



Parálisis Permanente (left to right): Ana Curra, Rafa Balmasada, Antonio Moreno and Eduardo Benavente. (between 1981-1983)

flea market, under their creative group La Liviandad del imperdible (which translates as 'the lightness of the safety pin'). This was itself an extension of the band they formed, Kaka de Luxe, considered to be one of the first punk bands in Spain.

However, those trips were not only pleasurable ones. Manolo Suizidio also owned a stall at the famous market and told Álvarez that they first went to London to accompany their girlfriends to have an abortion, illegal in Spain until 1985. He would also go to London, buy EPs and go to concerts, absorbing as much as possible of the cultural scene.

These different reasons for travelling to London reveal the differing ways to understand punk in Madrid. There are ones that assumed punk as a 'breakup' aesthetic and attitude, against the 'boredom' of the old period. This is better known as the subculture of El Rollo, a sort of 'soft punk' in the words of Manolo Suizidio. On the other side, and closer to the English version, there is the punk adopted through music and formed by youth that came from lower classes and less-privileged neighbourhoods, from the peripheral areas of the city. That punk had an anti-establishment attitude. Some of those punk bands from Madrid included Comando 9MM, Delincuencia Sonora, La Uvi,

Superriffs, Espasmódicos, TDeK, PVE, O.X. Pow, Olor A Sobako and Tarzan Y Su Puta Madre.

Either way, both styles of punk saw the creation of an aesthetic identity as a way to differentiate and identify themselves as a group. In the absence of shops such as SEX or Acme Attractions, the punk Madrilénian youth of that time truly adopted the do-it-yourself ethic.

One of the main vehicles to obtain that punk look was by buying second-hand at el Rastro. It was the place to barter and where punks, rockers, mods congregated. It was a place not only to buy clothes but also to exchange information, to keep updated and show themselves. They would normally go on Sundays, yet, as Juanma el Terrible, a famous rocker of that time, recalls in *Macarras Interseculares* (2020) by Inaki Domínguez, you could also go on Tuesdays to buy clothes. He even says that many of the first vintage shops (*ropavejería* in Spanish) that appeared in the proximities of the market benefitted from buying those clothes that they would then sell on.

Ana Curra, considered the 'Spanish Queen of Punk', explains in an interview with *Jot Down Cultural Magazine* in 2014 that the idea of 'restyling' began for her with the part of her wardrobe that she owed to her mother, who had many pieces

from the 1950s such as "the first leather suit I had, with a narrow skirt adjusted to the knee". But she also made her own clothes: "I remember that I used to go with Olvido to Almacenes Arias and el Sepu [*well-known department stores*], we would buy any t-shirt or horrible dresses because we liked the fabric and turned it into something completely different. Even the sadomasochist thing that I wore later in Parálisis Permanente [a *Spanish post-punk band of the 1980s*] I did myself."

She would also do her hair, as well as style Alaska's or the mohican of Eduardo Benavente, her partner in Parálisis Permanente. As she mentions, even her first cover with the band from the album *El Acto* (1983) is a complete self-production, both the hair and the outfit. She portrays a new image of women in punk that also exemplified Las Vulpes (the first all-female punk band in Spain) and Cristina Garrigós González explains in her research paper *Warriors and Mystics: Religious Iconography, Eroticism, Blasphemy and Gender in Punk Female Artists* that their use of religious iconography combined with and related to eroticism is a way of reinforcing their attitude and message.

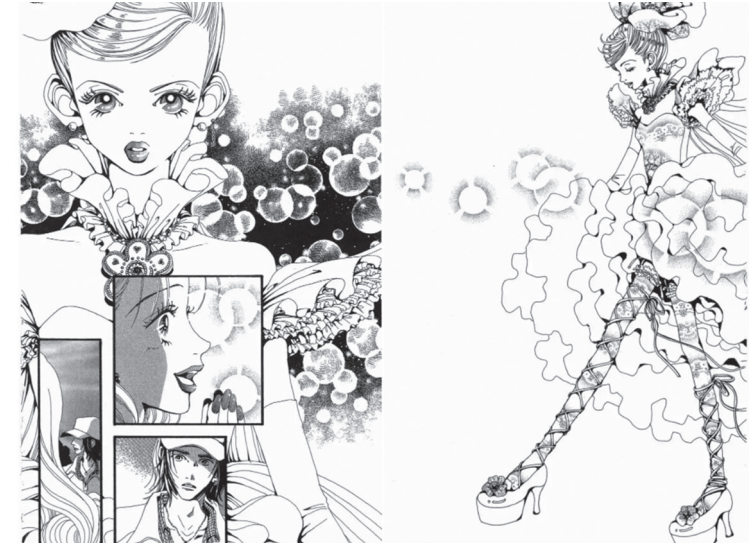
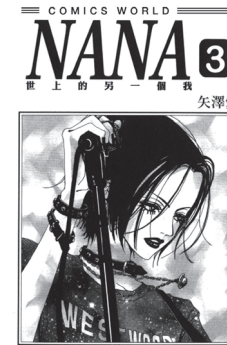
Those large department stores mentioned earlier, (Almacenes Arias and Sepu, were two of the destinations to buy a

variety of garments and materials at a very low price. In Almacenes Arias, located on Madrid's Calle Montera, you could choose from military clothing to vedette (or cabaret) style, plastic, or accessories such as crosses.

There are also testimonies from rockers who mention in *Macarras Interseculares* how leather jackets could be found at Swing, a store on Argensola street in the area of Alonso Martínez that also sold the Creepers shoes. And the area of Torrejón, where there was a U.S. military base since the Pactos de Madrid in 1953, was also therefore a place to obtain American products such as Levi's or rock and roll EPs.

All in all, the recompilation of these testimonies shows just a small piece of the rich oral history that punk has in the life of the city. Many have studied punk in Madrid such as Álvarez or Héctor Fouce. Fashion, however, normally remains anecdotal, implying a need for it to be documented and narrated, as it is demonstrably important for creating one's external identity, at least in terms of recognition and the distinction of one's self. In the words of Cristina Garrigós González: "Provocation is achieved not only by the disturbing message that the artist wants to transmit. The external appearance is part of an artistic project."

CARMEN BANIANDRÉS



DREAM GIRL

HOW FEMALE MANGA INSPIRED A FASHION CAREER

ONE OF the most popular Japanese female-comic genres is *shōjo* (girls) manga. This article spotlights author and illustrator Ai Yazawa's manga series of *Neighborhood Story* (1995-1998), *Paradise Kiss* (2000-2004) and *NANA* (2000-2009). These comics, animations and TV spin-offs explored the subcultures of pop rock and glam rock that are represented by distinctive characters and showed how fashion is a medium that can disrupt traditional stereotypes. At the same time, I also reflect on my own encounter with these mangas at the age of 17 through which I learnt design style and developed aspirations to become a fashion designer.

The first time I read Ai Yazawa's mangas (comics or graphic novels originating from Japan) I was studying womenswear tailoring at Taichung vocational high school. Reading mangas during my free time at school or home was my main entertainment. I would save the red-envelope money from the Chinese New Year and any pocket money I could find and go to the comic book store near the school to buy the monthly *Zipper* magazine where *Paradise Kiss* was serialised.

Zipper is a *shōjo* manga that featured the comics of different artists and authors.

There are different types of stories in the manga including themes such as romance, magic, school life and adventure. These stories were gender-specific and presumed that the readers were female. In the 1970s, *shōjo* mangas started to introduce male homosexuality and cross-dressing males, however these were subtly included in the stories, according to scholar and writer Fusami Ogi.

I was fascinated by all the characters in this mangas such as the fashion design student, Jōji 'George' Koizumi, who is an over-the-top gown designer; Miwako Sakurada, a very cute, petite Lolita-style fashion student; Arashi Nagase, who is a musician and punk-style fashion student; and lastly, my favourite character, Isabella Yamamoto, a transgender fashion student who has amazing sewing skills and is always styled as though she has just stepped out of the Elizabethan period.

The way they dressed was heavily influenced by rock and punk music. Author Ken McLeod explains that the visual *kei* (style) came from the J-Rock culture of the late 1980s and early 1990s. Among the visual *kei*, there are extravagant gender-crossing cosplays (costume role-playing) of

band members. Most of these are influenced by glam, goth, punk rock, Japanese video games, animations and manga.

One typical storyline shows the characters working as a team to help George to complete his avant-garde designs for a student competition, which sadly he does not win because his design is considered more costume than avant-garde. I remember being so disappointed when I read that their work had not won yet I was left motivated by their energy, their personalities and their desire to succeed.

After I read *Paradise Kiss*, I was in love with the characters and storylines and craved more, so I went to look for the author's other works. That was when I read *Neighborhood Story* and, again, fell in love with the fashion designer-to-be character Mikako Kouda, who started her brand Happy Berry after she graduated from the same school as the characters in *Paradise Kiss*. When Mikako was studying fashion design in Japan, she and her peers would set up a weekly stall and sell hand-made garments and accessories. Reading how she worked towards her dream and had the courage to set up a stall was very inspiring for me. As a Taiwanese student studying

womenswear and tailoring, I was not allowed to organise any kind of 'distracting' activity as my parents were very strict and wanted me only to focus on my study.

Another of Yazawa's comics, *NANA*, conceived that the central character, Nana, who is the lead singer of the band Black Stones, would dress in the designs made by Mikako Kouda. These characters' lives intertwine and the stories can be read inter-textually. It was insightful to notice that both George and Mikako went to study fashion design in London and came back to Japan to start their fashion studios. This was what perhaps, subconsciously, inspired me to explore the possibility to study fashion design in London after I graduated from vocational high school. And yes, I did set up my fashion brand Eve Lin Studio, directly after I studied BA and MA Fashion Design at Central Saint Martins, which then was still located in the heart of Soho and where I was surrounded by highly-creative peers and colourful strangers who too looked as if they had just stepped out styled as characters from the *shōjo* manga.

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