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In MADRID POP POP POP POP (i)

By Daniel de Culla

WHY I LIKE IT: *Fiction Editor JOEY CRUSE writes... Daniel de Culla's mind moves as if a 90's skateboarder barreled through a wall of language, color, graffiti, and crack. While contextually a bit out of my realm, Spain's politics have been off of my radar to my own shortcomings, he manages to tap into the larger fight against, for lack of a better phrase, the rise in billionaire fascism that exists in all of us – and is constantly being bombarded against us.*

Part imagist and poet, part pop culture and politics, de Culla's, In Madrid Pop Pop Pop, has legs – it moves. What I mean to say is that this piece can jump between political commentary and the surreal in an instant, and that is a talent this author/pop artist(?) can, and should, boast about. Rarely do the metaphors of surrealism impact more than our individual subjectivities, yet de Culla owns his space within the frenetic madness by capturing moments on camera and taking you on a ride à la Gene Wilder's Willy Wonka with a laudanum Coleridge. Therein lies the power with de Culla's pieces, each of them inherently draws on the power of day-to-day pop culture to create the kernel of revolution. In Madrid do assess pop, pop, pop or do guns? Do bodies move or does a body of fighting spirit come through? Is language merely words or inherent action? I suppose none of those are mutually exclusive though – both assess and revolution can always pop, pop, pop.

I will always be the first one to say that I may not get the entirety of something, but I will damn well pull out something I feel is important to talk about, and this piece has importance to talk about, “The Spanish Empire is still kept in tin cans, thank God. The milk of She Ass will be incomparable with that of the Donkeys. She Ass's, like She Donkey's, is very medicinal. Being a hero will depend, as always, on a ham knife.”

I too hinge my heroics on the ham knife I keep in my pocket.

Perhaps a lot of small knives will make a lot of heroes.

Enjoy.

IN MADRID POP POP POP

Madrid has not stopped being fascist. What things have happened, and they are due to a She Ass. There, in the Congress, where donkey meat is eaten thanks to the Braying of the Spanishists, they are putting the Spaniards in a bind. Some of them bet on She Ass; others, by communist Priapus, who had to cut his ponytail, when he stumbled at the polls and fell receiving a string of insults and the manipulation of the votes.

With the jaw of a sacred ass, they have injured thousands of republicans and want to end the memory of him, because they say that their race comes from those criminal kings, thieves, obscene and falsifiers of a Reconquest inspired by God and his Church .

Now, we will see in Madrid, its villas, towns and cities, its stables and corrals, bulls, hunting, domestic rape, so many of the many garments of that cocoon that was run by liking signing death sentences, worshiper of the vile club made of wood of the cross of Christ, according to his platoon or prison executioners.

How the friars, priests and their Church like Francoism.

In the Palmar de Troya they venerate him as a saint. How they want him here to venerate the same. To the murderers of the republicans, the freemasons, the anarchists, they owe their faith and courage. Soon, a Tedeum will sing again in their temples to that crime leader with the head of an Ass and a single egg.

The Tyrant's instinct will bring many trophies, many votes, to the brave criminals and murderers, for they are of his kinship.

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-Daniel de Culla

AUTHOR'S NOTE:

¿Qué lo inspiró?

Respuesta: Lo que me inspiró Por Pop Pop Madrid (Pop Pop Pop suena a Popó, igual a Caca), fue el ver, sentir, y pensar que Madrid, capital de España, se luce de mierda fascista gracias a sus gobernantes franco fachas, como siempre animados por curas depredadores sexuales, obscenos y falsarios con deseos de volver a la caza de animales, o sea matar; a los toros, o sea degollar; y ensalzar a los reyes amigos del follaje, el robo y el saqueo, defendiendo estos "valores" con cuchillos jamoneros, metralla o el famoso "palo y tente tieso", sellados a fuego en las carnes de los españoles con el eslogan de: "El miedo guarda la viña", o "El trabajo os hará libres" de los campos de concentración nazis.

¿Quiénes son sus influencias literarias?

-Son: André Malraux: "La Condición Humana"; Niall Binns: "La llamada de España"; George Orwell: "Rebelión en la Granja"; John Sommerfield: "May Day"; Simone Weil, de la Columna Durruti: "Echar Raíces"; Paul Eliard: "Poesía y Verdad"; Benjamin Peret: "El Vizconde Pajillero de los Cojones Blandos"; Tristan Tzara: "Donde Beben los Lobos"; Louis Aragon: "El Coño de Irene"; Upton Sinclair: "No Pasarán"; Bertolt Brecht: "Santa Juana de los Mataderos"; Pablo Neruda:

“Canto General”; Cesar Vallejo: *“Los heraldos negros”*; Federico Garcia Lorca. *“Obras Completas”*; Bakunin: *Dios y el Estado*.

AUTHOR BIO: Daniel de Culla is a writer, poet, painter and photographer. He’s member of the Spanish Writers Association, Earthly **Writers International Caucus, Poets of the World, (IA) International Authors, Surrealism Art, Friends of The Blake Society, and others. Director of Gallo Tricolor Review, and Robespierre Review. He participated in many Festivals of Poetry, and Theater in Madrid, Burgos, Berlin, Minden, Hannover and Genève .He has exposed in many galleries from Madrid, Burgos, London, and Amsterdam. He is moving between North Hollywood, Madrid and Burgos.**