

Friday



Hey Carlos,  
come over  
to the party  
tonight!

Okay! No  
Biggie, I can  
start my  
paper  
tomorrow!

Saturday



Hey Carlos!  
Let's go to the  
movies today!

Um...  
alright, I guess  
I can do my  
paper on  
Sunday

Sunday



Hey Carlos!  
There's a play  
in town!  
Come!

I think I'll  
stick this one  
out and do work  
guys.

LATE, LATE Sunday night

Agh I knew I should  
not have started my  
paper this late

Alright, let's see, <sup>over</sup>  
the prompt is, "the various  
responses of artists and mass  
media in Latin America throughout  
the Dirty Wars..."

Okay, so where do I  
start? De Las Rosas?  
Nope, wrong century...

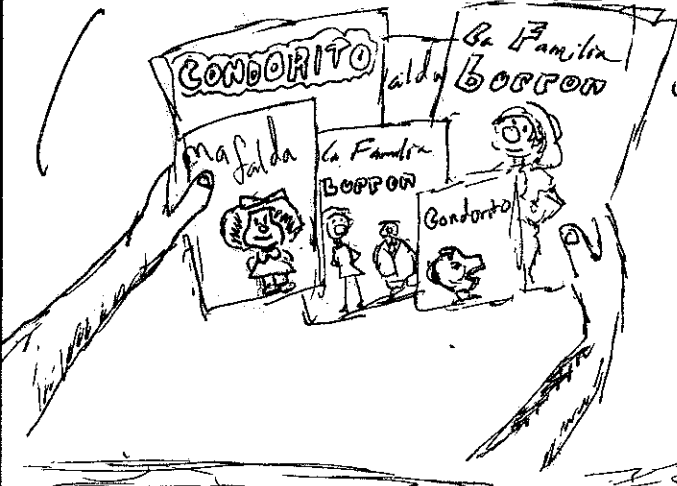
WAIT, if I have a paper to  
write, I can use  
my old comics!



Where did I  
put them? The old  
ones my grandfather  
gave to me!

Here they are!  
 Mafalda from Argentina, Condorito  
 from Chile, La Familia Borrón from Mexico, maybe  
 they have some critical undertones?

Okay, so if I remember,  
 Mafalda's creator was  
 a leftist & ...



Well, I was ~~not~~ alive when President Illra was taken at of power by the military in 1966, but I don't remember it well. Ever since then we've had 3 coups in almost 7 years! Onganía, Levingston and Lanusse, all generals replacing each other. Some adults say they prefer this than socialism, but I know this is worse than living in a peaceful country.

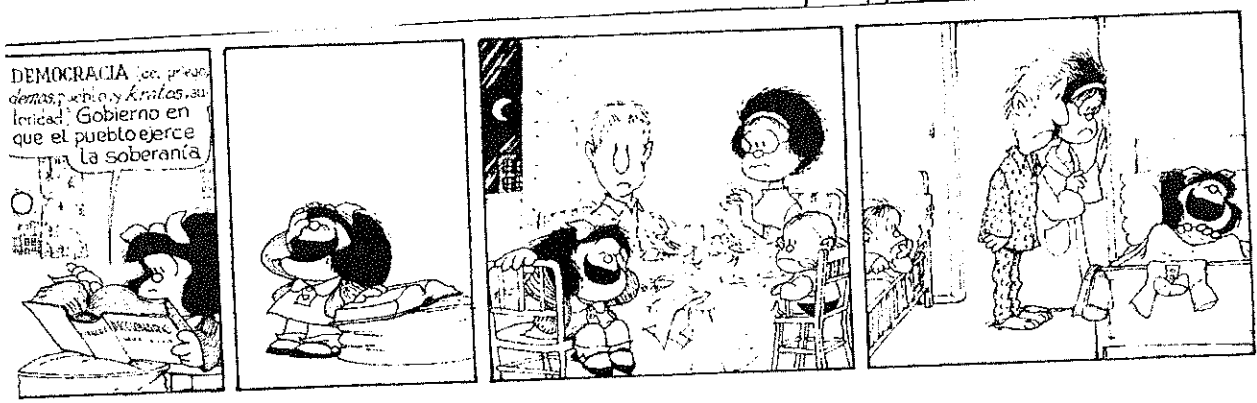


of Joaquin Salvador Lavado, published 1964-1973

My parents and I have to be very careful of what we say in public so the police or military doesn't hear us saying anything about the government.

And it is hard! Because I'm so outspoken about things! But I really believe the world is sick because adults haven't taken care of it well. So when I talk out or make fun of all the governments that have come through, pretending they are republics, I have to be very subtle!

Like when I made fun of a very familiar word, but without actually saying anything?



Is that what you want, Mafalda?  
Also, can you help me look for my turtle, too?



Wow, yes, thanks you Mafalda!

This is going to go so well in my paper...

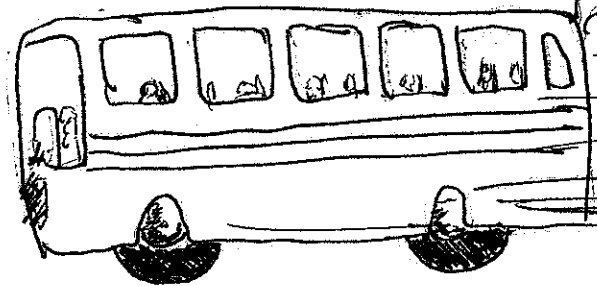
MY PAPER!

I'm so sorry Mafalda, but I have to go!

Well here's a bus...

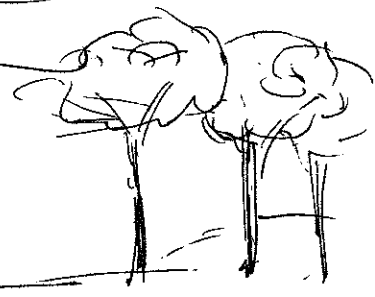
Mafalda! How can I get back to the US?  
What do I take?

Bus?! Got it!



Bye Mafalda! Thank you for everything!

... that goes to Chile...

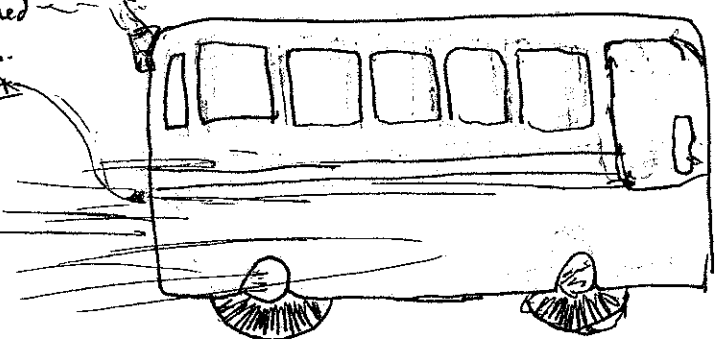


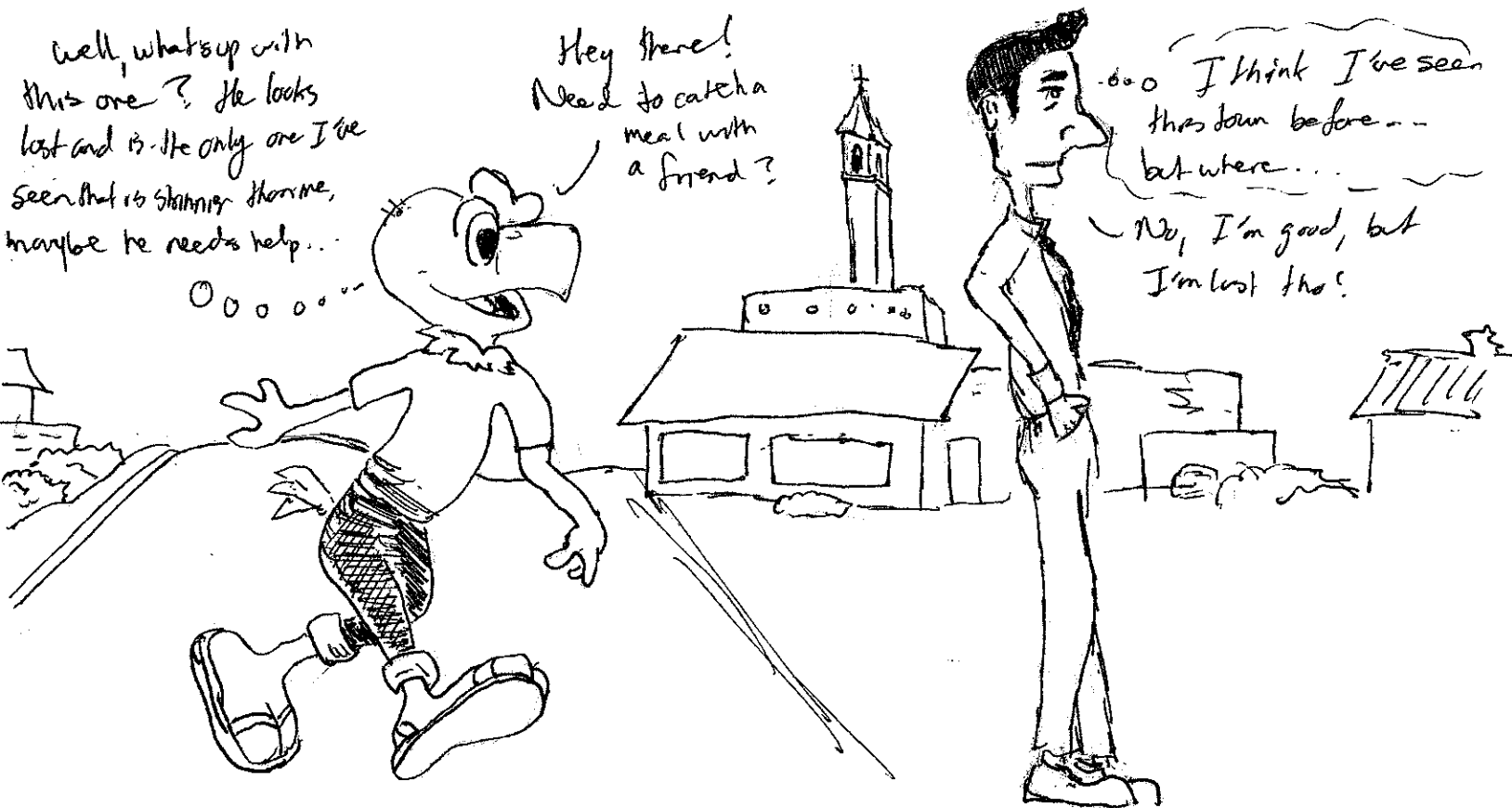
Okay, a little detour through the Andes, no biggie...

... wait a minute, this bus is going to Chile??



The driver said this town is called Pelotillehue...  
Oh boy, am I lost.





Con-con-con-condanto??!  
 You're an icon! A cartoon and you're real??!  
 But what year is it?

000 1983... oh boy...  
 Pinochet...

00 Also I changed, I look like a character of a London strip!

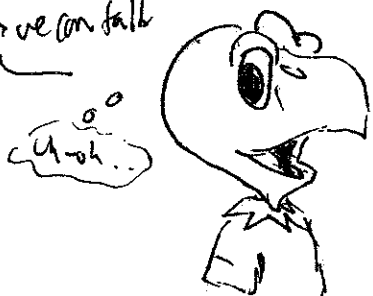
As real as I can be! And it's 1983, please to meet you!

Well ask away!

00 This Pella is a little off... I'll make sure the police doesn't notice (or bother him...)

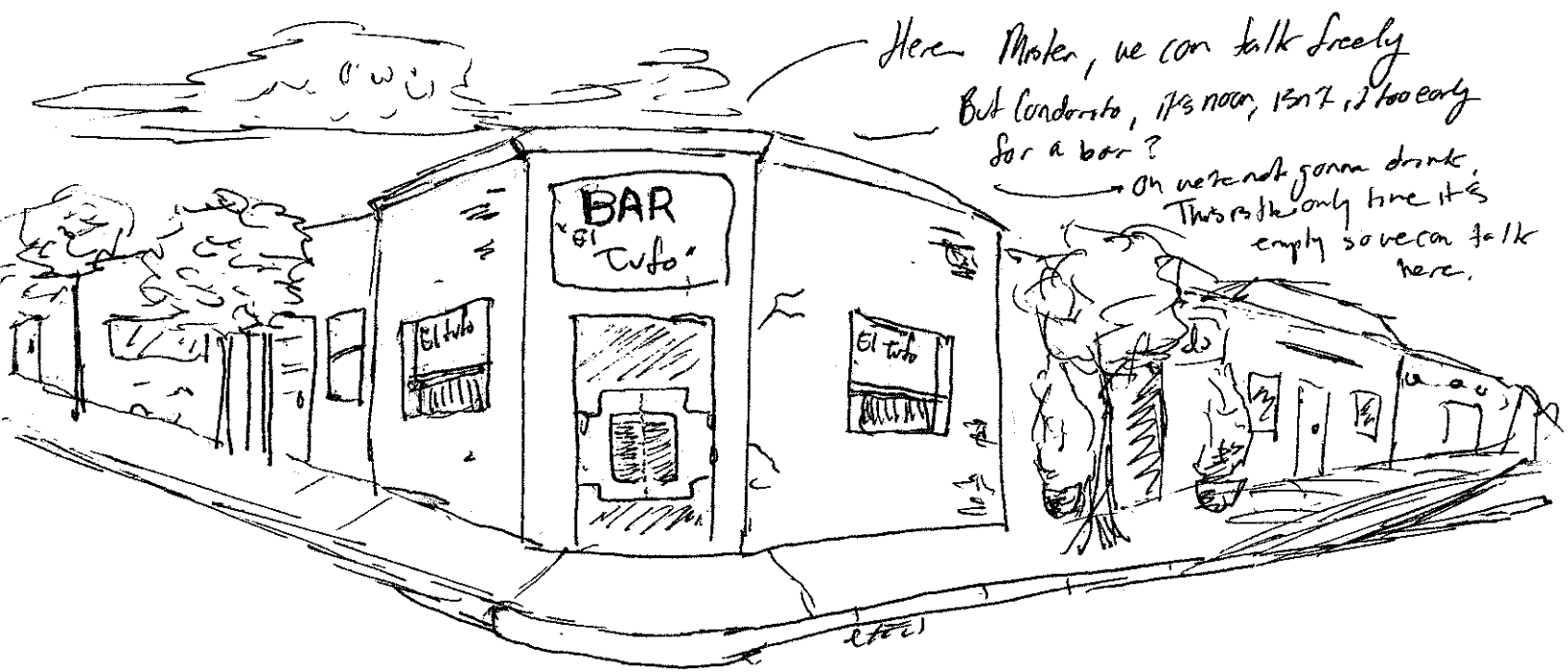
This is my lucky day, I have so many questions to ask!

Well, I have to cut you short. You can't ask those questions out here. Come to my favorite bar, "El Tubo" and we can talk safely there.



Okay, I have several:  
 How has your life changed since Pinochet took power?  
 Would you describe your stories as having a political under-tone?  
 How do you make sure your stories are independent from the regime's agenda?

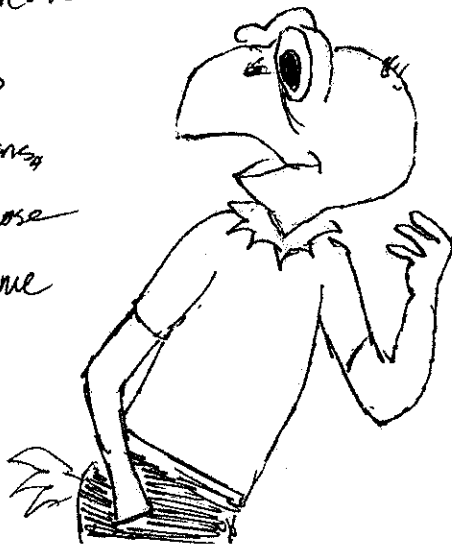




Now to answer your questions, Mister.

I've been around for quite a while and I saw the rises of both Salvador Allende and Augusto Pinochet. I am well aware of Mister Pinochet's dark side, but I also recognize that Chile has now a level of economic stability it hasn't had for a long time. I know many other characters throughout Latin America that have ridiculed their own dictators but these cartoons have quickly disappeared. I stay silent on Pinochet because I want to continue making the people of Chile happy and representing Chile throughout the world. If I disappear, I fear who or what Pinochet's propaganda machine will create to replace me.

Instead, I focus on the lives of rural and small-town Chileans. We're very different than those in Santiago and I want to continue showing the side of Chile that is "pobre pero honrado".



Condorito, created by René "Pep" Ros Boettlinger of Chile (1911-2000) released first in 1949, still in mass syndication

That's true, you were created to serve  
as a Chilean-made representation of the Chilean  
people.

Yes! And that our lives, and humor  
could have some sort of independence  
from Pinochet, where some  
tranquility could be found.  
What is this for? An article?



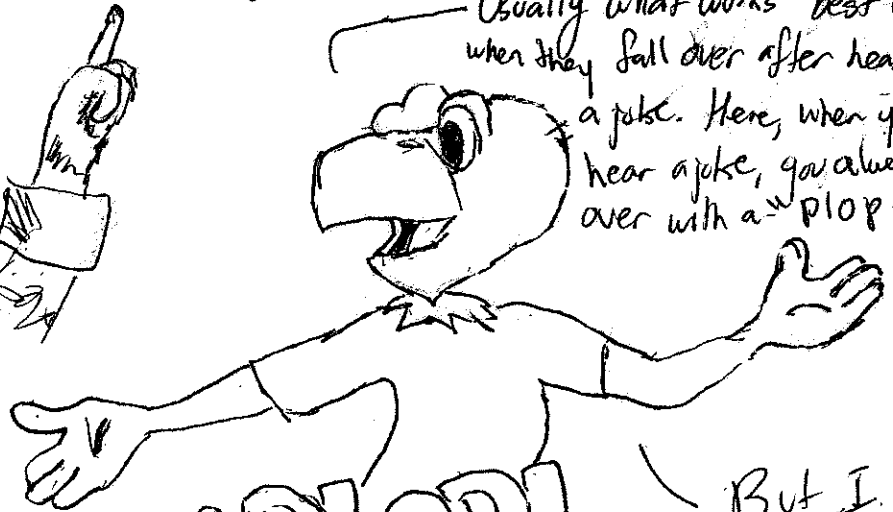
Wait, Condo, you've had a variety of  
jobs. When you were a therapist, and a patient  
had a dream they couldn't get out of,  
what would you recommend?

Usually what works best is  
when they fall over after hearing  
a joke. Here, when you  
hear a joke, you always fall  
over with a "plop" sound.



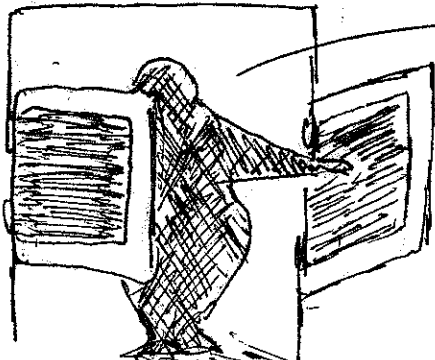
No, for a paper.  
My paper!!

I have to get back  
to Willamstown!



iPLOP!

But I can't  
think of any jokes  
right now...



I knew I'd find you  
in a bar this early, bird.

Oh no,  
my mother-in-law!



You dropped off  
my daughter back last  
night at 2 AM. A decent woman  
is not out and about that  
late!

That's my bad! I was  
telling her all I had  
for her in my heart  
and it took forever!

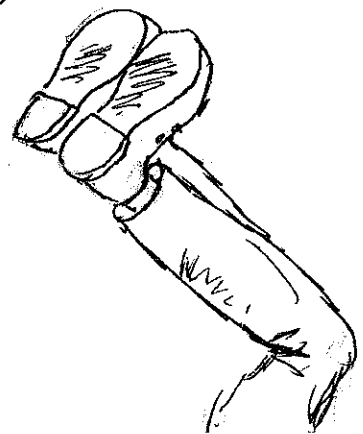
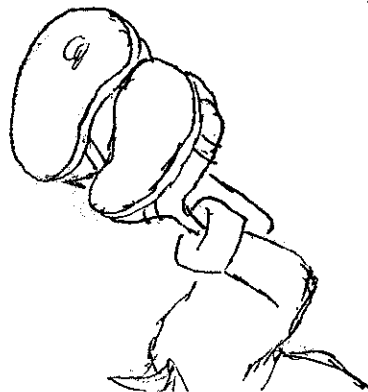


Well you should  
have told her what's in  
your brain and you'd be done  
in no time flat!



!PLOP!

!PLOP!



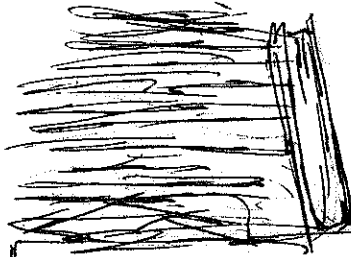




And here is all  
my work and sources...  
and so is the deadline...



Wow, what was that?!  
Guess Condorite was right... a joke  
is enough to bring me back to reality.



But now I know  
what to say!

The  
End

Carlos Cabrera-Lomelí  
Professor Nelly Rosario  
LATS 348: Drawing Democracy  
December 1<sup>st</sup> of October

### *Artist's Statement*

Throughout this class, comics and graphic narrative have been valued as snapshots of specific places and times. Comics, specifically popular mass-spread cartoons, can be understood at some level, as idealizations, deformations, satires or exaggerations of the societies they were created to entertain. Many of the works read in this class, replete with their social and political critiques, were successfully printed because of the level of press freedoms in the US. However, how can mass-distributed cartoons fulfill their role as comical mirrors of a nation when repressive dictatorships exist that heavily limit freedoms of expression? I started reading the comics of *Mafalda* by Joaquín “Quino” Salvador Lavado of Argentina, and *Condorito* by René “Pepo” Ríos Boettiger of Chile, at a very early point in my childhood. The pranks of Mafalda and her friends, and Condorito’s various misadventures, all formed my sense of humor and love for comics. Until I became a teenager did I come to understand that Mafalda was published throughout the period known by the Argentinean military as the “Argentine Revolution,” where a succession of several coups in a few short years led to a Dirty War that would last for more than a decade. During this period, thousands of leftists, socialists and any type of dissident were “disappeared,” tortured and murdered by the military that controlled a so-called democratic government. Many cartoons were either discontinued or censored as their content was not approved by the ruling junta. However, *Mafalda* continued its publication and successfully managed to sneak in, what I argue is, countless critiques of the ruling junta. As I demonstrate in my piece, through my animated interactions with Mafalda, it was the ability to disguise these

critiques as childish jokes and family mishaps that made *Mafalda* so successful. However, cartoons as a form of resistance against authoritarianism also meant cartoons maintaining a sense of stability and endurance of the national character. *Condorito* survived the rise and fall of both Salvador Allende and Augusto Pinochet, maintaining the same slapstick and simplistic humor. That is what makes *Condorito* so distinct from *Mafalda*, as the Chilean cartoon did not attempt direct critiques of the Pinochet or Allende regimes. Although Pinochet approved of, and even liked reading, *Condorito*, this cartoon strived to represent the national character of Chile, independent of Chile. *Condorito* represented a small-town Chilean that was not necessarily included in the hegemonic national narrative of modernity and economic prosperity pushed by Pinochet. This, I argue, through what *Condorito* says to me in my project, is what makes *Condorito* a symbol of resistance to authoritarianism, equal to *Mafalda*. An exploration of the distinct illustrating styles of Pepo and Quino throughout the project demonstrate the unique political and cultural environments that resulted in these cartoons, along with constant references to actual printed strips (the panel in the *Condorito* half of the project where his mother-in-law comes in is a reference to *Condorito* Issue 48.819). This project was extremely satisfying as it served as an academic reunion with two childhood icons.

### *Artist Profile*

Carlos Cabrera-Lomelí was born in Mexico City and now lives in San Francisco. His illustrative work draws heavily from cartoonists Larry Gonick, Eduardo “Rius” Humberto del Río García, Keno Don Hugo Rosa and Joaquín “Quino” Salvador Lavado. While his artistic work centers heavily around original takes on impressionism and surrealism, his cartoon work focuses on critical commentary of Latin American governments and institutions, and California housing and affordability politics. He includes themes of deconstructing identities of migration, masculinity, ancestry and class in his pieces. His cartoon style aims at combining the caricature tradition of exaggerating features, with a degree of representationalism. His future objective is to combine his great interest in journalism with that of cartoon illustration.