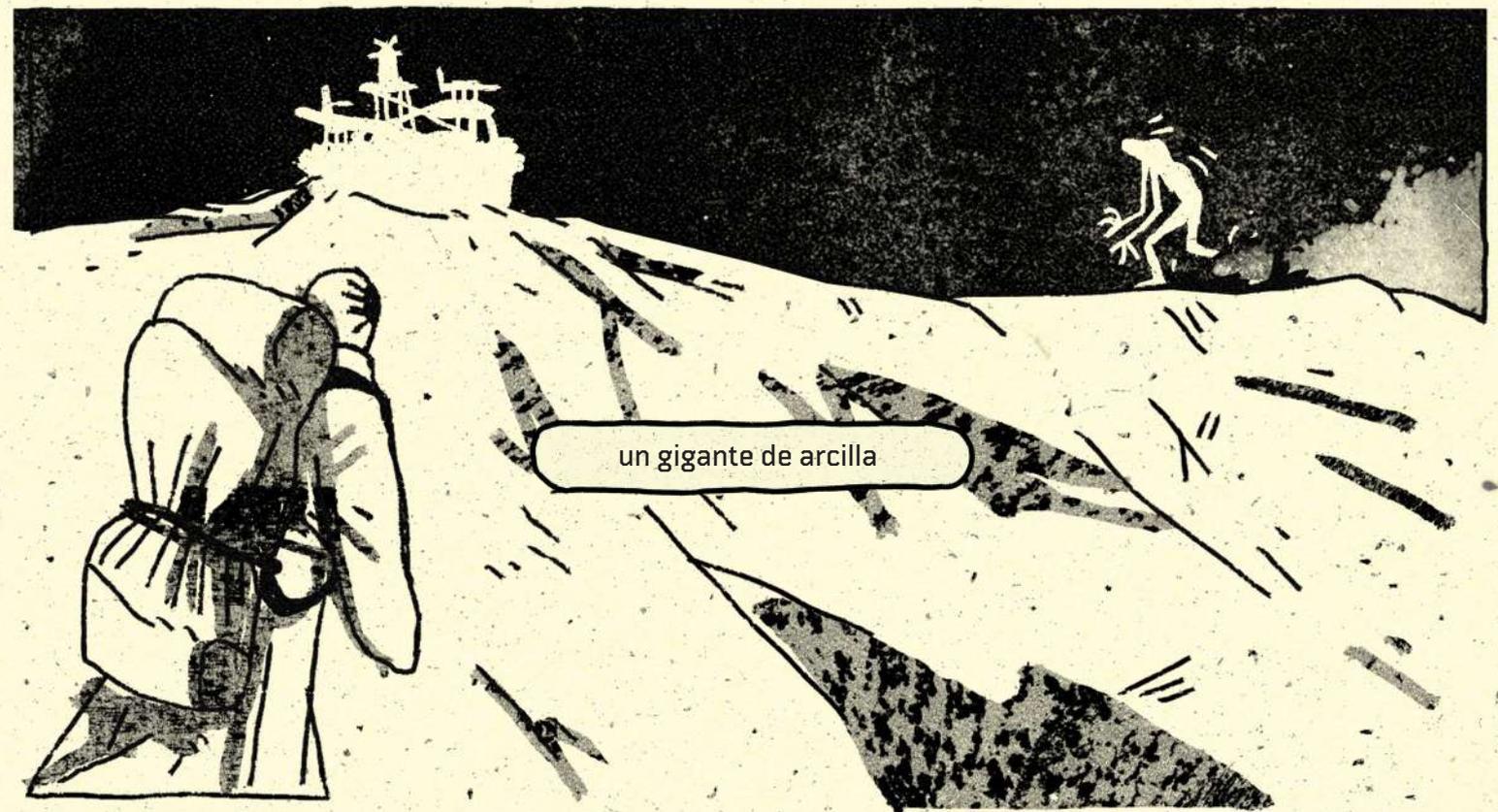
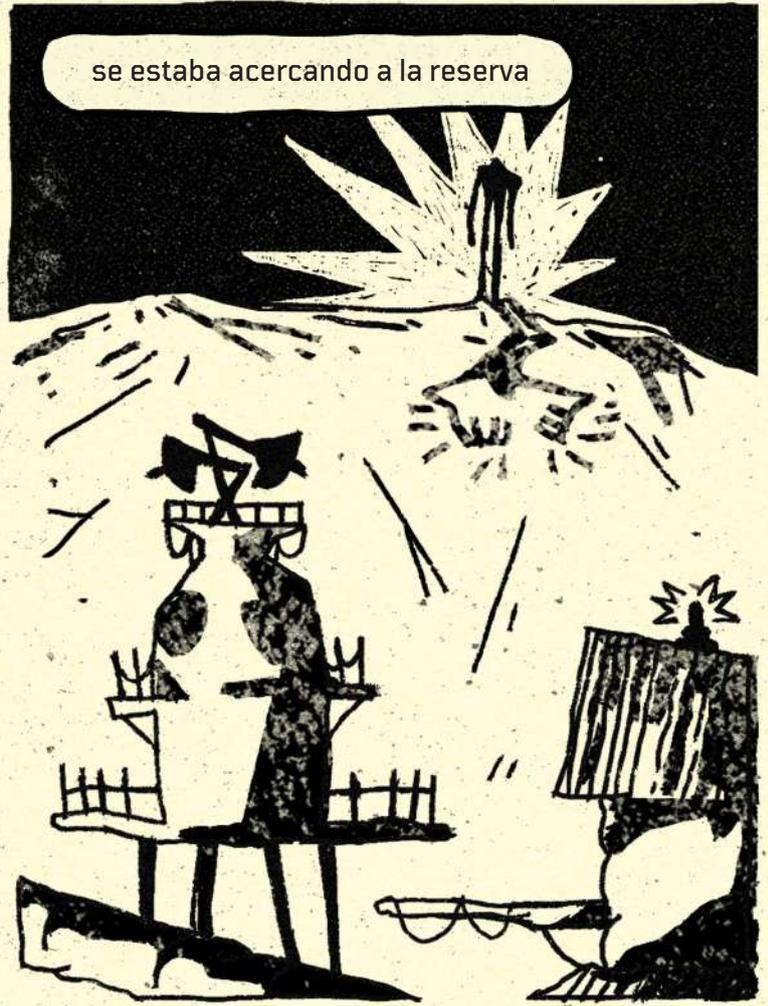
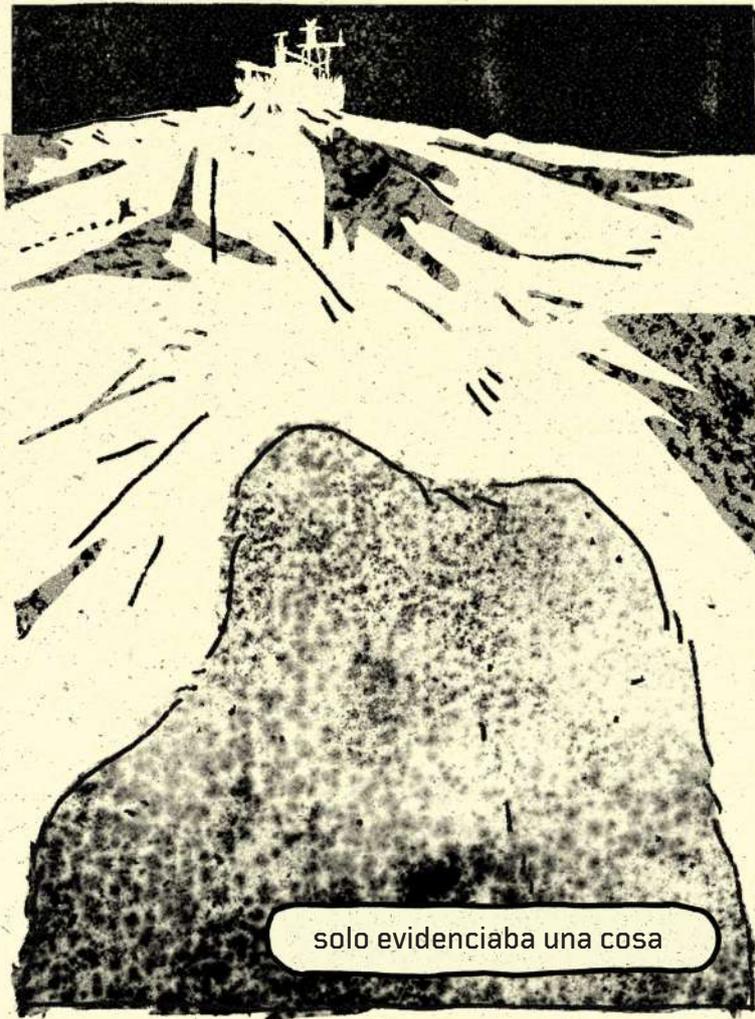
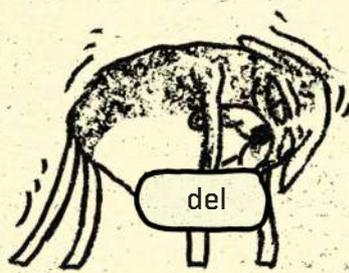
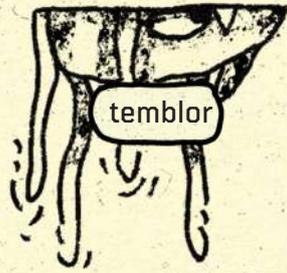
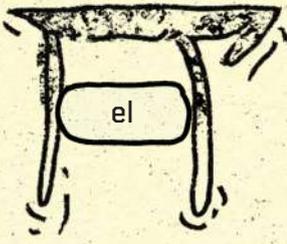


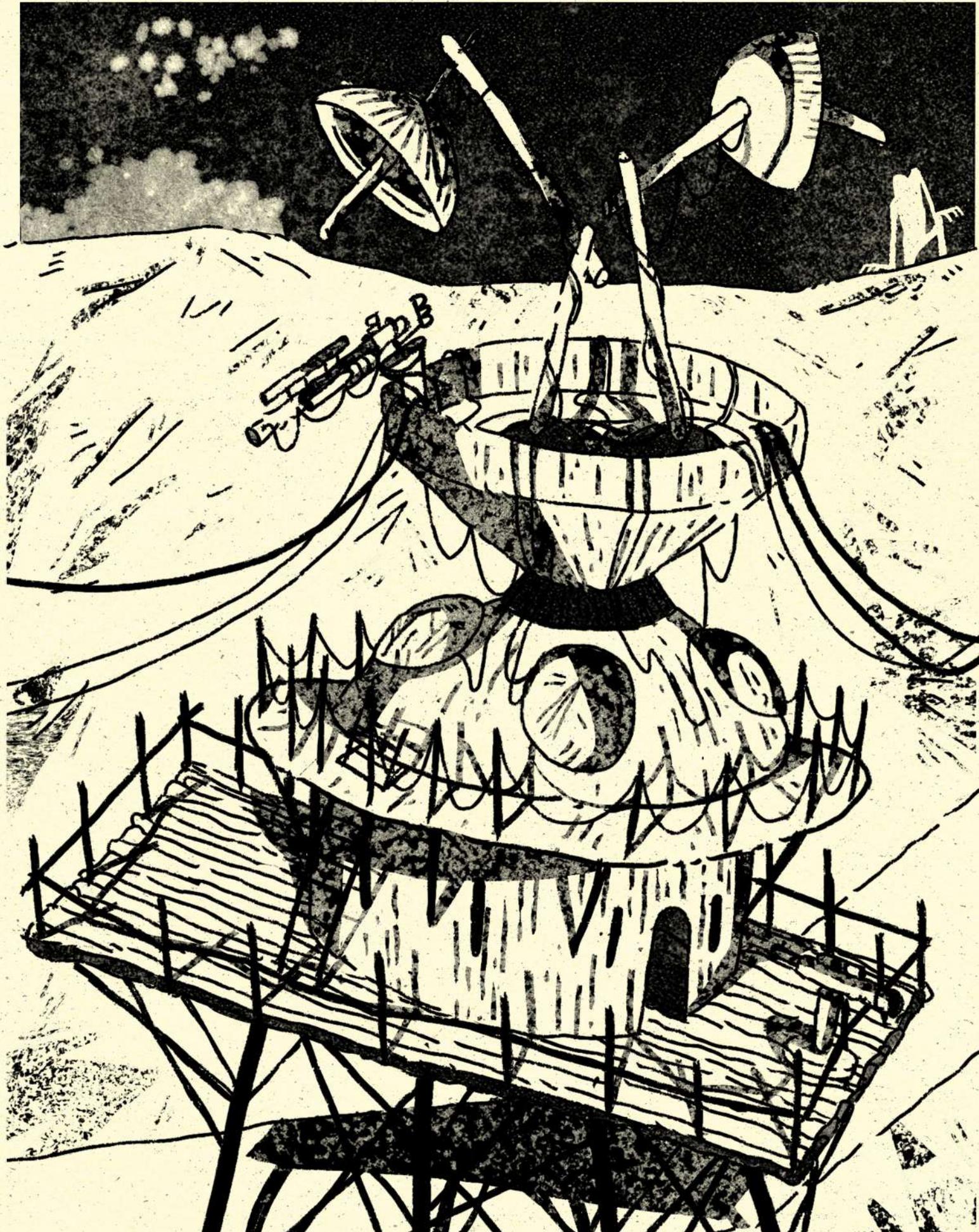
...sin una de mis botas



la arcilla tan pegajosa

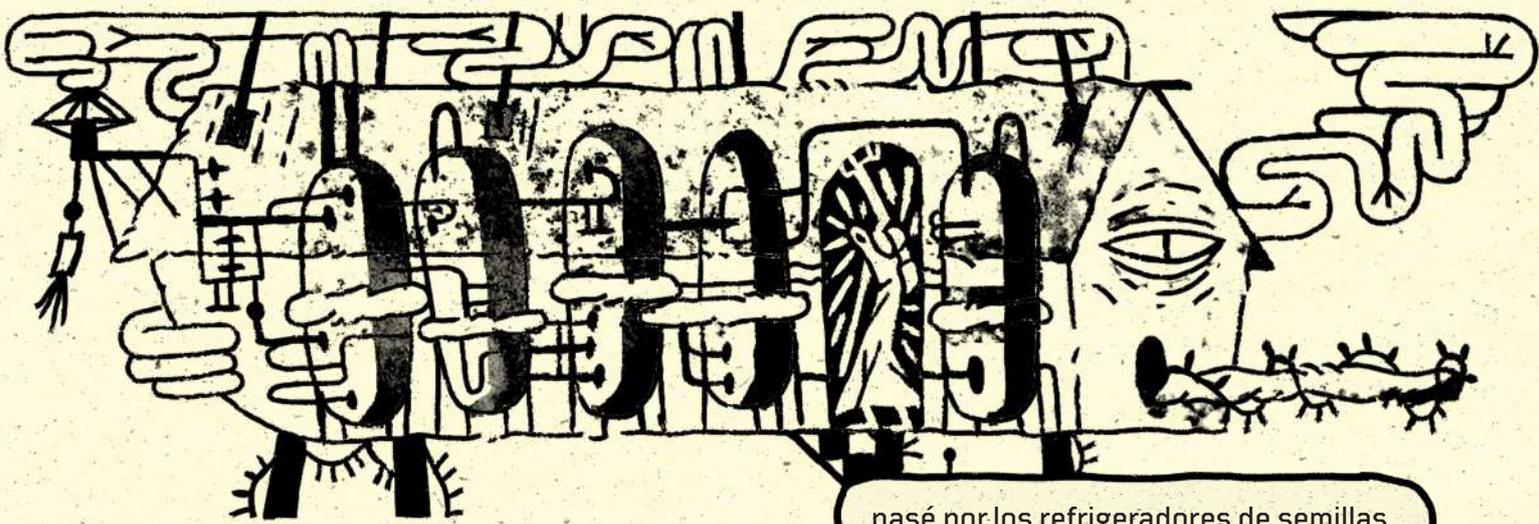
y la alarma tan desgarradora



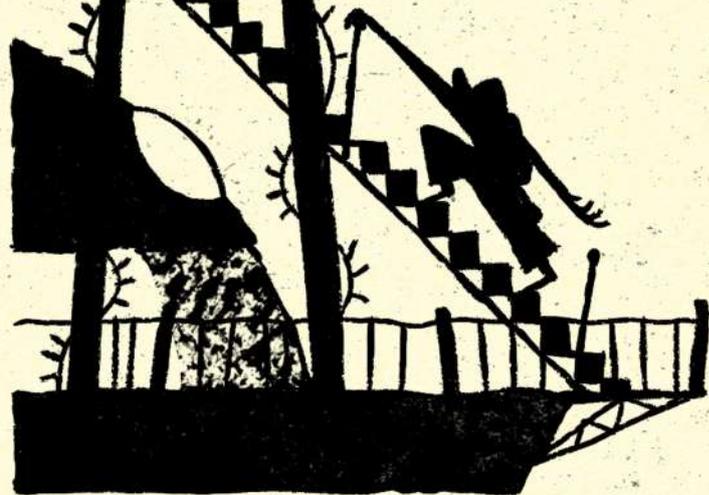
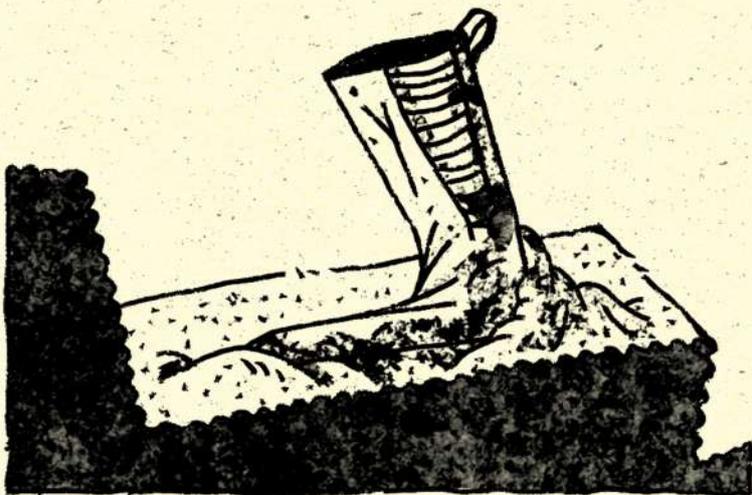


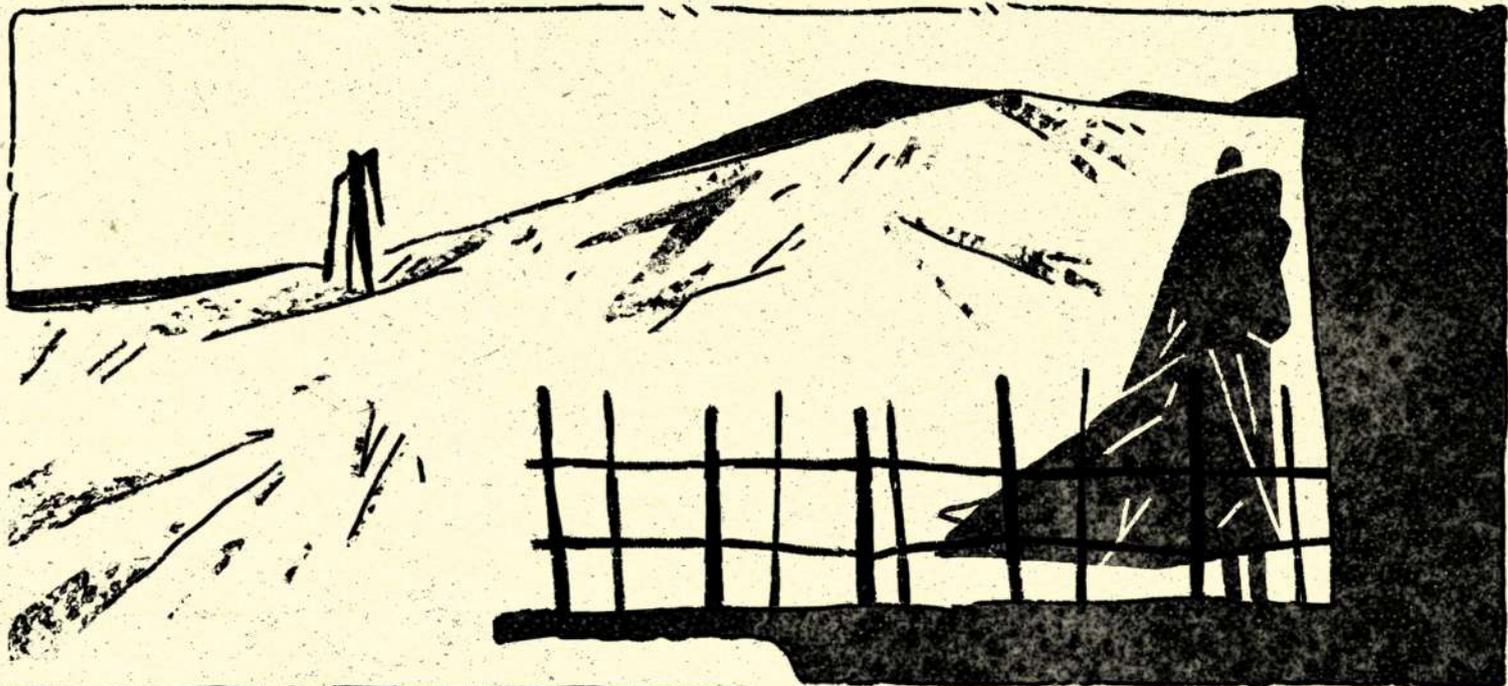
tenía que llegar a la manguera, en la parte más alta de la reserva, tenía que llegar, antes de que el gigante de arcilla empezara a destrozarlo todo.

me adentré en la reserva



pasé por los refrigeradores de semillas





los puntos de unión de las estructuras

mis puntos de unión



empezaban a separarse



a romperse



e incluso algún hierro mal soldado del edificio principal se despidió pasando muy cerca de mí.

la reserva estaba a nada



de caer con la noche

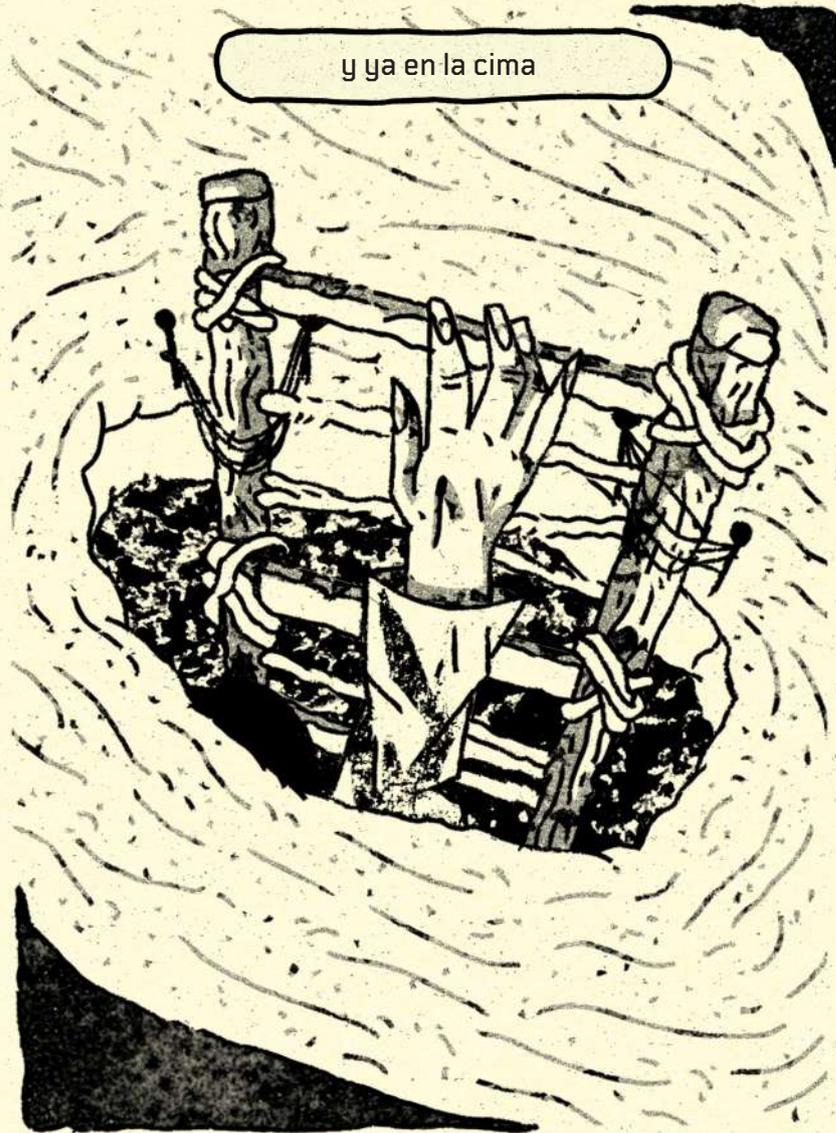


y yo detrás

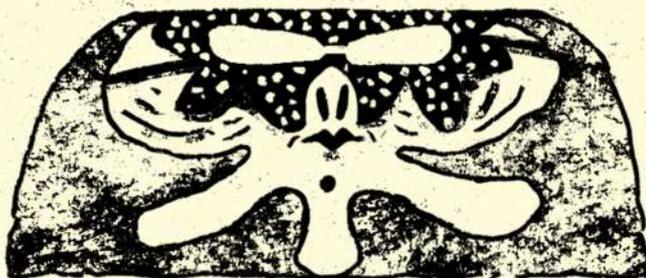


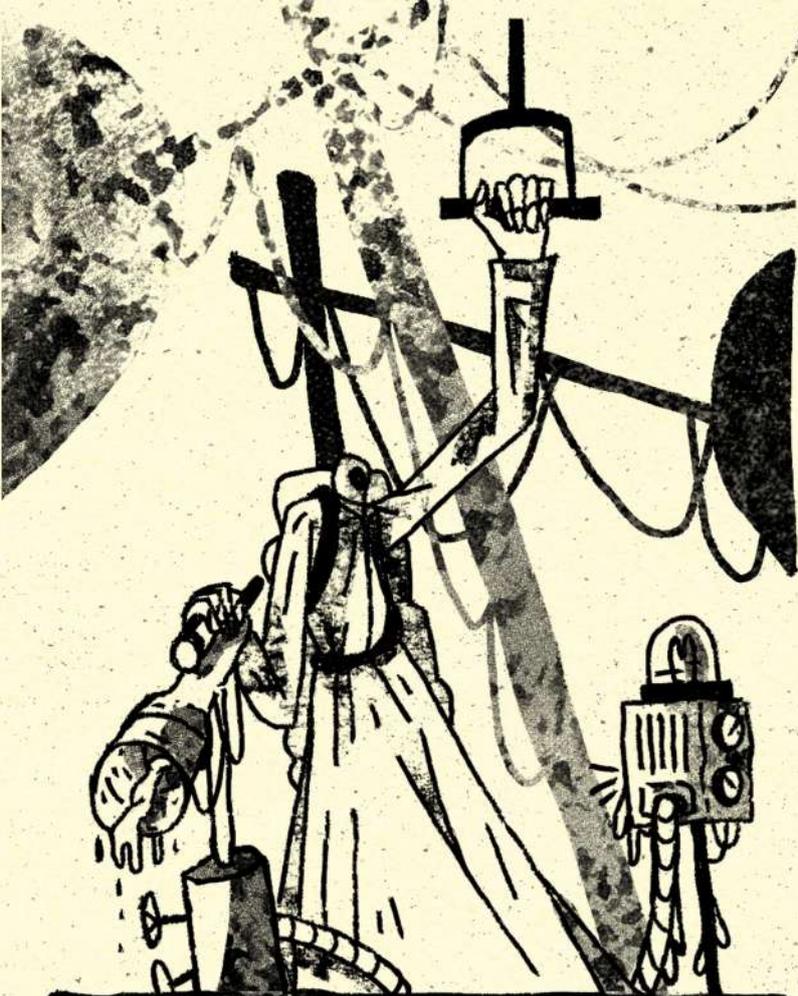
y el proyecto Rizoma

y ya en la cima



¿quién mierda supo lo que iba a pasar?





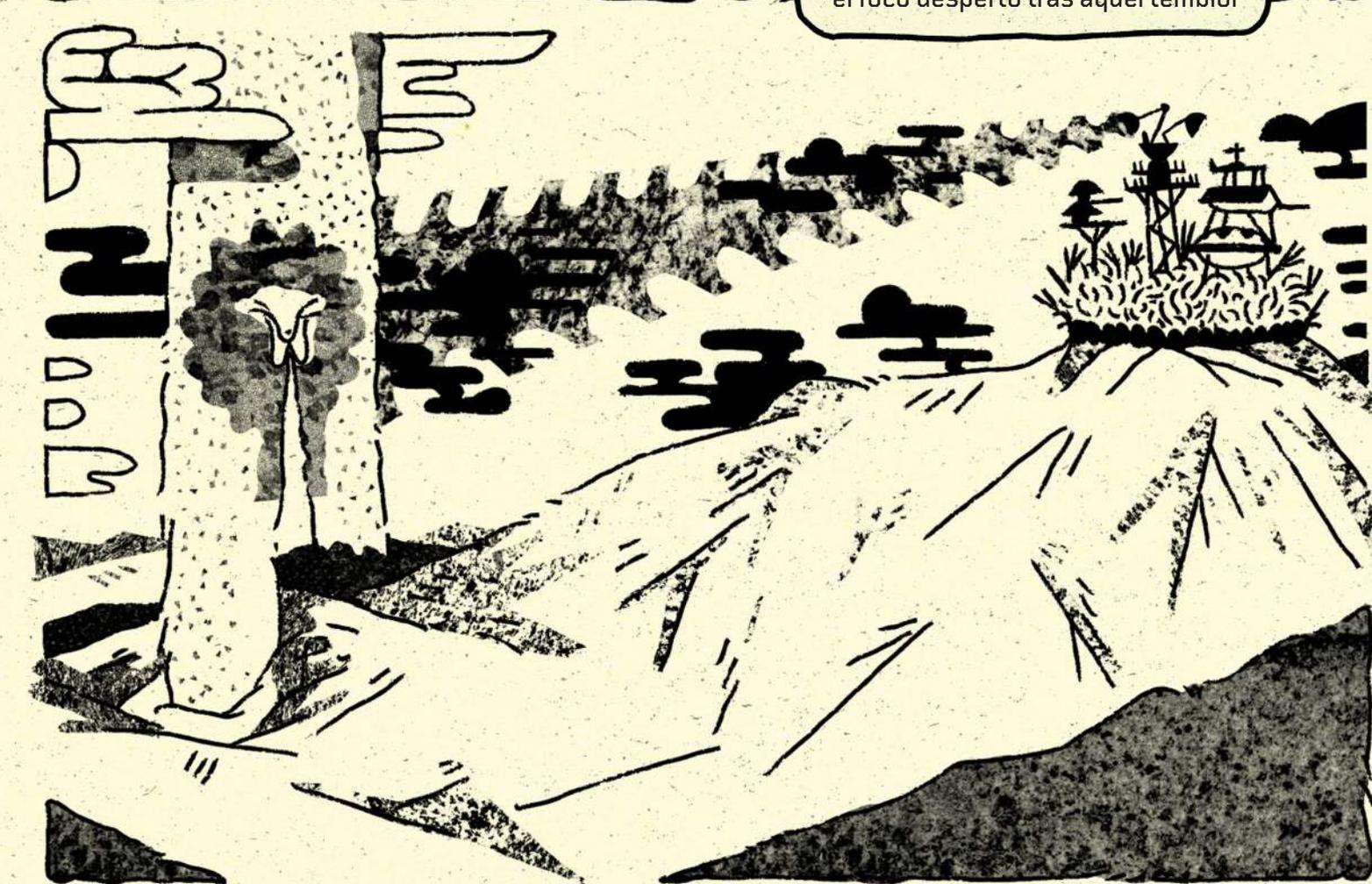
debí sujetarme bien el corazón



porque tembló absolutamente todo



el foco despertó tras aquel temblor





primero vi sus genitales



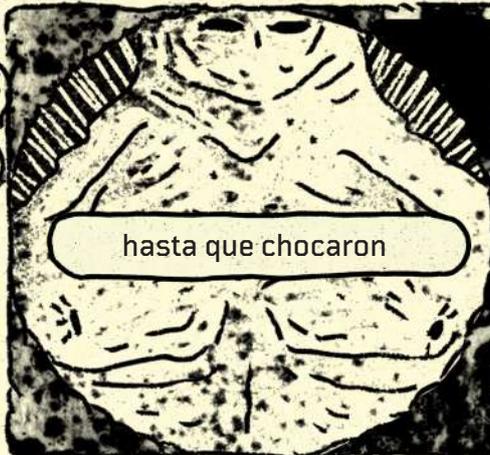
hmmmm...  
¿tienen pene los gigantes?



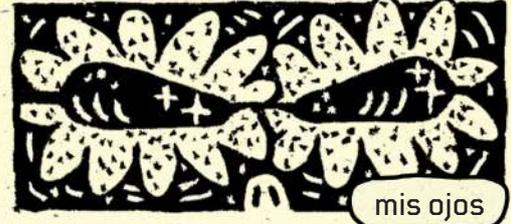
y el círculo de luz



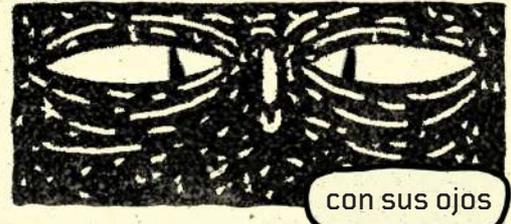
siguió subiendo...



hasta que chocaron



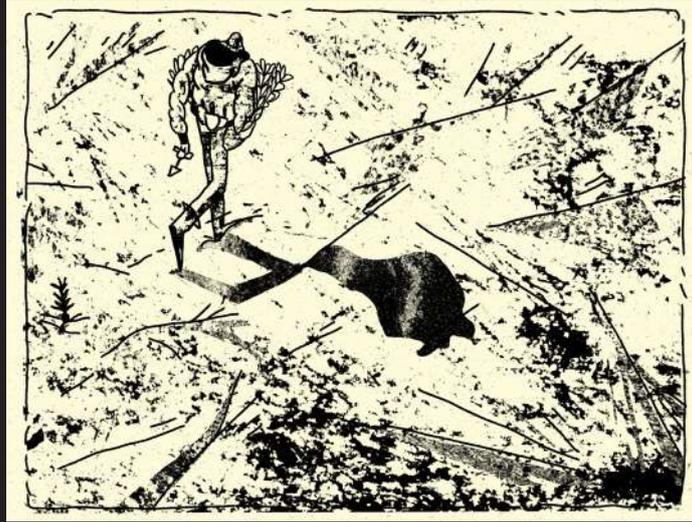
mis ojos



con sus ojos

...  
¡¡¡AGUA!!!



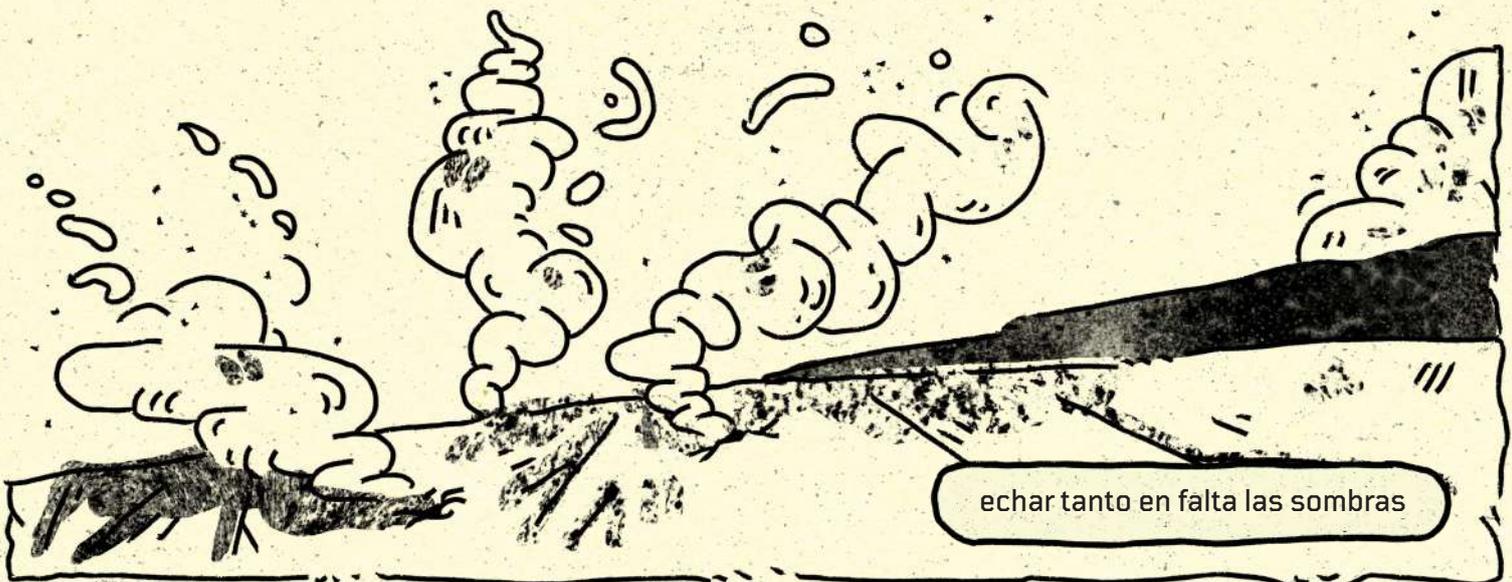


cap\_bonus  
**la sombra**

tributo a @antomosplant

· la era del lodo ·

nunca me hubiera imaginado



echar tanto en falta las sombras



PINUS MUGO  
RESISTENCIA  
ARCILLA GRIS B  
36875L

TEST N°28  
PINUS SYLVESTRIS  
RESISTENTE K61  
ARCILLA NEGRA 15

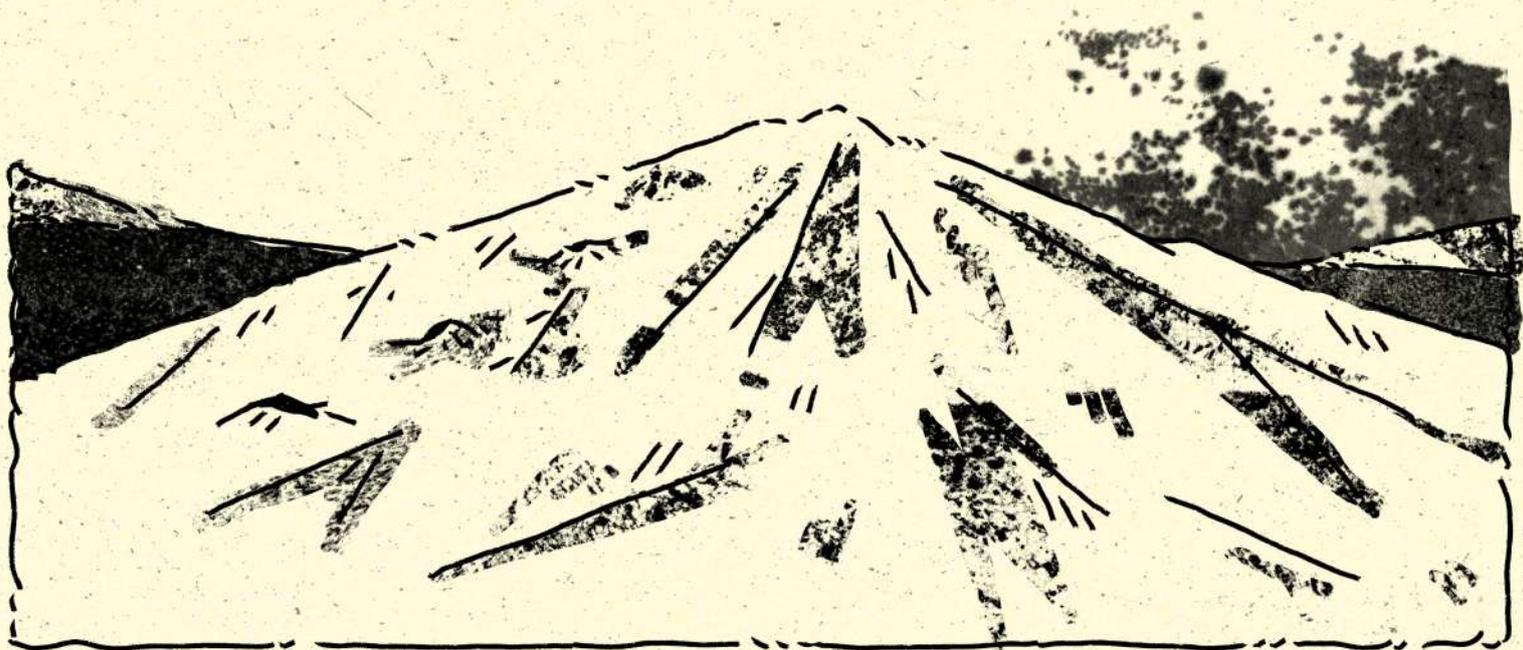
los días de plantación



bajo el sol y el vapor



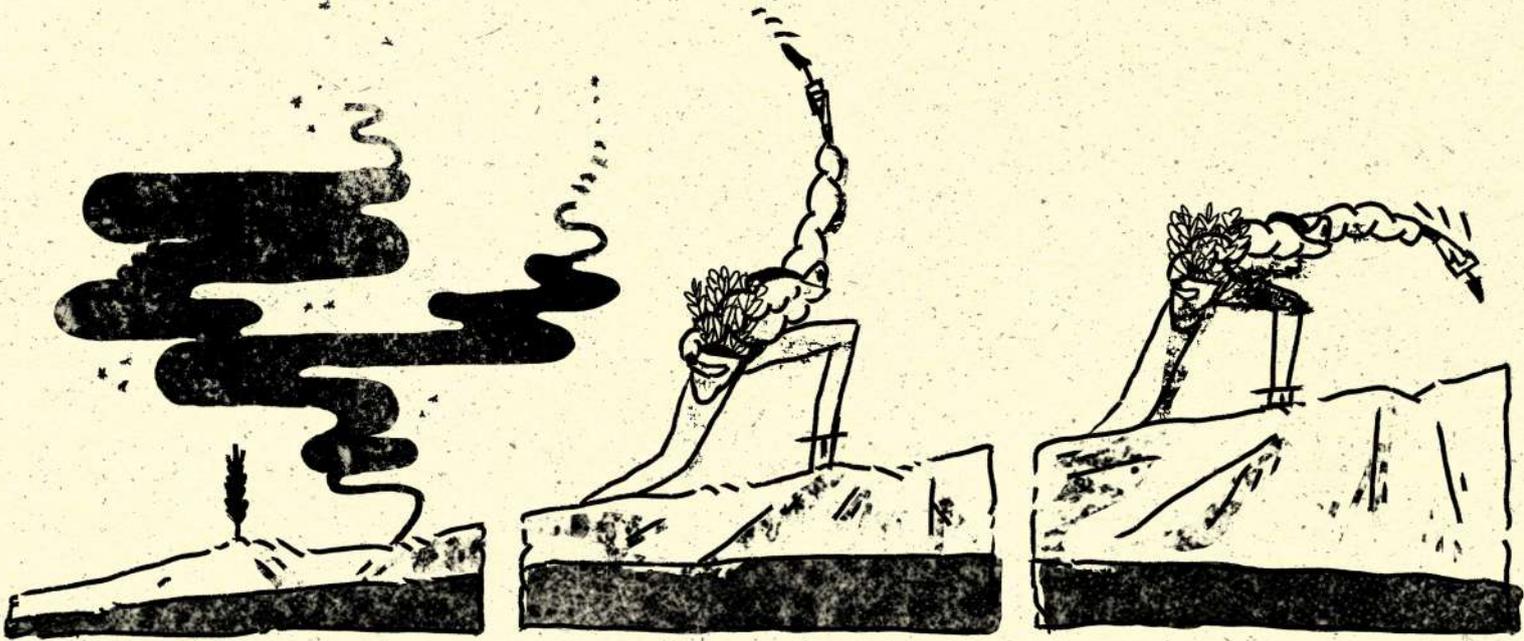
me hacían sentir tan bien, pero a la vez, tan solo;  
era como si estuviera todo el tiempo regalando a un desconocido  
las sombras que yo nunca llegaría a ver.



en qué momento

pasamos

a necesitar...

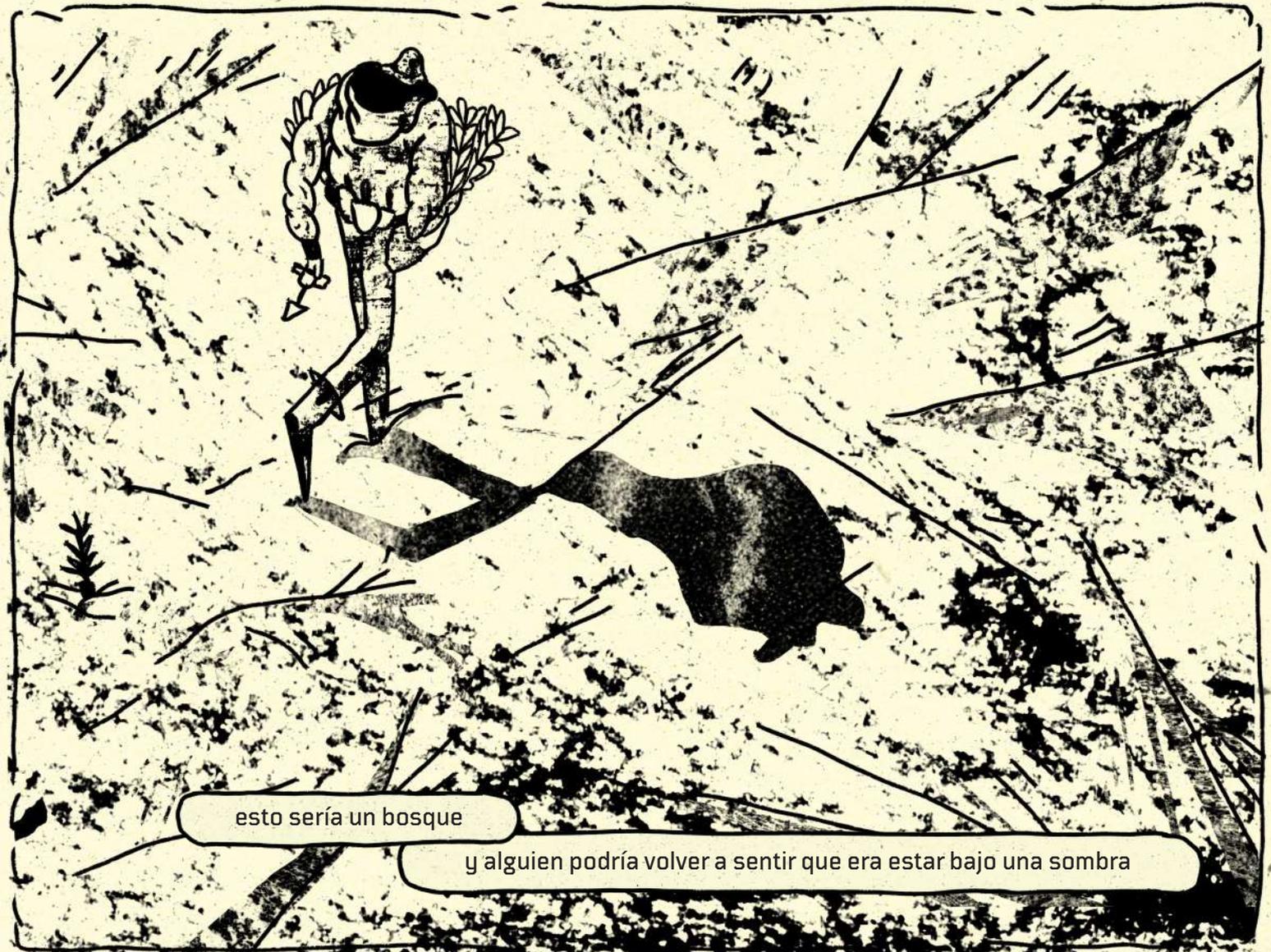
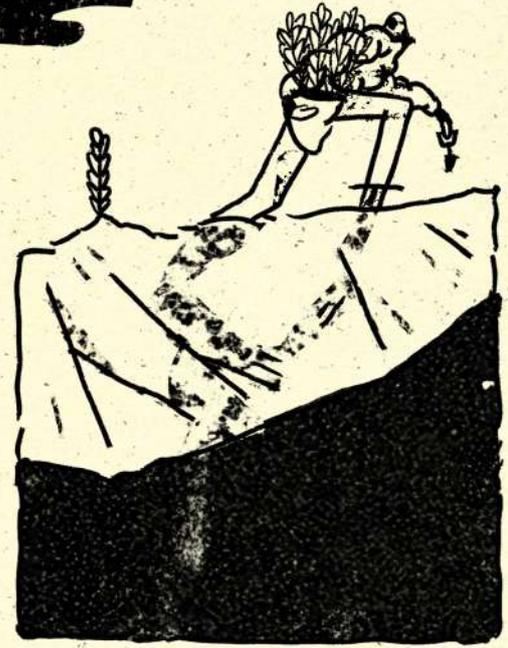
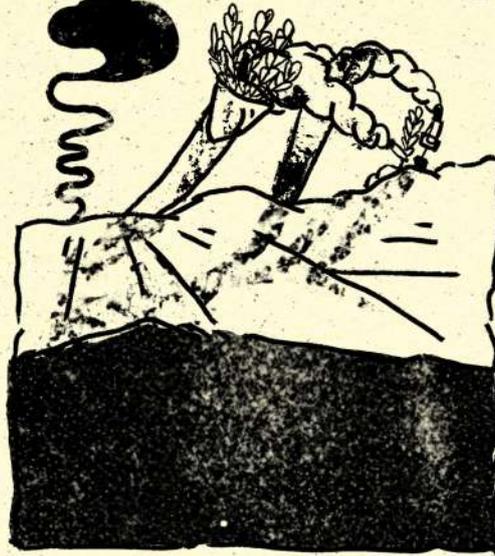
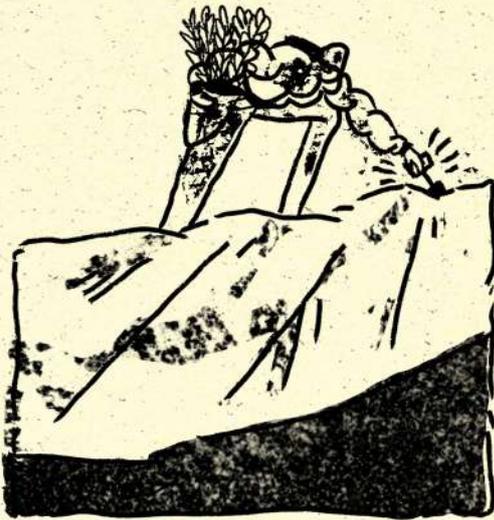


quizás si alguno de estos funcionara, dentro de muchos años...

...la oscuridad

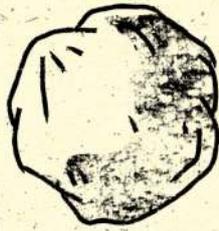
antes que

a la luz

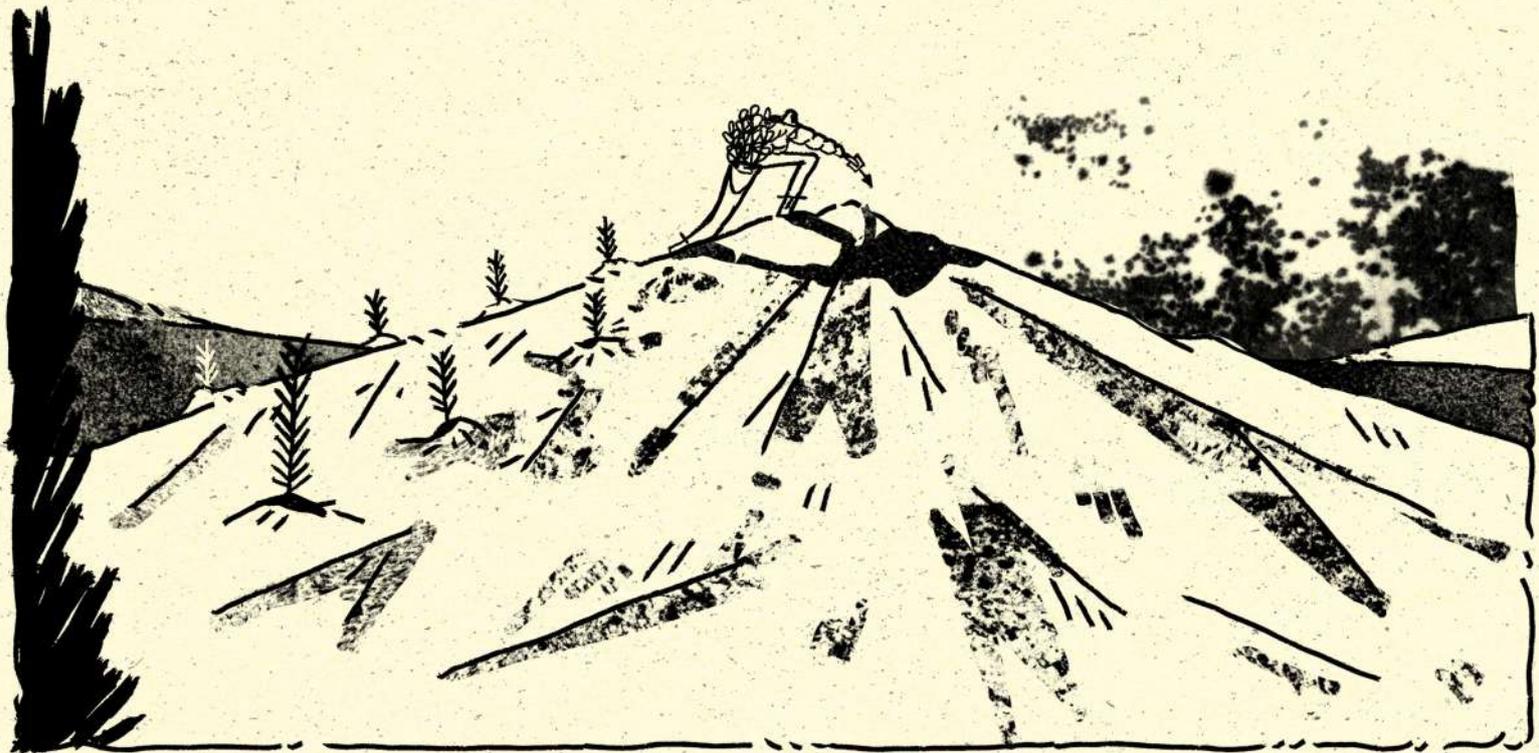
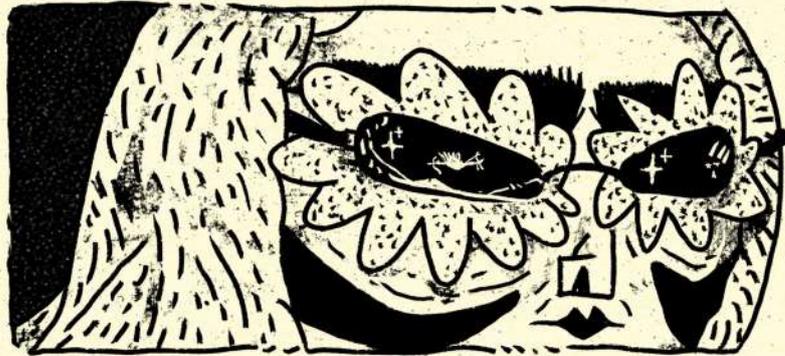


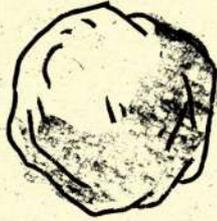
esto sería un bosque

y alguien podría volver a sentir que era estar bajo una sombra

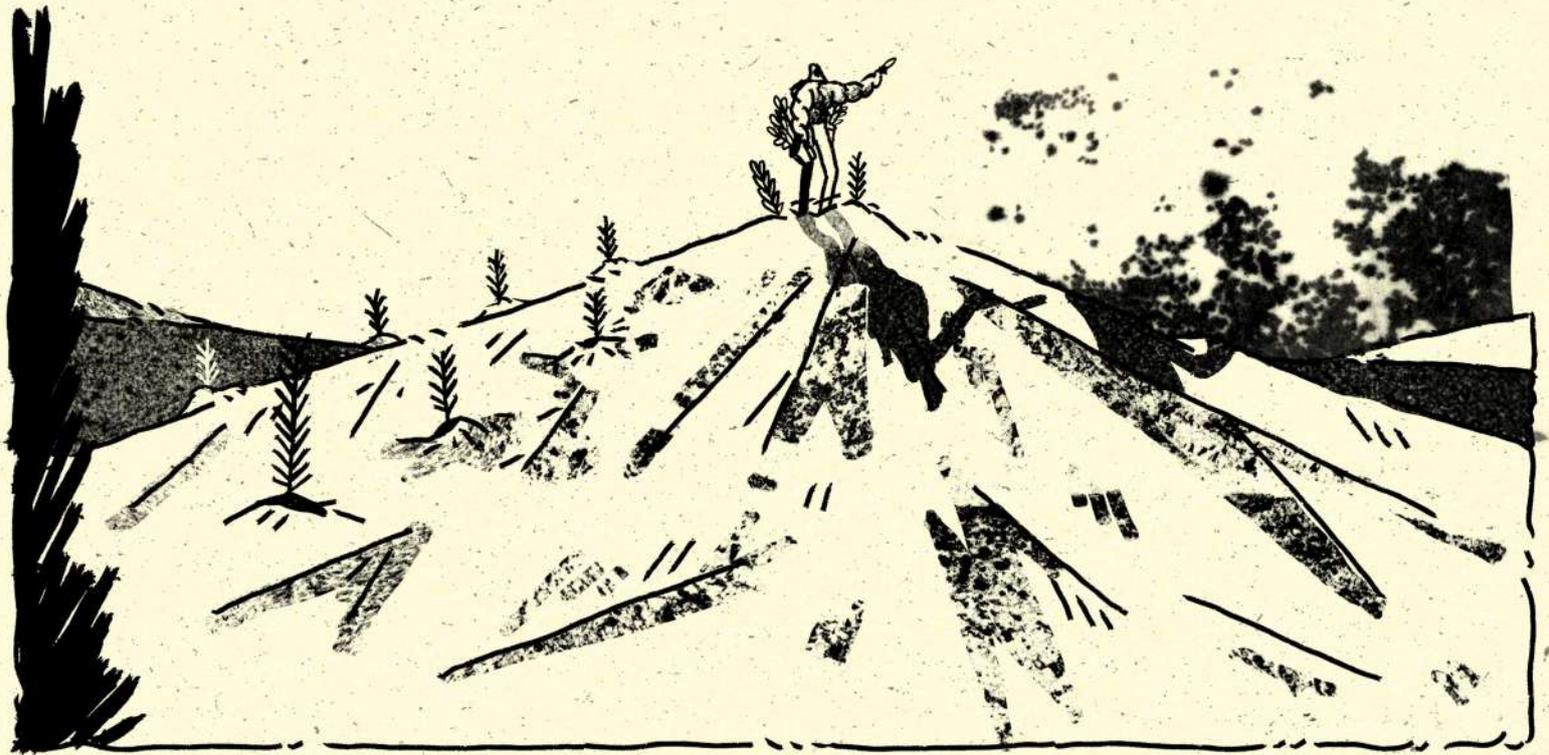


mientras tanto

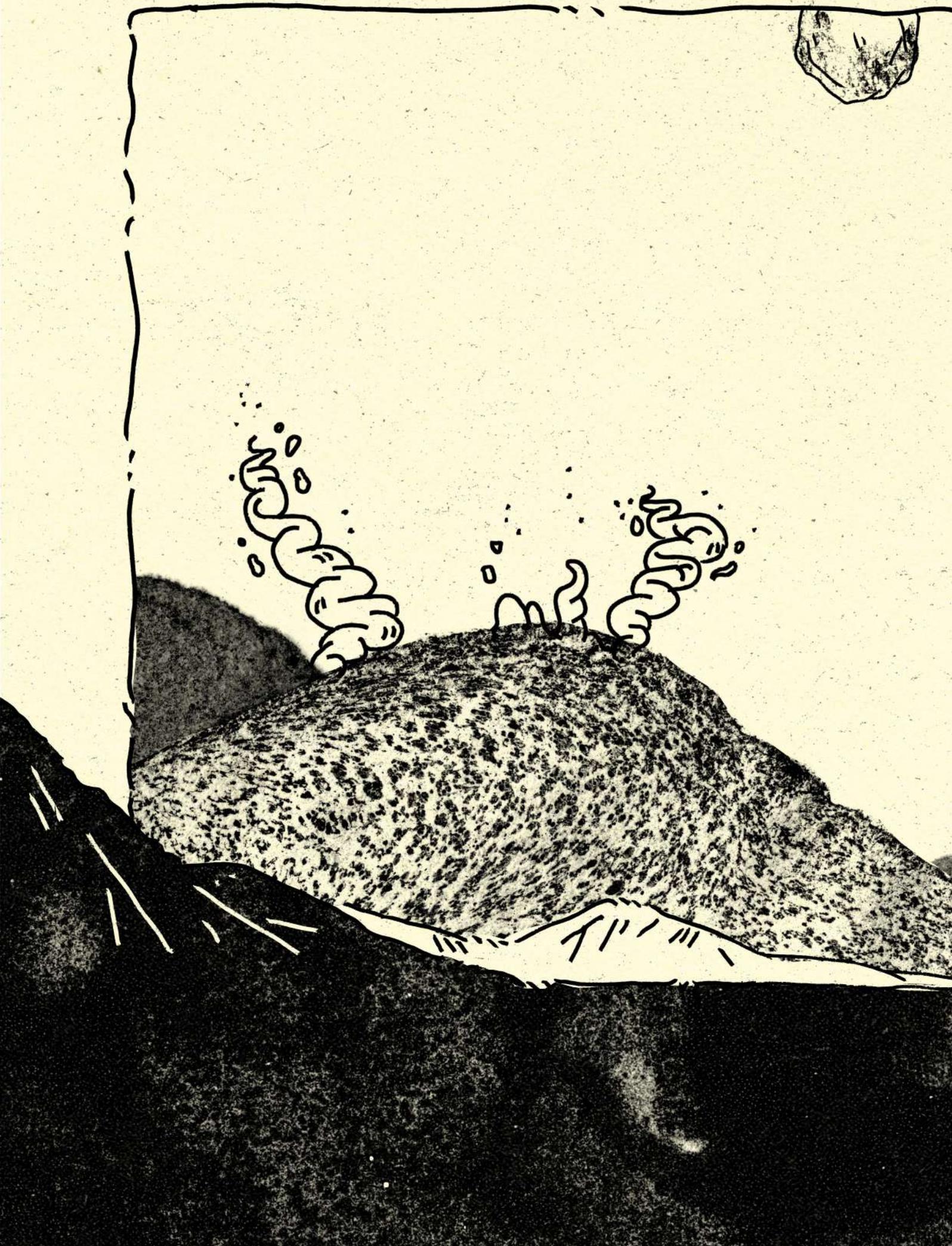




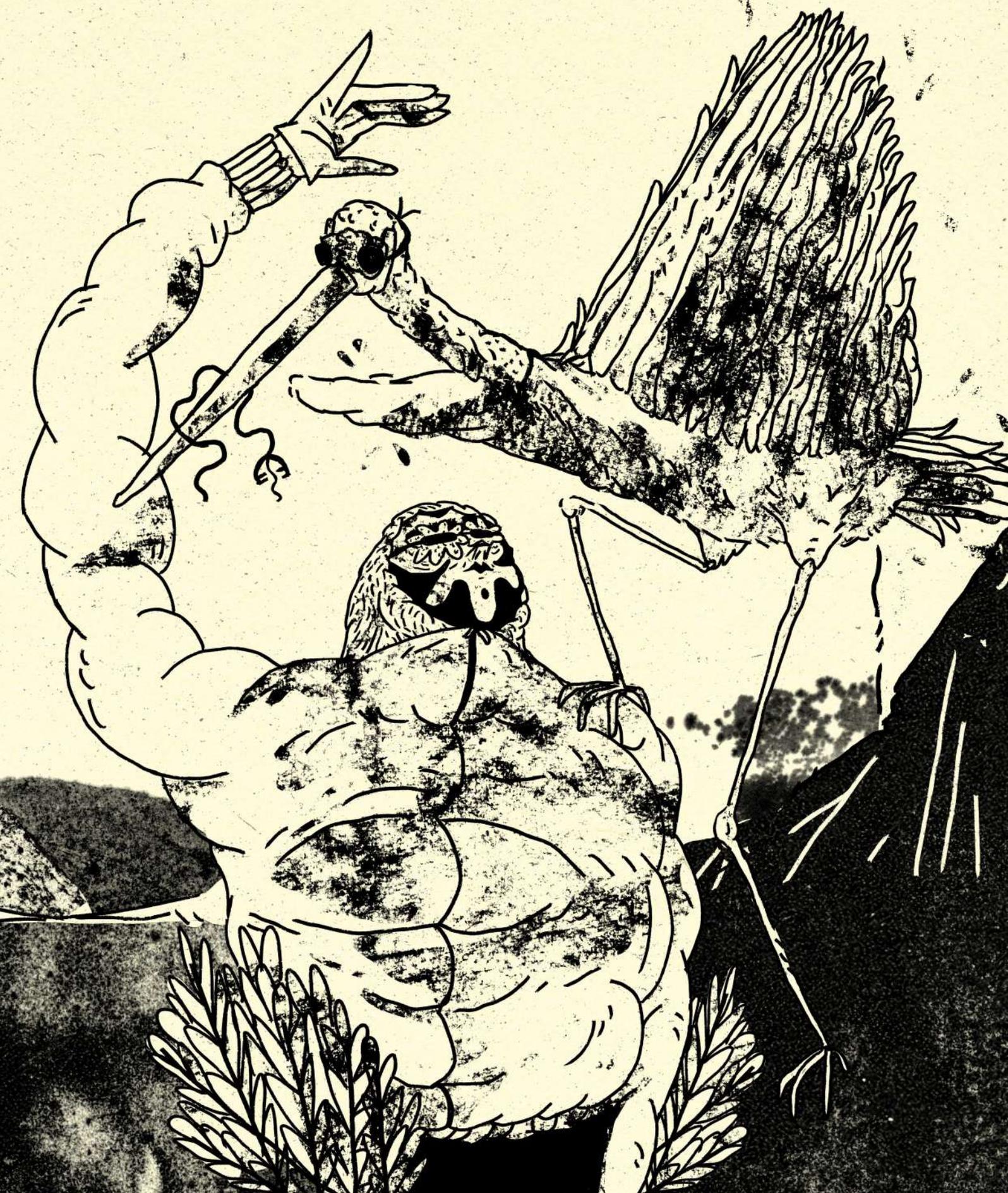
entre Grus y yo



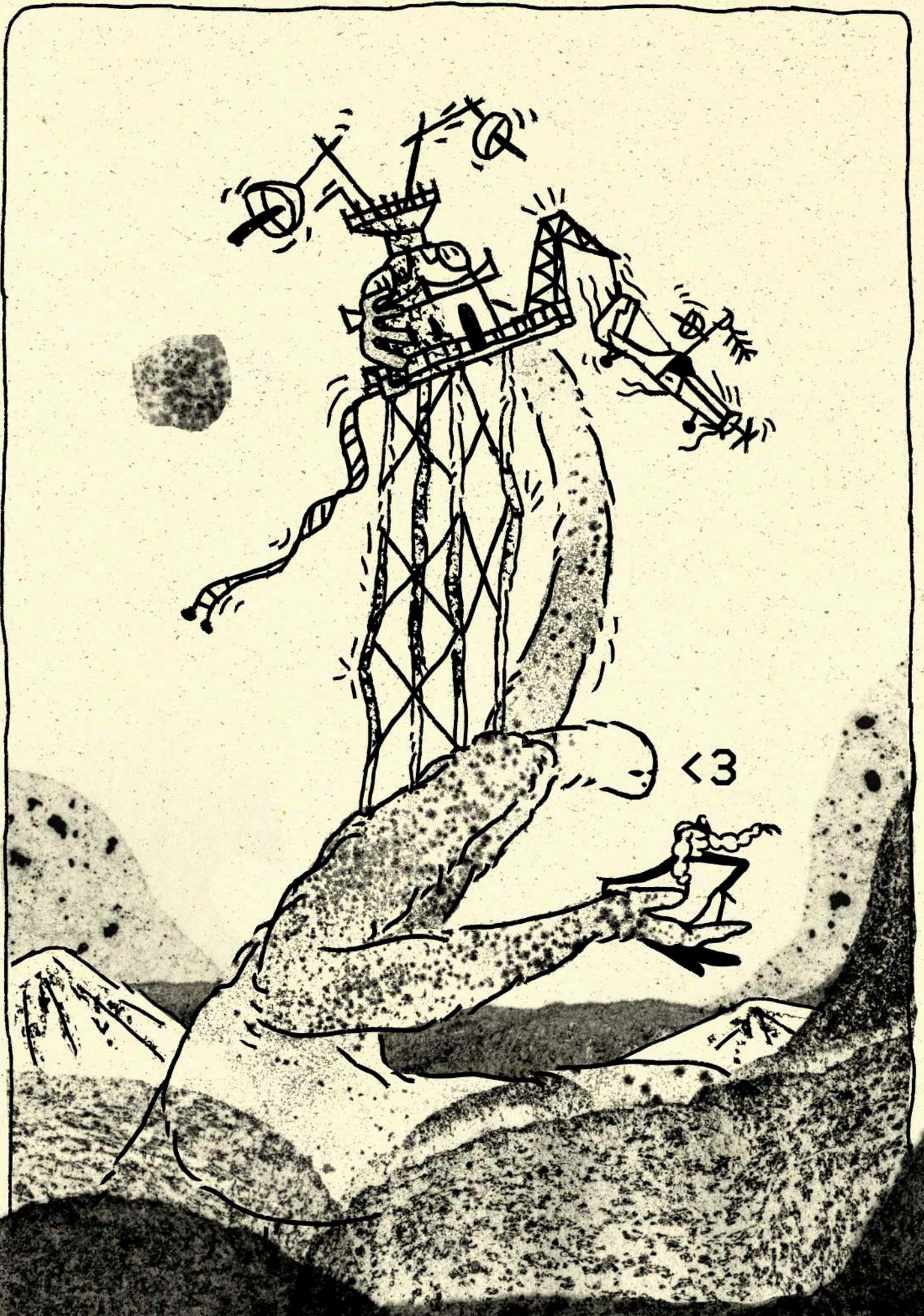
nunca tuvo más sentido

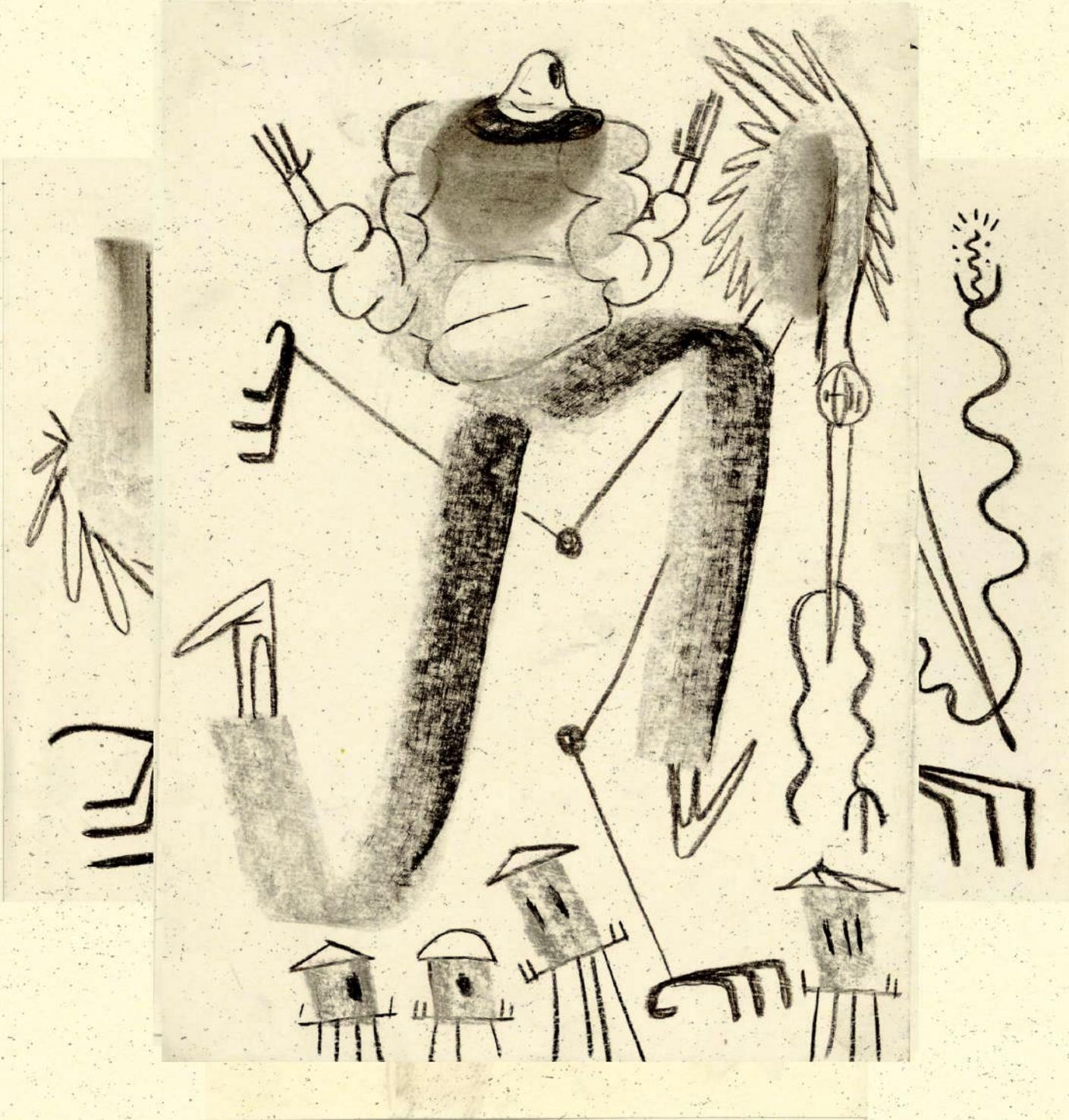


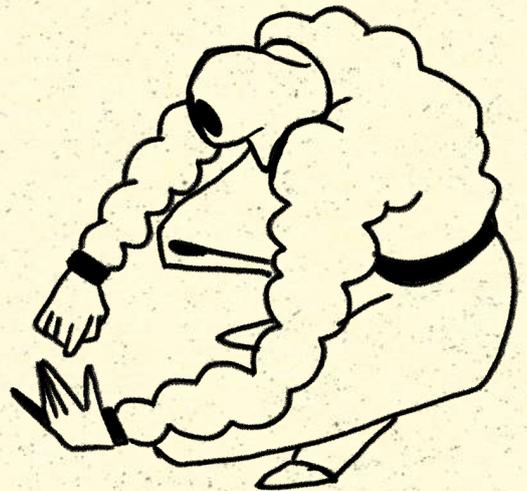
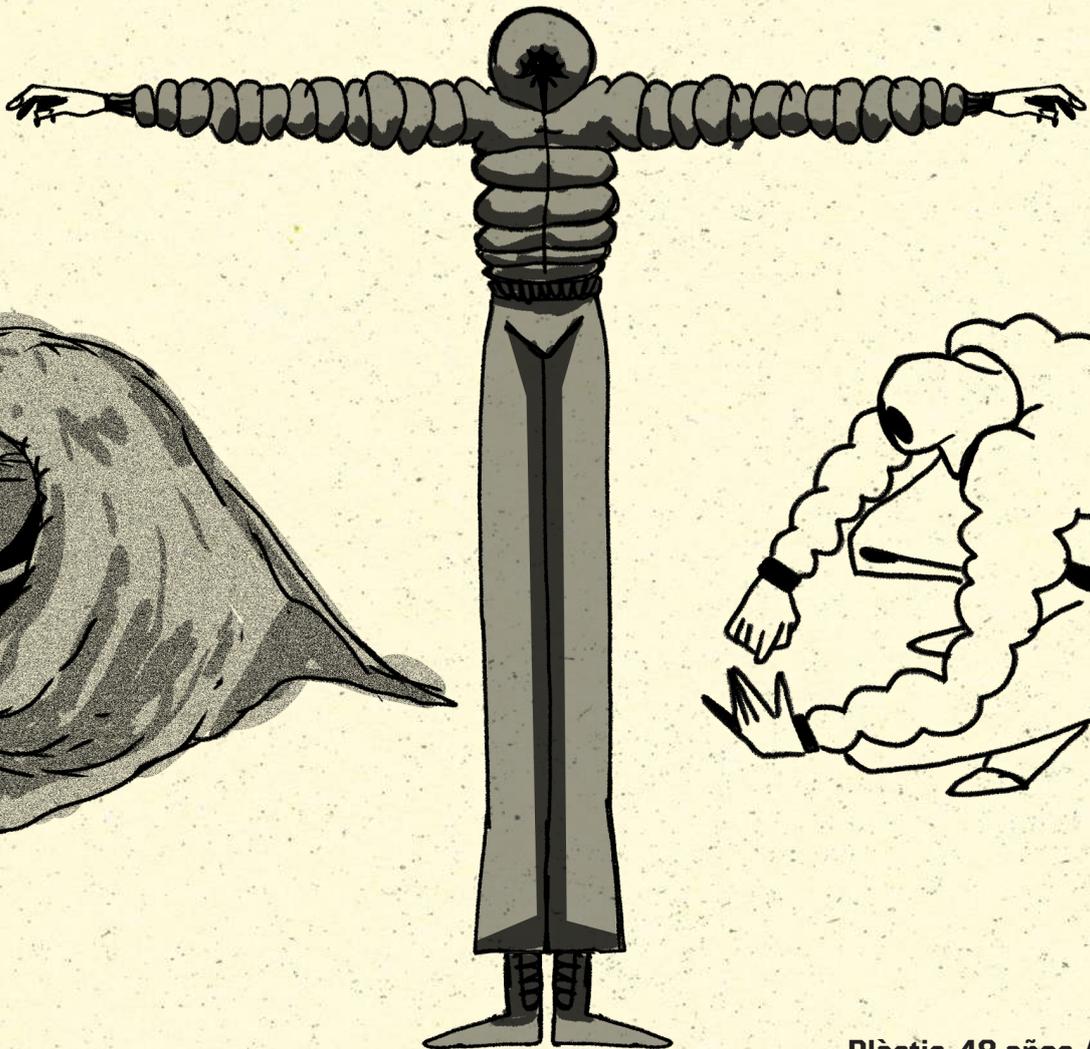
el hacernos sombra, el uno al otro

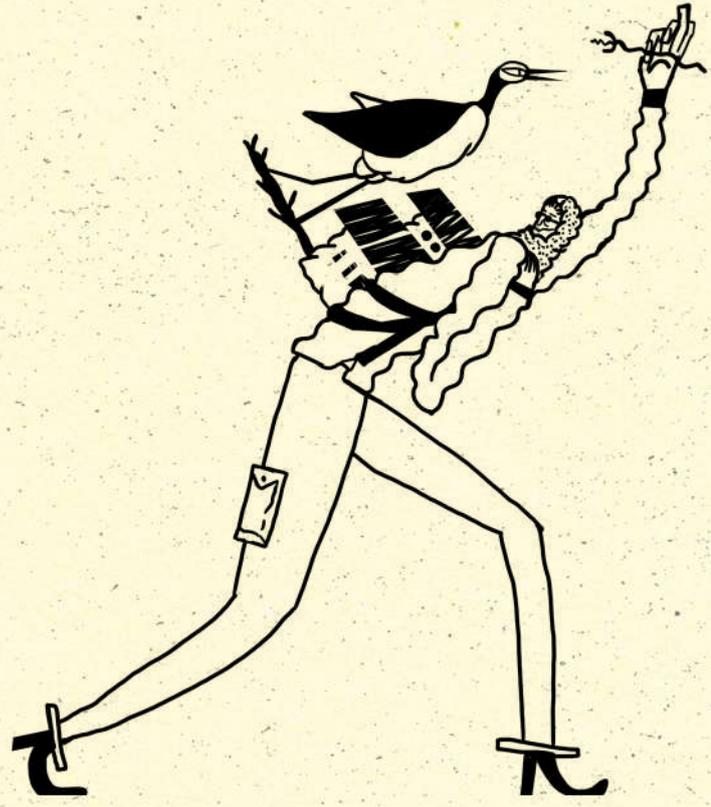


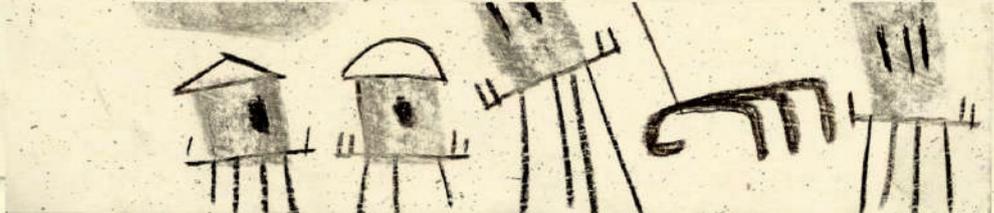
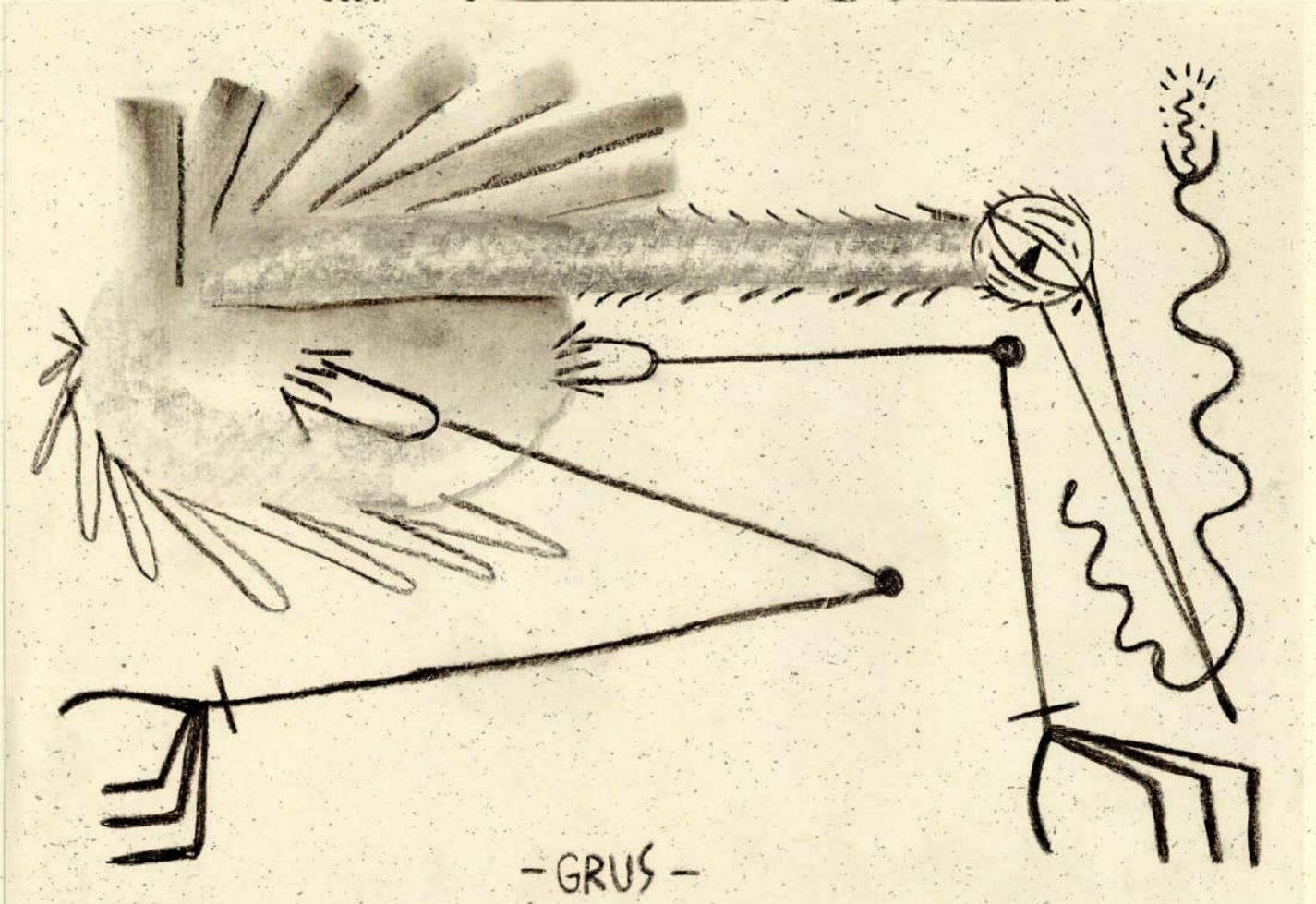
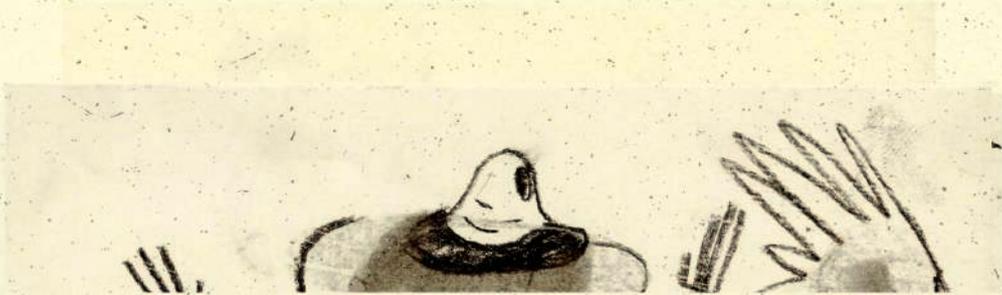


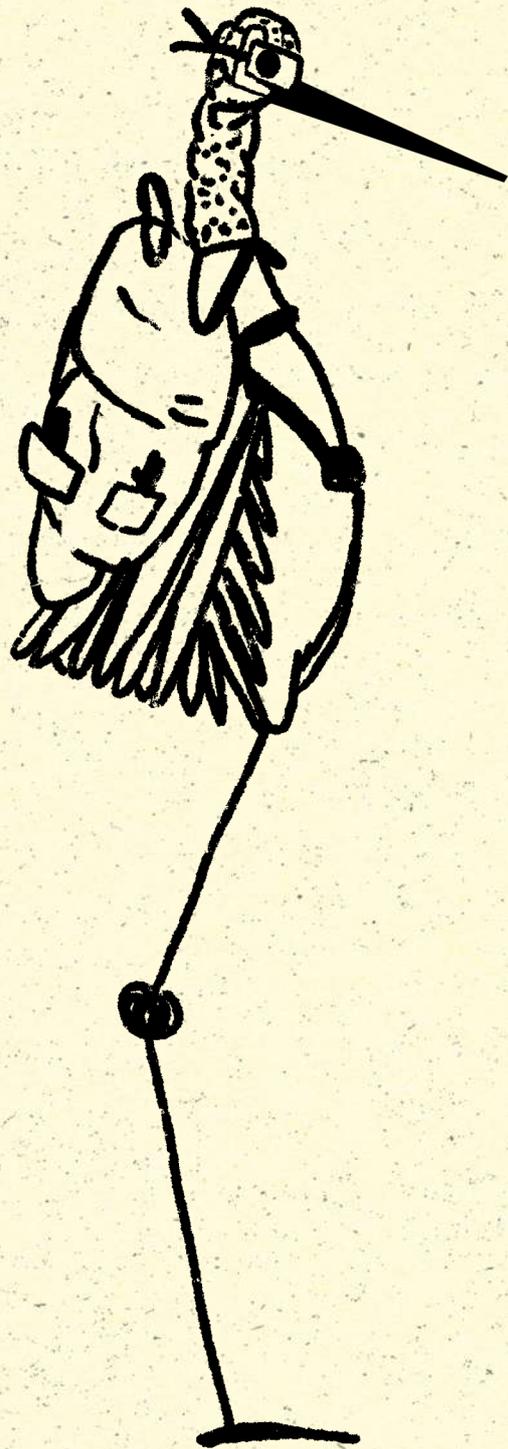
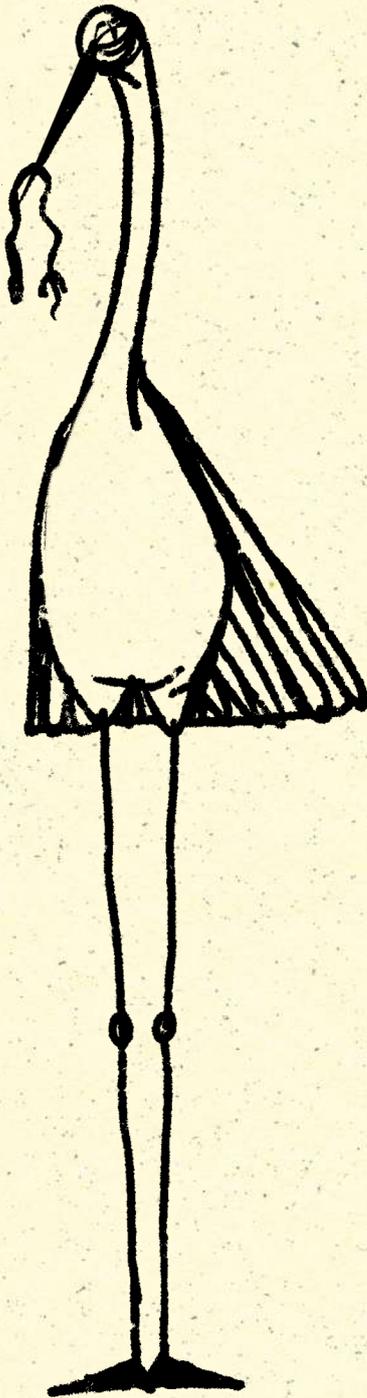
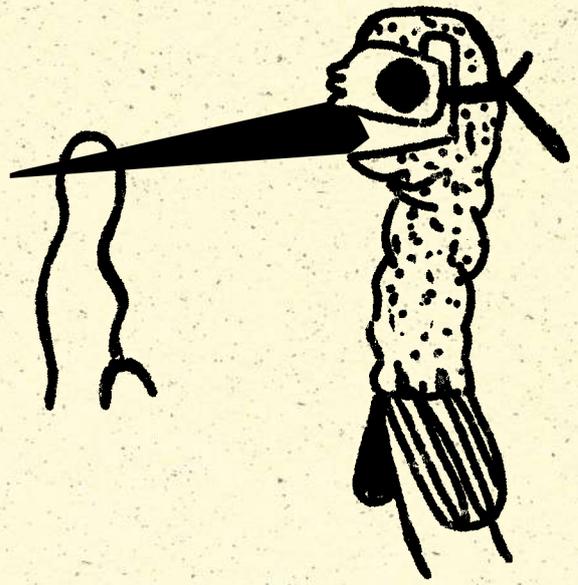
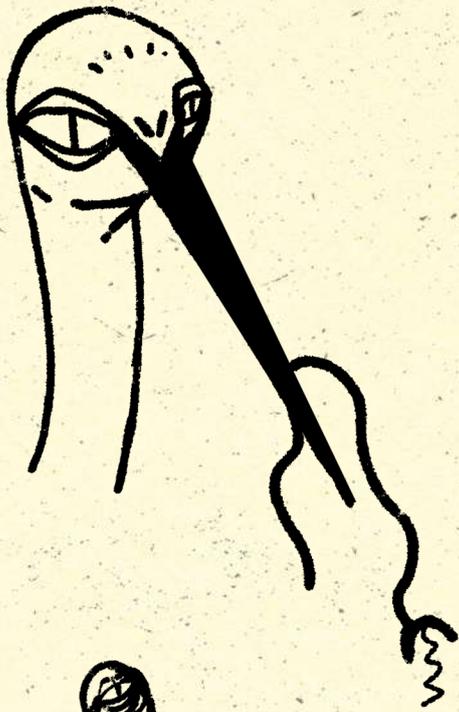


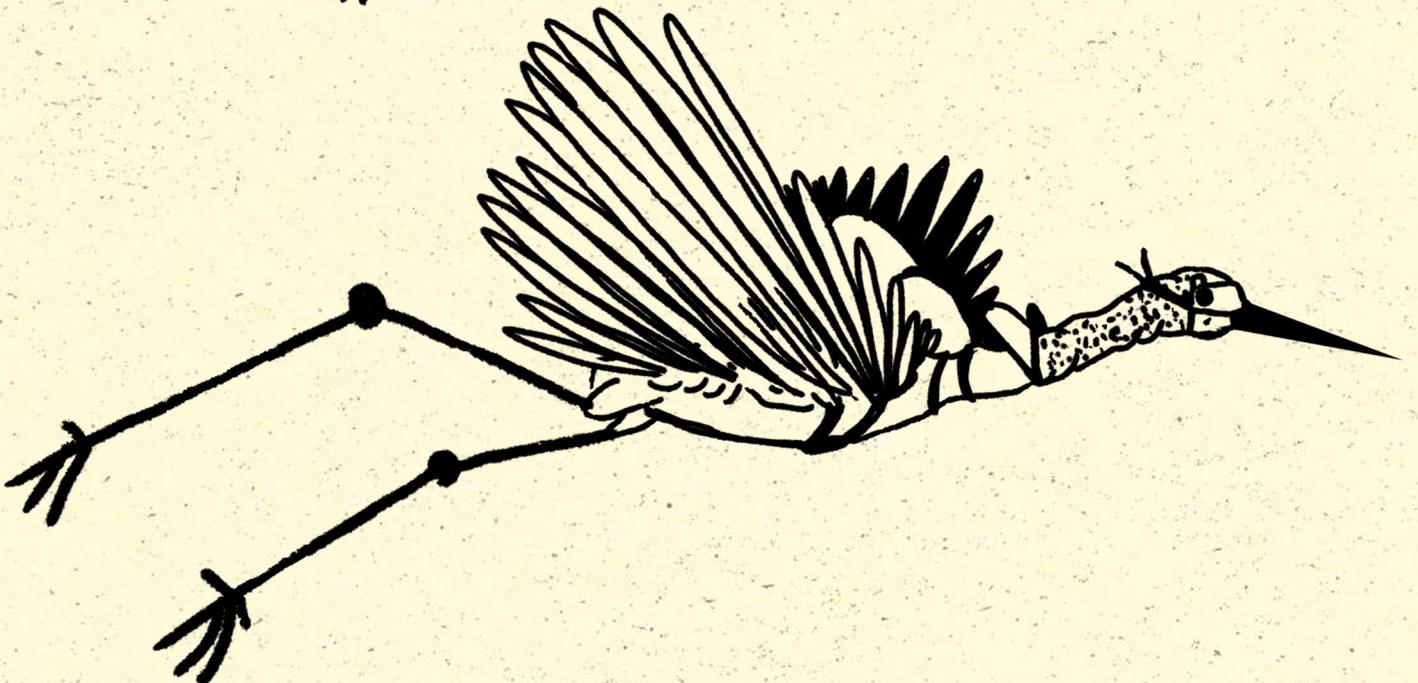
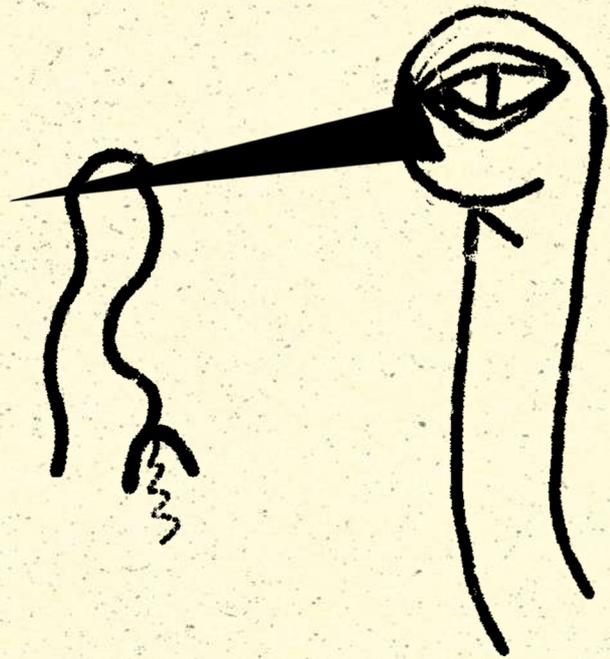
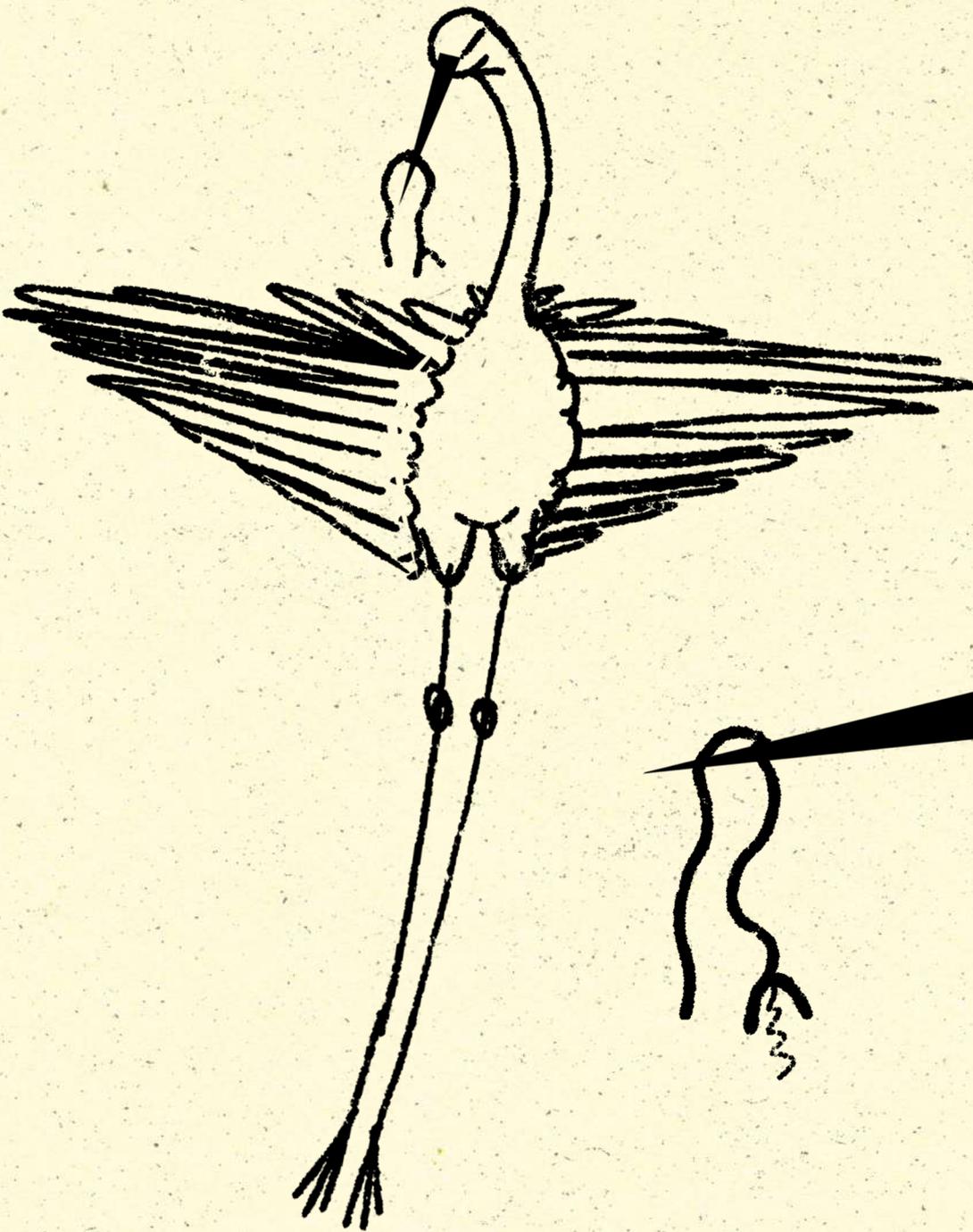


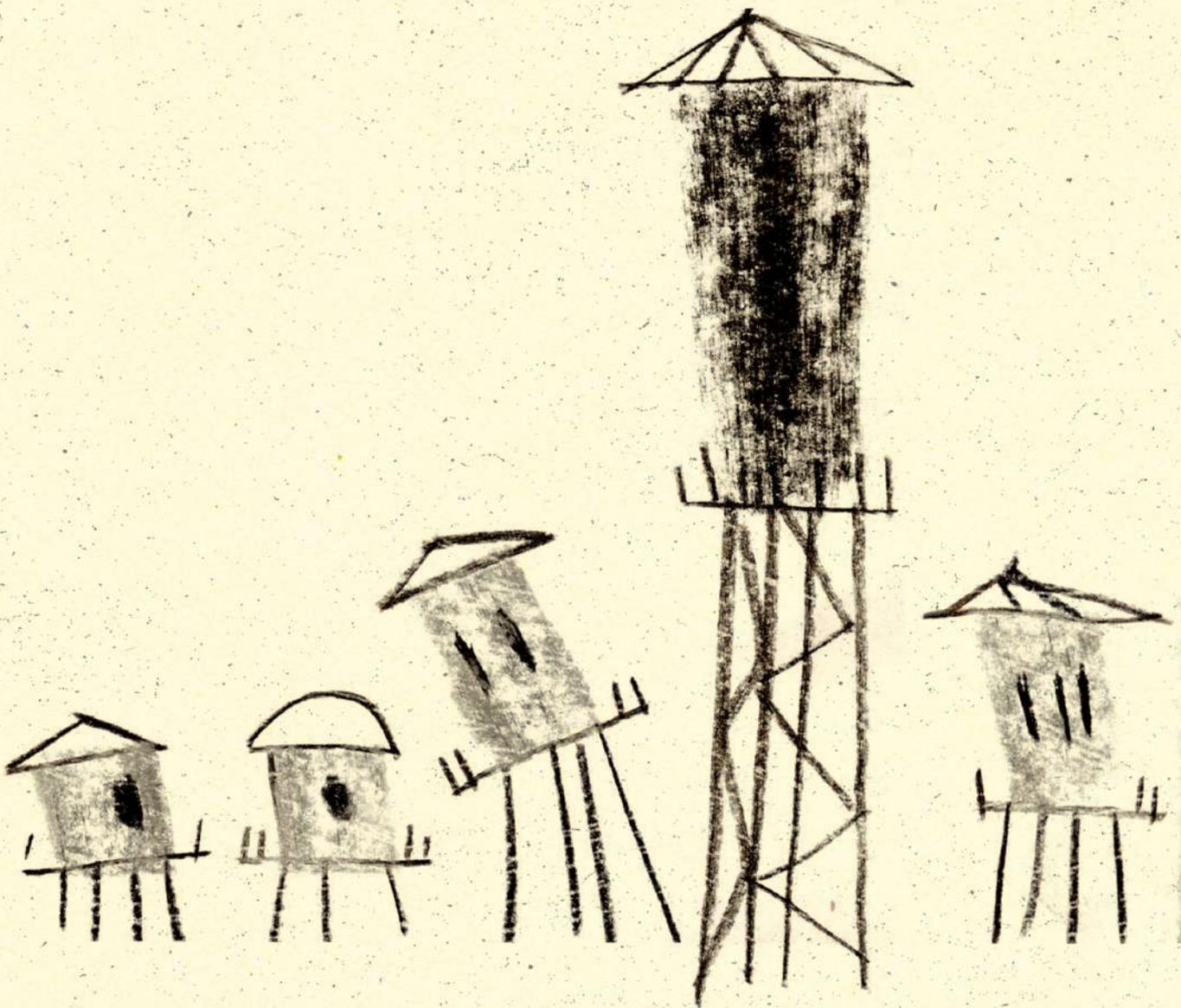












*Concepts Reservas Naturales*

Longitud.....: - 0° 29' 11,9096"  
Latitud.....: 38° 45' 32,2623"

Altitud sobre el nivel medio del mar:  
1390,453 m.

Año de construcción.....:  
04 de abril de 2024

Ocupada actualmente por.....:  
Plàstic. Gran Guarda Forestal y  
Grus. Gruidae latín. Animal doméstico

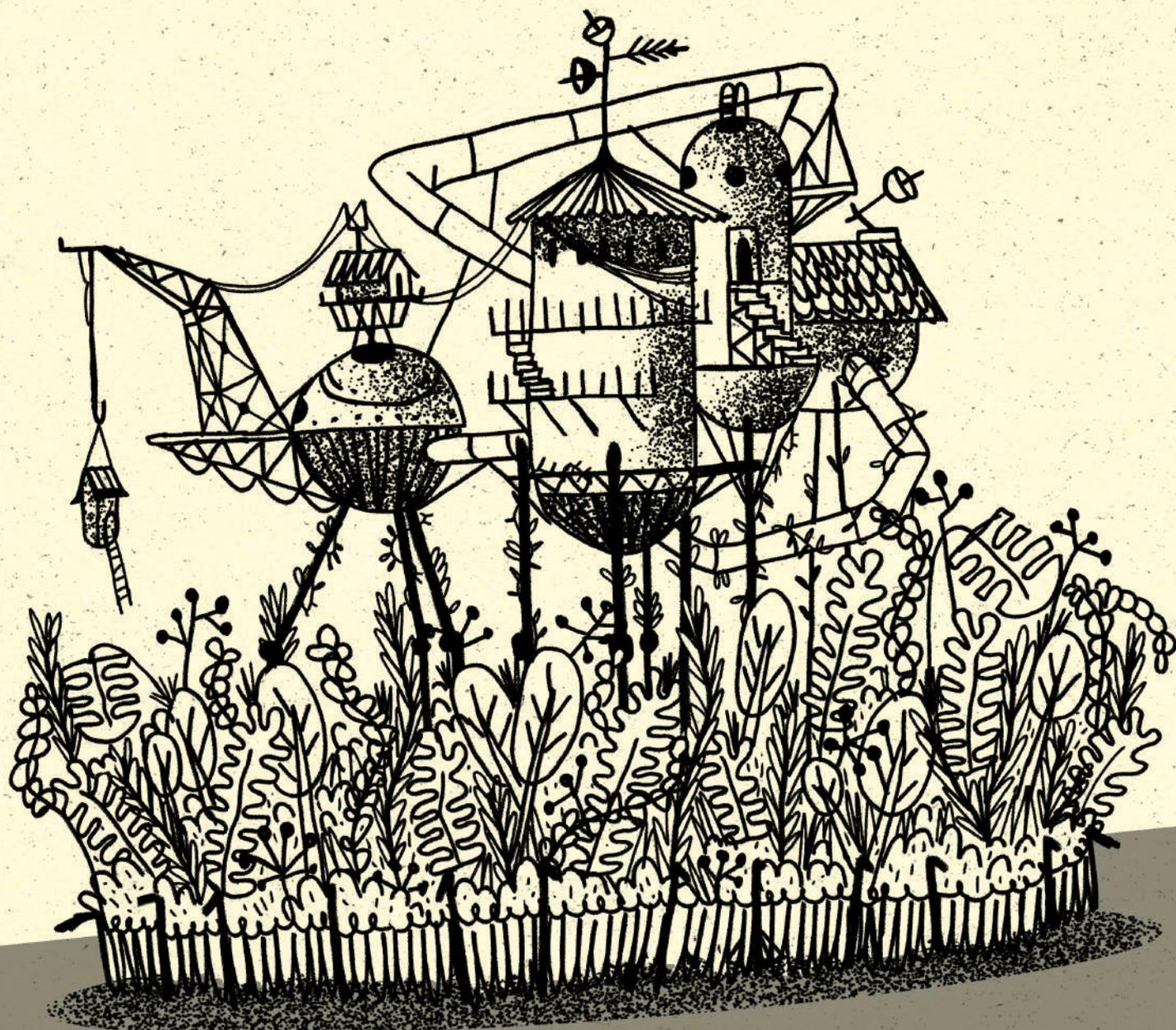


Longitud.....: - 0° 24' 18,6022"  
Latitud.....: 38° 50' 01,6660"

Altitud sobre el nivel medio del mar:  
1104,618 m.

Año de construcción.....: 18 de septiembre de 2024

Ocupada actualmente por.....:  
Gran Guarda Forestal  
y biólogo, Sutja



2058



Toni Yopis Tucaca  
@toniyopistucaca  
yopistucaca@gmail.com  
+34 678130140

atte. Plàstic y Grus, esperamos tu respuesta.

# ANEXO II

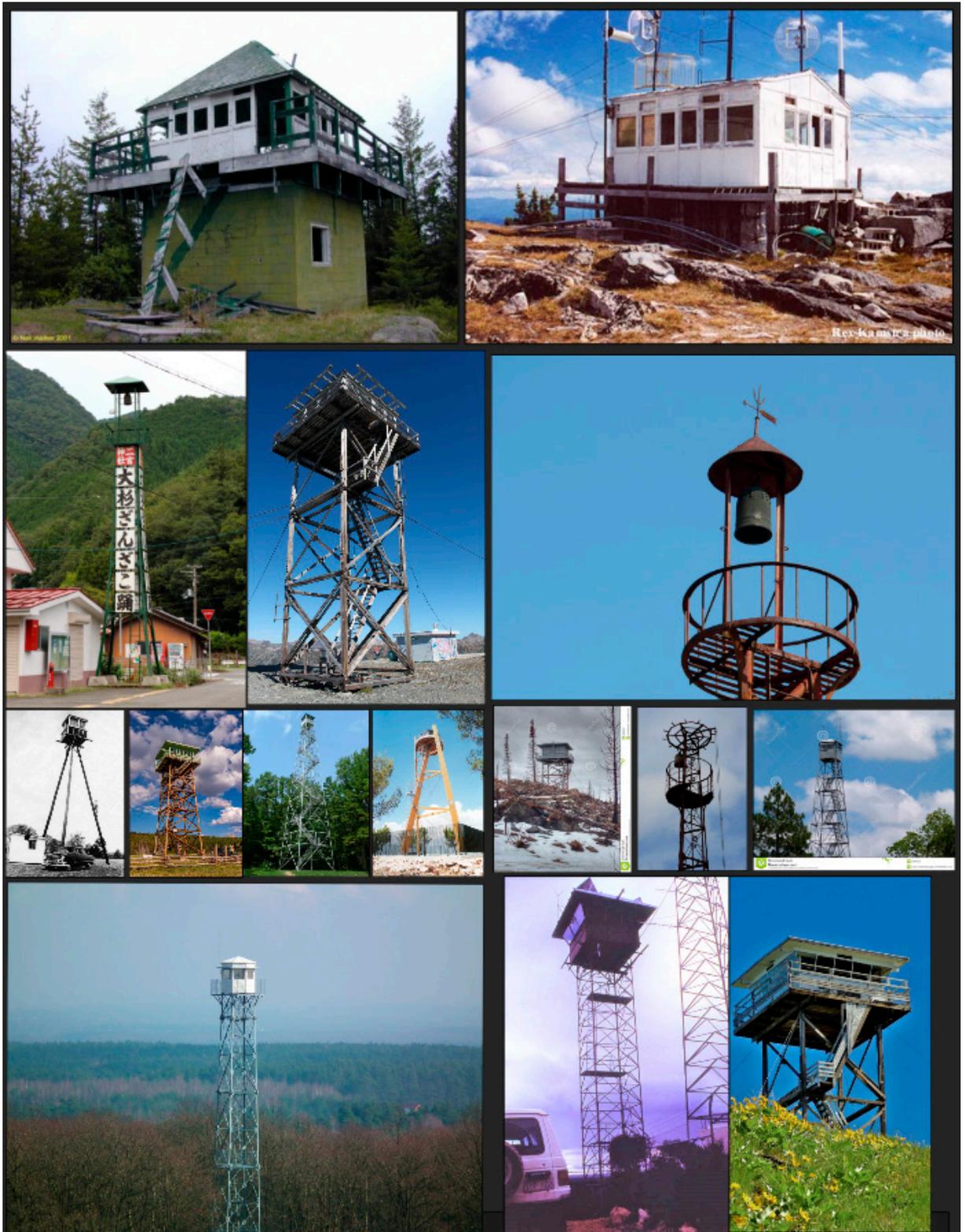
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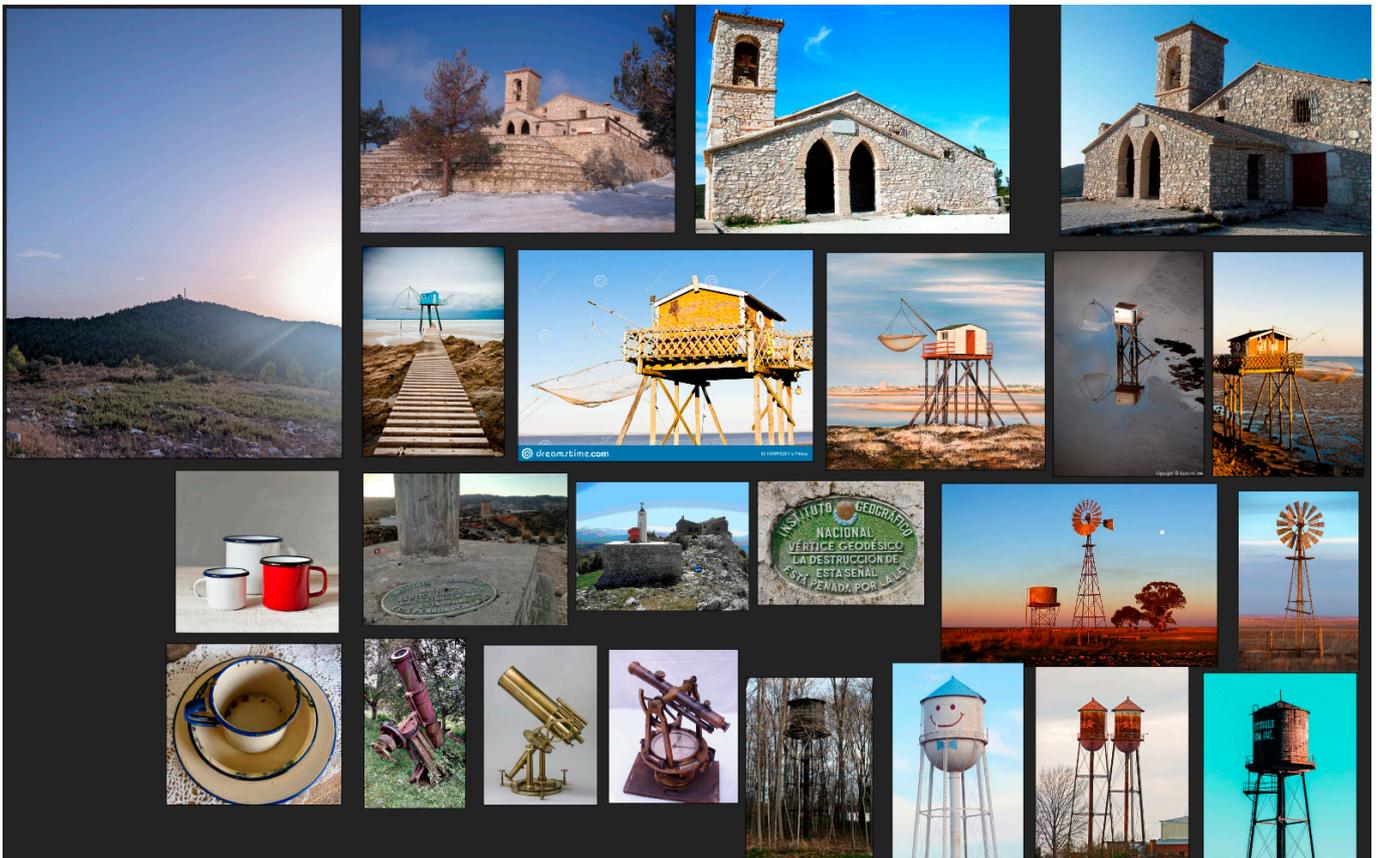
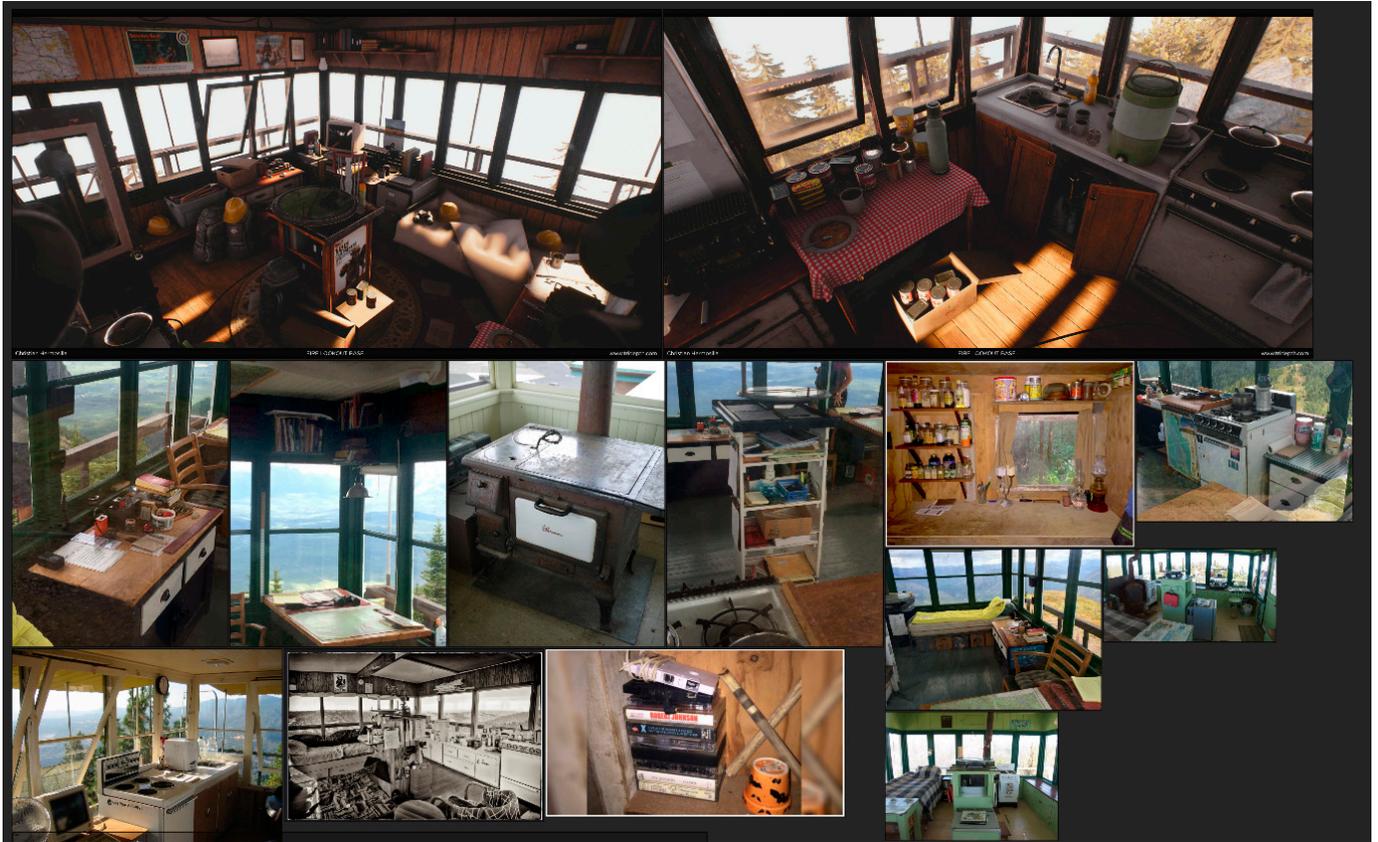
## 2. DESARROLLO GRÁFICO

## ANEXO II. DESARROLLO

### ANEXO II.1. MOODBOARDS COMPLEMENTARIOS

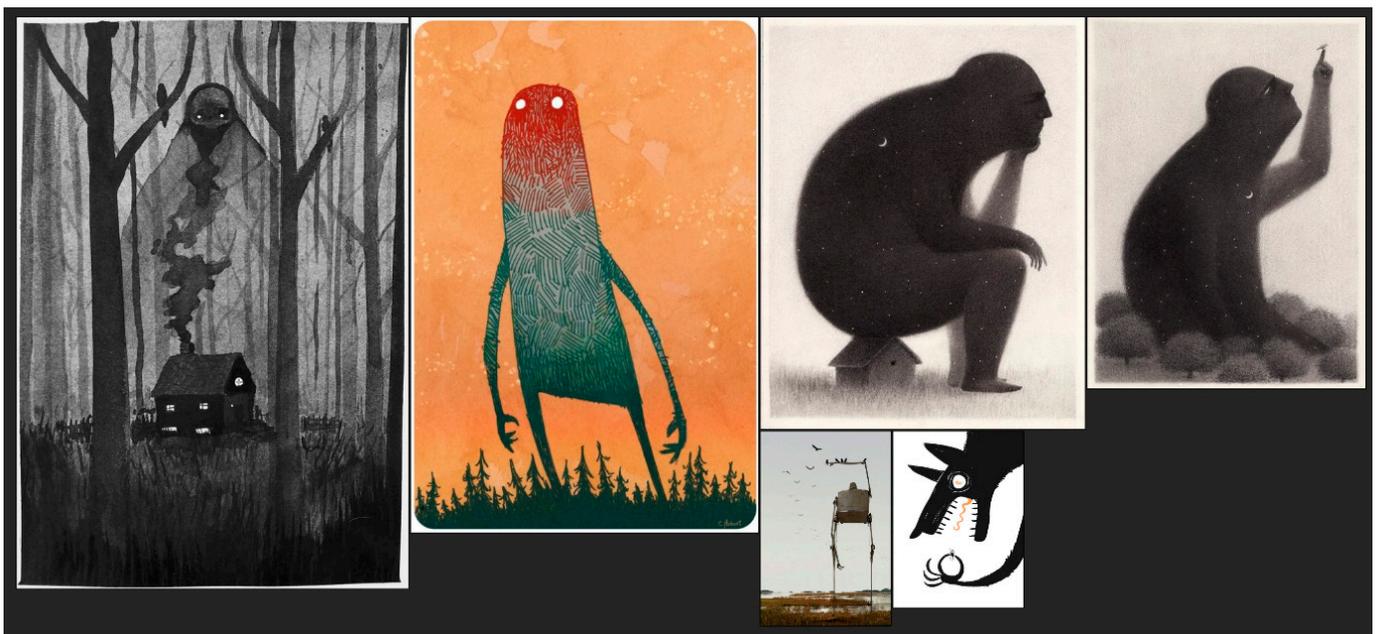
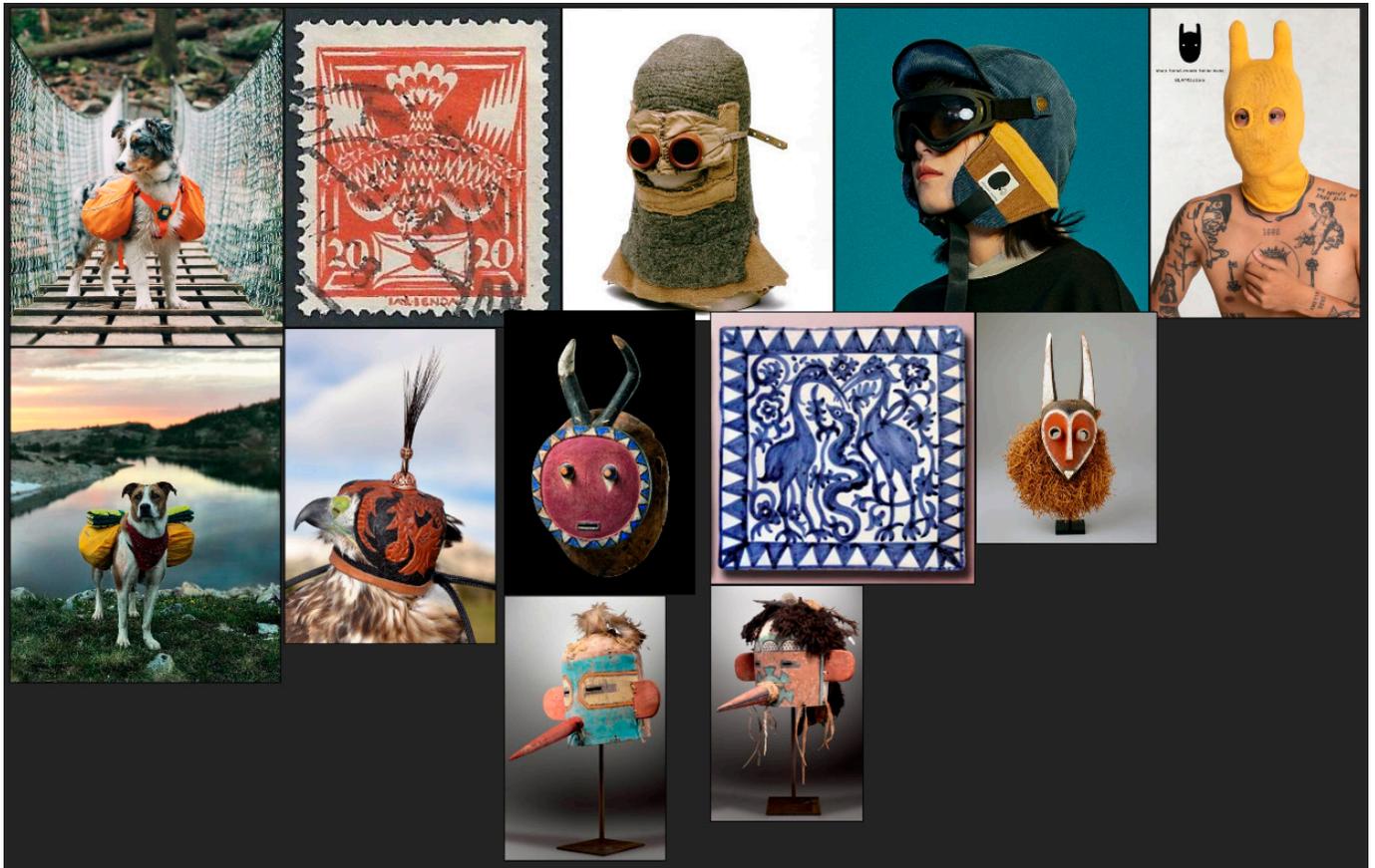
*moodboard del entorno y la arquitectura de las estructuras*







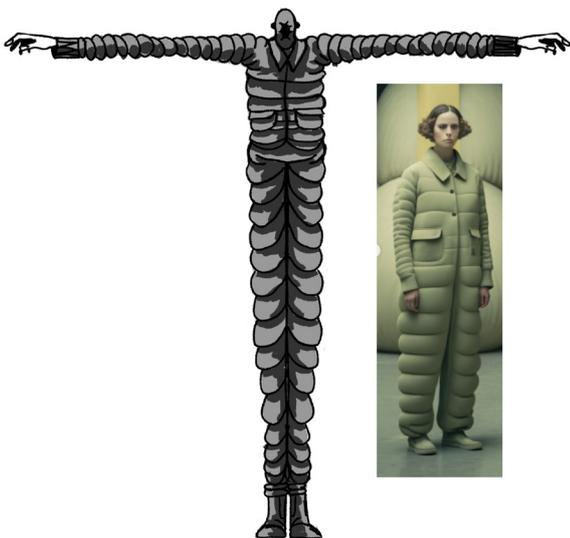
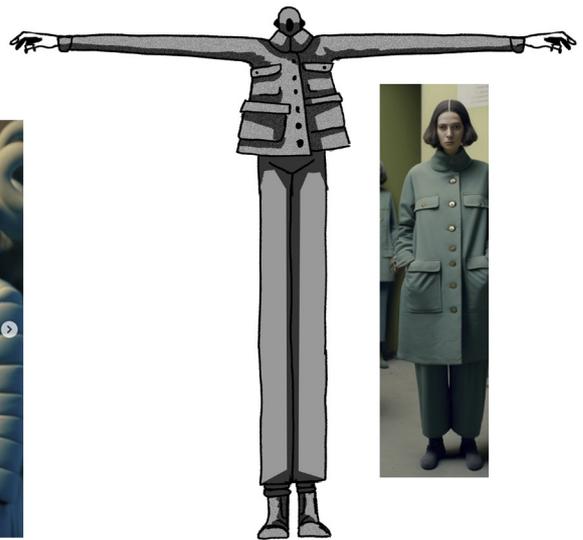
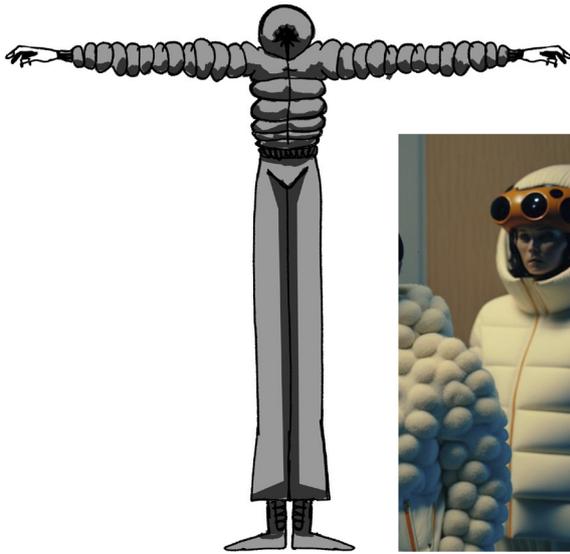
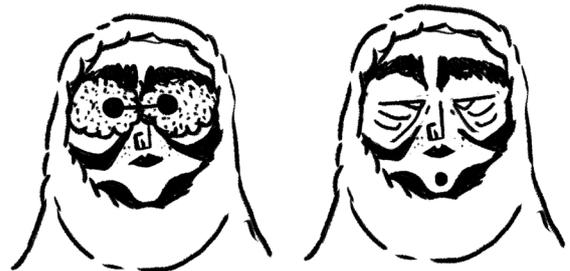
*moodboard del personaje Grus y el gigante de arcilla.*

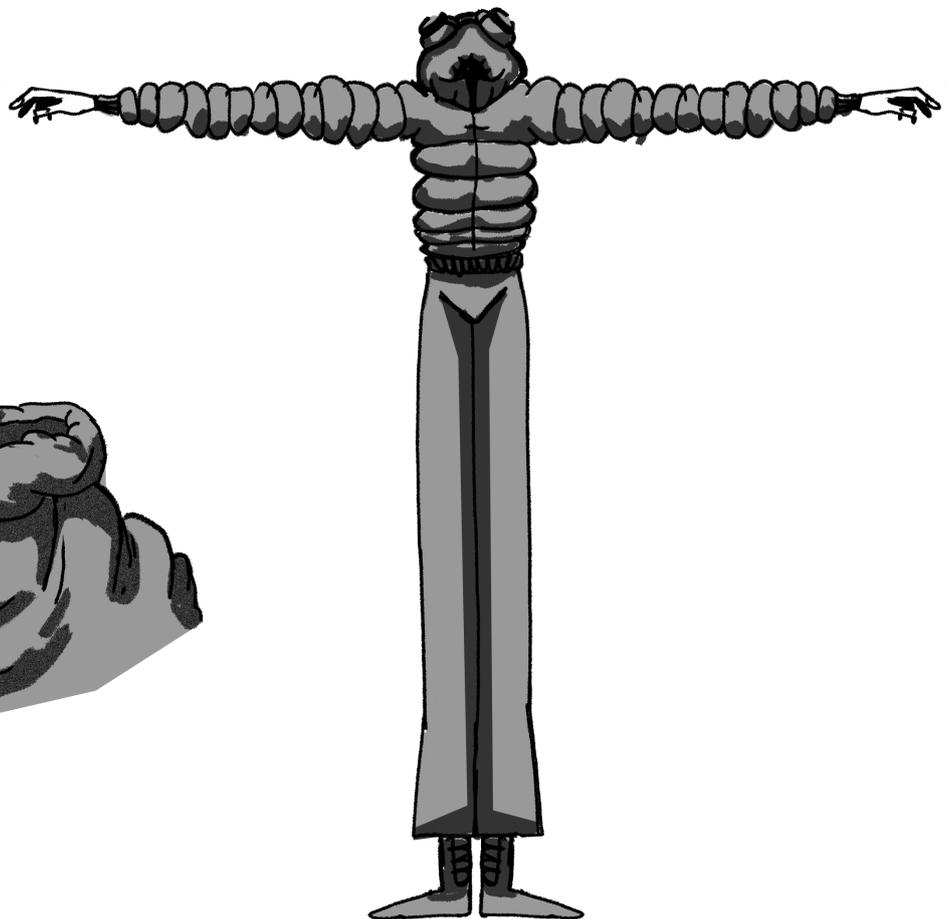
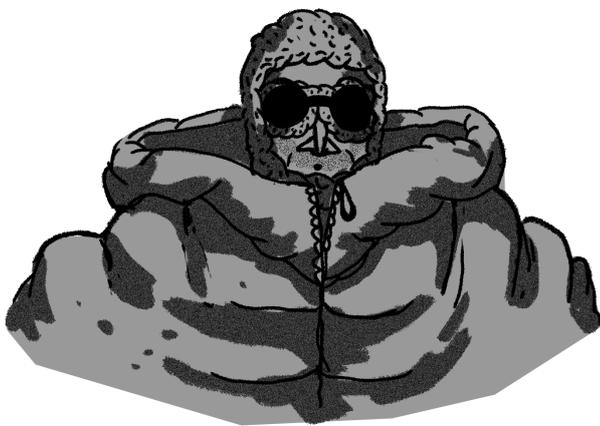
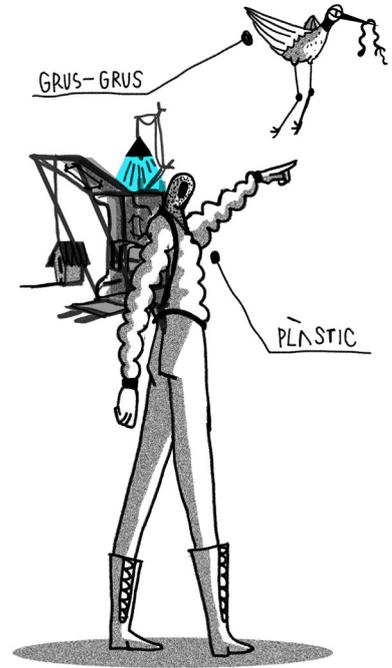


## ANEXO II.2. DESARROLLO GRÁFICO PERSONAJES

Plàstic

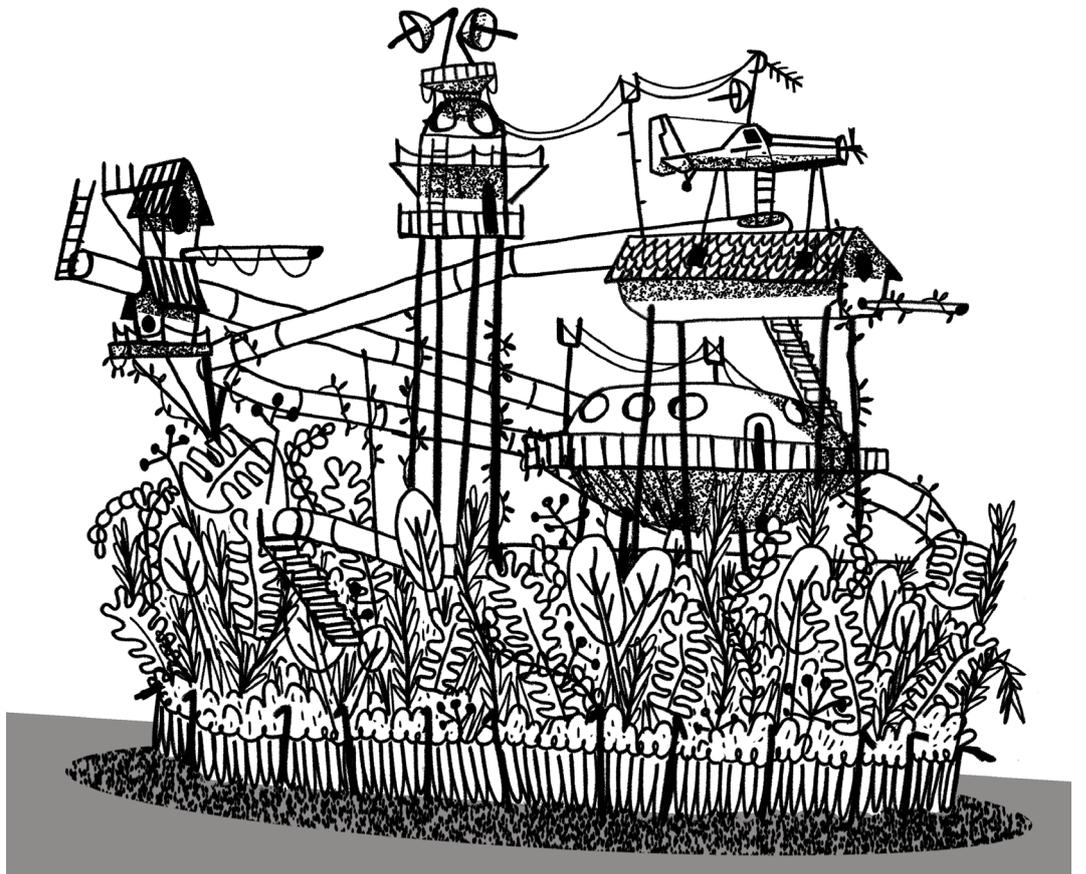


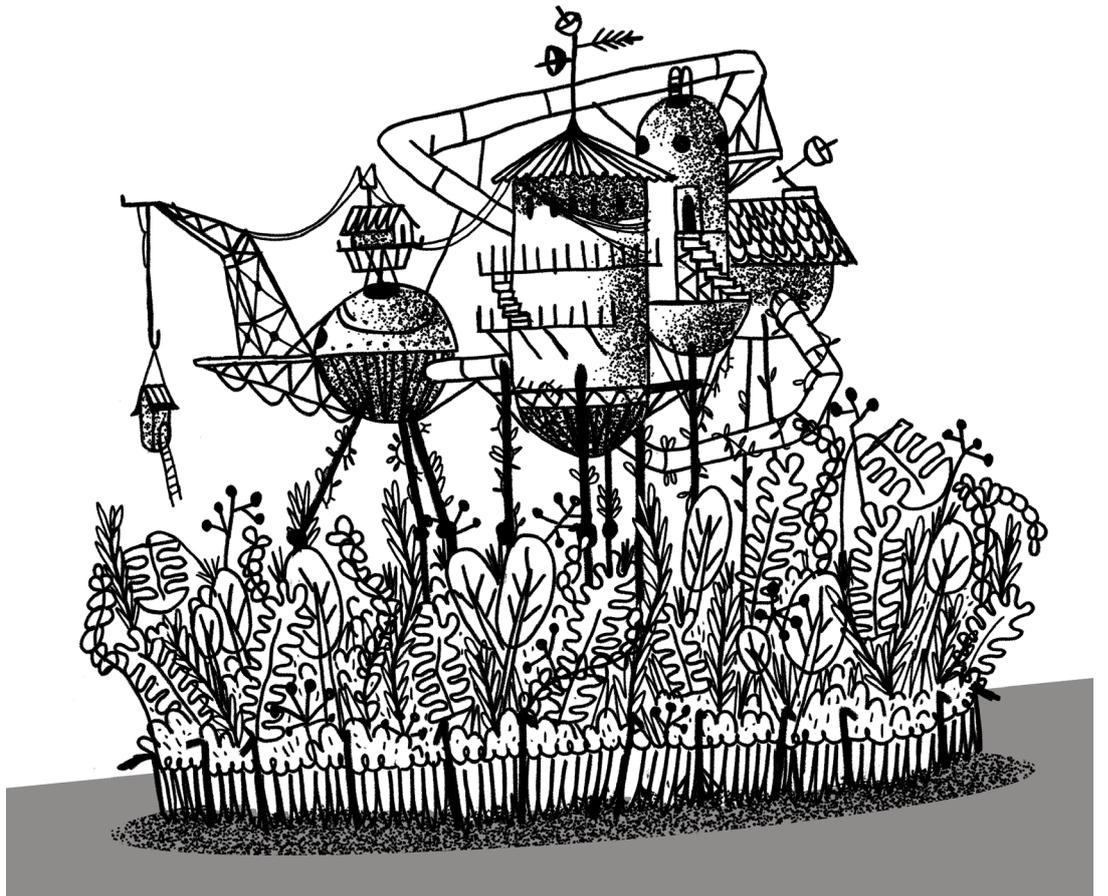
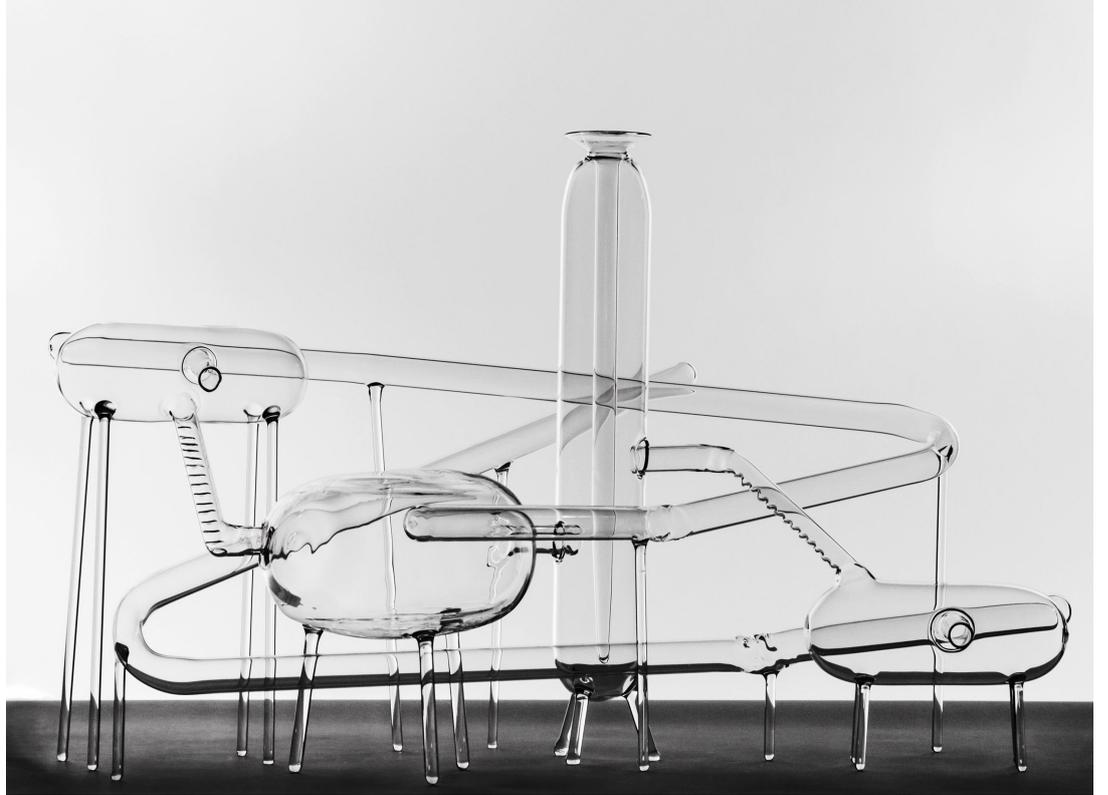




### ANEXO II.3. DESARROLLO GRÁFICO RESERVAS NATURALES



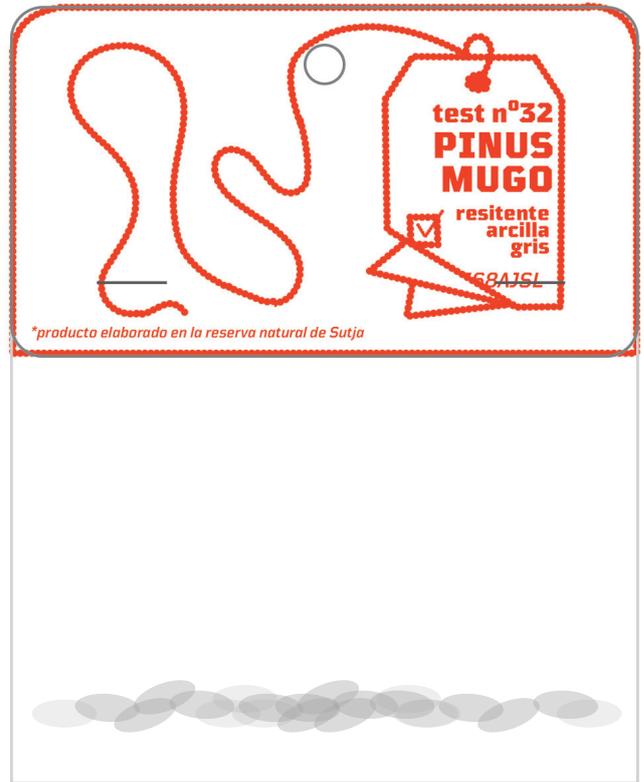




**ANEXO II.4. DISEÑOS PRODUCTOS PROMOCIONALES**  
*bordados en tela*



*bolsas de semillas*



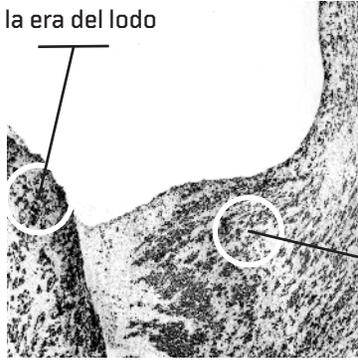
## ANEXO II

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### ***3. LA ERA DEL LODO, TEXTURE SUPPLY***

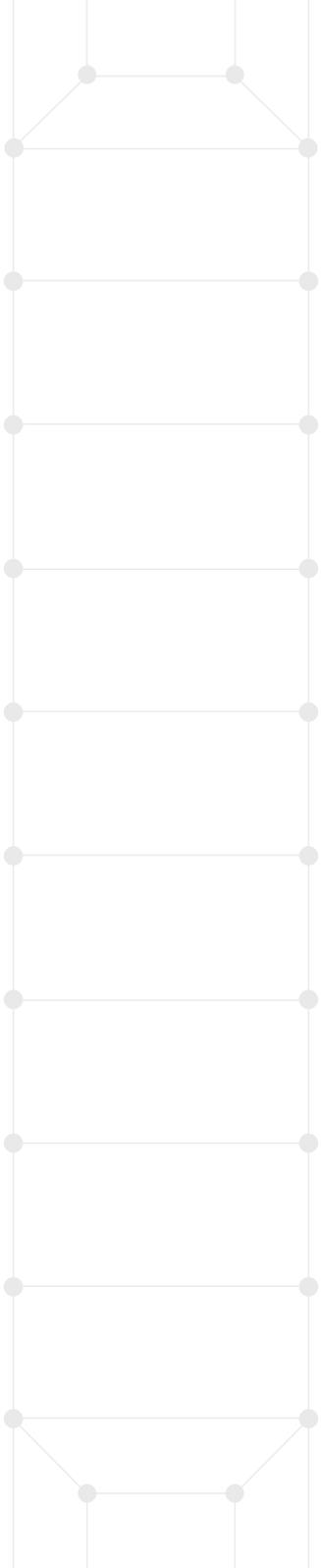
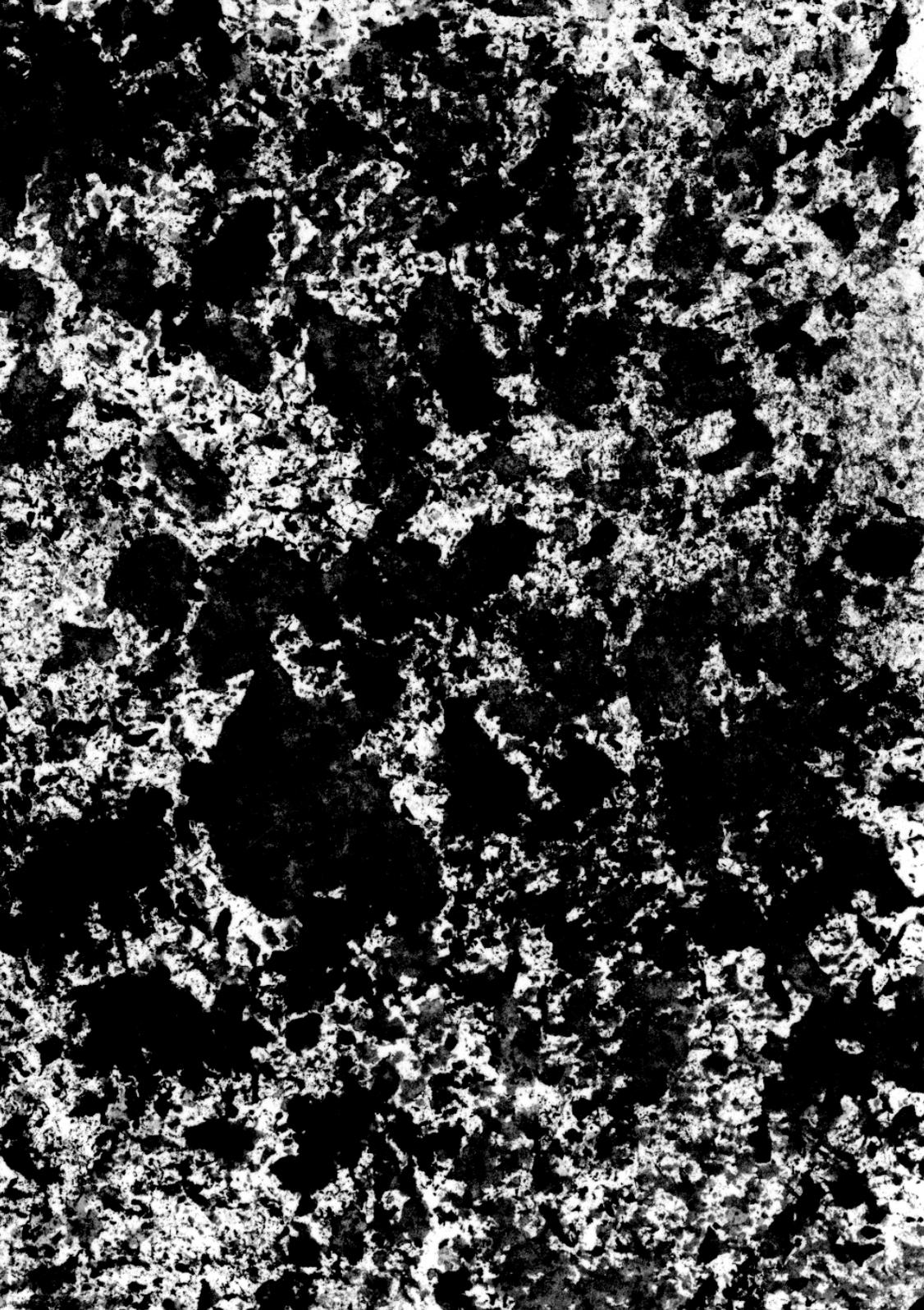
RESULTADOS FINALES

la era del lodo



texture supply





« Marcar un objeto puede ser un acto político,  
no en sentido programático, sino en el más  
fundamental de establecer la presencia propia,  
y de hacerlo objetivamente »

*[Richard Sennett, El artesano, 2009, p.81]*

De: Toni Yopistucaca  
Fecha: 26 de mayo de 2023, 12:35 [antes del lodo]  
Asunto: La Era del Lodo  
Realizado por: Toni Yopistucaca  
Firmado por: Toni Yopistucaca  
Seguridad: Cifrado Estándar [TLS]

la era del lodo

## TEXTURE SUPPLY

Aquí queda plasmada la consciencia material, que es consciencia porque la reflexión la sigue, y es material porque se toca y se ensucia y se ladra también a sí misma.

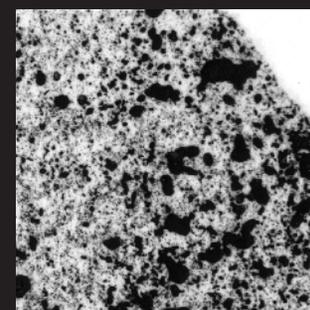
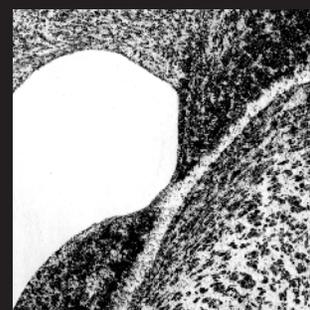
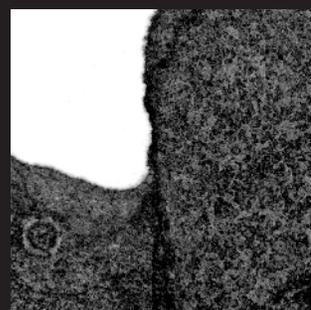
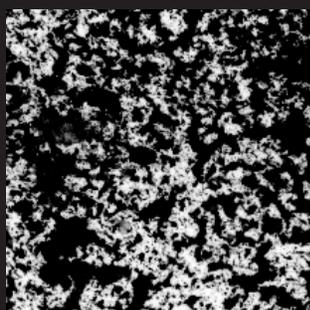
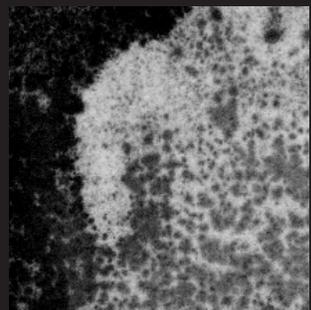
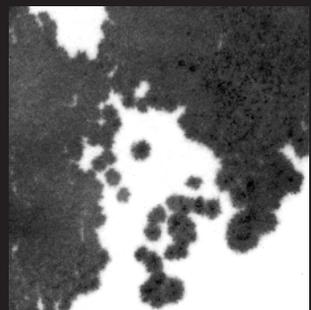
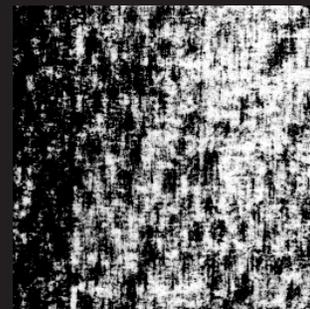
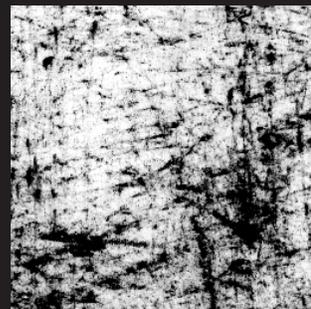
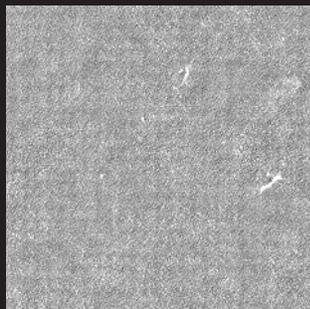
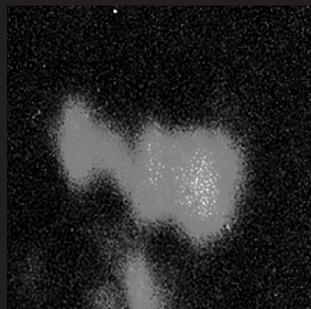
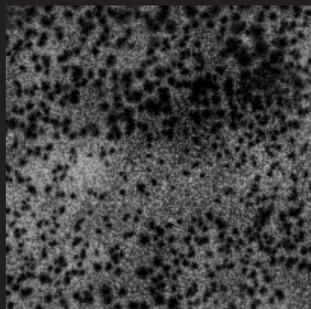
Es cada textura como un baúl cargado de pequeños movimientos, lenguajes y símbolos gráficos, silla de mimbre donde reposar para extraer infinitos-nuevos-significados-probables.

Sí, son justo eso.

Este catálogo recoge la investigación gráfica realizada para La Era del Lodo, un recorrido por texturas « realmente guapas » que, a su vez es la expresión y la antropomorfosis<sup>1</sup> de cada una de ellas y a su vez son seguidas por una taxonomía tan gratuita como divertida, a mi forma de entender las cosas.

<sup>1</sup> Atribución de cualidades humanas a cosas inanimadas, por eso lo de « realmente guapas », como cuando ves una Orbea antigua y dices “es preciosa” o unas Crocs amarillas y dices “que juguetonas”].

Tipo de imagen:  color  grises  blanco y negro  
Destino:  pantalla/web  impresora  personalizado  
Ajustes de imagen:  Destramado  Restauración de color  Corrección claroscuro [K]  Eliminación de polvo





01\_Sensores de presión



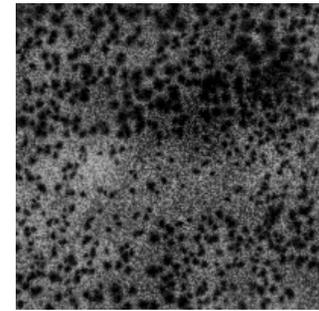
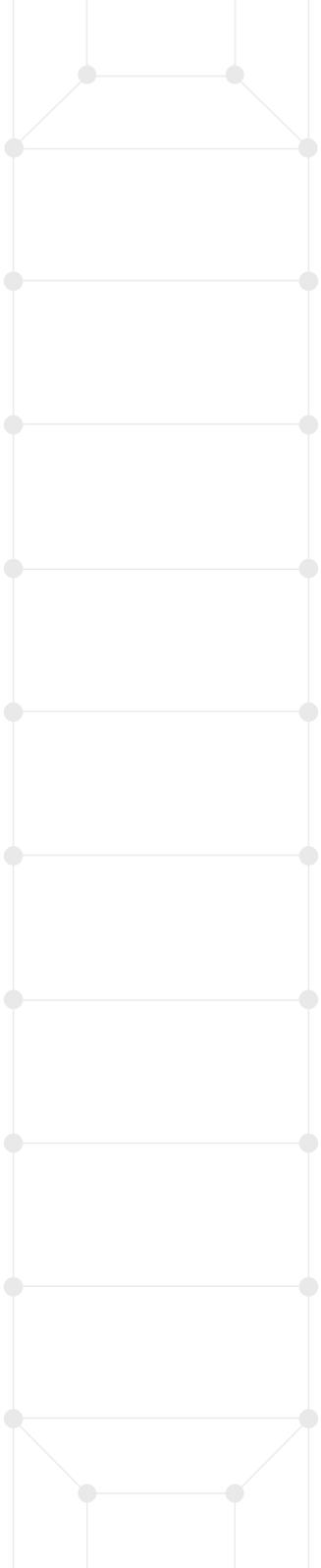
02\_Capitolio Morti's



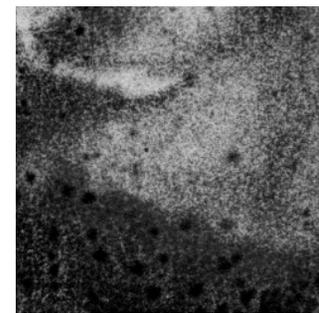
03\_Pan de moho



04\_Tuerca turca



01\_Sensores de presión



02\_Capitolio Morti's

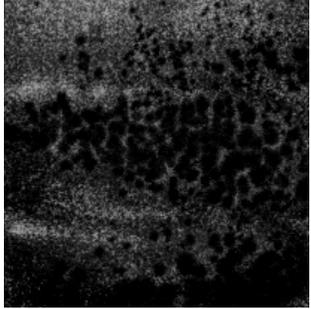
### 01 info textura

disolvente\_06 *[nombre raíz]*

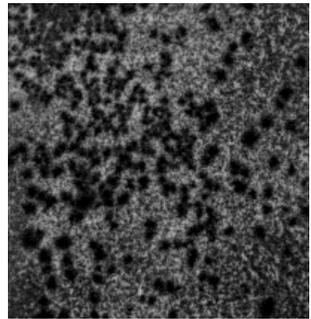
Espalda de mono, 1963, isla de Honshu *[nombre propia]*

Técnica\_tinta grabado con aguadas de disolvente sobre cristal

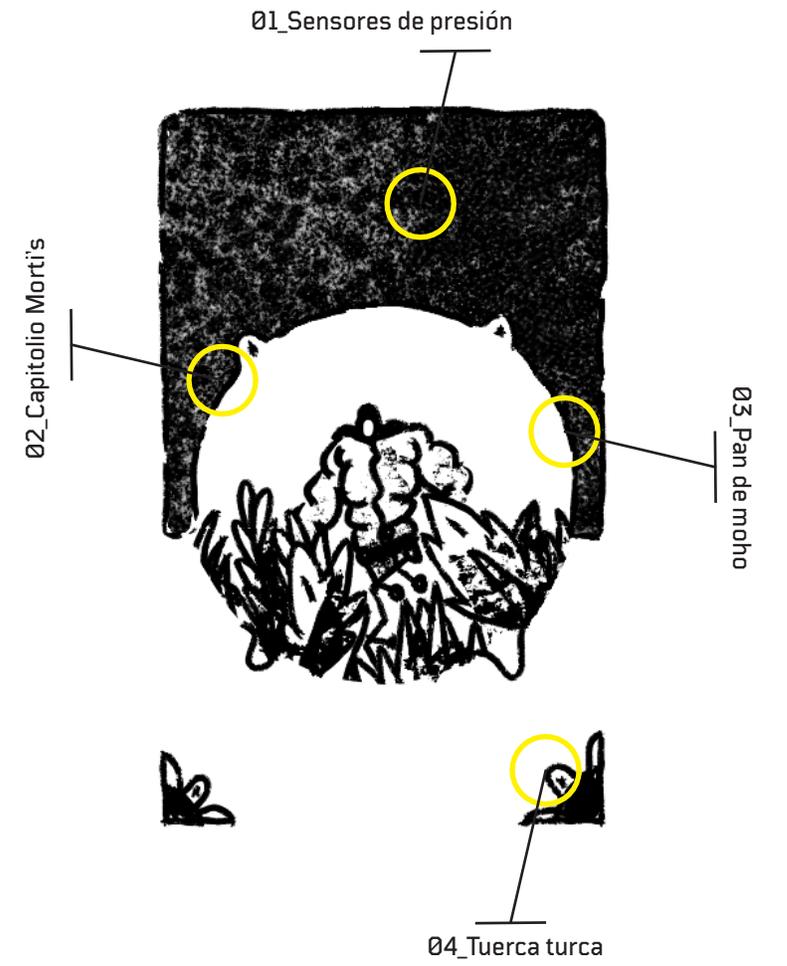
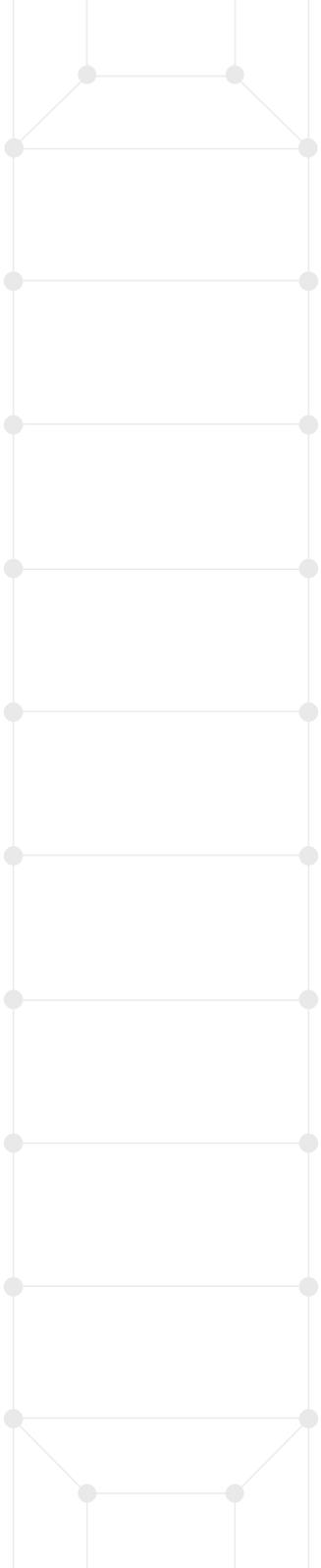
Textura aplicada a\_cielos y zonas de negros fuertes



Ø3\_Pan de moho



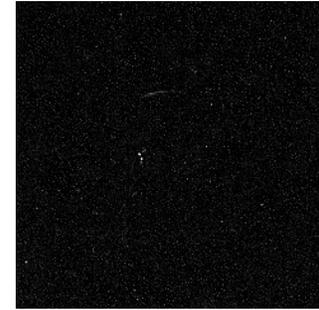
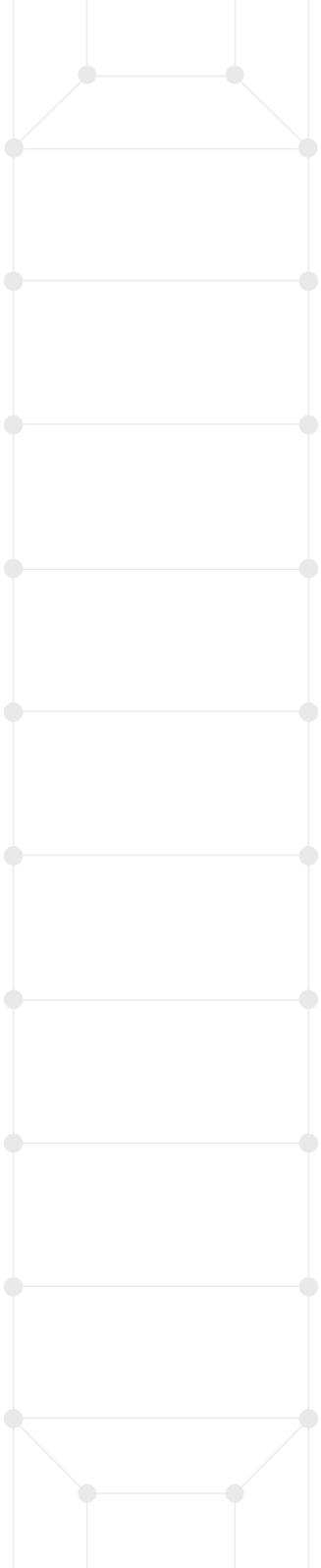
Ø4\_Tuerca turca





01\_Instalación portuaria

02\_Una mirada de papá



01\_Instalación portuaria

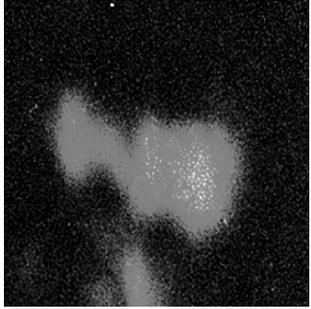
02 info textura

grain\_05 *(nombre raíz)*

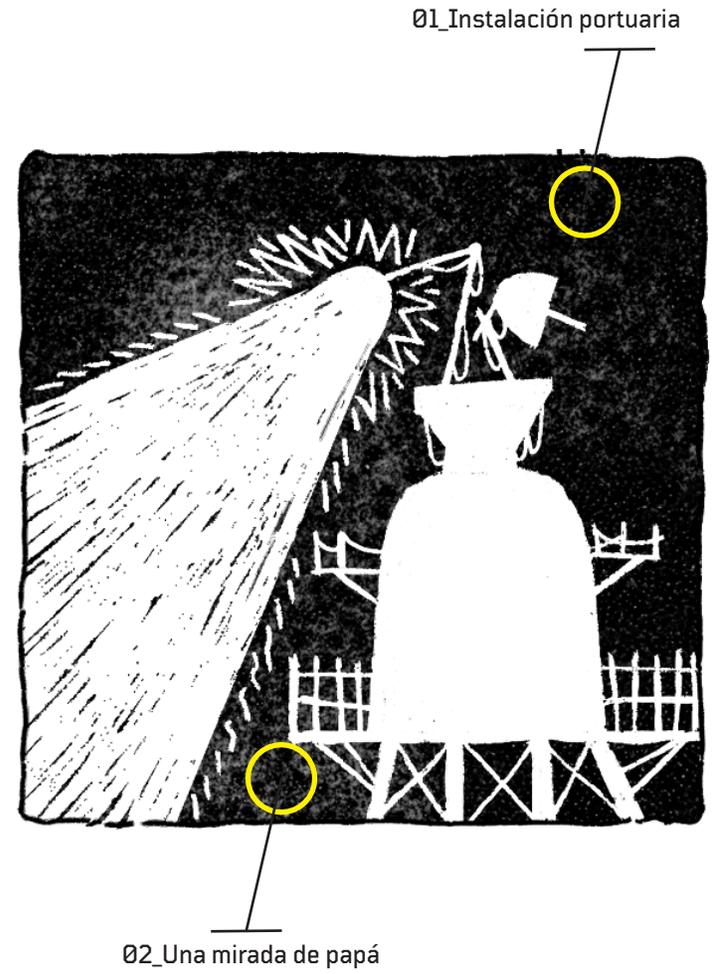
Virutas de un vinilo de Triana *(nombre propia)*

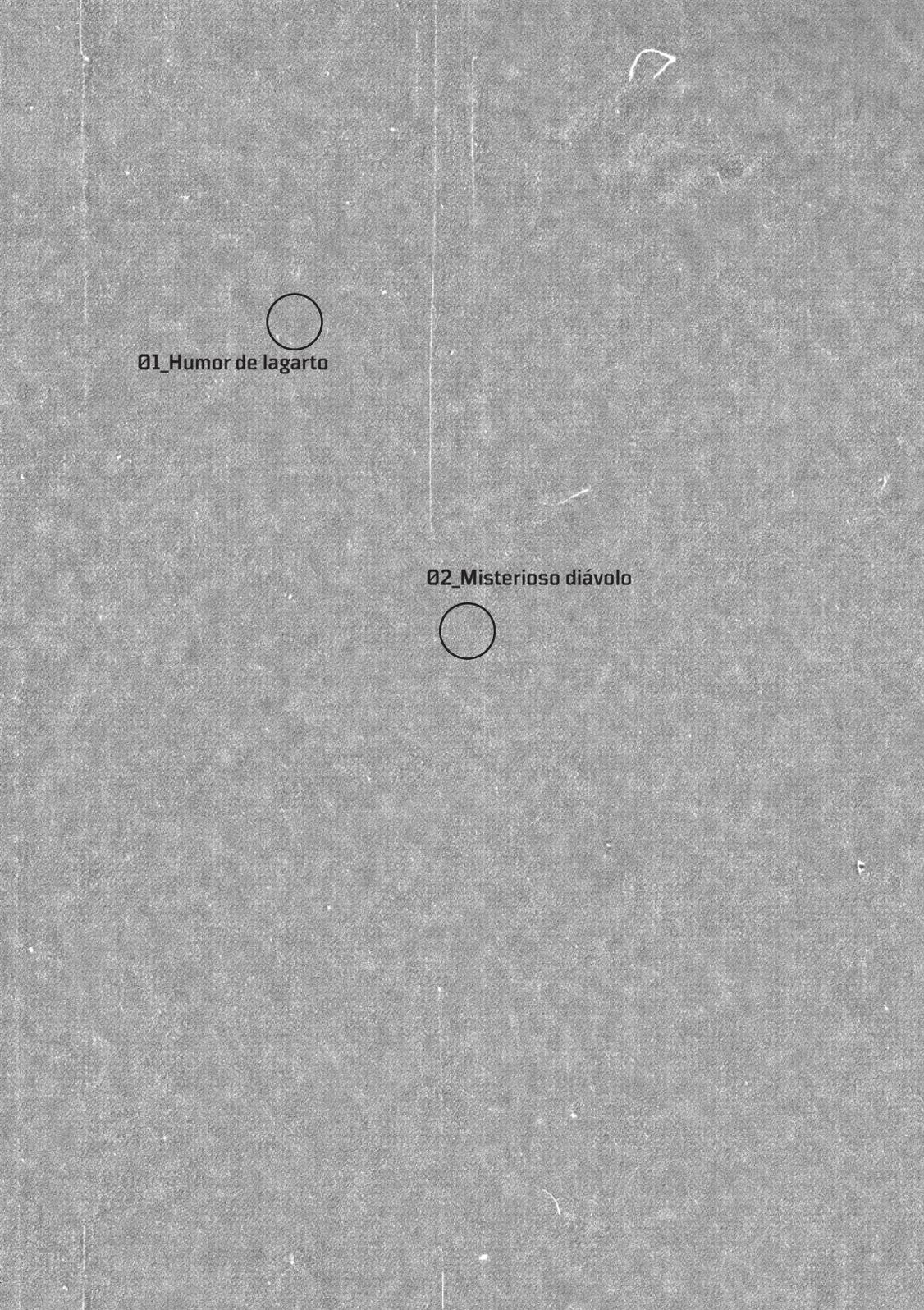
Técnica\_grano fotografía analógica subexpuesta

Textura aplicada a\_cielos y zonas de negros fuertes



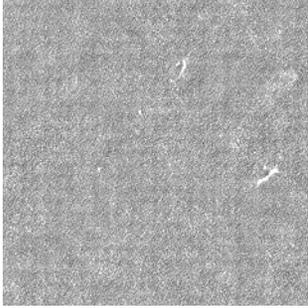
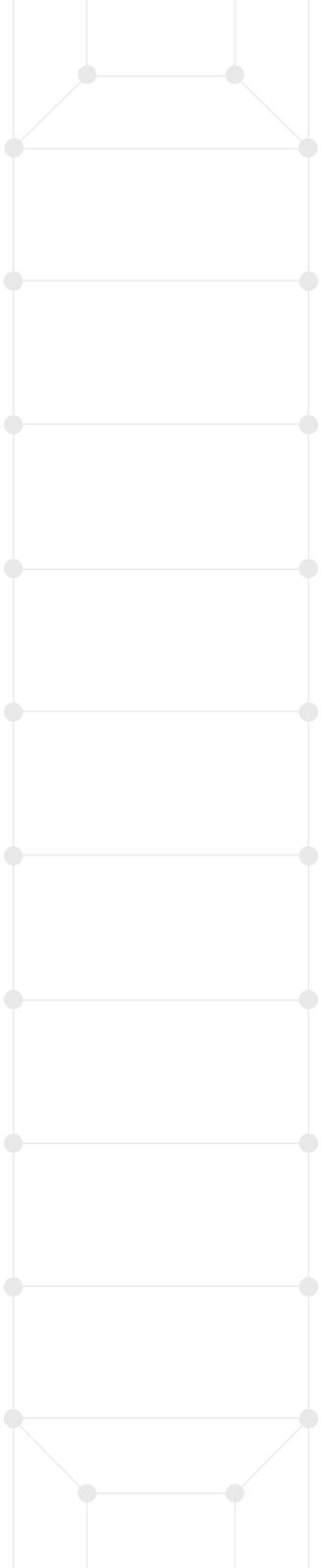
Ø2\_Una mirada de papá





Ø1\_Humor de lagarto

Ø2\_Misterioso diávolo



Ø1\_Humor de lagarto

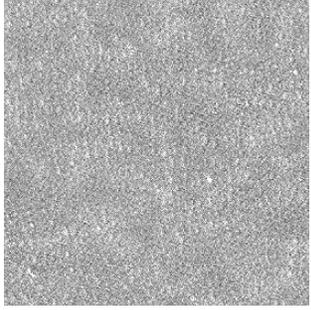
Ø3 info textura

grain\_06 *(nombre raíz)*

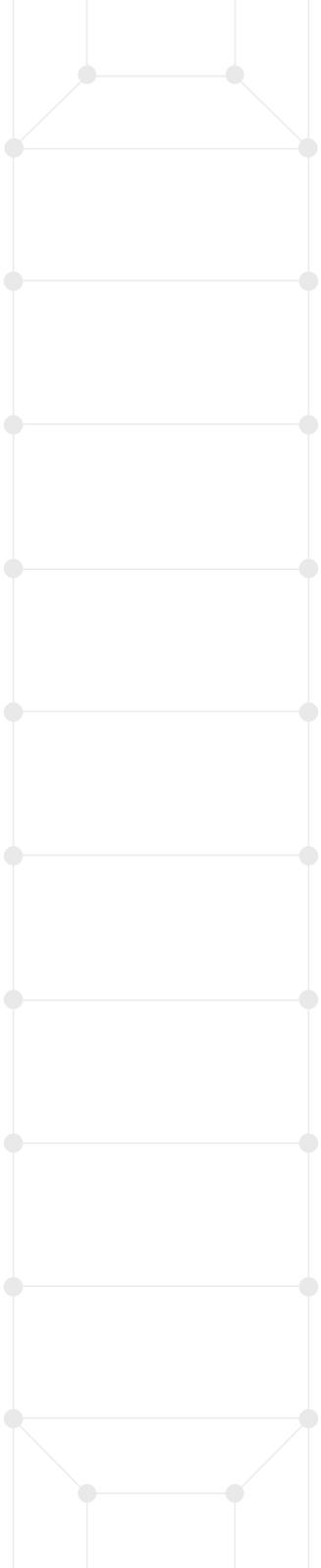
El gris de unas pupilas Gallegas *(nombre propia)*

*Técnica*\_grano fotografía analógica sobreexpuesta

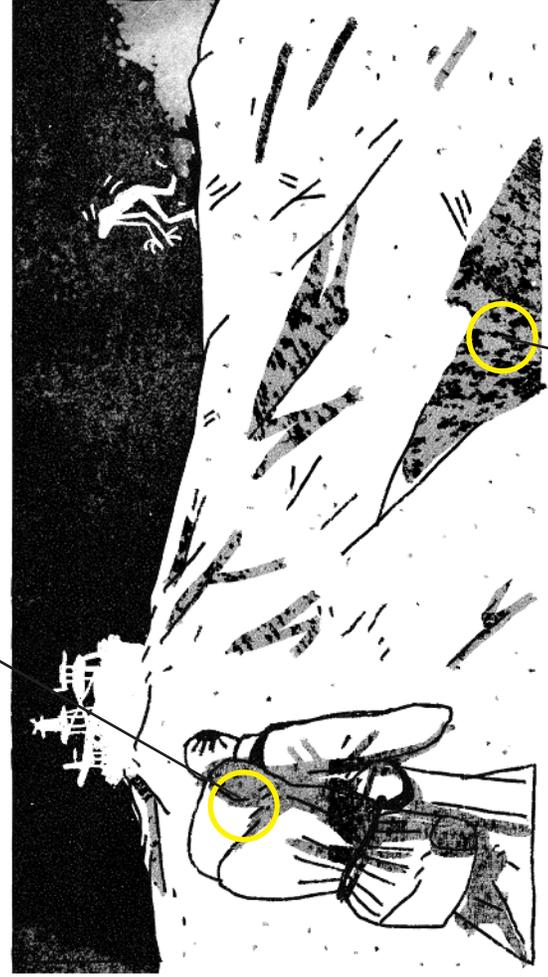
*Textura aplicada a*\_colchón de superficies (montañas, objetos...)



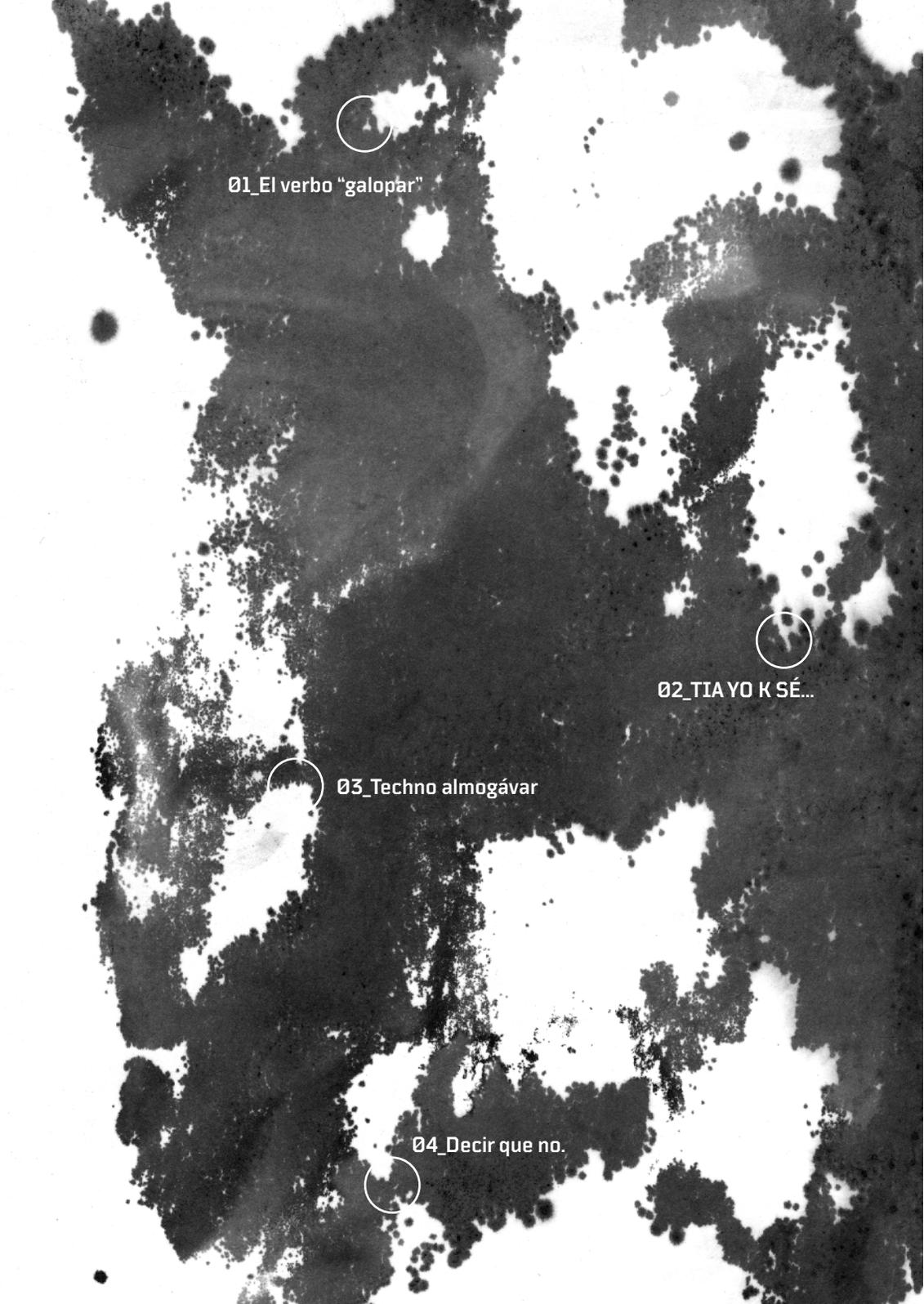
Ø2\_Misterioso diávolo



Ø1\_Humor de lagarto



Ø2\_Misterioso diávolo

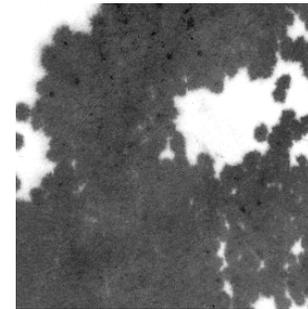
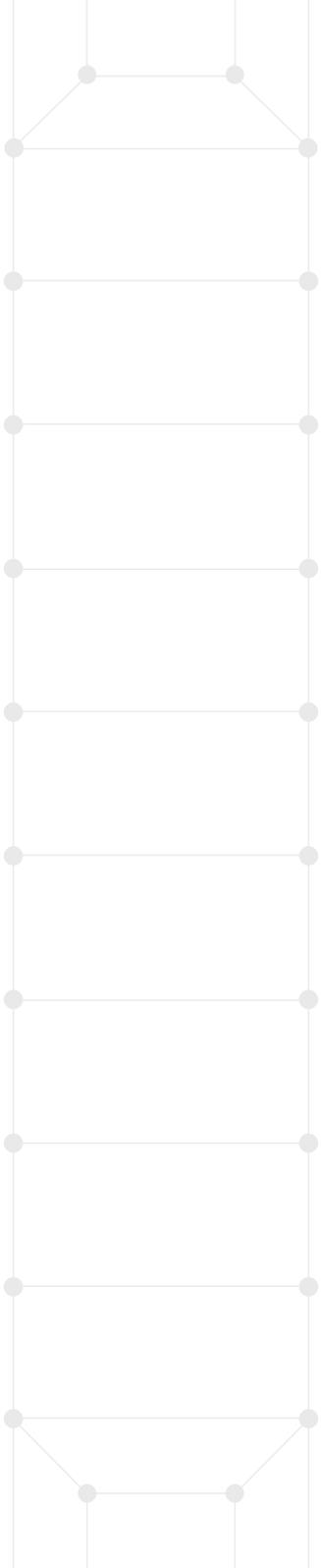


01\_El verbo "galopar"

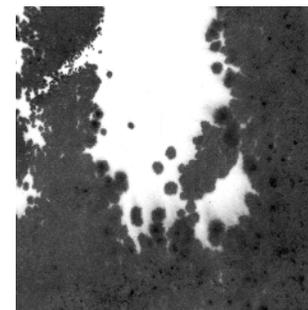
02\_TIA YO K SÉ...

03\_Techno almogávar

04\_Decir que no.



01\_El verbo "galopar"



02\_TIA YO K SÉ...

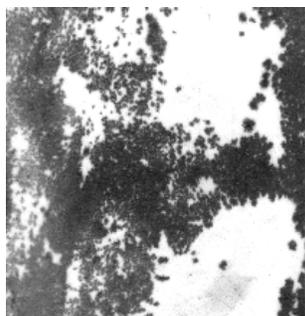
#### 04 info textura

disolvente\_04 *(nombre raíz)*

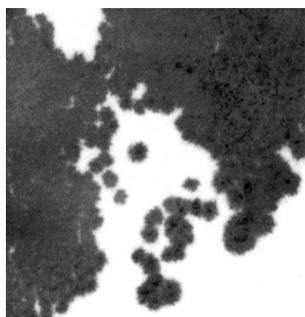
La ejecución de una golosina *(nombre propia)*

*Técnica\_tinta grabado con aguadas de disolvente sobre cristal*

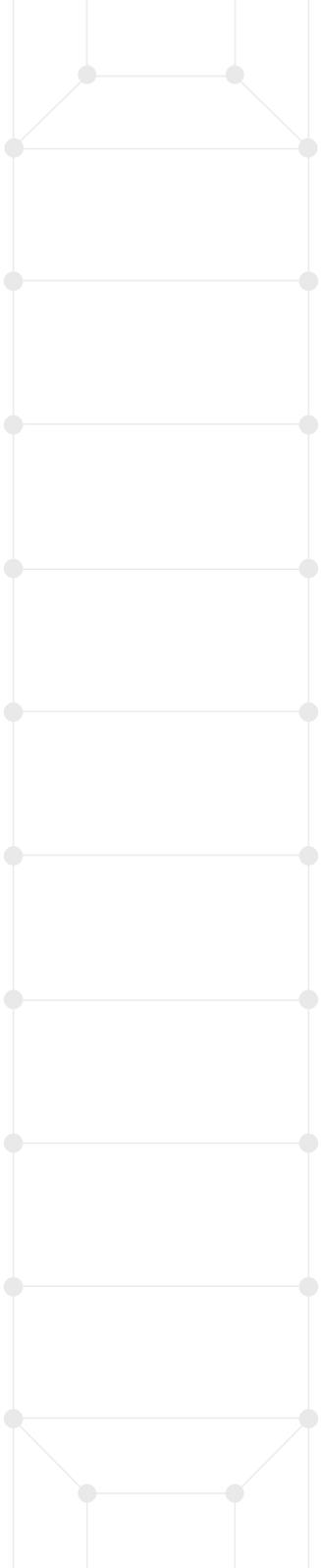
*Textura aplicada a\_nubes*



Ø3\_Techno almogávar



Ø4\_Decir que no



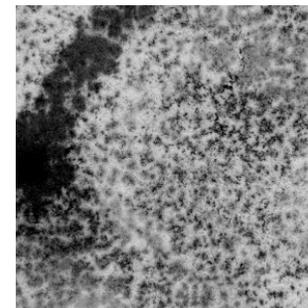
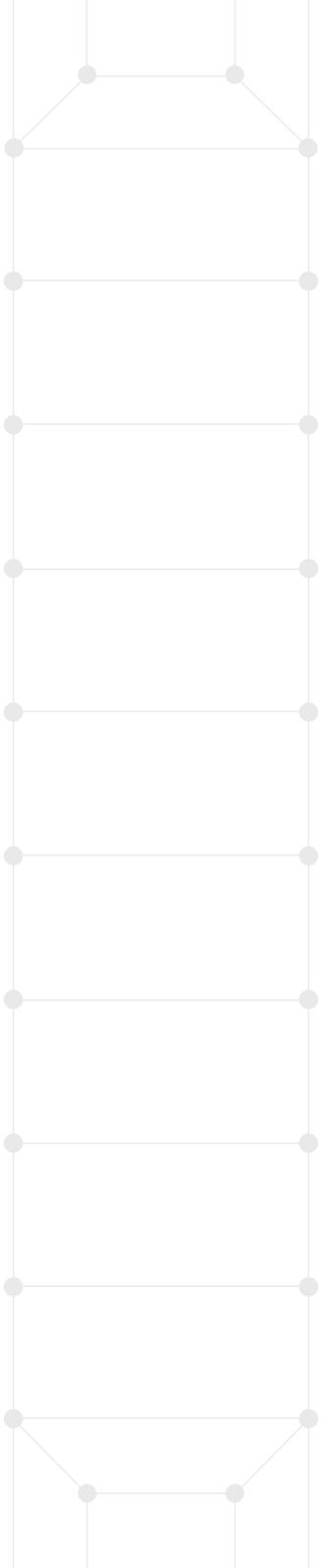


01\_El booty del coutier

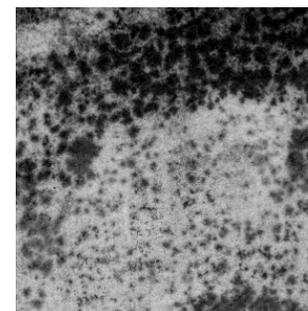
02\_Amiga, mejórate

03\_Mayestático Charly

04\_Una flor normalísima



01\_El booty del coutier



02\_Amiga, mejórate

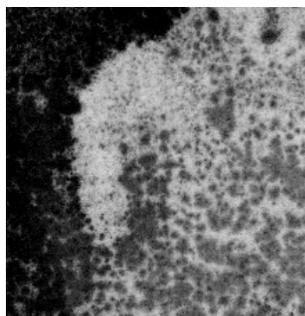
### 05 info textura

disolvente\_08 *(nombre raíz)*

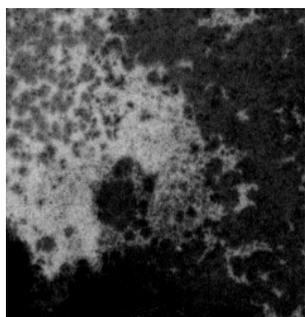
El silvato del socorrista sin capacidad pulmonar *(nombre propio)*

*Técnica\_tinta* grabado con aguadas de disolvente sobre cristal

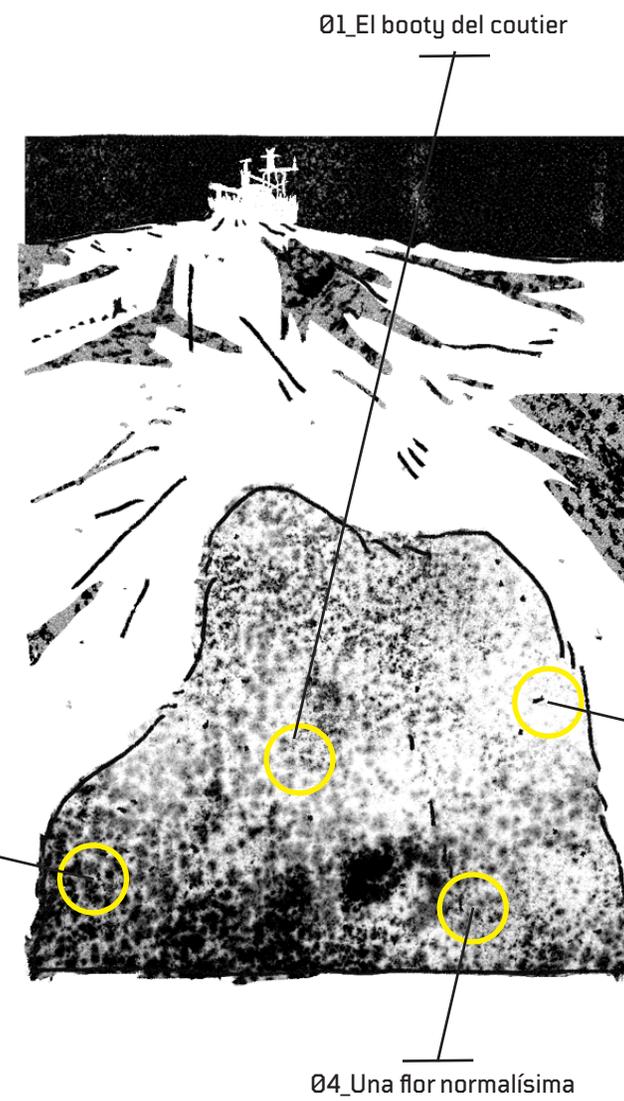
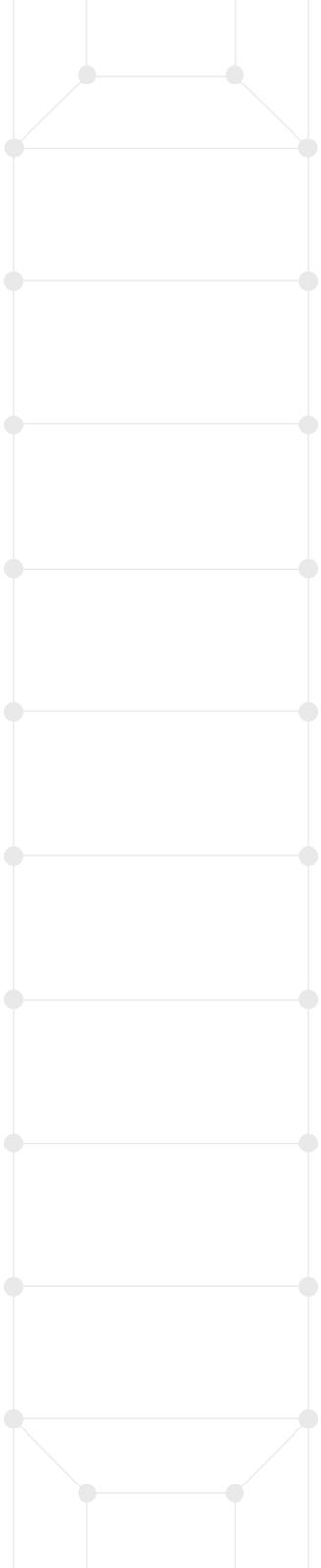
*Textura aplicada a\_cielos*, zonas de negros fuertes y al gigante de arcilla

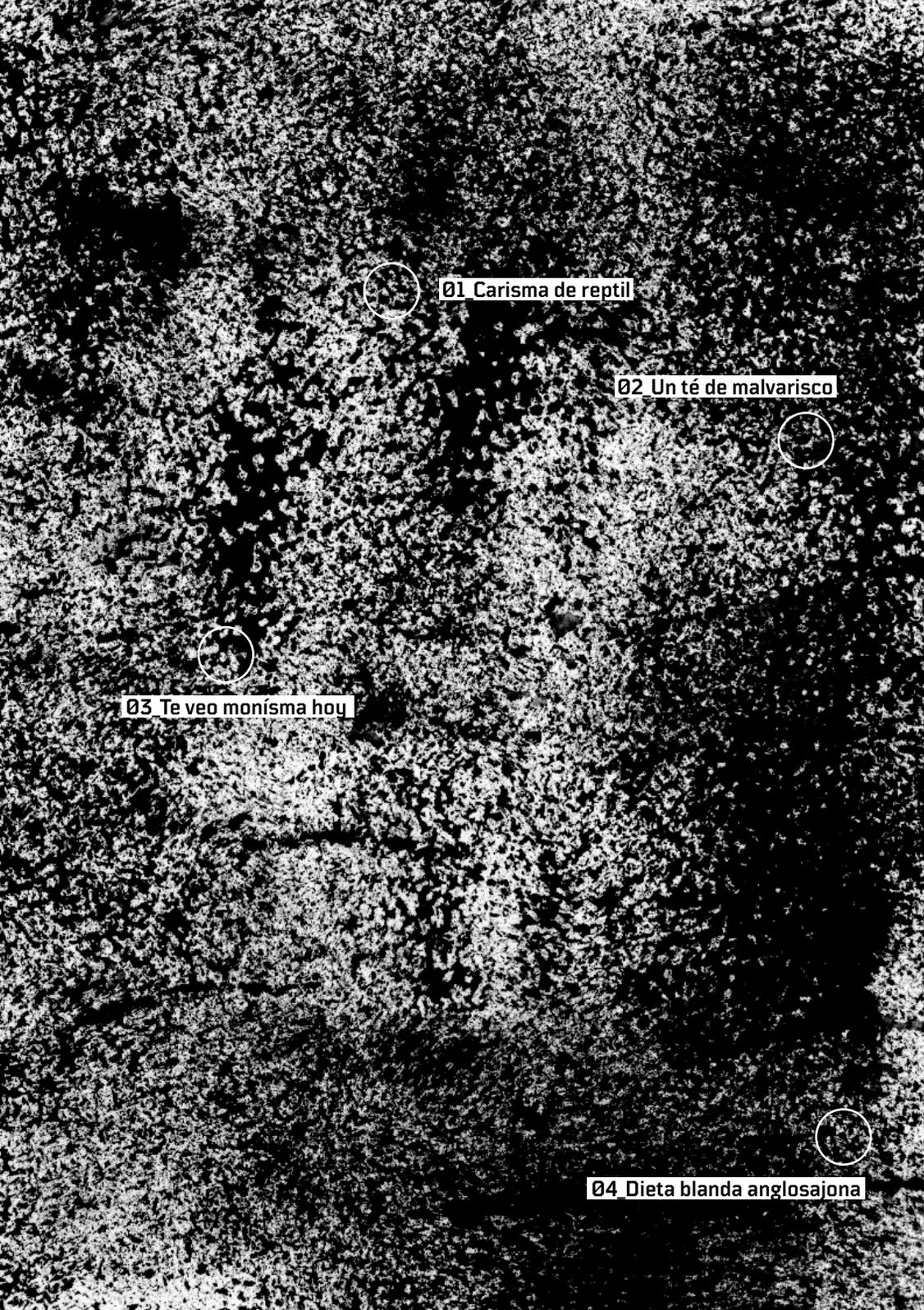


Ø3\_Mayestático Charly



Ø4\_Una flor normalísima





**01 Carisma de reptil**



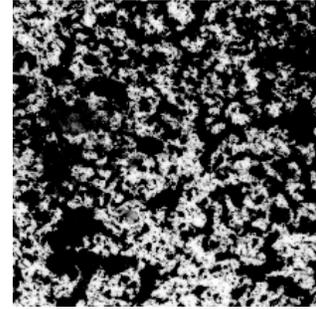
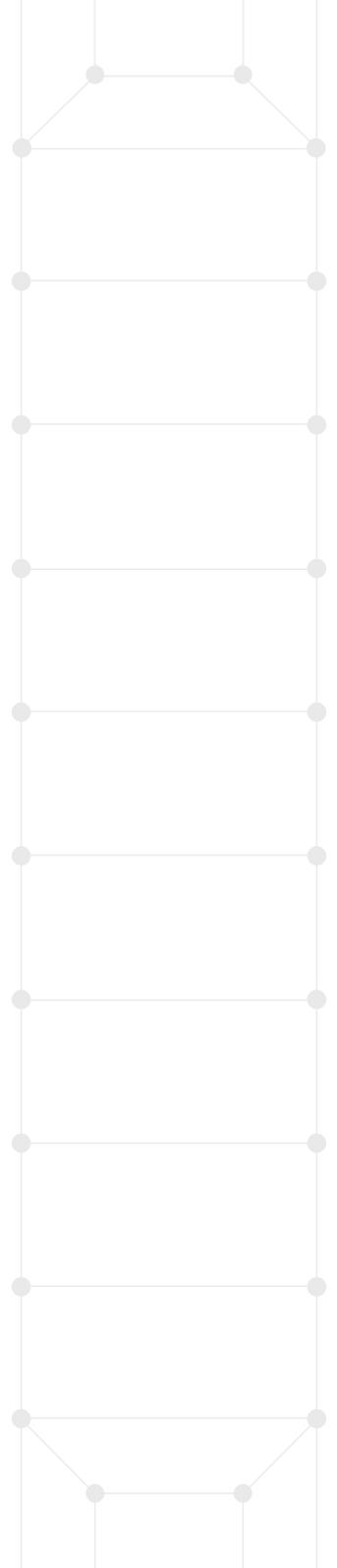
**02 Un té de malvarisco**



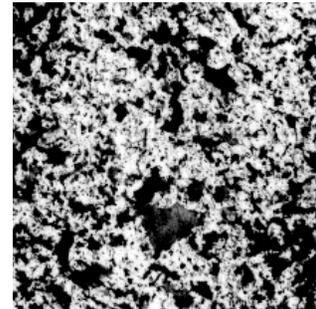
**03 Te veo monísima hou**



**04 Dieta blanda anglosajona**



**01\_Carisma de reptil**



**02\_Un té de malvarisco**

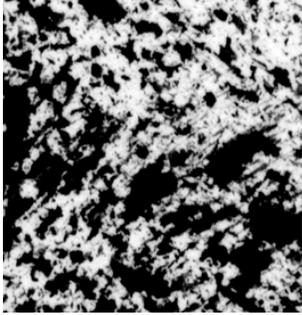
**06 info textura**

*éponge\_09 (nombre raíz)*

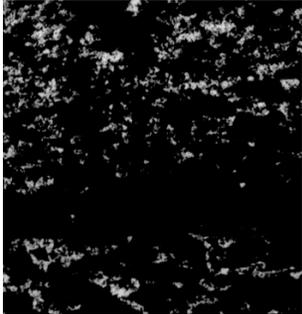
*El moratón de una pelea sin amor ni perdigón (nombre propia)*

*Técnica\_óleo negro con esponja sobre papel*

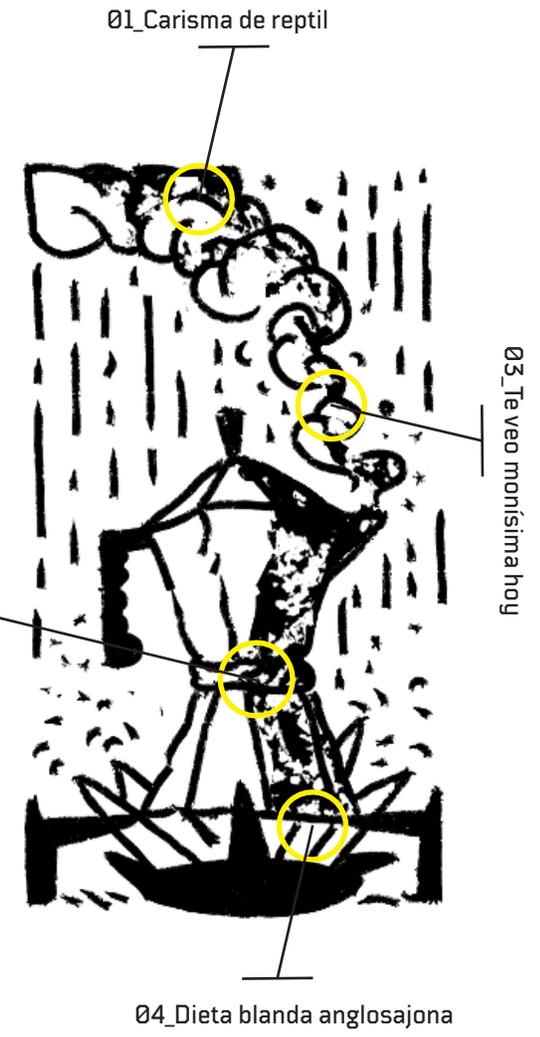
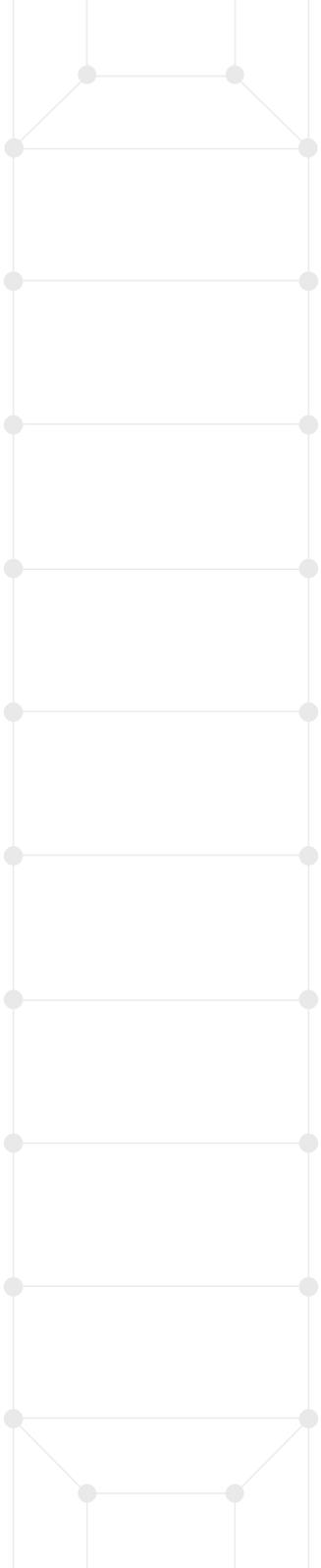
*Textura aplicada a superficies (reservas naturales, objetos etc)*



Ø3\_Te veo monísima hoy



Ø4\_Dieta blanda anglosajona



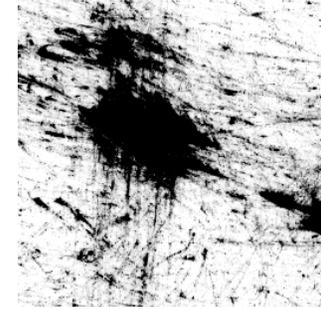


01\_Motosierra da morte

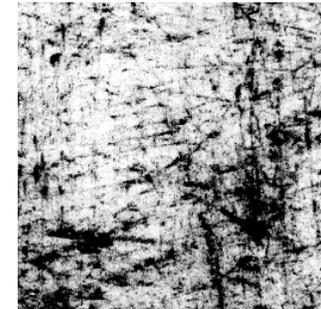
02\_Danubio sin novio

03\_Paredes de neopreno

04\_Ais <3



01\_Motosierra da morte



02\_Danubio sin novio

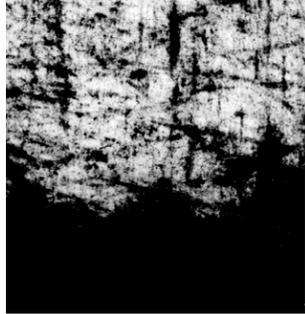
### 07 info textura

éponge\_sèche\_01 (*nombre raíz*)

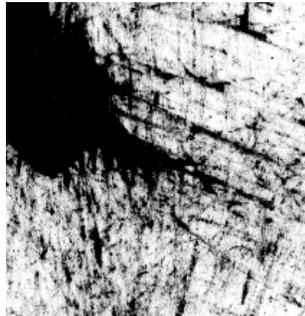
Generación de ideas sobre la hojalata (*nombre propio*)

Técnica\_óleo negro con esponja seca sobre papel

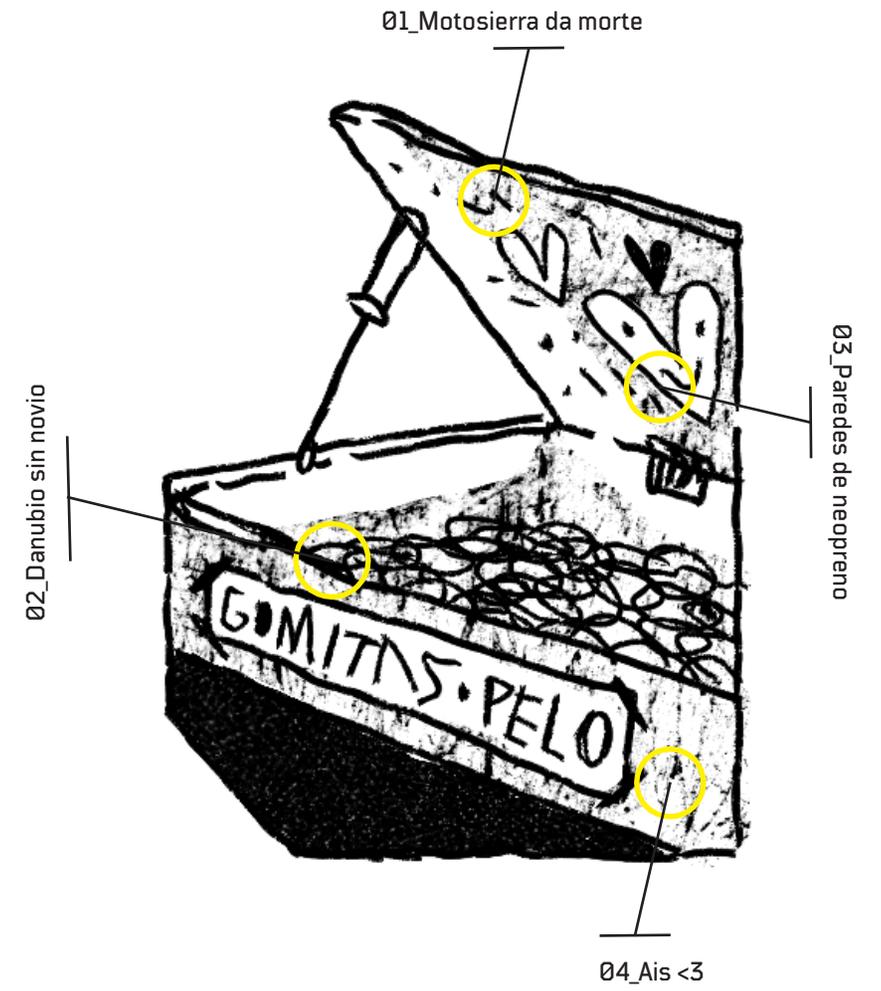
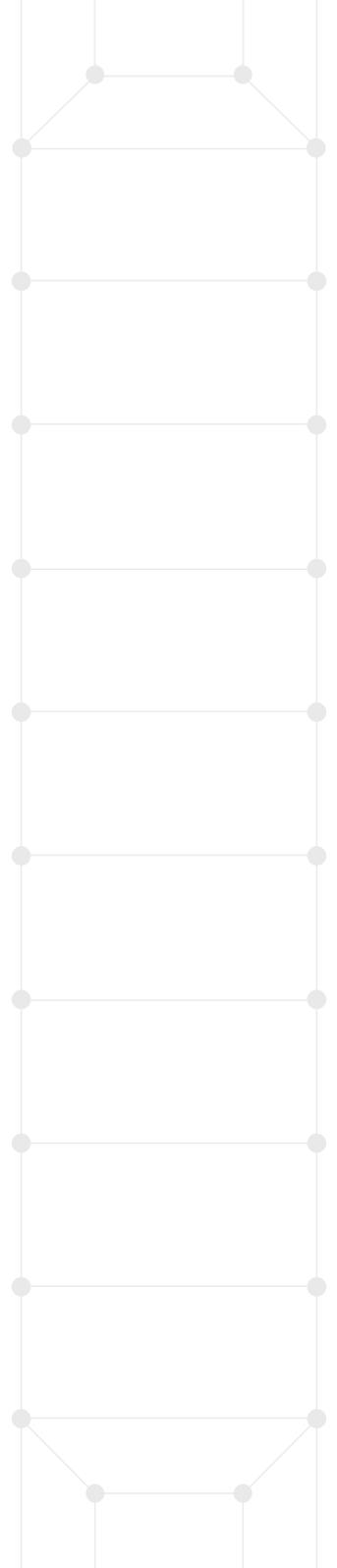
Textura aplicada a superficies (reservas naturales, objetos etc)

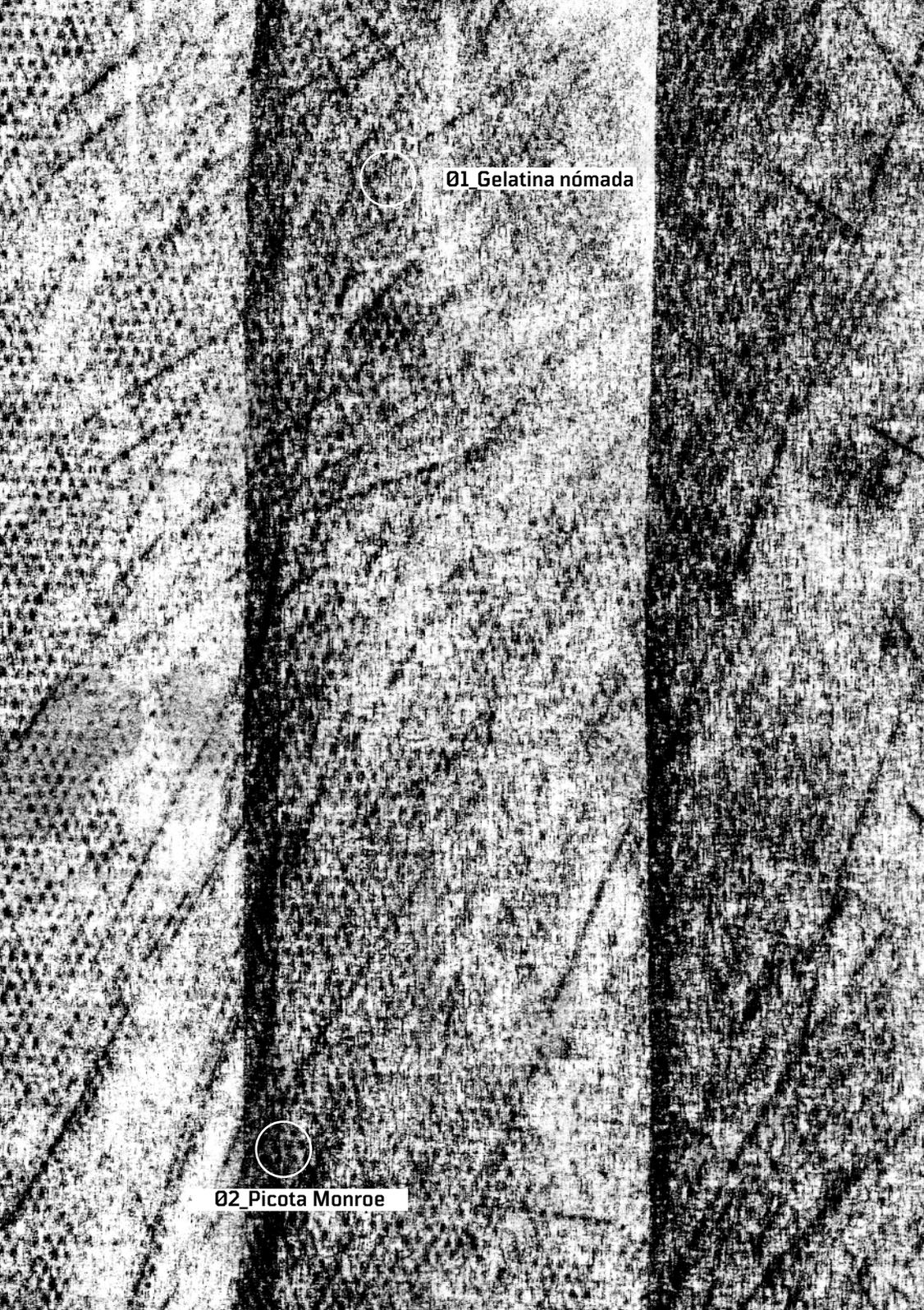


Ø3\_Paredes de neopreno



Ø4\_Ais <3

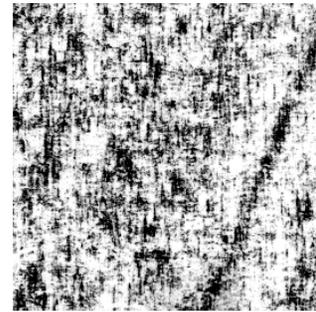
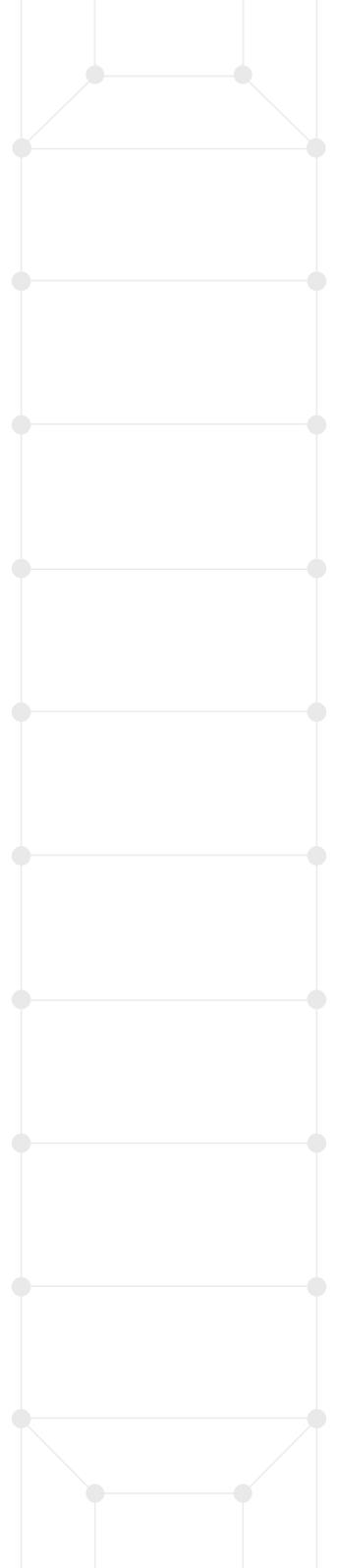




**01\_Gelatina nómada**



**02\_Picota Monroe**



**01\_Gelatina nómada**

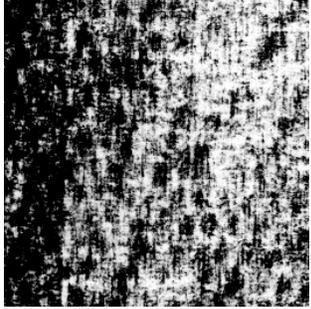
**08 info textura**

frottage\_04 *(nombre raíz)*

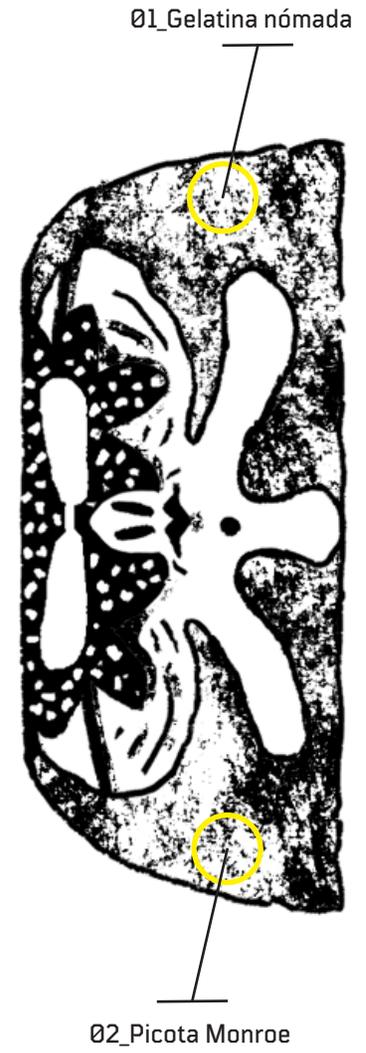
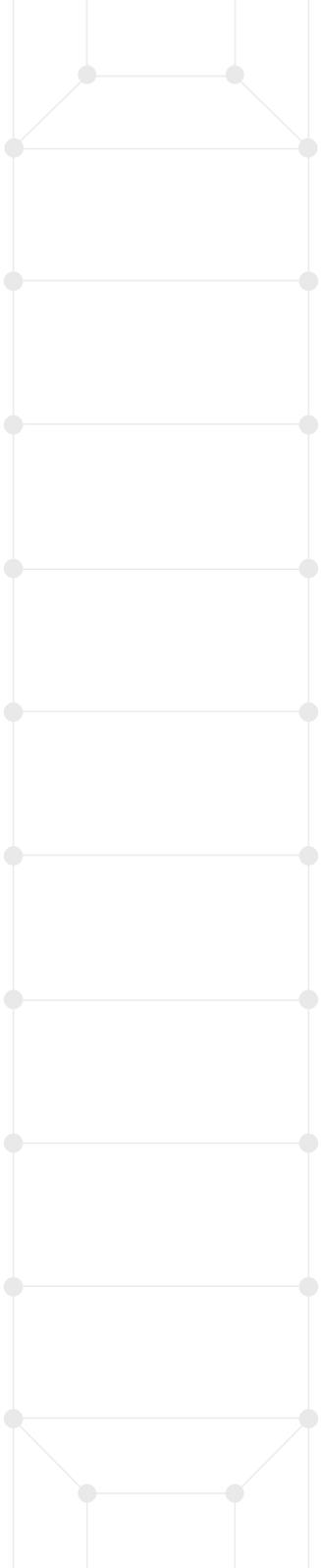
Comadreja Jonnes y su experiencia con el clero *(nombre propia)*

*Técnica\_Frottage* con barra de grafito sobre típica tabla de plástico para cortar vegetales

*Textura aplicada a\_Plástico y Grus*



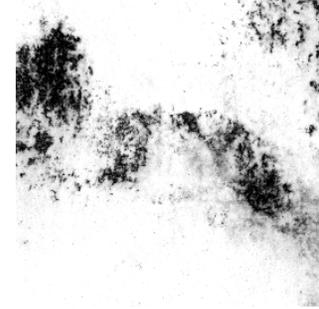
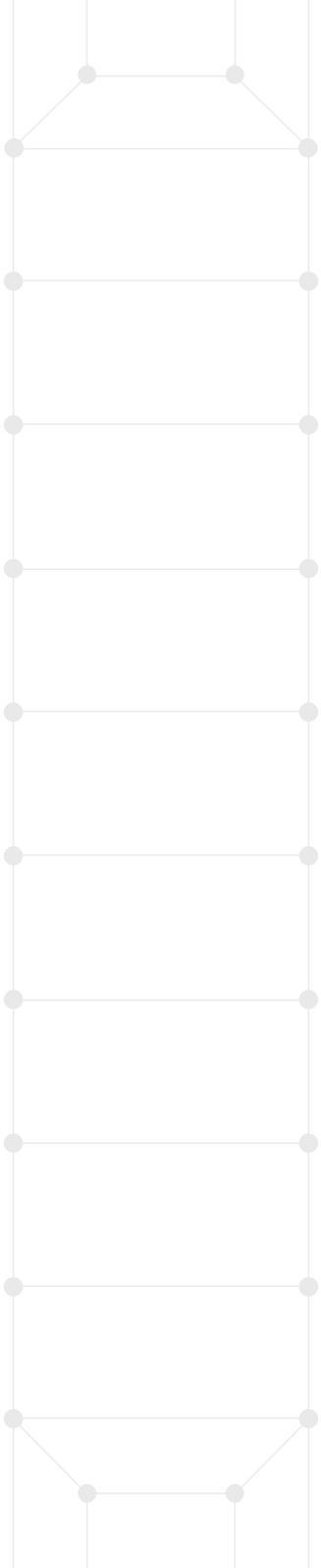
Ø2\_Picota Monroe





Ø1\_Tokio Drifter

Ø2\_Damisela Van Dolphin



Ø1\_Tokio Drifter

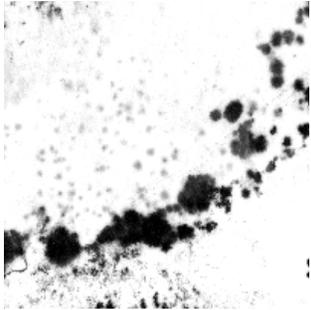
Ø9 info textura

disolvent\_10 *(nombre raíz)*

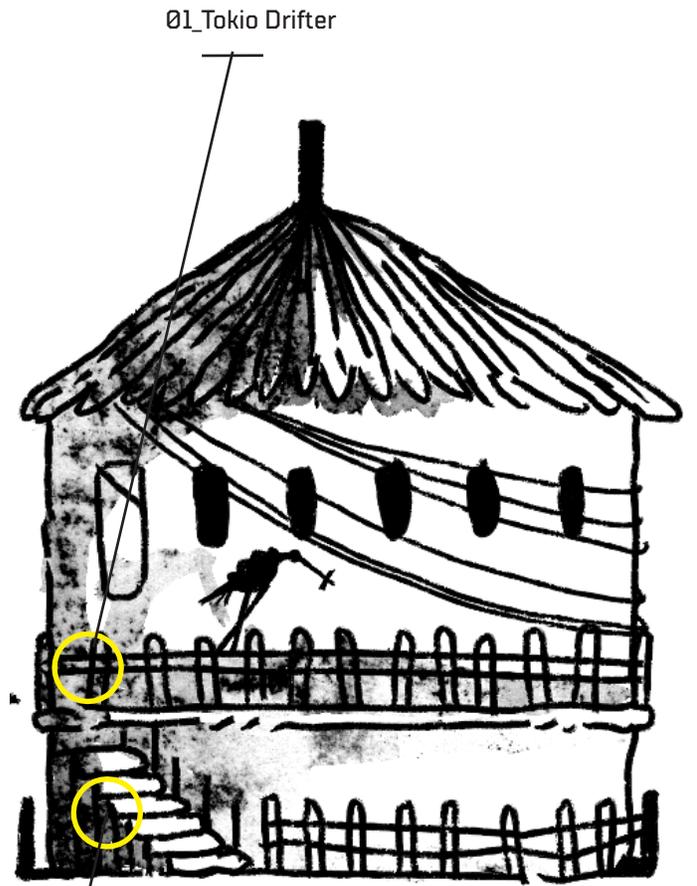
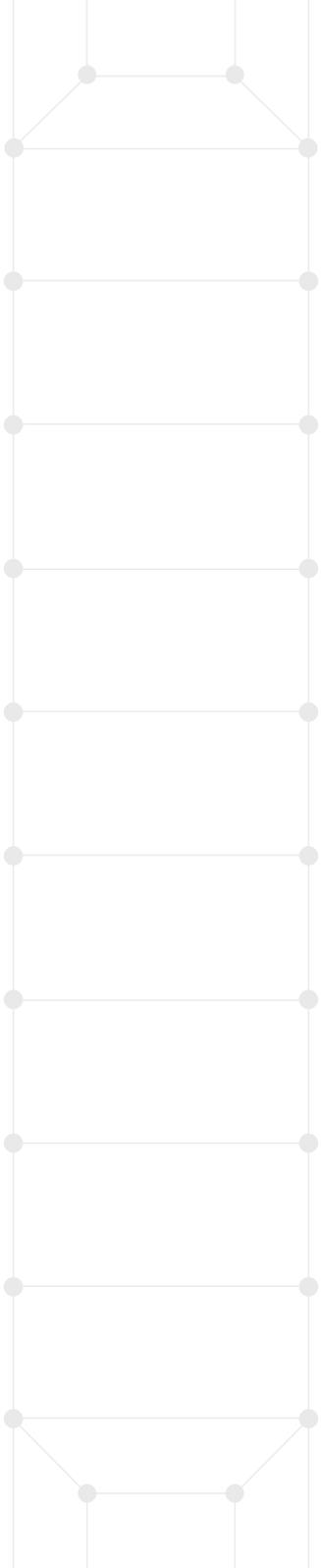
La funda de los dientes perdidos de Butter Gorrilla *(nombre propio)*

*Técnica\_tinta de grabado con aguadas de disolvente sobre cristal*

*Textura aplicada a detalles y como colchón de superficies*

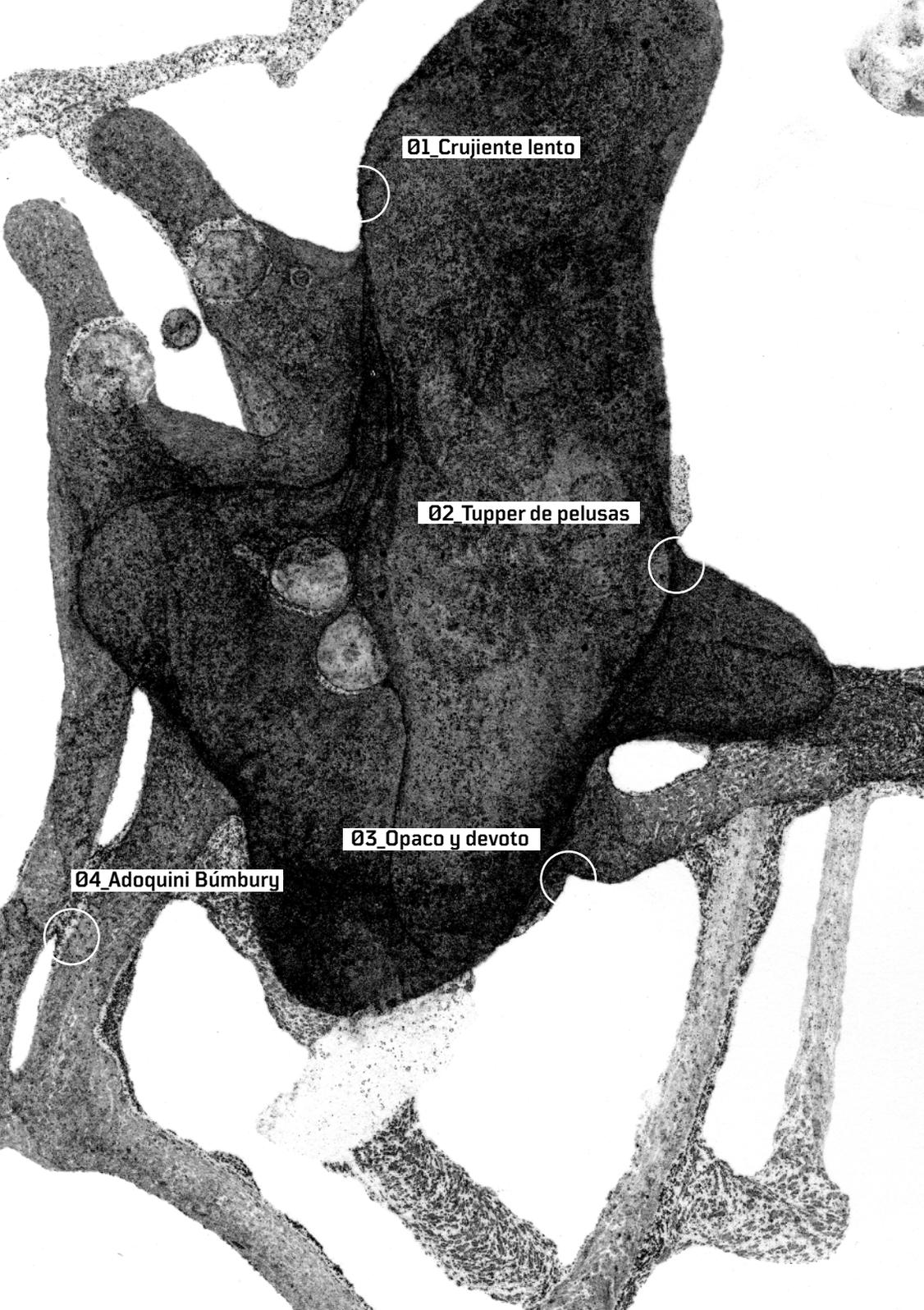


Ø2\_Damisela Van Dolphin



Ø1\_Tokio Drifter

Ø2\_Damisela Van Dolphin

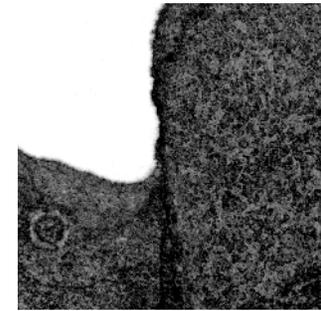


Ø1 Crujiente lento

Ø2 Tupper de pelusas

Ø3 Opaco y devoto

Ø4 Adoquini Búmbury



Ø1\_Crujiente lento



Ø2\_Tupper de pelusas

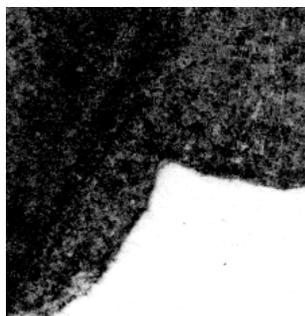
10 info textura

grupo\_Ø1 *(nombre raíz)*

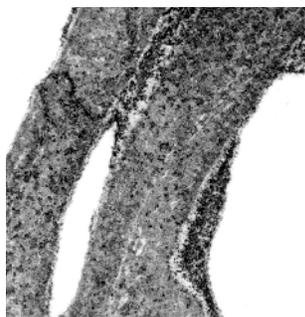
El Serengueti y su conexión con las medusas *(nombre propio)*

*Técnica\_óleo negro mezclado con jabón y agua sobre papel*

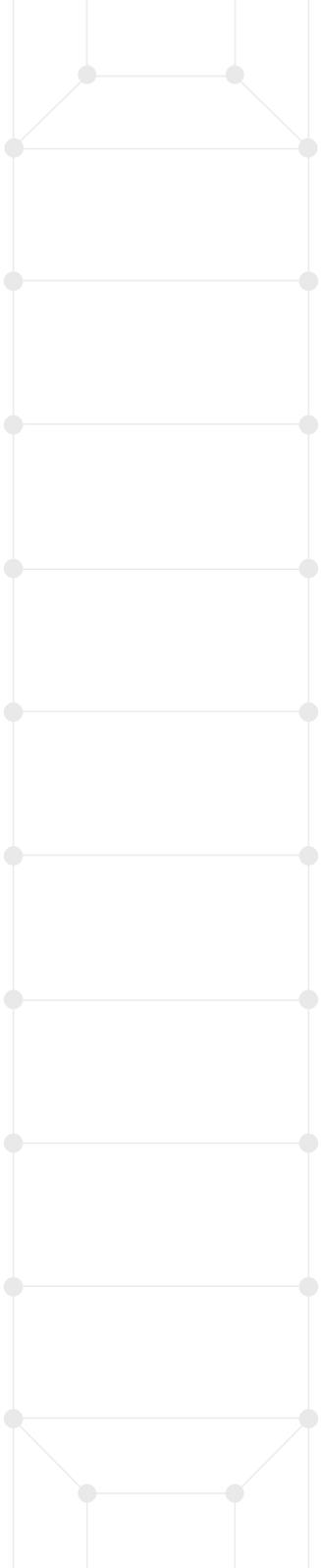
*Textura aplicada a\_montañas primer plano*



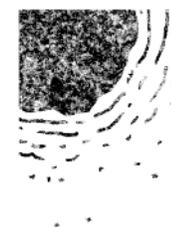
Ø3\_Opaco y devoto



Ø4\_Adoquini Búmbury



Ø2\_Tupper de pelusas

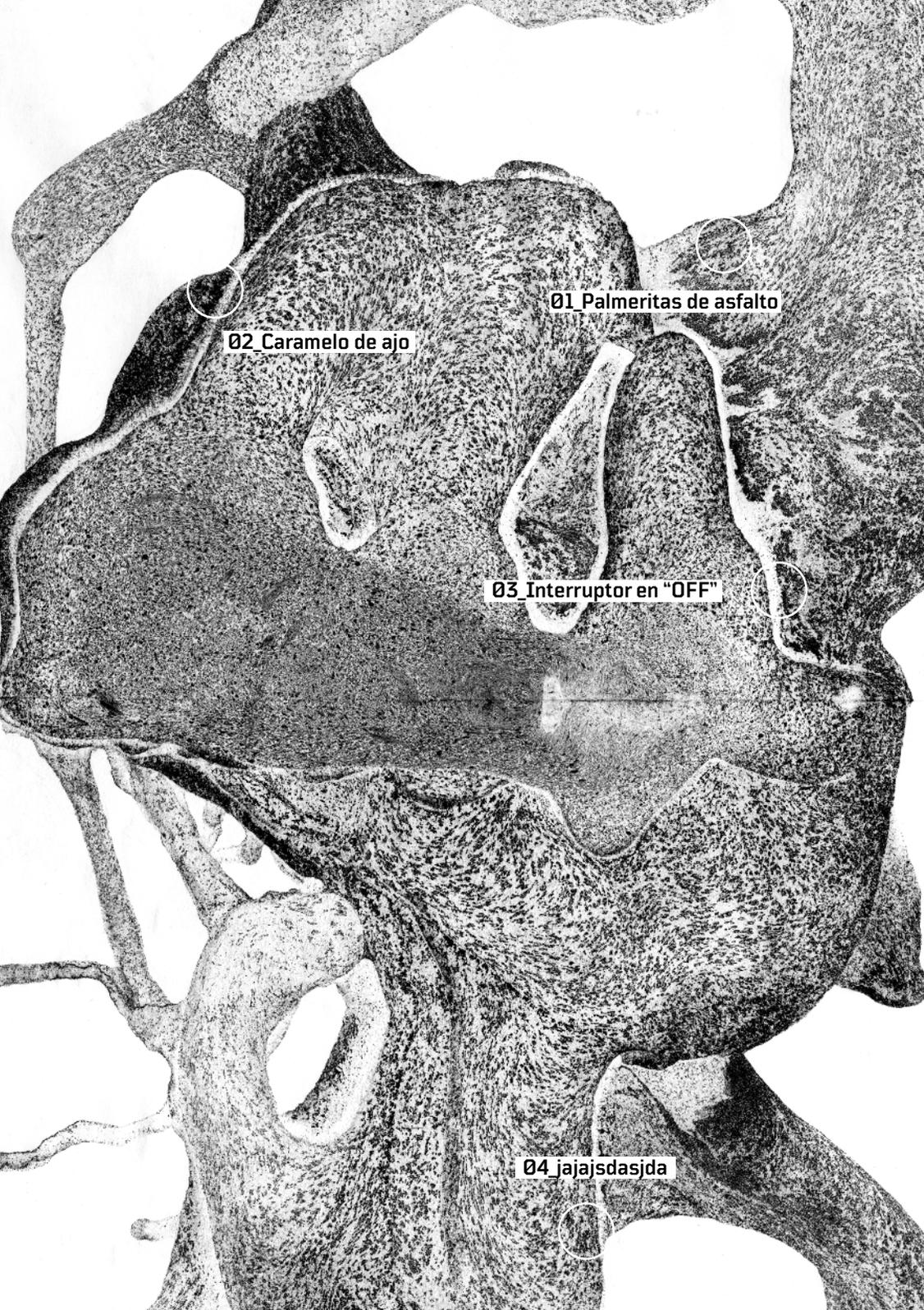


Ø1\_Crujiente y lento



Ø3\_Opaco y devoto

Ø4\_Adoquini Búmbury

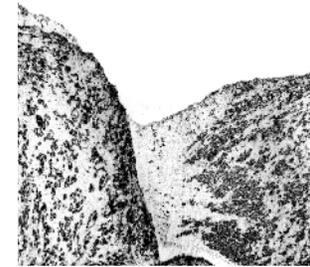


01\_Palmeritas de asfalto

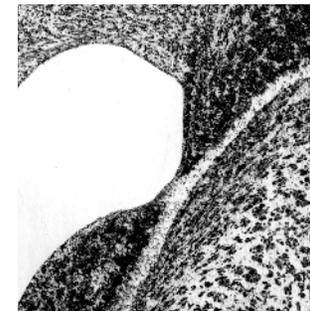
02\_Caramelo de ajo

03\_Interruptor en "OFF"

04\_jajajsdasjda



01\_Palmeritas de asfalto



02\_Caramelo de ajo

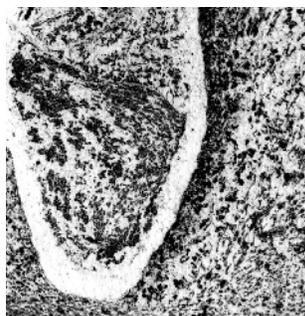
## 11 info textura

grupo\_02 [nombre raíz]

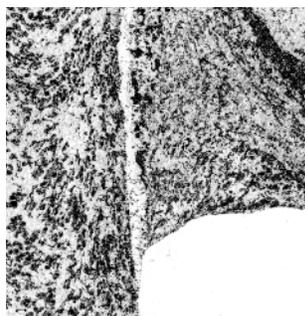
Votación para expulsar a los renacuajos del estanque Nº7 [nombre propio]

Técnica\_óleo negro mezclado con jabón y agua sobre papel

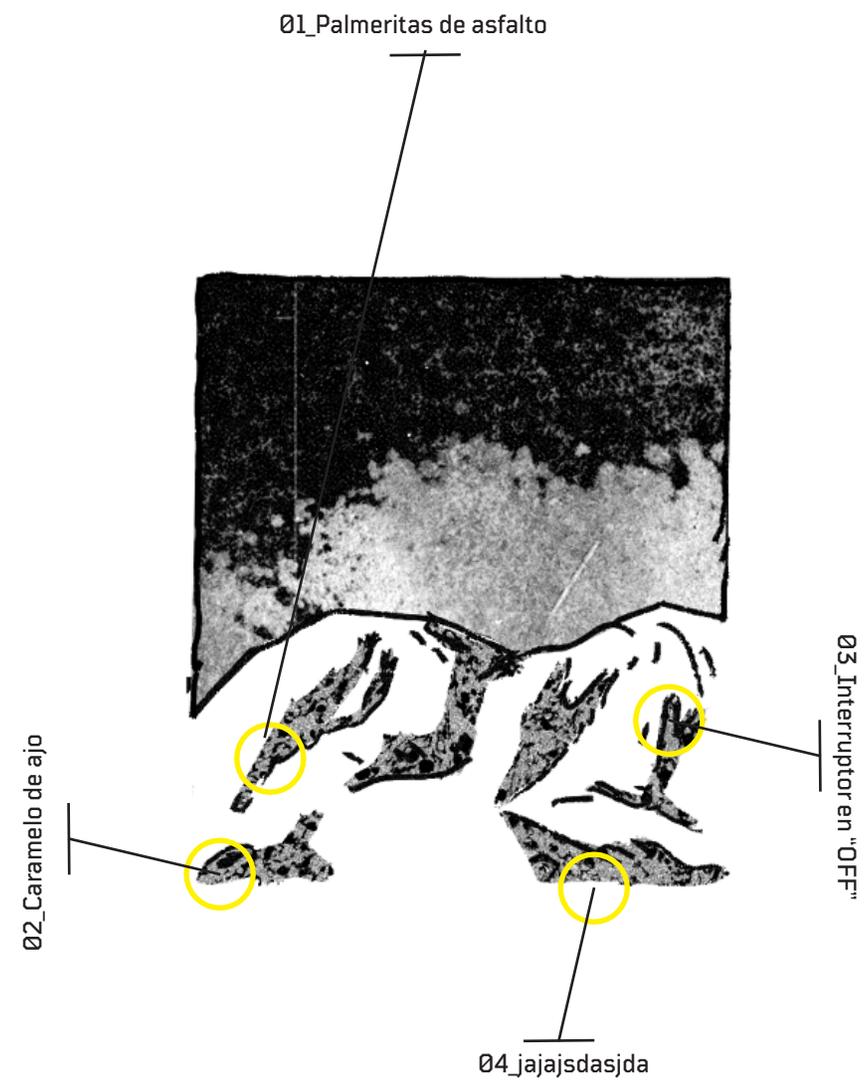
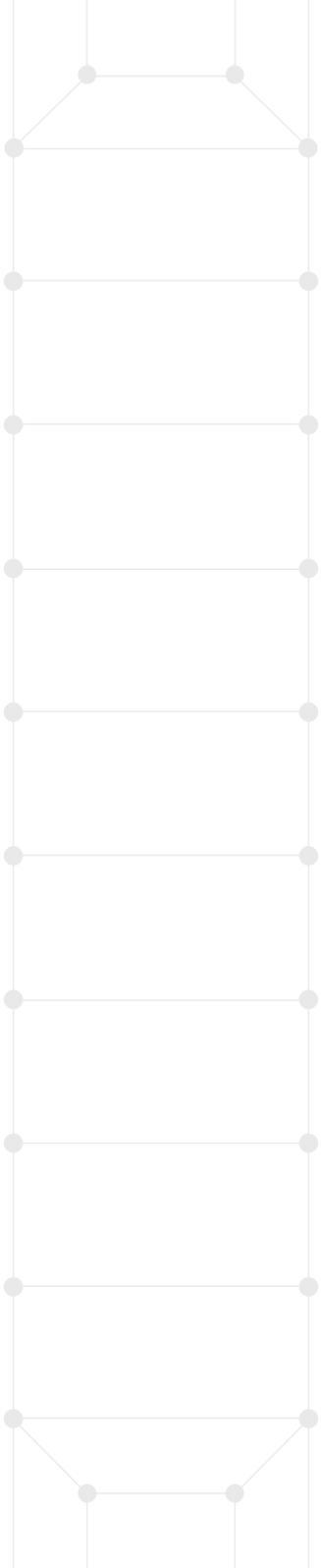
Textura aplicada a\_montañas plano medio

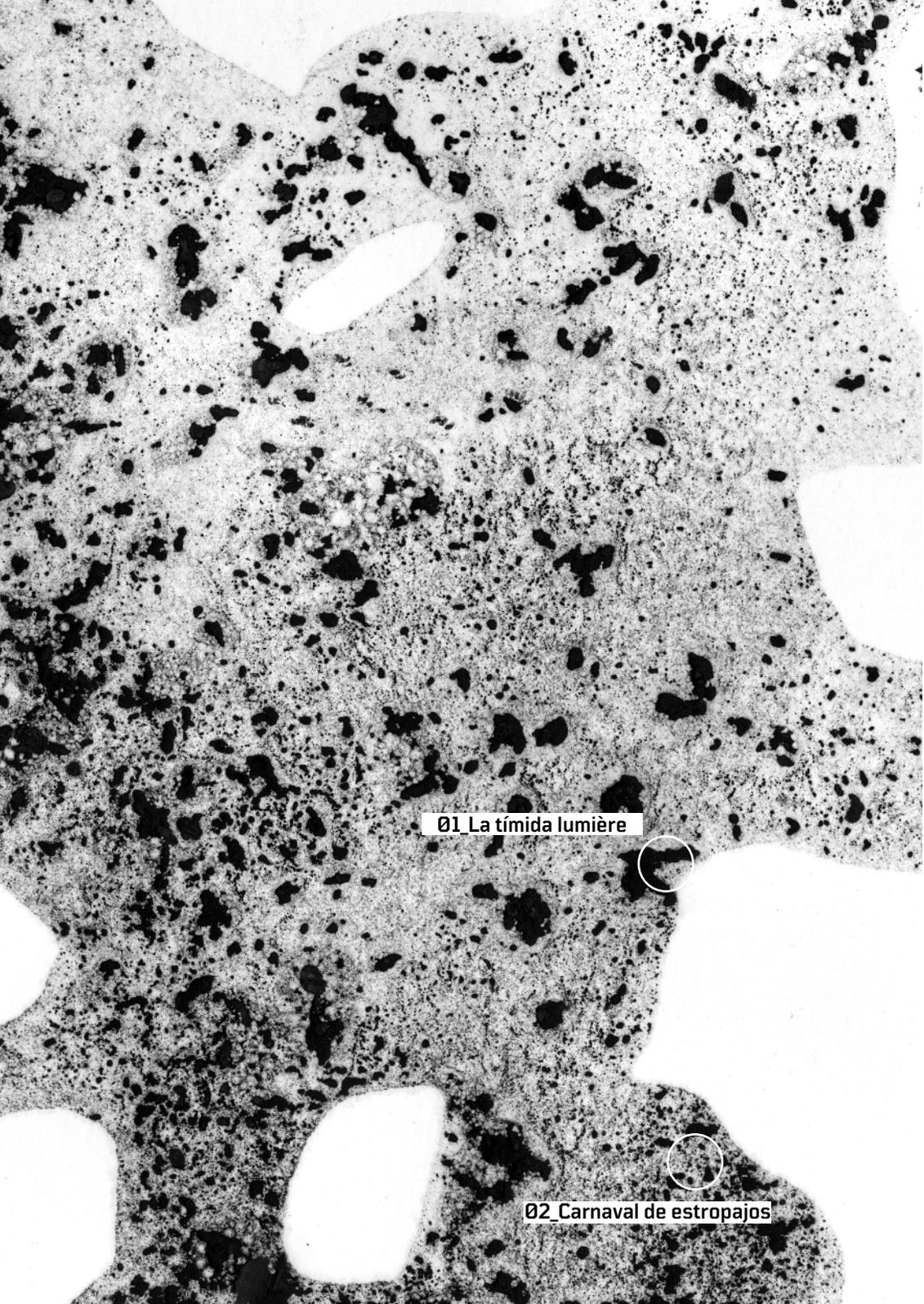


Ø3\_Interruptor en "OFF"



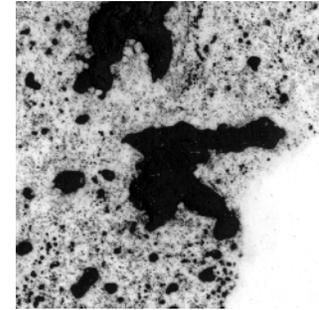
Ø4\_jajajsdasjda





Ø1 La tímida lumière

Ø2 Carnaval de estropajos



Ø1\_La tímida lumière

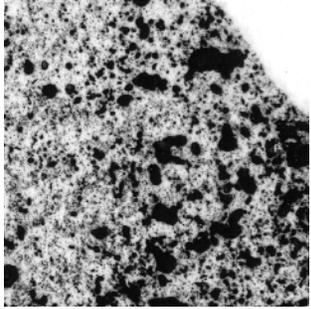
12 info textura

grupo\_Ø3 *(nombre raíz)*

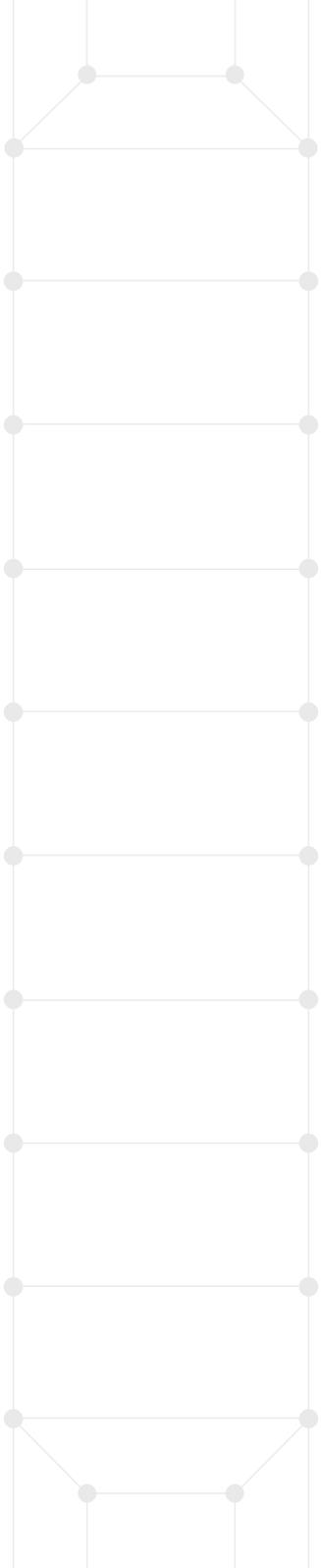
No te olvides de que pusiste mal la sangre en su cuello *(nombre propio)*

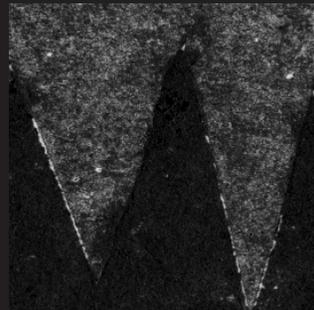
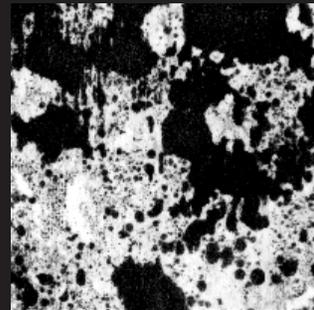
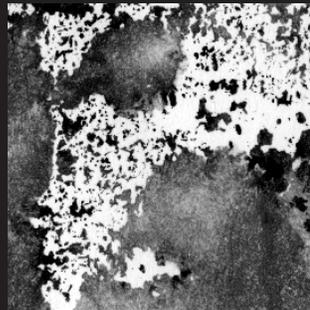
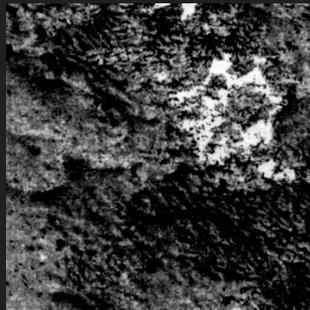
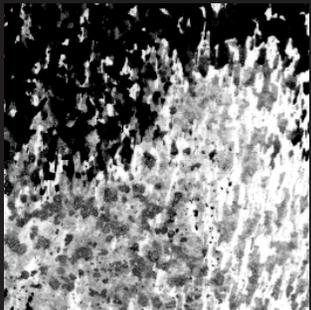
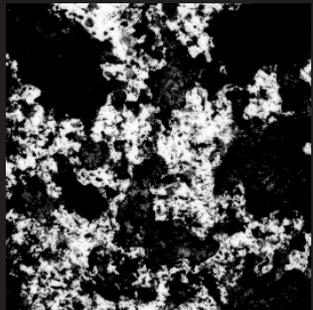
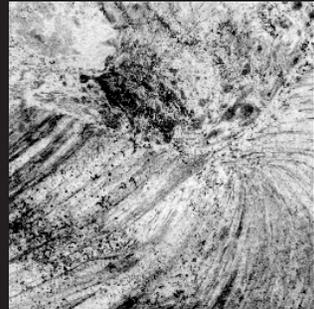
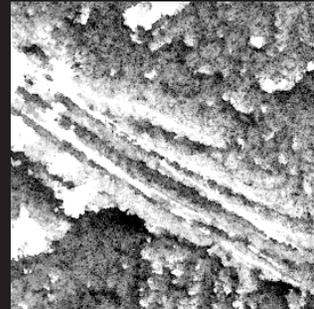
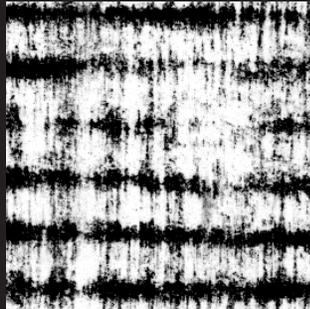
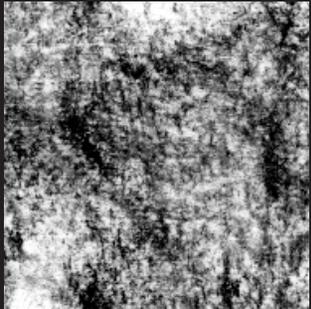
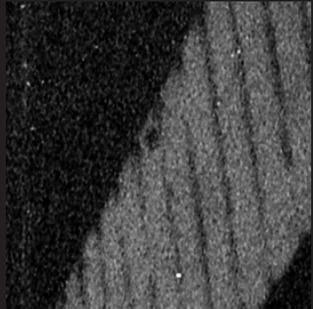
*Técnica\_óleo negro mezclado con jabón y agua sobre papel*

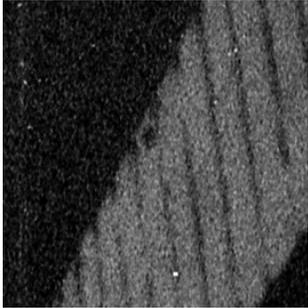
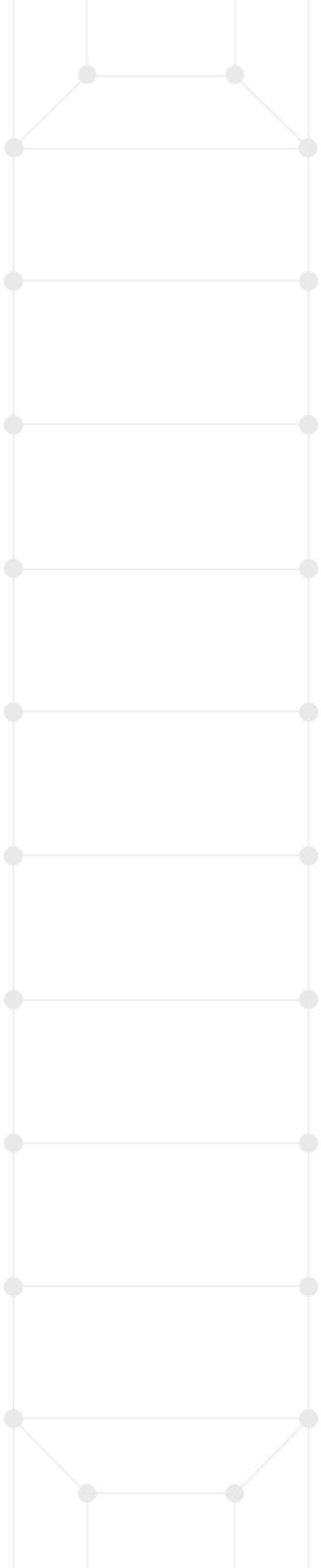
*Textura aplicada a\_montañas último plano*



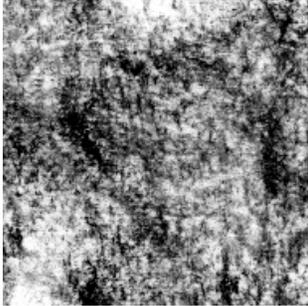
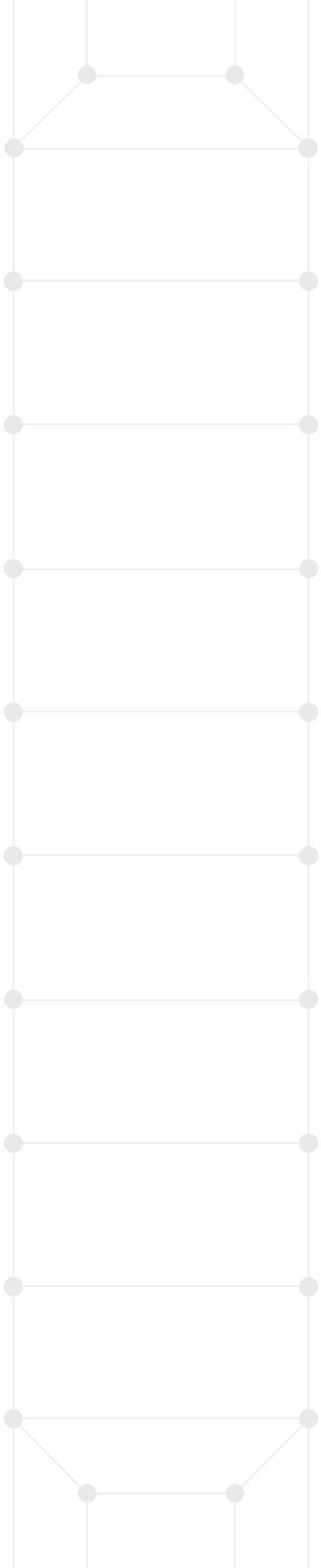
Ø2\_Carnaval de estropajos



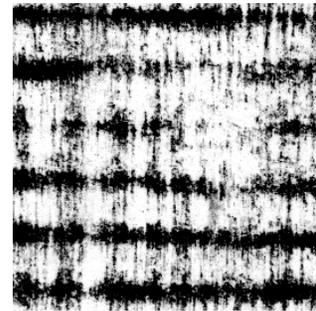
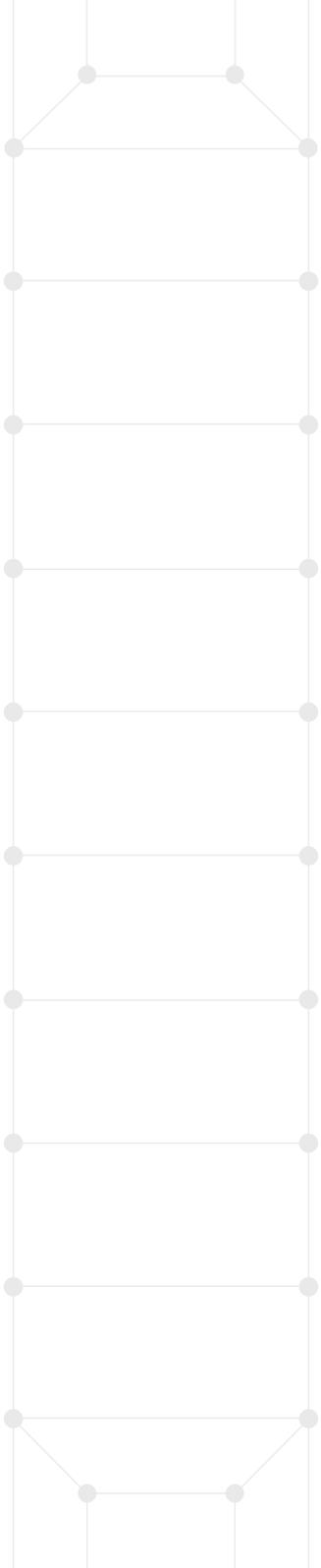
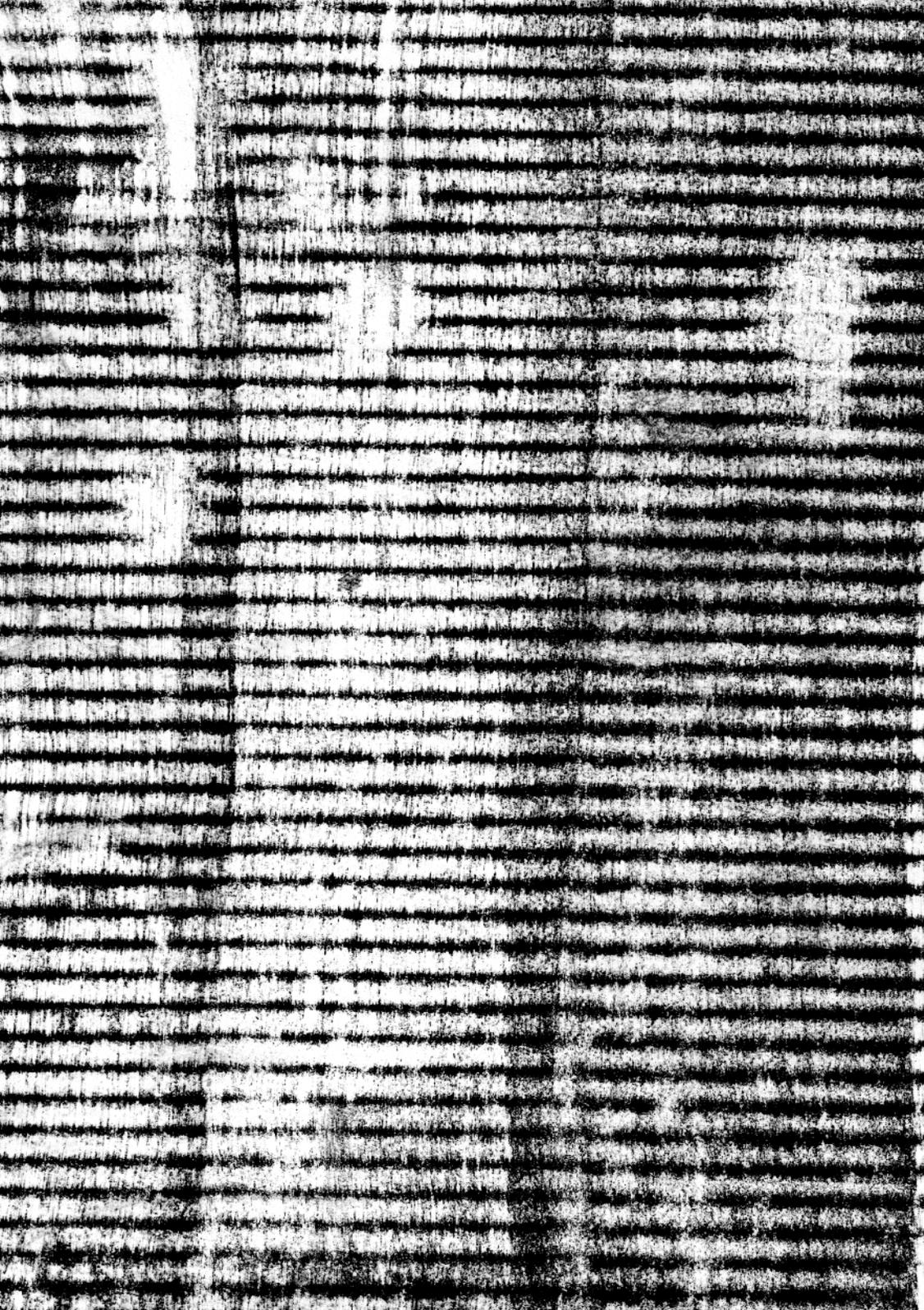




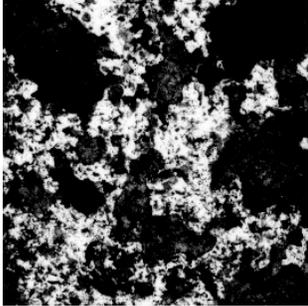
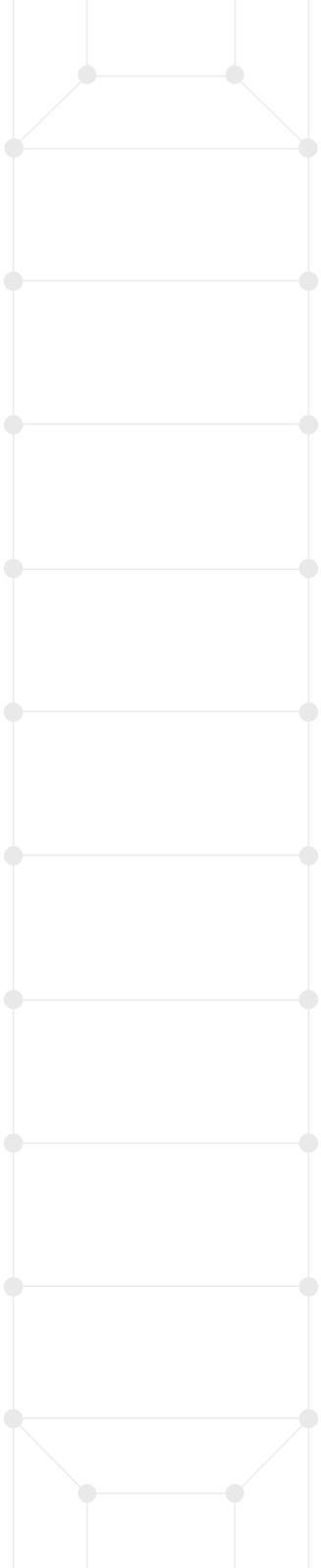
grain\_03



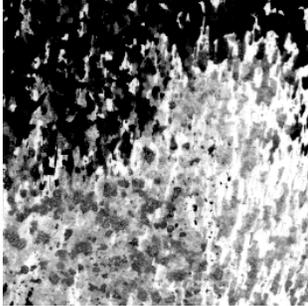
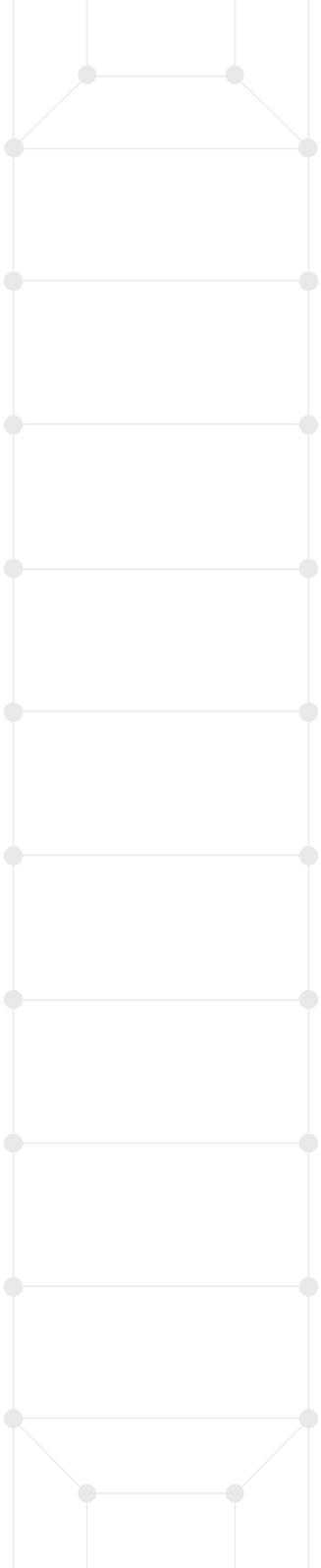
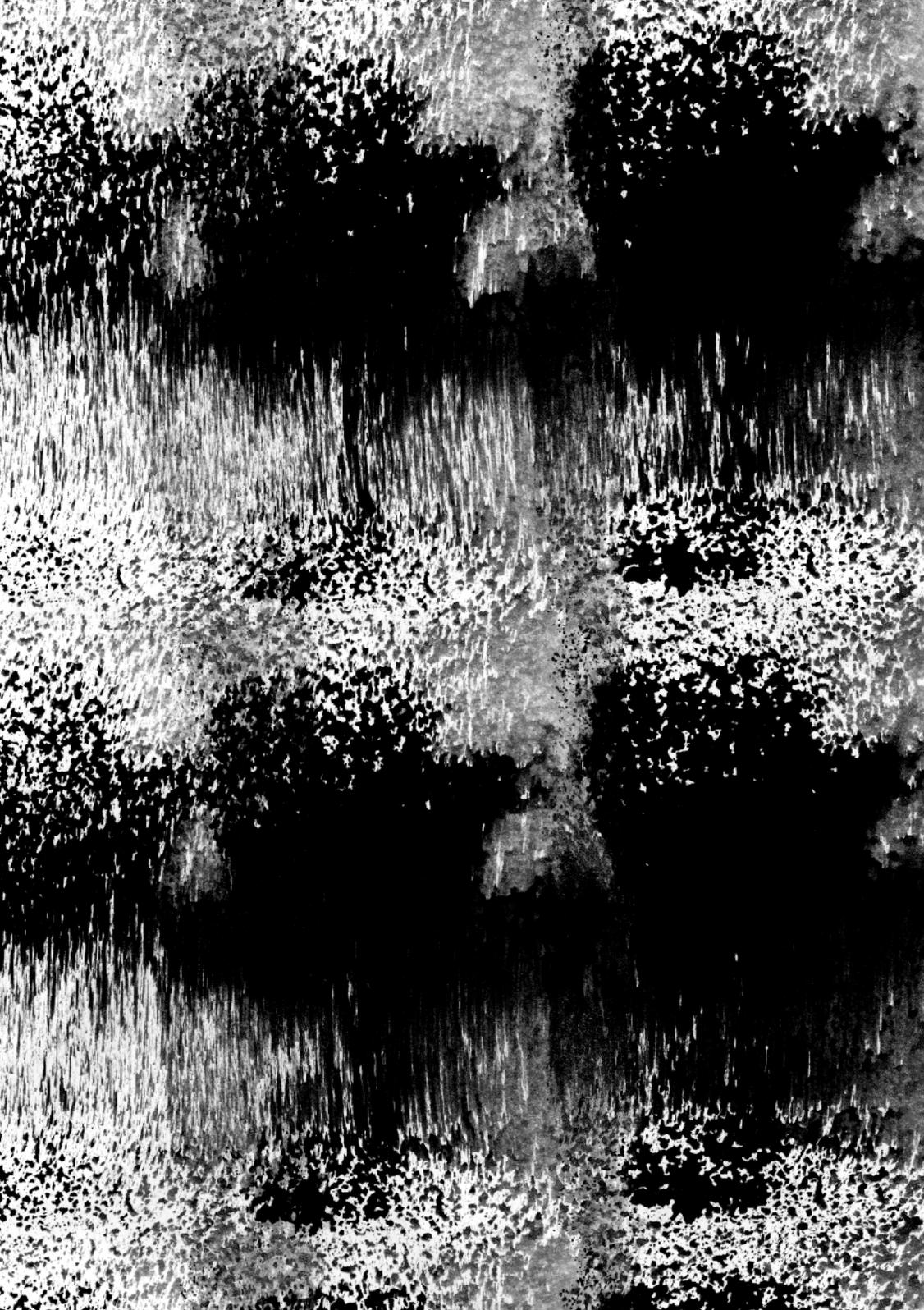
frottage\_01



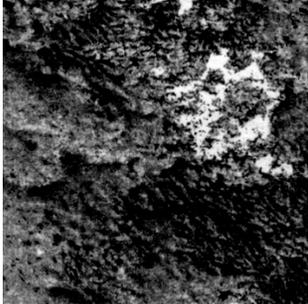
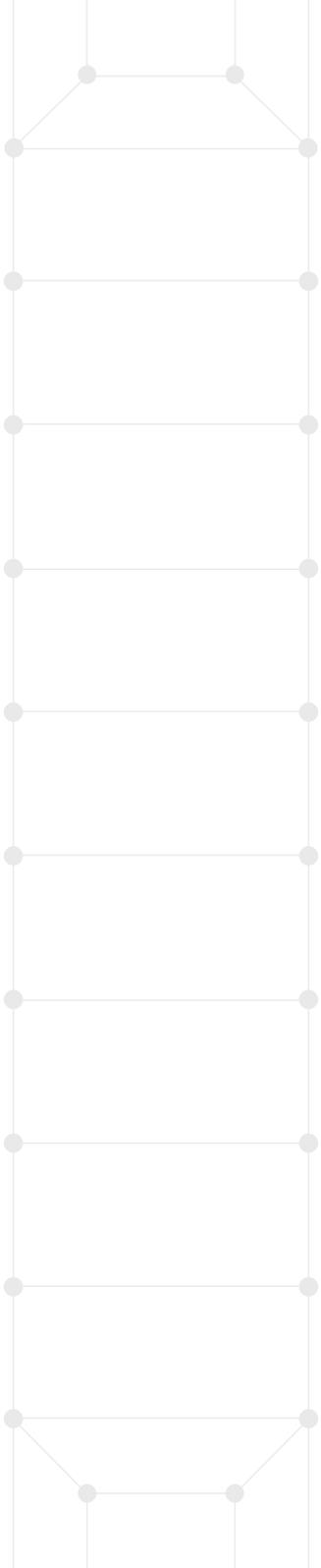
frottage\_05



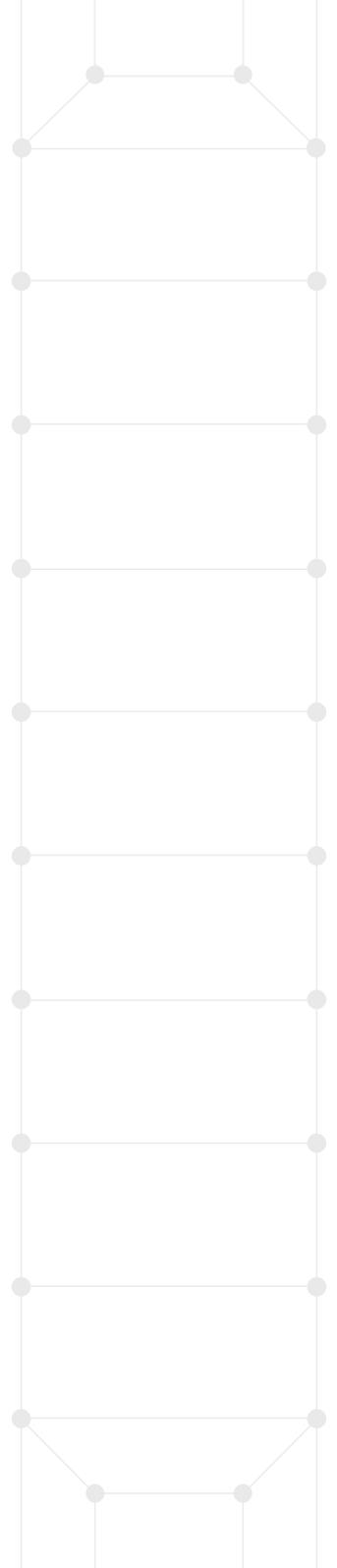
éponge\_02



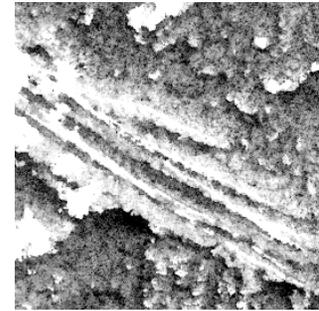
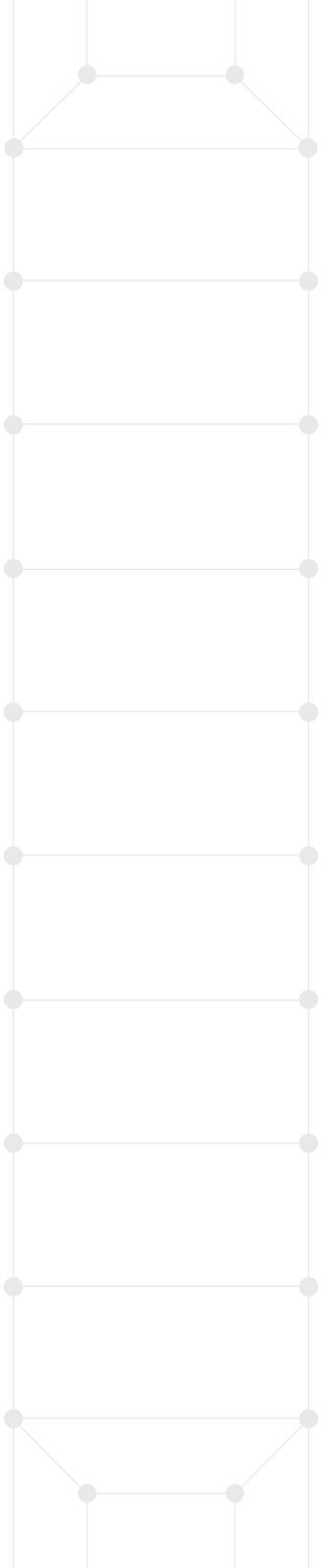
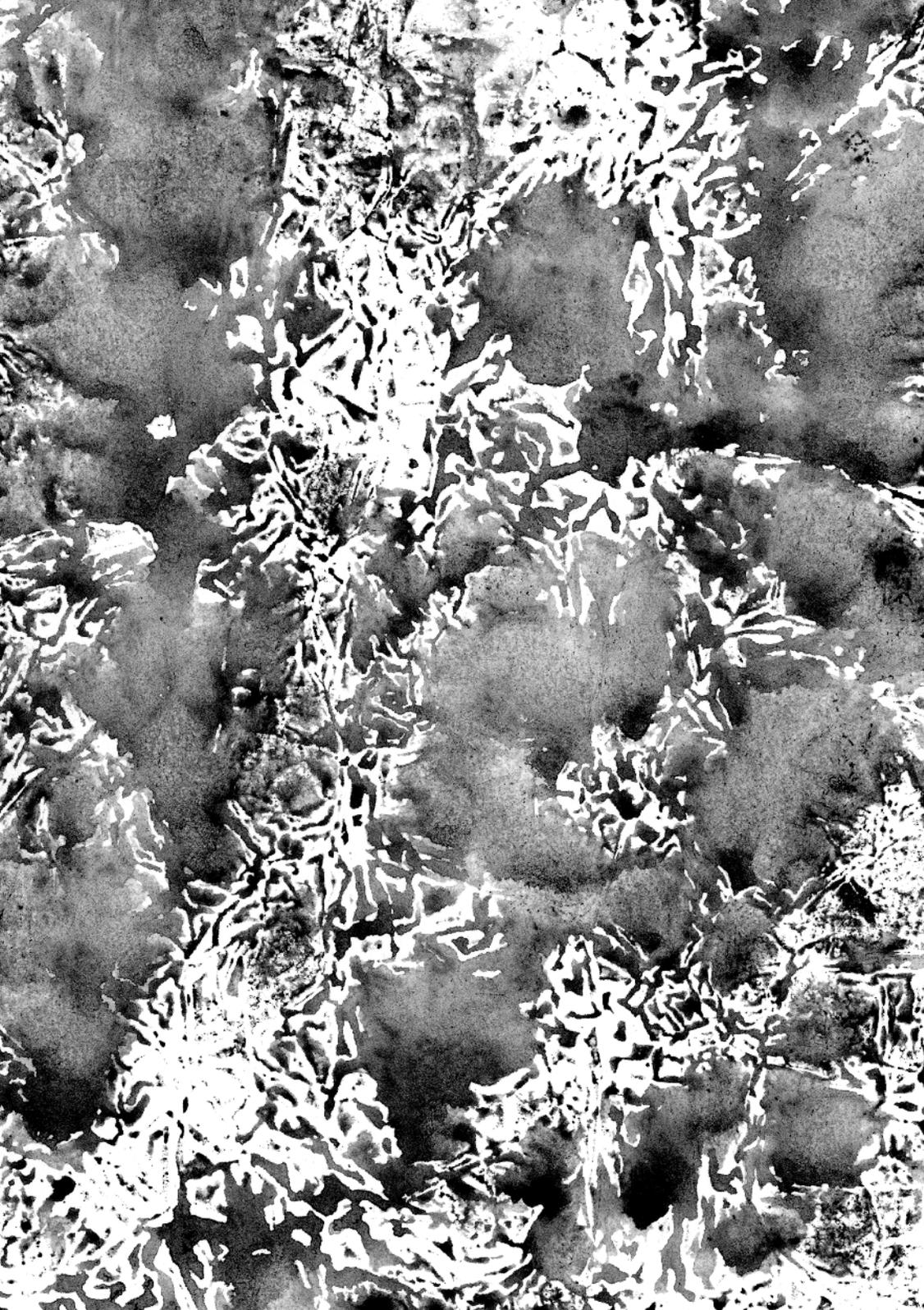
éponge\_04



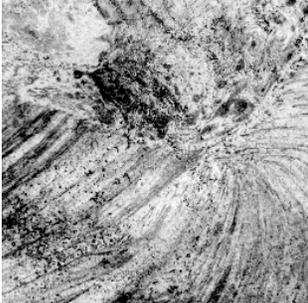
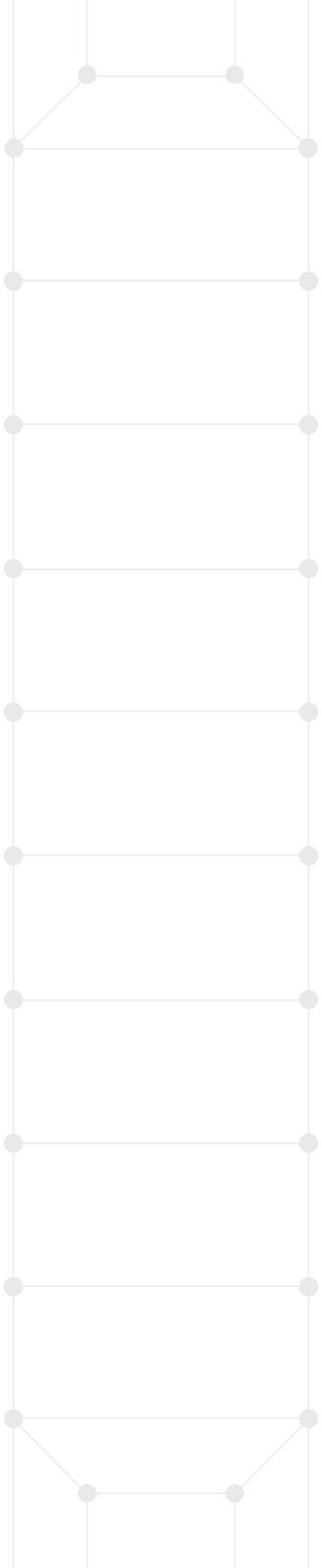
éponge\_08



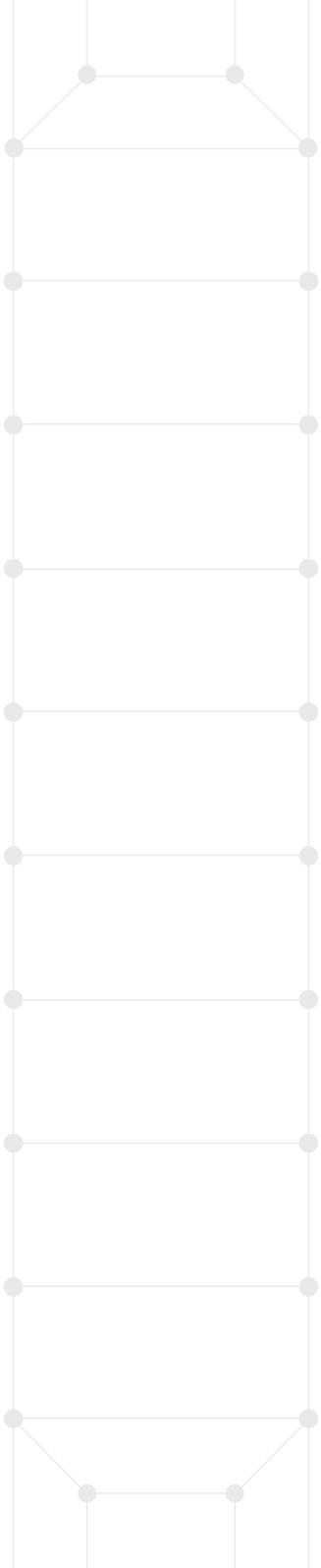
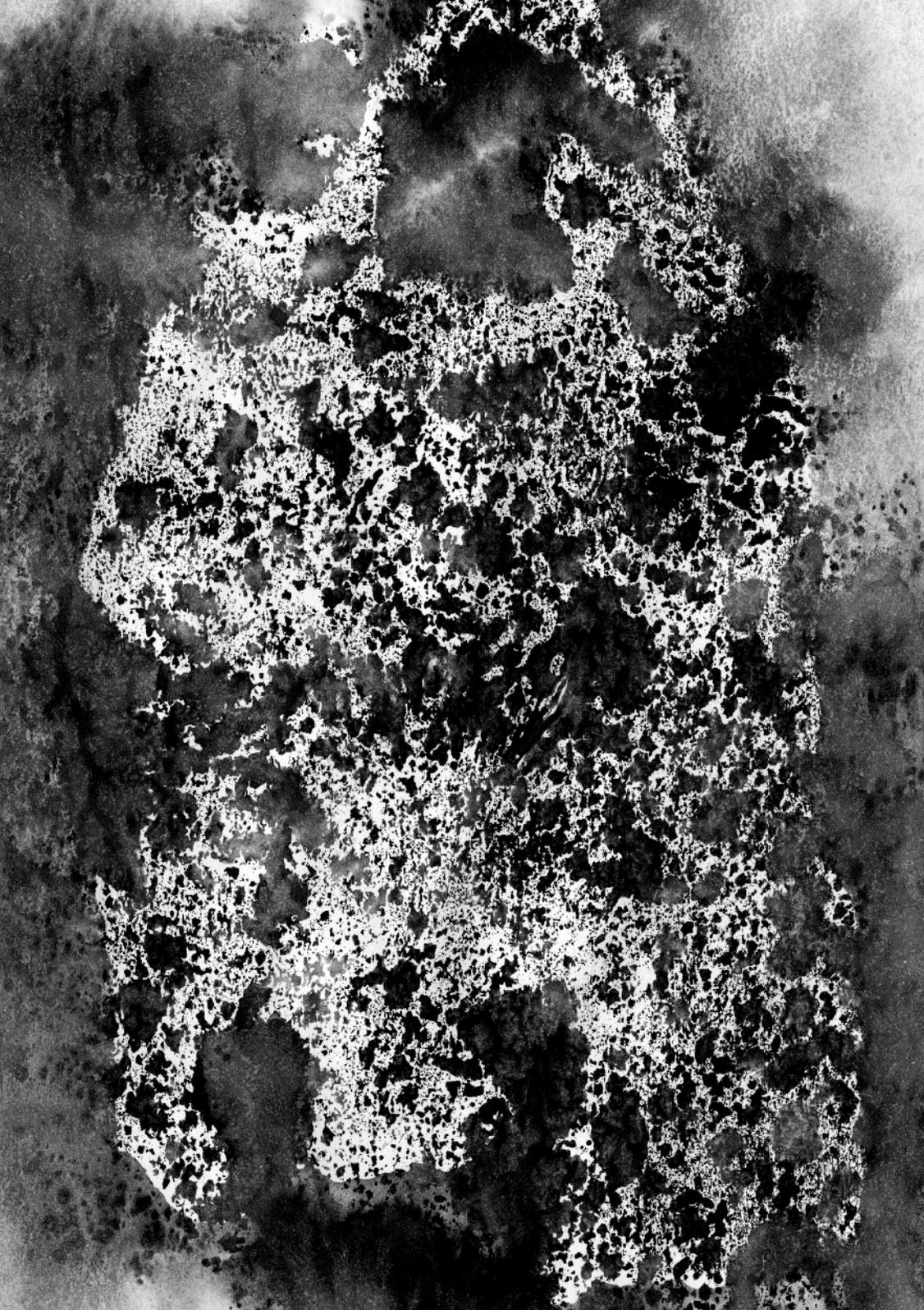
frappé



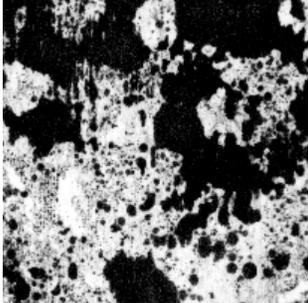
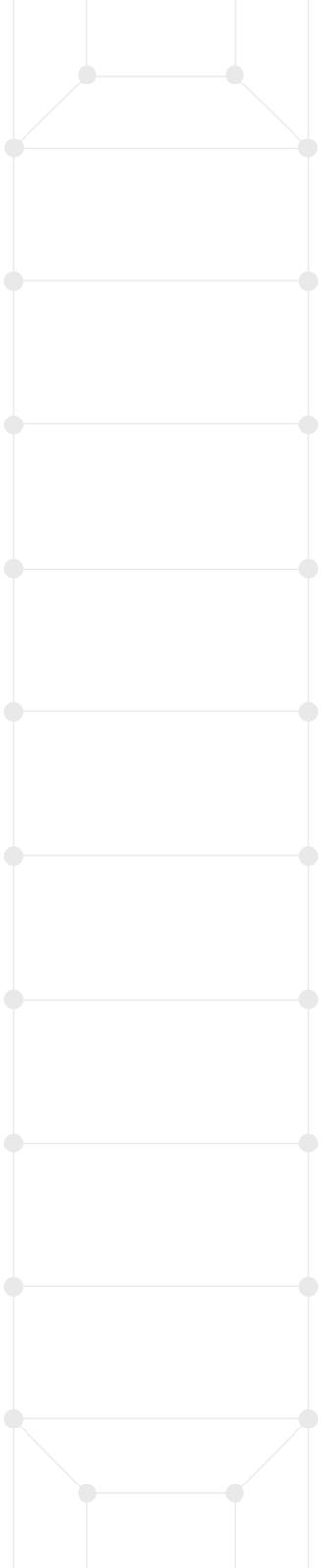
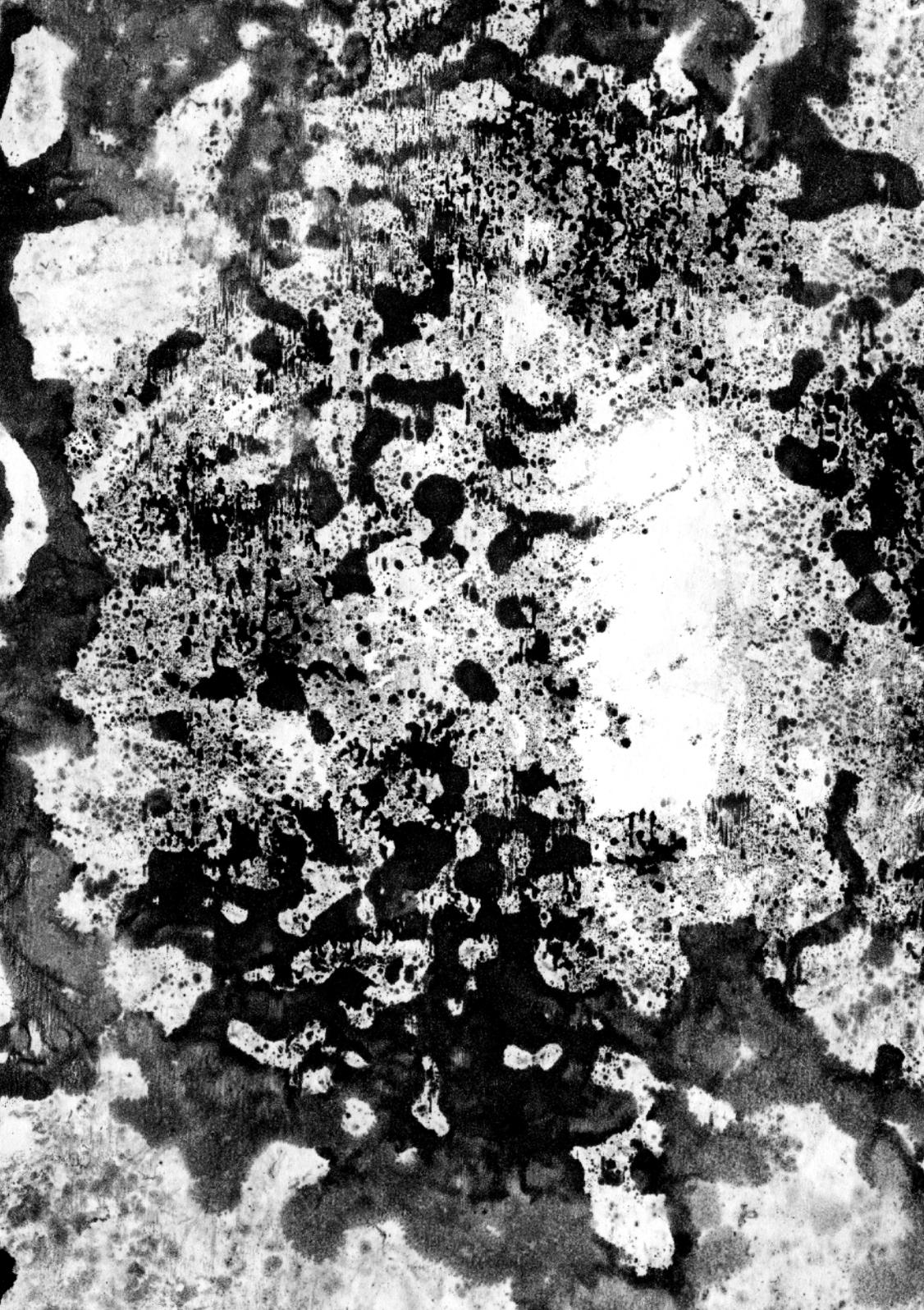
aigüada\_film\_02



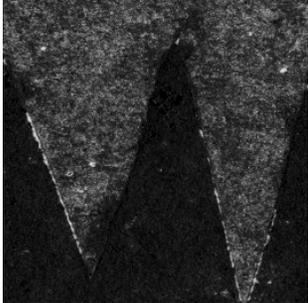
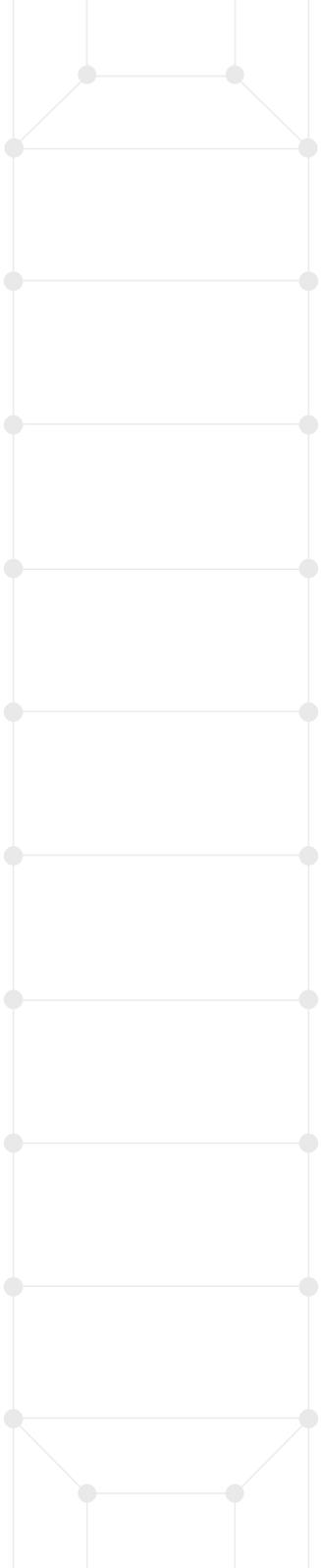
aigüada\_oleo\_01



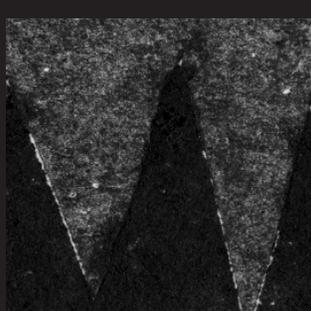
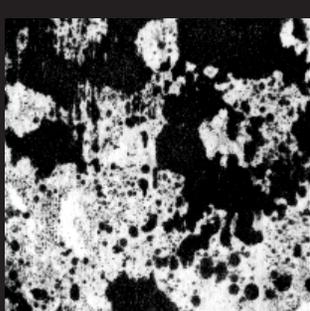
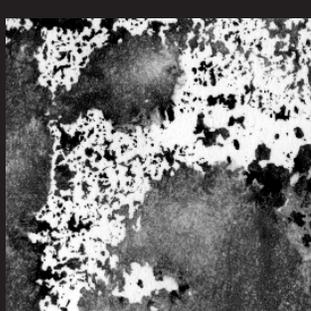
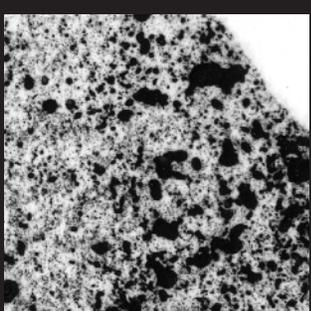
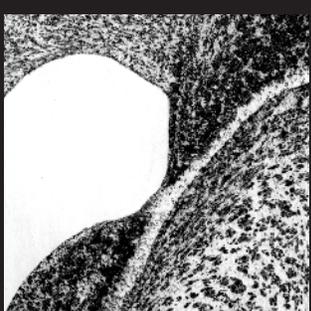
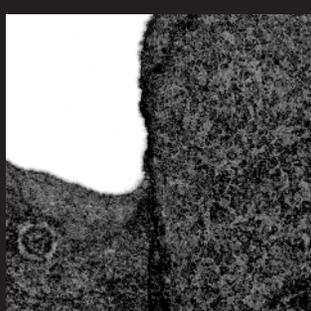
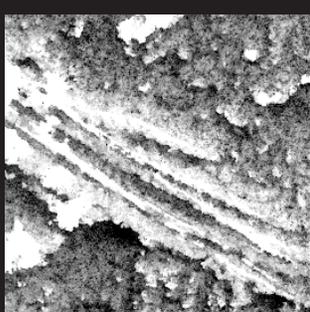
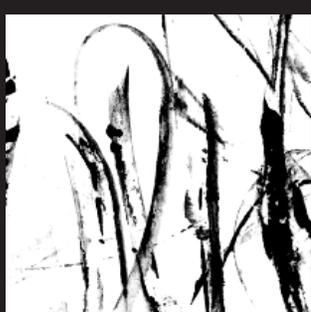
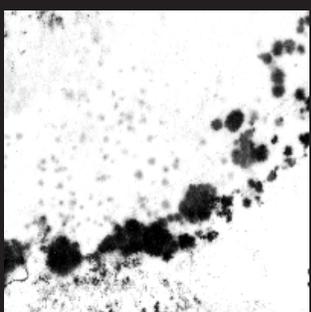
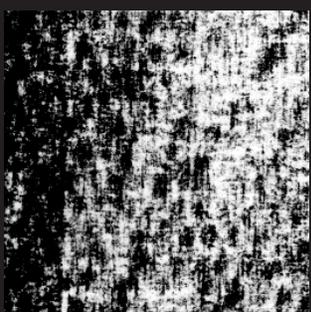
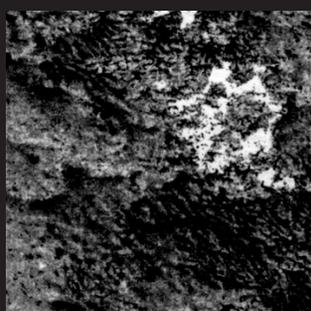
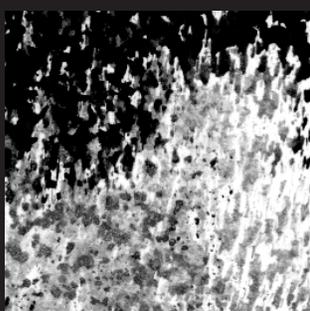
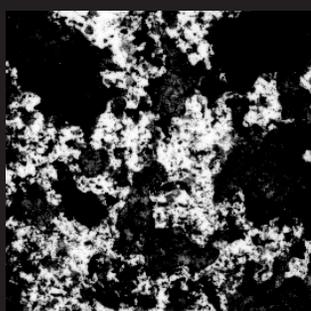
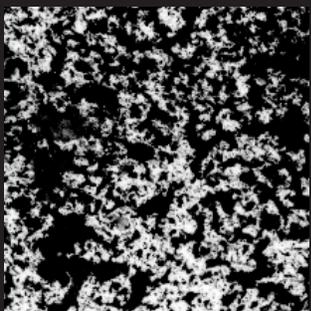
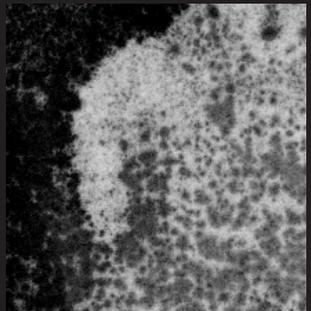
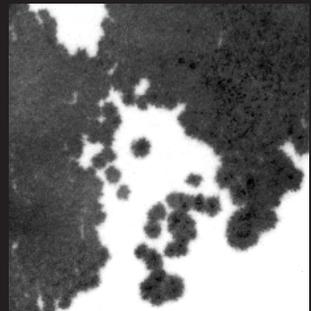
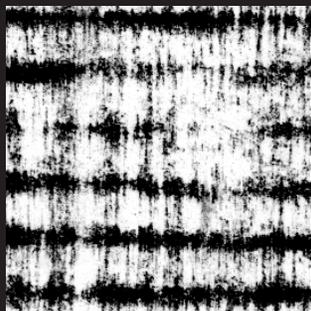
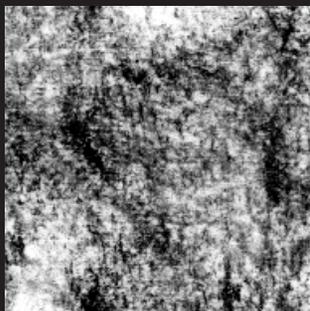
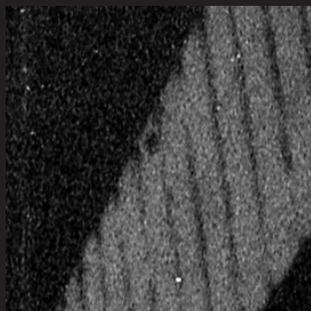
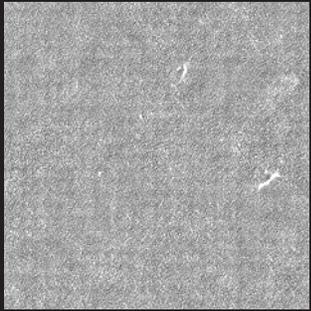
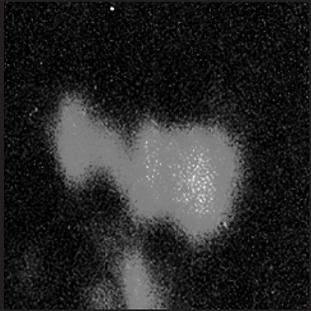
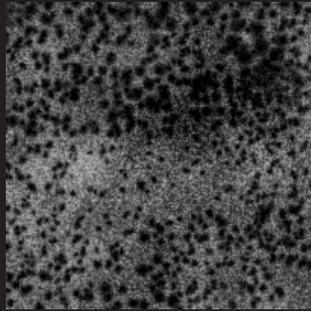
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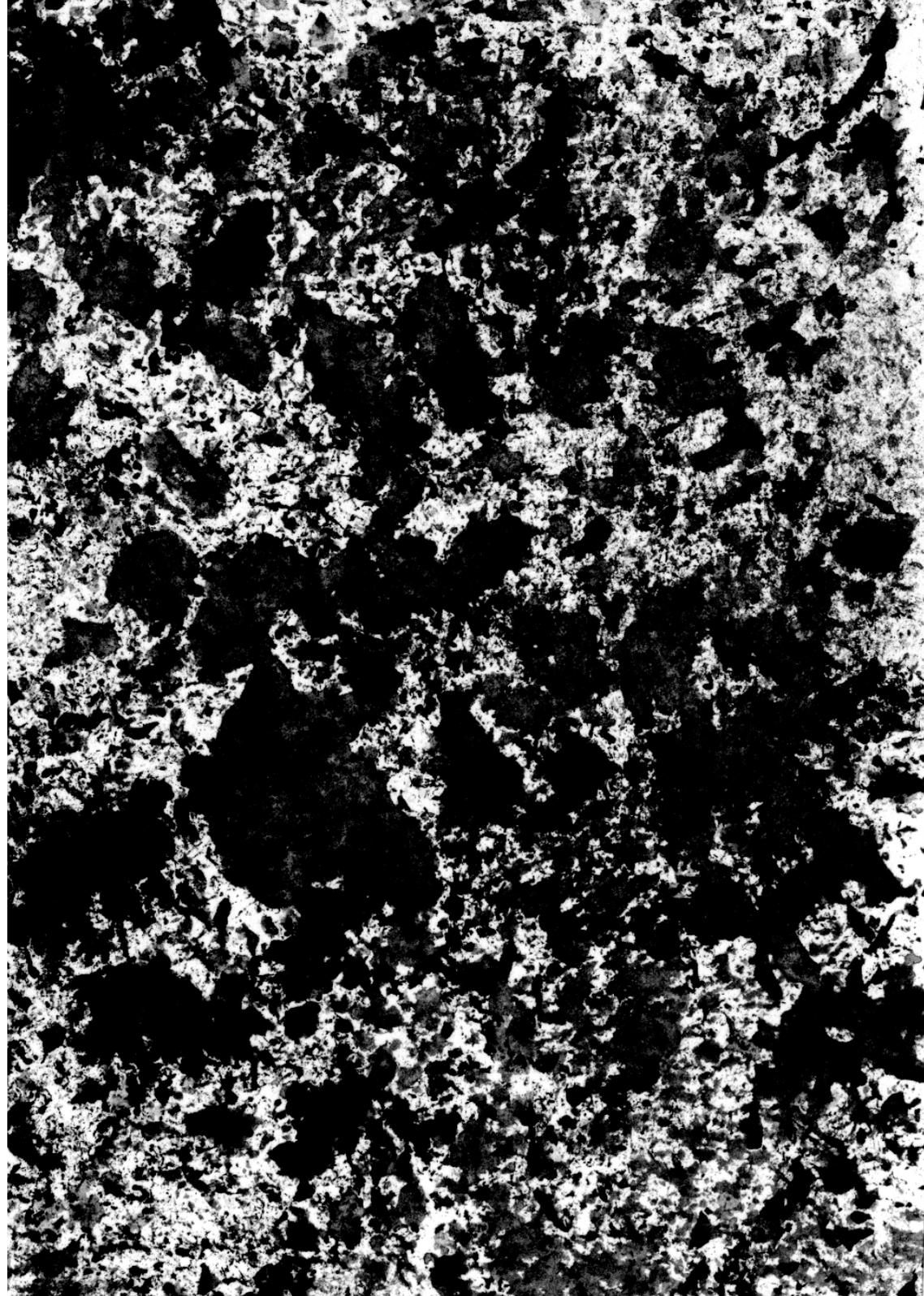
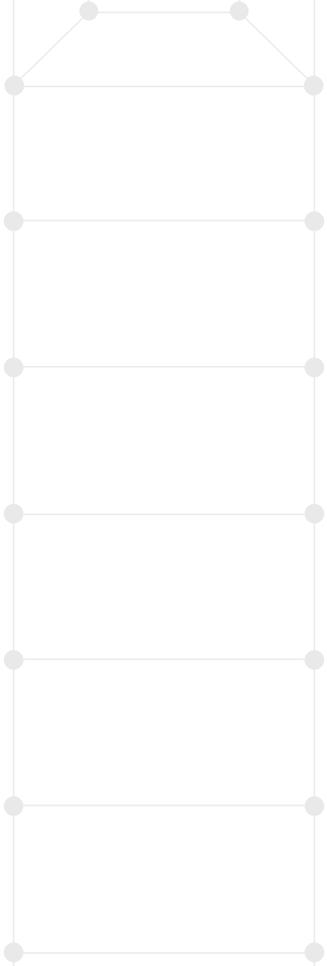


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cardboard\_04





atte. Toni, Plàstic y Grus





