



ANARCOMA, THAT DELICIOUS SLAP WITHOUT HANDS

By Valeria Vegas.

Anarcoma could only be born in the midst of a democratic transition, in front of the eyes of a country in turmoil, and when freedom was advancing with machetes. More specifically, in 1977, Nazario made Anarcoma appear timidly for the first time through Rampa magazine, one of those ephemeral publications dedicated to the uncovering phenomenon. It didn't take long for her to jump (and settle) in the pages of El Víbora, a mythical underground publication, where such a the queen of the underworld fit perfectly.

Nazario knew what he was doing; he was very clear about the intention of the character, the name with which he had baptized her, and the attitude he wanted to give her. Anarcoma is a hopeless romantic as well as a bad-tempered bitch, never abandoning her chores and obligations. What its creator was perhaps not so aware of is that he was allowing a transvestite heroine to enter quite naturally into a quite heterosexual universe, into that comic book culture that, while perfectly capable of skipping the margins of the purely normative, is still repulsive. When before had a detective been seen halfway between Lauren Bacall and Humphrey Bogart? Never! Never! Nazario's intention turned out to be a slap without hands. It was decades before La Veneno's media debut and La Agrado's cinematic debut, at a time when the term "empowerment" was neither used nor expected. To put it simply, Nazario established a standard that did not previously exist.

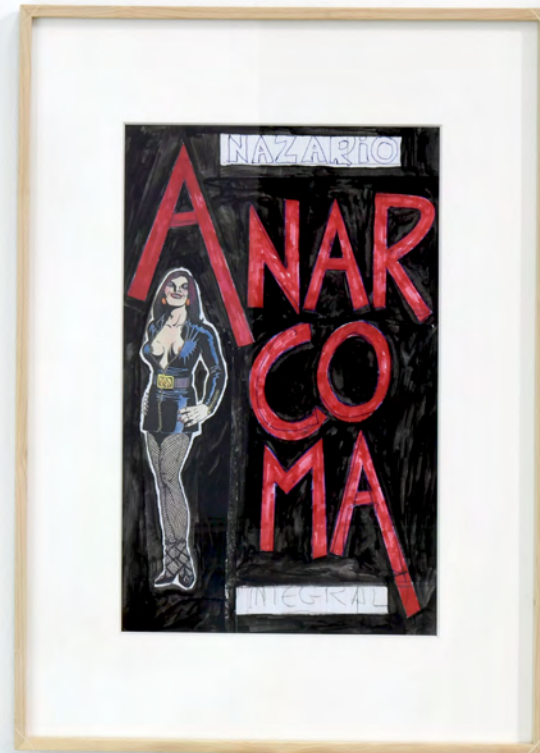
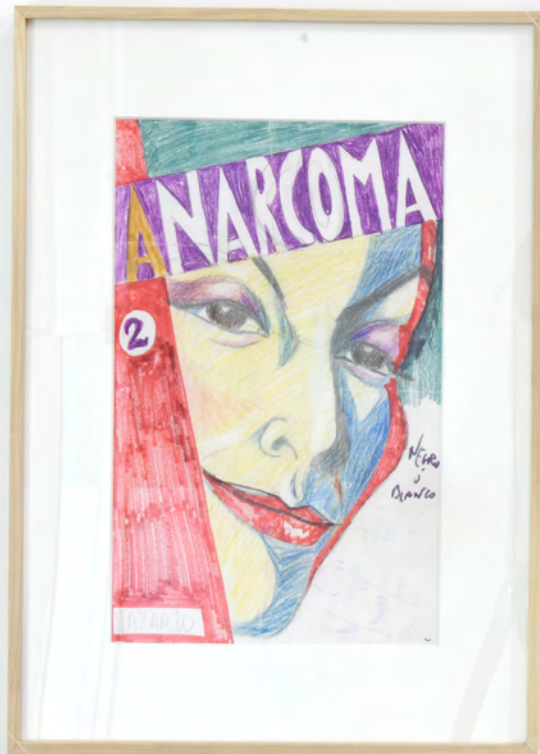
The point is that, whether through long-term adventures or short comics interspersed in different issues of El Víbora, its author managed to make such a character reach an audience that knew nothing about transsexuality and that he did not hesitate to grant him her approval. Some readers were avid for content that had nothing to do with the usual viewers of venues such as the Gay Club or Barcelona by Night. The spiderweb of what we now call queer, and which yours truly insists on translating as queer, stretched out in a polyhedral way. And Nazario, without intending to, did his bit, with the double merit of going beyond preaching to the convinced and getting his work to fall into hands that were not limited to the LGBT community. I don't want to detract from the equally revered Tom of Finland, but I honestly believe that his contribution to homoeroticism never became transversal.

Anarcoma clearly intends to pay homage to other artists, whom Nazario knows very well, by transferring his applause in the form of vignettes. I'm talking about drag queens, a nearly extinct species that made impersonation an art form and lies a truth. Sometimes truer than the truth itself. Also on stage. That is why cabarets abound as a temple of nightlife, with an Anarcoma passing by to contemplate herself in the mirror, which reflects the reality of her artifice back to her. In a nutshell, this is a portrait of a fauna that oscillates between marginality and early-morning couplets, where folklore and sweat reign supreme.

Anarcoma is accompanied in her adventures by Jemfry, the Herr brothers, her robotic lover XM2, Professor Onliyú , and, later, XM3, XM2's brother, and her friend La Caty, among many others. Even Nazario, in a clear exercise of humorous boom, takes a self-portrait with his boyfriend and some friends, acknowledging that he is also a part of that entire universe. And there's Barcelona in the background, with its Ramblas, alleys and corners, and everything that screams darkness and scoundrels.

And there is sex, a lot, enough. Although it is never enough for such a heroine. That is why the genitals are hyperbolic, in an ode to excess that really did not clash with the rest of the illustrations by other artists in the same publication. In *El Víbora* there were enormous tits and gigantic breasts that would have made Aphrodite herself blush. Nazario, on the other hand, did his thing and turned the penises into huge cocks without losing an iota of the narrative part. Because there is always history in Anarcoma, it reached a larger audience than expected. She went so far as to have Marc Almond dedicate a song to her in 1986, ready to stand up for her heels, stockings, and the sailors who surround her. And Anarcoma had already crossed borders long before the "Spain brand" was used. She made her way into France, Italy, Sweden, and the Netherlands via alternative bookstores, ready to win over new readers who would enjoy her adventures.

She even landed in the United States with her impertinent censorship, leaving the sales limited to the sex shop circuit, being considered pornographic, and having to be sold with a plastic wrapper that warned of its content. But there was no plastic that could make Anarcoma unseen, perhaps because deep down in her entrails she was made of that same material. Through various compilations, it was possible to see how the creature's naive style derived from a cleaner drawing, culminating in an absolutely pop use of color, which distanced her from the darkness of her principles. Although she will always be a creature of the night until eternity. Ladies, big men, and everything in between, enjoy this exhibition in which blows and moans abound, body hair and boiling hormones, platonic love, and the most stark sex go hand in hand with a detective as singular as its own author. Because you cannot understand Anarcoma without Nazario, and Nazario without Anarcoma, both iconic from the first stroke.



Prueba de Portada y Portada de obra gráfica completa.
Ediciones La Cúpula
(1979 - 1985)
Nazario
Collage y tinta sobre papel Schoeller
43 x 33,5 cm (enmarcados)



Anarcoma páginas 47, 48 (1979 - 1985)
Nazario
Lapiz, tinta china y anilina sobre papel Schoeller
32 x 24,5 cm / unidad
44'5 x 63 cm (enmarcado)



Anarcoma páginas 57, 58 y 59 (1979 - 1985)

Nazario

Lapiz, tinta china y anilina sobre papel Schoeller

32,5 x 24 cm / unidad

44'5 x 89,5 cm (enmarcado)

“Me gusta transgredir, tomar el pulso a la sociedad para ver hasta dónde llega. Y si eso sirve para ayudar a la normalización del sexo, para que se vea como algo natural. Sin Tabús. Mejor”.



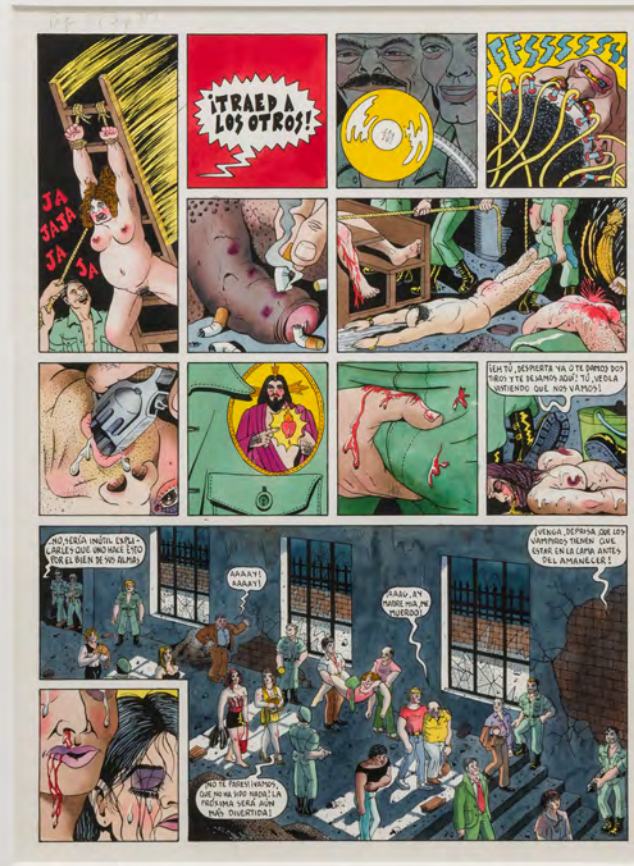
Anarcoma página 34 (1979 - 1985)

Nazario

Lapiz, tinta china y anilina sobre papel Schoeller

47'5 x 39 cm (enmarcada)

Anarcoma página 84 (1979 - 1985)
Nazario
Lapiz, tinta china y anilina sobre papel Schoeller
47'5 x 39 cm (enmarcada)





Anarcoma páginas 37, 52 y 55 (1979 - 1985)

Nazario

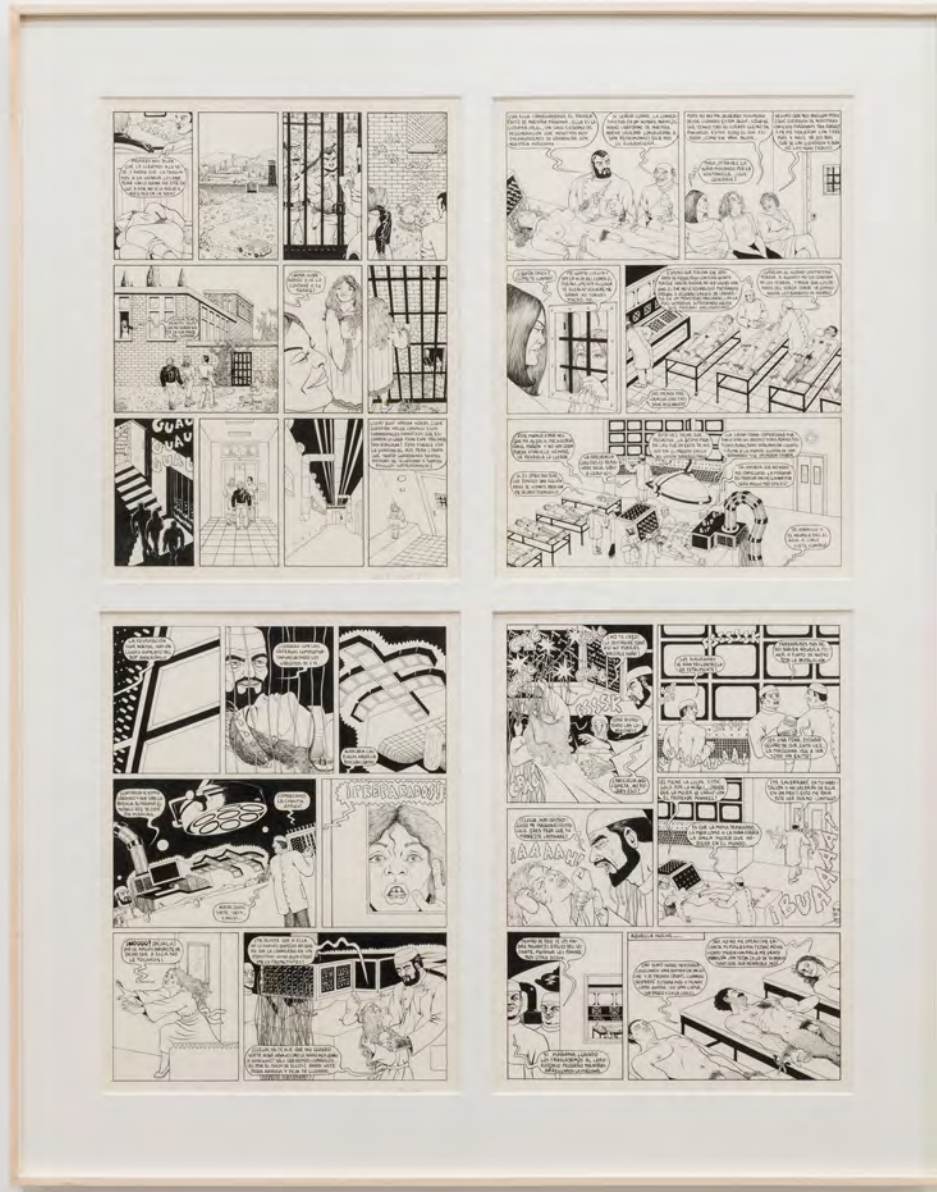
Lapiz, tinta china y anilina sobre papel Schoeller

32'5 x 24 cm / unidad

44'5 x 90 cm (enmarcado)

Anarcoma página 75 (1979 - 1985)
Nazario
Lapiz, tinta china y anilina sobre papel Schoeller
47'5 x 39 cm (enmarcado)





Anarcoma página 99, 100, 101, 102 (1979 - 1985) ^ξ
Nazario
Lapiz y tinta china sobre papel Schoeller
35 '5 x 26'5 cm / unidad
85'5 x 67 cm (enmarcado)

Anarcoma página 143 (1979 - 1985)
Nazario
Lapiz, tinta china y anilina sobre papel Schoeller
45 x 36'5cm (enmarcada)





Anarcoma páginas 92, 93, 94 (1979 - 1985)

Nazario

Lapiz, tinta china y anilina sobre papel Schoeller

35'5 x 27 cm / unidad

48 x 96 cm (enmarcadas)



Anarcoma páginas 106, 107, 108 y 109
(1979 - 1985)
Nazario
Lapiz y tinta china sobre papel Schoeller
35 '5 x 26'5 cm / unidad
85'5 x 67 cm (enmarcado)



Anarcoma páginas 44, 45 y 46 (1979 - 1985)
Nazario
Lapiz, tinta china y anilina sobre papel
Schoeller 32'5 x 23 cm / unidad



Anarcoma páginas 103, 104 y 105 (1979 - 1985)

Nazario

Lapiz y tinta china sobre papel Schoeller

35'5 x 26,5 cm / unidad

48 x 95,5 cm (enmarcado)



Esbozo de Anarcoma (1979 - 1985)

Nazario

Lapiz, tinta china y anilina sobre papel Schoeller

37 x 48 cm (enmarcado)



Esbozo de Anarcoma (1979 - 1985)

Nazario

Lapiz sobre papel Schoeller

32 x 22 cm / unidad

76 x 57 cm (enmarcado)



Anarcoma página 68, 72 , 88 y 91 (1979 - 1985)

Nazario

Lapiz y tinta china sobre papel Schoeller

35 '5 x 36'5 cm / unidad

85 x 67 cm (enmarcado)



Anarcoma, Tú y yo de Nazario
Vista general de exposición en la galería

BIO

Nazario is someone without whom it is difficult to understand the history of art and culture in Spain, especially thinking of the most secret, daring and honest escapes of his expression. among his many drawn and written narratives, the mythical character Anarcoma, who was created in 1978 and who remains current and contemporary with her unique expression and without responding to any standard, stands out. Anarcoma has been published in Sweden, Germany, Italy, France, the United States and Brazil, and the references in her creation draw lines between Barbarella and the films of Fassbinder and John Walters. Anarcoma has been nominated by the Angoulême International Comic Festival in Angoulême, France, the most important comic festival in Europe, for the "Angoulême Heritage Award".

Nazario's work has been shown at El **Centro Andaluz de Arte Contemporáneo** en Sevilla (2022), **El Salón del Cómic de Getxo**, Bilbao (2018), **Sala de exposiciones Vimcorsa**, Córdoba (2016), **Museo Nacional Centro de de Arte Reina Sofía**, Madrid (2011), **Art Center Berlin Fiedrichstrasse**. Berlín (2006), **Instituto Cervantes**, Bruselas (2006), **MACBA Museo de Arte Contemporáneo de Barcelona**, Barcelona (2006), **Círculo de Bellas Artes**. Madrid (2006), **Caixa de Sabadell**, Sabadell (2004), **XII Festival Internacional de Cine Erótico** de Barcelona, (2004) Galería Sen. Madrid (2004), **Palau de la Virreina**, Barcelona (2002), **Claustro de exposiciones de la Diputación de Cádiz**, Cádiz, (2000) **Fundación La Caixa**, A Coruña (1996), **Biblioteca Nacional**. Madrid (1998), **Sala de Exposiciones de la Diputación de Huelva**, Huelva (1992) entre otros. His work is present in collections such as **CAAC**, **Centro Andaluz de Arte Contemporáneo**, **Archivo La Fuente**, **Museo Nacional Centro de Arte Reina Sofía**, **Colección Rafael Tous**, **Museu Nacional d'Art de Catalunya**, **Fundación La Caixa** y entre otras colecciones privadas.