

# The New School of Valencia

an example of formal renovation from the tradition of comic strips

Álvaro Pons

Tenured lecturer of the Optics Department of the University of Valencia

*Abstract: What is known as the “Nueva Escuela Valenciana” (New School of Valencia) was a comic strip movement of great projection in the 80’s that gathered a number of authors profoundly committed with the formal renovation of the media without forgetting the feature of respect to the comic strip tradition that had lived in the region of Valencia during past decades. During the comic book boom years this generation represented, as few others, the yearning for creative freedom the Spanish authors had and their capacity for insurgent transformation.*

*Key words: comic strips, The New School of Valencia, clear line, comic, illustration.*

## Introduction: The difficult context of Spanish comics during the ‘70s

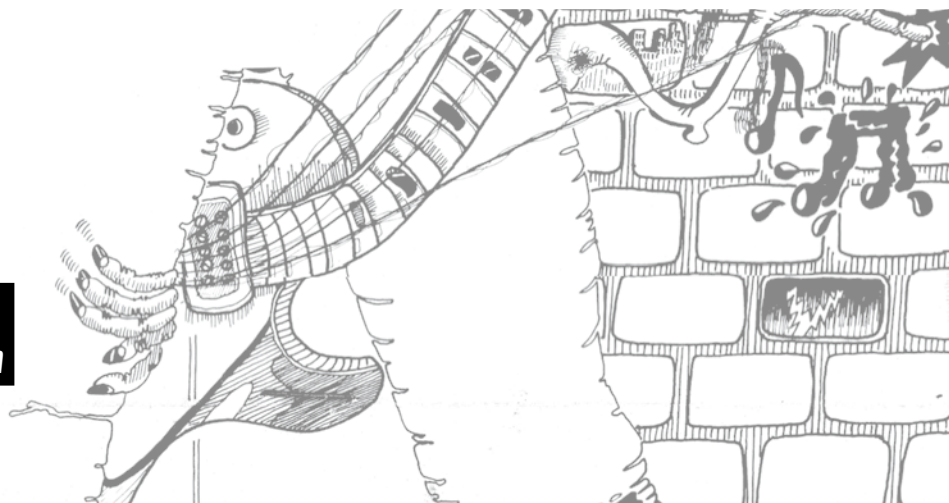
The inexhaustible activity of the contracultural movements sweeping over Europe and the USA in the ‘60s had a very different reflection in a Spain still subject to Franco’s dictatorship. Before the demands for society to open up to a modern, renovating culture that were taking place, for instance, in France, by diverse cultural and artistic media, in Spain, the protest was much more urgent and desperate, calling for a political change that would find its translation in the arrival of democracy and freedom. These were two contexts for ripening that would find their very different ways in comics: in general, the European movements —mainly in France and Italy— demanded acknowledgment of comics as a complete form of artistic expression —it counted both with the approval of an entire generation of authors and the approval of groups of academics that made a serious wager for the ninth art, with names as well known as those of Eco, Lacassin or Resnais. In the meantime, Spanish authors could hardly escape from the overwhelming reign that comics for children and young readers exerted on comics during the previous decades. There were some attempts to follow the wake of those changes in the intellectual consideration

of comics<sup>1</sup>, but the political situation of Spain was still as heavy as a giant tombstone, when it came any attempt to change direction.

In this situation, the Spanish comics that were looking for new paths were going to play the role of a contestatory weapon, following the path marked by the USA underground of the ‘60s. This would transform a media that was traditionally for children, into something with a revolutionary language, which, in the Spanish case, was way more risky than it was for the American equivalent, since they were not facing the established culture, but police repression and censorship. No doubt, the great example for Spanish authors would be the appearance of the compilation *Comix Underground USA*<sup>2</sup>. Robert Crumb’s or Gilbert Shelton’s stories were a renovating inspiration for an entire generation, who would take the chance of transforming the magazine *Mata Ratos*<sup>3</sup> to create an alternative publication following the guidelines of the American movement, becoming the origin of legendary initiatives like *El Rollo Enmascarado* (Barcelona, 1973), where authors like Nazario, Javier Errando Mariscal and the brothers Miguel and Josep Farriol, initially, and later on others like Francesc Capdevila (“Max”), Pàmies, Roger and Isa would lay the foundations for the Spanish underground<sup>4</sup>.

## The origin of the renovating Valencian movement

The Valencian contribution acquired, already in those seminal experiences, a notably particular personality that departed from the conception of subject matter and style of most authors in this publication. While nearly all the mentioned authors risked denouncing in a provocative way the social and political situation of the time, Mariscal took a nearly festive option, far from the canon set by Crumb and Shelton, that would connect him, directly with artists like Segar, the creator of Popeye, or the cartoons by Chuck Jones. Thus, he was opening a line that would be confirmed in April 1975, with the launching of the fanzine *Ademuz Km.6*, where



## 01

Examples of those attempts where the I Reunión de Dibujantes Españoles de Historieta (First Spanish Comic Artists Meeting) organised in Sitges, in 1969, or the exhibition *El Cómic* (Comics) at the Contemporary Art Museum of Seville in 1970, or the conventions on comics organised in 1971 in Alicante (attended by scholars such as Antonio Martín, Pedro Fernández Larrondo o Román Gubern).

## 02

*Comix Underground USA*, Madrid, Editorial Fundamentos, 1972.

## 03

The magazine *Mata Ratos* was edited from 1965 by Ibero Mundial de Ediciones and, from 1975 on by Editorial Garbo, Tom and Romeu directed then the magazine, and aimed to follow the model of the french magazine *Hara Kiri*, aiming at an adult audience.

## 04

DOPICO, P.: *El cómic underground español: 1970-80*, Madrid, Cátedra, 2005.

Sento Llobell (Dau-Dau), Maldonado and Enrique Bosch (Mitjarmut), depart from the line of the Rrollo group, with a festive, testimonial, slice-of-life proposal, that was closer to French pop culture of the '60s than it was to USA underground<sup>5</sup>.

It would be possible to choose to explain these differences through the common place of the Mediterranean character or the Fallas baroque spirit (both are, indubitably, part of the cultural heritage of the authors). However, it may be way more interesting to trace the origins of this aesthetic in the artistic movements of the Valencia in the end of the '60s, which main inspiration source was American pop. Teams of Valencian artists such as *Equipo Crónica* or *Equipo Realitat* are perfect examples of how they were reclaiming the iconography of advertising as a discursive element of art, forming a trend of tremendous vitality, that would count with people such as Solbes, Valdés, Armengol, Gassent or Heras as their greatest exponent. Graphic design and industrial design arise as catalyzers of this new way to tackle art creation, from a more urban perspective, sinking its roots in the consumer society, a collective movement affecting nearly all art disciplines that were being developed in Valencia. It is logical to think that these artistic movements will be of special influence for a group of comics authors that, precisely at the time, still were in their first, formative phases of their careers as artists. Neither can the important influence that children's comics would have on them as readers, be forgotten. Such comics in Valencia came from authors such as Palop, Josep Sanchis, Karpa, Carbó or Nin. The series that these authors published in *Jaimito* or *Pumby* had as common feature precisely the fact that they departed from the traditional slice-of-life maintained by publishers like Bruguera, leaning towards a more surrealist, naïf humour. The most obvious example of this Valencian trend that was breaking up with the incipient underground practised in Barcelona and that defined itself as the natural heir to the Valencian comics tradition, from formal renovation, was the zine *A Valènciaa*. In it, the artist Mariscal and the writer Josep Vicent Marqués animated the most iconic monuments of Valencia (the Micalet, the Ate-neo, Santa Catalina tower or the towers of Quart and Serranos) in order to reclaim the city, from an aesthetic approach that was as traditionally typical of the Fallas festival as it was renovating. Its example would be quickly followed by three initiatives that consolidated this novel approach to alternative comics: *El gat pelat*, *El Polvorón Polvoriento* and *Els Tebeus del Cingle*.

Propelled by Manel Gimeno, José Más and Vicente Izquierdo (Capi), *El Gat Pelat* (1976) was a stubborn zine with a vocation of social protest that, in spite of its logical technical deficiencies, had enough enthusiasm to gather around them the nucleus of what would be the most important movement in Spanish comics in decades. Miguel Calatayud<sup>6</sup>, from Alicante, a true star at the time for the young debutants, collaborated in the second issue of the zine and helped establish the contacts between the initial group and other authors,

such as Sento, Micharmut or Daniel Torres, who would collaborate in *El Gat Pelat 2 i mig*, published in 1977. It could be defined as the prologue to what later would be known as "New School of Valencia".

In parallel to this zine, *El Polvorón Polvoriento* appeared, produced by the siblings Mique and Reme Beltrán (under the names of "Ximo" and "Re"), Noel and Leonardo, who did follow the USA underground comic tradition and which was clearly departing from the trend marked by the work of the team behind *El Gat Pelat* or by Mariscal.

However, it was *Els Tebeus del Cingle*, the first publishing house for Valencian alternative comics to appear, what marked the true turning point for this new generation. It was run by Ignacio Errando, and it emulated the publishing model of *Los tebeos del Rrollo*, but it would trace its own path through the edition of monographic issues, starting with *Bzzz* (1977), Micharmut. In just twenty pages, it revolutionised all what had been previously seen in the field of zines or underground publications: social protest was put aside, to explore the possibilities of the media in all its aspects, with profound knowledge of classic comics as a starting point. The comics in *Bzzz* are tributes to authors such Sanchis, Coll o Benejam, however, from a radically avant-garde reading, that would pre-date by 20 years other creative experiences.

*Dau-Dau Companya*, their second installment, is carried out by Sento Llobell, under similar parameters. In this one, George Herriman's *Krazy Kat* is the obvious model, while keeping the exploration of the urban environment of the city of Valencia.

*La Dolçaina*, third installment of the series, would be signed, in this occasion by the initial team of *El Gat Pelat*, Manel Gimeno and Capi, with an important evolution in their style and narrative abilities, which they placed at the service of strips centred around a parody of *Pumby* or an urban slice-of-life that will definitely be the Valencian school's trademark.

*Els Tebeus del Cingle* would complete its course during 1978, with the edition of two issues that depart from the classic concept of comics: *En Ciclopedia*, by Modest and Carles Errando, in which they experiment with the illustrations of old teaching enciclopaedias for primary school; and *El ordre de la vida*, which also explores old didactic publications, this time coming from the literary angle, with texts re-written for the occasion by L. Nilo.

After the end of *Els Tebeus del Cingle*, this group of authors would coincide again in the fourth and final issue of *El Gat Pelat*, a special one dedicated to the Fallas festival of Valencia, under the title *Falles 2178*, in which the initial team are joined by the authors of the zine *El Polvorón Polvoriento*, Mique and Reme Beltrán. This would be the definitive nucleus of what the New School of Valencia would be; they would meet again in the *llibret* for the King-Kong Falla of the same year; the *llibret* is a typically Valencian publication that explains the *falla* monument.

## 05

A good example is the collective comic *Retallat-Pegat*, which reviews the main icons of the 50s and 60s, from Pumby to Superman to Coca-Cola and The Beatles.

## 06

Calatayud starts collaborating with the magazine *Trinca* in the 70s, with some series that would be a radical rupture of the line of the magazine. In spite of being vinctulated to the regime in its origins, *Trinca* departs from the orthodox approach of the adventure newspaper serial to get closer to its French equivalent, like *Pilote*, with adventure stories for young readers. Among these, Miguel Calatayud's first series, Peter Petrake is surprising, to say the least. It is a satire of spy films with a touch of newspaper serial; it would sink its roots deep in the artistic avant-gardes of the time, to find a graphic discourse of its own. Among Jean Giraud's or Alex Raymond's followers, Calatayud looks for his references in American pop and in designers such as Heinz Edelmann, to finally break with the established comic narrative, thus finding his personal path, that would deeply impress all the young Valencian creators of the time.

---

### From zine to professional publishing

---

In spite of the innovation of their proposals, the possibilities for professional promotion in the comic industry for this collective of authors were practically nonexistent. With an industry dominated by the powerful children's comics publishers like Bruguera or Valenciana, the only possible option was alternative publishing. This was timidly beginning to hatch as the Franco regime crumbled, in the form of magazines like *Star*. This situation would have a complete turn-about with the end of the dictatorship in 1975. In spite of the still existing limitations of censorship, towards the end of 1970 magazines like *TOTEM*, *Blue Jeans*, *Bumerang*, *1984* or *Creepy* begin to appear. They followed the tradition of the European magazines, *Pilote*, (*À Suivre*) or *Linus*, and the tradition of the American magazines of Warren Publishing<sup>7</sup>. This background would prepare the ground for singular proposals like *El Vibora*, first out in 1979. It was a project by publisher Josep María Berenguer, and it would give a home to all those authors that up to then had been marginal in the world of Barcelona comics, along with a truly important selection of foreign underground<sup>8</sup>. Max, Nazario, Gallardo and Mediavilla, Rodolfo, Martí, Petillon, Kim Deitch, Bill Griffith, Rochette, Art Spiegelman, Willem or Spain Rodríguez are some of the authors taking part in what would be an unprecedented, much needed shock that revitalised the world of Spanish comics. This list stayed for several issues with virtually no changes, until the incorporation of the Valencian Sento Llobell, to the fourth issue of the magazine, with the page *Mundo Curioso*. It was comprised by four strips in which the main characters were objects such as umbrellas, briefcases, pencil sharpeners or fluorescent light tubes. Sento's style contrasts with that of the rest of authors in the magazine, that in general followed a studiously ugly style, but his subject matter contrasts with them even more. While the rest of authors are still practicing denunciation and provocation, Sento's proposal is utterly surreal, of an absurd humour, much closer to Herrierman than to American underground<sup>h</sup>. Clear proof of how he did not fit in the magazine, is that he was published in only one more occasion, on the seventh number issued.

After Sento left the magazine continued to incorporate new Spanish authors that, coincidentally, were all Valencian. Thus, Mariscal joins the magazine with his best known creation, *Los Garriris*, in 1980's summer special issue, for which he also produced a splendid, colourful cover. Daniel Torres would start collaborating with the magazine in the same number, signing a 15-page long *noir* adventure, starring his character *Claudio Cueco*, an anthropomorphous rooster working as a private eye. After the pronounced influence of Miguel Calatayud displayed in his previous work in fanzines, Torres surprised with an aggressive graphic style: strong black contrasts, keeping a fine, clean, angular line. The same character would later on have the leading role in his first long series: *El ángel caído*.

Through the four episodes that comprise the series, we witness the continuous evolution of Torres' style, who keeps changing page by page, trying new graphic, composition and narrative solutions. Above all, we become aware of the important distance between the comics being made in Valencia and the ones being made in Barcelona, when it comes to subject matter: Torres takes the *noir* genre structure as his starting point. However, he keeps the basic features of the comics that were published only two years before in zines. These features would go from the strong urban link to Valencia (in fact, one of the episodes of Claudio Cueco takes place in said city) to the continuous tribute to the adventures comics published as newspaper serials.

Obviously, as it happened in the case of Sento, the paths of Torres' aesthetic and subject-matters wander further and further from the magazine, which he would leave on issue 28, after a few short stories and an attempt to draw a series with scripts by Onlyi, of which only one installment would be published.

Launched only four months after *El Vibora*, the magazine *Bésame Mucho*, published by Producciones editoriales, the same publishing house producing *Star*, tried to pick up the languishing torch of this publication, focusing on comics. However, the brilliant success of the magazine directed by Berenguer kept it on a second plane, almost ever ignored in spite of its obvious quality.

Sento Llobell joined the magazine on its second issue, with a short story (*Los huevos del comprador*) that already announced an experimental apprenticeship that would crystallise with the publication of *Barrachina*, a series in landscape format exploring the universe of *noir* genre from the newspaper serial perspective, in a similar way to Torres' with *Claudio Cueco*.

The magazine would incorporate two more Valencian artists in its fifth issue: Micharmut and Manel Gimeno. The first one picked up again his obsession for inanimated objects, stitching it together with his admiration for the great Coll, the classic TBO artist, with a four-page comic under the title *África en casa*, where a banana in a pith helmet takes a rifle and goes hunting for a bottle and a wine carafe, or an extremely dangerous electric cable. Absurd humour in which the classic gag mechanics are used to project new formal and theme ideas. Manel Gimeno, on the other hand, arrived to the magazine with *noir* genre comics, after an incessant comics production for different magazines such as *Star*, *Zikkurath* or *1984*.

*Bésame Mucho* thus becomes the main platform for promotion of Valencian authors of the '70s generation, spearheaded by Sento Llobell and Manel Gimeno, Micharmut would join them occasionally, as would Nacho Balaguer and Ramón Marcos would do too, in the final phases of the magazine.

However, it all would change at the end of 1981, with the launch of *Cairo*, a magazine published by Norma Editorial, directed by Joan Navarro. With the subtitle "el NeoTebeo" (the neocomic), Navarro manages to put in the market an ambitious project that would play

---

## 07

LLADÓ, F.: *Los cómics de la transición (el boom del cómic adulto 1975-84)*, Barcelona, Glénat, 2001.

08

ALTARRIBA, A.: *La España del tebeo. La historieta española de 1940 a 2000*, Madrid, Espasa, 2001.

the leading role in Spanish comics for nearly a decade, revolutionising its concept and marking a before and after.

In contrast to the current led by *El Víbora* at the time, the contracultural, social rebellion approach in the face of the established is abandoned in favour of merely formal rebelliousness, born from the respect of the purest French-Belgian tradition, represented by Hergé. Authors such Roger, Montesol, Gallardo, Mariscal, Cifré and Pere Joan sign stories that would serve as a social chronicle of the Barcelona of the '80s. *Cairo* became the reference of the "clear line" movement defined by Joost Swarte.

#### ..... The origin of the brand "New School of Valencia" .....

*Cairo* will go down in history as the magazine where the concept "Nueva Escuela Valenciana" (New School of Valencia) was born, bringing together an entire generation of authors of the region of Valencia that had developed in zines during the '70s. In spite of the fact that most of them had already jumped into the professional field in *El Víbora* and *Bésame Mucho*, it was obvious that the way they fitted in these publications was complex and atypical. The aesthetic premises of Joan Navarro's editorial team meant that this could be a natural harbour for this generation of authors.

Daniel Torres would spearhead them with *Opium*, which was published in the fourth issue of the magazine, for which he also signed a magnificent cover. His comic pays unabashed homage to the adventures newspaper serial, recovering the oriental villain, reminiscent of Fu Manchu, who wants to rule the world, opposed by the handsome leading character, the radio presenter Rubén Plata, always in the company of his ever beloved Dulce Blanca Clara. Torres exaggerates the manichean newspaper serials with sarcasm and irony. He pays homage to his characters as effectively as he makes a parody of them. The graphic style that he was developing for *El Víbora* is here left, and he turns to follow, as he did when he started, the clear line of Calatayud.

Only a few months later, in issue 7 of the magazine, Mique Beltrán would start in the magazine, with *Pasaporte para Hong-Kong*, a comic introducing who would become since then his most famous character: Cleopatra. After many years as a script-writer (usually teaming up with Manel Gimeno), Beltrán surprises with an elegant, sleek drawing style, very far from his initial influences of Gilbert Shelton and closer, apparently, to the clear line school, in spite of the fact that his narrative, and in many cases, his style, displays many more points of contact with classics from the American school like Will Eisner, and above all, animation cinema.

Cleopatra follows the path opened by *Opium*: newspaper serial parody, in this case of the adventures genre, with exaggerated characters, perverse villains (also based upon Fu Manchu) and a sexy heroine that would be half-naked, in smart lingerie, at the first chance there is. However, and as opposed to Torres, Mique Beltrán's humour has more to do with the slapstick of the movies than it has to do with literary parody, thus setting a small, subtle difference in their styles.

A few months later, with only a month between them, both authors started new series in the same magazine, displaying through them their coming of age. Torres started to serialise *Tritón*, first part of what would be his most reknown work, *Las aventuras siderales de Roco Vargas*. With a style even more in debt with Calatayud, Torres incorporated colour to his stories, with delicate, elegant watercolours where chromatic balance is fundamental for following the narrative. This series explores Alex Raymond's classic *Flash Gordon*, to continue with what he initiated in his previous work. *Tritón* means a fundamental leap in its author's work, especially when it comes to narrative. The characters are built in a much more complex way, that would evolve with each installment of the series. The dual nature of the main character, in another time space hero Roco Vargas, that hides behind the science-fiction writer Armando Mistral, is the perfect device for the author to experiment with narrative, departing from a lineal sequence, to use more elaborate resources, that he will define in time, up to the point of becoming able to generate them himself.

On the other hand, Beltrán started with *La Pirámide de Cristal* Cleopatra's first long adventure, confirming all that had been set in this character's short comics. The author's fascination with cinema flows unrestrained in this adventure, that is about the making of a movie in Egypt. The leading lady is Kim Novak more than ever, and it includes a leading man that could be Cary Grant's alter ego. The pace is frantic, the humour ruthless, following the cue of the best Bruguera schools (with a great many references to the comics by Ibáñez) and Franquin comics (including an explicit homage to Spirou). He displays a complete command of the mechanism of the gag, and it is undeniable how masterly he concatenates them.

The beginning of these series happened at the same time that *Bésame Mucho* closed down, which would facilitate the transfer of some of the Valencian authors of this publication to *Cairo* (especially those with closer aesthetic leanings). In fact, it took only three months for Sento Llobell to publish a short comic, *Fiesta*, coinciding in the same issue with Mique Beltrán and Daniel Torres. A couple of months later, on issue 18, virtually the entire Valencian generation of authors were present. That legendary issue, with a cover by Mariscal, boasted Sento Llobell with the beginning of his romantic stories, Daniel Torres with a short comic, Micharmut with *Futurama*, and the mentioned Mariscal with four installments of *Los Garriris*. In spite of the incidental absence of Mique Beltrán in that issue, it is obvious that the generation of authors that developed themselves during the '70s, with zines, had conquered the Catalan editorial market, monopolising the magazine *Cairo*, and becoming the visible head of the entire aesthetic movement that this magazine represented.

It didn't take long to coin the term «Nueva Escuela Valenciana» (New School of Valencia) for them, in a reference to the classic schools of authors working for

the publisher Editorial Valenciana. This is a marketing term, a commercial brand, that defines erroneously the features of this group of authors. In a more academic way, they should be considered a “generation” rather than a “school”, since there was a lack of key aesthetic elements as a common denominator. Though it is true that all of them have a “clear line” style, inspired by Hergé, the reality is that the obvious style reference that all of them shared was Miguel Calatayud. This influence is aesthetic but above all, there is an ideologic approach that transmits constant curiosity for innovation and formal research. There were also points in common with regards to the themes, in particular around a deep, reverential respect of popular culture, as represented by adventure serials that ruled the world of Spanish comics in the decades of the ‘50s and ‘60s. They follow the humour of the *Bruguera school*, of *TBO*, of *Jaimito* and *Pumby*, but also the exotic sense of adventure in the comics signed by Manuel Gago, Quesada, Bermejo and Ortiz and, of course, the radio serials, photo-novels, Clark Carados’ novels and any cultural reference that they may have absorbed, in a display of matchless eclecticism.

However, in spite of the deficiencies of the definition, it is obvious that it grabs the public, who accepts it and uses it continuously. *Cairo* becomes the magazine of the axis Valencia-Paris-Barcelona in a moment that was especially receptive to all artistic trends.

It is a moment of a great development of a new aesthetic concept of culture, to which this generation arrives with the red carpet rolled out. Spain has profoundly changed, after the socialist victory of 1982, especially in culture, a process had started, which the politician Alfonso Guerra famously announced, saying that *not even its mother will recognise this country*. The press, television and radio broadcasters receive alternative cultures as a symptom of modernity, giving comics an importance and consideration that never had before.

This generation made the most of such mediatic prosperity, thus becoming the absolute protagonist of the Spanish comic scene, and to some extent, of the European scene, thanks to the success in France of Daniel Torres’ work, who has a complete success with his albums *El Ángel Caído* and *Tritón*. This situation was highlighted in the special tv program dedicated to the “New School of Valencia”, within the tv series *La Edad de Oro*, directed by Paloma Chamorro.

The following two years did not but increase the appreciation of Valencian authors, who far from becoming complacent and resting on the laurels of their sudden fame, continue researching and evolving nonstop. The issue 25 of the magazine will be another milestone, published in June ‘84. This issue, corresponding to a format change of the magazine, increasing its size, boasts a cover by Sento and includes the start of *Velvet Nights*, the first colour series by Sento, with scripts by Ramón de España, and Macao, the new installment of Cleopatra’s adventures, by Mique Beltrán. Again publishing alongside, Micharmut with a short comic recovering his passion for objects and Daniel Torres with *El Misterio del Susurro*, the second installment of Roco Vargas’ adventures.

The brand New School of Valencia is so well known that the Municipality of Valencia, the Council of Valencia, and the Valencian autonomous government, through its Council of Culture, organised the exhibition *Valencia Copyright* for the International Comics Festival of Angoulême, France. The exhibition was coordinated by Manuel Molero, Pedro Porcel and Juanjo Almendral, and it displayed work by Micharmut, Miguel Calatayud, Sento, Daniel Torres, Mique Beltrán and Nacho Balaguer, publishing too small catalogues/leaflets dedicated to each author, with the intention of promoting them.

Unfortunately, the success of this generation was going to be ephemeral. In 1984 the magazine *Cairo* closed down, and soon enough the model of comics magazines for adults that had had such an apparent success declined. In spite of isolated projects like the magazine *Complot* or the album series *Misión Imposible*, both directed by Joan Navarro, reality made it clear that a phase for the Spanish comics industry was over and with it, the possibility of evolution of one of the most amazing and renovating generations that Spanish comics had produced.

The “New School of Valencia” developed a powerful influence over the entire generation of authors that came later: authors such as Carlos Ortín, Incha, Ana Miralles or Ramón Marcos begin to work clearly influenced by the aesthetic postulates of their predecessors, and by the renovation of the themes that the comics in *Cairo* and other magazines had set. However, the agony suffered by the industry of comics for adults towards the end of the ‘80s prevents any possibility of author evolution, closing the door for any wider projection or for any strongly set influence of this group of Valencian authors over beginning authors.

In spite of the fact that all the authors of this movement continued to be linked to comics in some way or another, most of them focused all their later work on illustration, thus disappearing from the frontline of comic (eaten up in the following decade by Japanese manga and American comic book)<sup>9</sup>, which did not allow their findings to sediment among the author movements that took place in Spain at the beginning of the XXI Century.

### Bibliografía

- FONTES, IGNACIO: *Comix Underground*, Editorial Fundamentos, Madrid, 1972.  
 VVAA: *Revista Mata Ratos*, Ibero Mundial de Ediciones, Barcelona, 1975.  
 DOPICO, P.: *El cómic underground español: 1970-80*, Cátedra, Madrid, 2005.  
 VVAA: *Revista Trinca*, Ediciones Doncel, España, 1973.  
 LLADÓ, F.: *Los cómics de la transición (el boom del cómic adulto 1975-84)*, Glénat, Barcelona, 2001.  
 ALTARRIBA, A.: *La España del tebeo. La historieta española de 1940 a 2000*, Espasa, Madrid, 2001.  
 PONS, A. M., PORCEL, P. Y SORNI, V.: *Viñetas a la luna de Valencia. La historia del tebeo valenciano 1965-2006*, Edicions de Ponent, Onil, 2007.

---

# 09

PONS A.M., PORCEL, P., SORNI, V.: *Viñetas a la luna de Valencia. La historia del tebeo valenciano 1965-2006*, Onil, Edicions de Ponent, 2007.

---

Álvaro M. Pons Moreno is tenured lecturer of the Optics Department of the University of Valencia, since 2000, which he combines with his work as a critic and reviewer/journalist in the field of comics. He has also collaborated with *El Maquinista* (1990), *EMM* (1991), *Otaku Press!*, *Imágenes*, *Volumen*, *Nemo*, *Guía de Cómic*, *Dolmen* and *Cartelera Turia*. In 2002 he started the weblog *La Cárcel de Papel*, specialized in comics review. He has collaborated with the academic journals *International Journal of Comics Art* (2004) and *Boletín Galego de literatura* (2007). In 2007 he keeps the blog *DDT/Diario de tebeos* for EP3.es, and he begins writing in the newspaper *El País* and in its literary magazine, *Babelia*.