

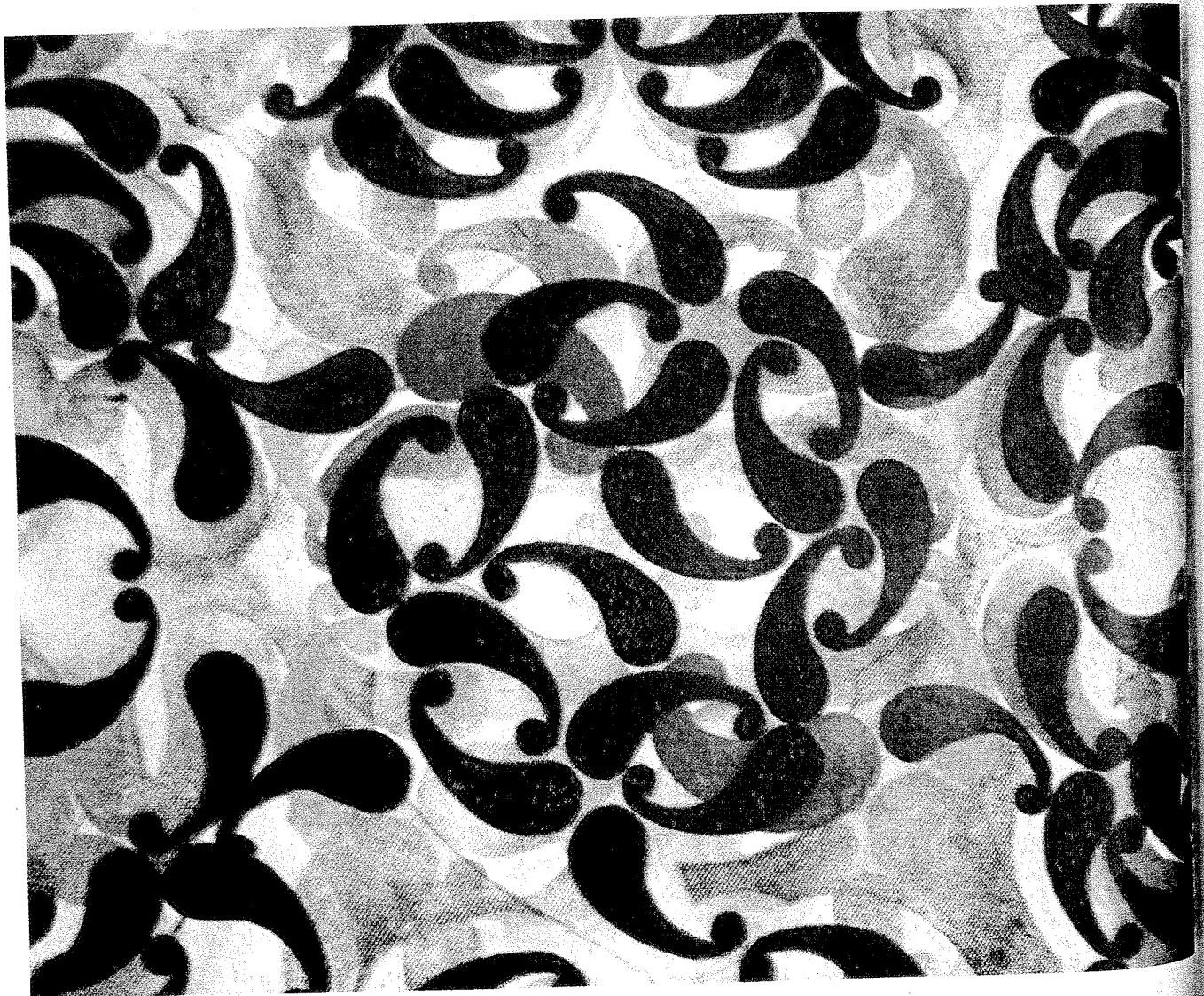
## Esprit de Corps by Daniel Martín

After a day of intense training, they told them they would be put in a machine that would allow them to journey through their genealogical tree until arriving at the first man. For each of their male ancestors they would experience a minute, the minute of orgasm that realised conception.

They put them to bed and helmets were put on their heads. A kind of silicone sheet started to wrap around them. The connections to simulate the senses virtually were implanted and coordinated with the helmets. Later they checked that everyone had a good connection, particularly in the genitals, and they suggested that they try to resist the orgasm as much as they could. They informed them that they would be taking a blood sample, to read the "Y" chromosomes of their DNA and thereby isolate the gene of patriotic pride they carried in their veins. He felt a small sting in his left leg, and a deeper pain in the base of his spine, in his back.

For almost fifteen minutes, nothing happened. And he found himself suddenly in his parents' bedroom. The tenderness of his father surprised him, as he slowly made love to his mother to conceive him, and the unbearable discomfort he felt in this Oedipal encounter was transformed into animal arousal before the sexual desire and orgasmic screams of his grandmother Emilia, at newly 18 years of age, during their honeymoon on the coast, where his father was conceived. He never imagined that this was the same kind old woman who brought him soup in bed as a child when he was sick. His great-grandmother was more like a stiff board who endured the conjugal obligation of sleeping with her husband. And she did not even let him take off her nightgown because for her, the act of sex was sinful. But this passivity clearly excited his ancestor, above all when he managed to arouse in her, almost clandestinely, a gesture of reluctant pleasure.

His great-great-grandfather, the gardener lover of his great-great-grandmother and not her real husband, did not have to go to great efforts to extract moans of ecstasy from this exuberant woman. His great-grandfather was conceived upon a haystack on a splendid summer afternoon in which the genes of the gardener stole the surname of his detested patron. That woman certainly did devote herself to the encounter. And she was beautiful, with abundant breasts, resembling his cousin Julia, who he had always secretly desired. Then he couldn't stand it anymore, and climaxed in his orgasm with the bastard imposter. This sense of betraying the family was uncomfortable, but also a relief to know that luckily his great-great-grandfather was not a foreigner from a country aligned with the



*Pattern P6 by Oscar del Pozo*

enemy in that interminable war that he was soon to know firsthand. The father of the gardener made love silently to a maid servant of the family of his great-great-great-grandmother in a modest hut, neighbouring the big house of stone which once belonged to his family. It was late at night, it was also summertime. In the only room of the house three children and the mother of the maid servant slept, kissed by the light of the moon. The grandfather of the gardener was a private soldier in the wars of independence, and returned to sleep with his wife after three years on the front, in that same room, in that same hut, on a grey winter morning. She was on top, and kept the rhythm. The war wounds on his left leg and on his back hurt him a lot, but that pain was also a source of pride for him, like his newfound patriotism.

Later came more and more people in worlds less and less familiar, and even implausible. Beyond the pleasure, there was, in those beings of whose existence he was only theoretically aware, and whose reality he had never thought about, a monotonous pattern of domination, luxury, boredom and occasionally tenderness. But gradually all of those minute-long encounters became mundane, they moved on to another stage of consciousness, and all that remained was a deaf sorrow, his sorrow. And the pleasure tasted of a deafened pain. While the brains of those beings who climaxed time after time got smaller, there was only room in his chest for that sensation he had when he slept with – for less than a minute, and with much less pleasure than the multitude of his acrobatic ancestors – a prostitute at the port. It was on his first free day after enlisting. He did it reluctantly, almost out of obligation in the face of his inebriated friends' taunts. This unnamed anguish of knowing that the useless existence he had inherited was being drawn out for far too long and would possibly be extended forever through other beings, in other bedrooms, in other moments of ecstasy. He had a brief hope that the anti-contraceptives that poor prostitute used would fail, or, if he returned from the war, that he would find a woman with whom to form a family. His initial curiosity, that of arriving beyond the first man, saw him numbed by the monotony of terror; the distrust of those females in the face of their voluntary or involuntary subjugation, the triumphant macho sensation of being there, for a moment, inside another being, planting the seed of the species. It was the sorrow of knowing that you do such things only because you are going to die, because irremediably you are going to die, because you are choked by genes obsessed with perpetuating themselves at whatever cost. Therefore, it

was almost natural that he felt relief when they announced that the exercise was almost over, that finally they would be arriving at the first man.

The scene was a clearing in a jungle. The feeling of immediate danger took him away from his sorrowful reflections. A group of monkeys fought with branches and stones against another group of monkeys, and, after crushing the head of the leader of the other group, they took control of the females and killed their cubs. Afterwards they raped them brutally, systematically, one after the other. Those monkeys were them, they were his fellow soldiers in the battalion who shared this violent feast that united them beyond individuality. Finally it was his turn to penetrate the terrified monkey, which his comrades held by her arms and legs. She still tried to resist, and bit his shoulder. That excited him much more. When he discharged inside of her, when he had complied with the obligation of the species, he was finally in communion with the group. He was at long last a legitimate comrade in arms, despite his foreign surname, despite the uncomfortable feeling that maybe he thought too much. Later came darkness and silence.

The last exercise of the day was over. Now their battalion was ready to go to war, to definitively crush the enemy.

# *Cycles*

*The Revolution  
of the Chrysalis*

Encuentro

## **Encuentro Incorporated**

Copyright © 2009

(Copyright for each individual story or poem is held by the originating author).

This book is a work of fiction. Names and characters used in the short stories and poems are the products of the authors' imagination and any resemblance to actual persons, living or dead, is entirely coincidental.

All rights reserved without limiting the rights under copyright reserved above, no part of this publication may be reproduced, stored in, or introduced into a retrieval system, or transmitted in any form or by any means (electronic, mechanical, photocopying, recording or otherwise) without the prior written permission of both the copyright owner of the individual work and the above publisher of this book.

For information or distribution contact:

Encuentro's website: <http://www.encuentroinc.com>

Typesetting and design:  
Elect Printing, Canberra

Cover graphic: "*Revolution of Chrysalis III, Time is not Linear*" (drawing)  
by Celia Gallardo

ISBN 978-0-9806820-0-7



Supported by the ACT Government  
Printed by Elect Print  
112 Wollongong Street  
Fyshwick, ACT 2609  
Australia

# About Encuentro Inc

Encuentro Inc. was founded in 1999 as a cultural organisation within the Spanish-speaking community. The group's main aim is to draw together artists of Spanish backgrounds or other backgrounds interested in Ibero Latin America to allow them an opportunity to convey the richness of Hispanic culture to the wider community.

Since its inception, Encuentro Inc., by its subcommittees of visual art, literature and music, has organised numerous art exhibitions, literature workshops and several publications, concerts and social gatherings. This book *Cycles: The Revolution of the Chrysalis* is their third publication.

Another aspect of the group's work has been to hold significant charity functions to help victims of natural disasters in different part of the world.



*Metamorphosis* by Rosemary von Behrens

# Foreword

This book, together with the art exhibition, is the culmination of a multicultural community project during which writers have authored stories in Spanish and English while artists have produced a range of artistic works.

The diverse subject matter includes migration, memory and the environment – natural or constructed, psychological or political. An underlying theme is change.

Two open workshops explored migration and early personal impressions of settling in this new country called Australia and the individual migrant experiences when returning on holiday to their country of origin.

Migrating can be traumatic if people migrate from their homeland and discover that they cannot return, or, if they do, that the people, government or the environments are no longer the same. What aspects of the new culture can be incorporated, integrated or must be rejected? What of the old can still be cherished? And who will observe the many small metamorphoses, whether in the people or their surroundings?

Our thoughts, feelings, memories, observations, language and social values are affected by our experiences. These are indelible. We “migrate” from childhood to adulthood, from life to death, from the private to the public, and from the place, the climate and society we know to the New.

These stories and poems, supported by works of art, explore these changes - within ourselves, our cultures, our environments. Beginning as ideas, they have metamorphosed into this book and an exhibition of paintings, photographs, drawings and ceramics.

We are indebted to the ACT Government for allocating a grant to Encuentro, thus making the publication of this book, the workshops and the exhibition possible.

Thank you too, to various Encuentro members involved with the open and group meetings, the preparation and publication of the book, the contributors, and the helpers from Encuentro’s writers’, artists’ and musicians’ groups at our fundraising stall at the ACT 2009 Multicultural Festival, all of which has assisted in the successful conclusion of this project.

We hope you enjoy this book as much as we have enjoyed producing it.

The writers and visual artists of *Cycles: the Revolution of the Chrysalis*



# Introduction

I met the Encuentro group in 2005 when they were compiling *Bridges*, their first publication. It was an engaging mix of poetry, short stories and visual art, and I was asked to cast an editorial eye across the written works.

Immediately what struck me was the intensity of the material and the way in which each writer, plumbing the depths of personal and family experience, dealt uniquely with the themes of displacement and loss, bridging the divides of culture and language to rebuild their lives in new terrain and find beauty in the unfamiliar.

*Cycles: the Revolution of the Chrysalis* is no different in terms of intensity. But this time the Encuentro artists and writers have turned their imaginations to the notion of change in a broader sense: change not only as it has affected their lives and those close to them, but as they imagine it in a diverse array of contexts.

This next compilation, presented in a bilingual format with the original Spanish and English translations side-by-side, sees the Encuentro group extending beyond the parameters of their previous work, plumbing the fantastical for inspiration, exploring new complexities — real, surreal and hyperreal.

They are a quietly determined and committed bunch: to successfully bring together all the elements of such a compilation is a feat of tenacity, and love. And both these qualities abound in the work. From the luscious revelations in Carmen Castelo's poem 'Ambrosia' and the determination of a fish to represent its dying kind at a Canberra conference in Ricardo Gallardo's story 'Fish in a Suit', to the visual delights of Rosemary von Behrens' leaf painting and Oscar del Pozo's exquisite animal-musculatured human, this is another engaging publication for Encuentro. Kudos to them for bringing it to fruition.

Kim Westwood

# Acknowledgments

This project would not have been possible without the support and encouragement of a number of organisations and individuals.

We wish to acknowledge the contribution of ACTArts and thank them for their financial support.

We also thank Kim Westwood who kindly wrote the introduction to this book and contributed as editor advisor on many of the English texts.

Finally, our gratitude goes to Katherine Phelan, for translating many stories to English, editing the final version of the English texts and completing the final proofread — a task that certainly represented a challenge.

**Antonio Arjonilla** wishes to express his most sincere thanks to Rubens Jorge Turini, Julia San Miguel Martos and Pollux Hernández for their valuable comments on the translations and texts; and to Eduardo y Mariluz González for information about the cueca.

**Sergio Holas Véliz** would like to thank Katherine Phelan for her comments and his good friend Ricardo Gallardo.

**Ricardo Gallardo** wishes to thank his daughter Ana for her help in translation, to Rosemary von Behrens for her advice and suggestions and finally to his lovely advisor, his wife Celia.

**Daniel Martín** wishes to thank Katherine Phelan for her help in “de-Spanishing” the English in his short stories.

**Celia Gallardo** wishes to thank Rosemary von Behrens, Oscar del Pozo, her daughter Ana and her husband Ricardo for their great support.

**Carmen Castelo** wishes to thank Roger Dobb for reading her works and making constructive suggestions.

# Contents

<b>The Endless Battle</b> by Ricardo Gallardo ( <i>Short story</i> )	10
<b>The Burning</b> by Rosemary von Behrens ( <i>Painting</i> )	11
<b>Meta-Metamorphosis</b> by Daniel Martín ( <i>Short story</i> )	12
<b>The Revolution of the Chrysalis II, Finding New Dimensions</b> by Celia Gallardo ( <i>Drawing</i> )	13
<b>Happy Birthday Dad</b> by Antonio Arjonilla ( <i>Short story</i> )	14
<b>Secret of Cup</b> by Chun-chiang Shih ( <i>Painting, detail</i> )	15
<b>Sunset</b> by Ian Haynes ( <i>Photography, detail</i> )	16
<b>Images of Life</b> by Carmen Castelo ( <i>Short story</i> )	17
<b>About Butterflies</b> by Sergio Holas Véliz ( <i>Poem</i> )	19
<b>Yes, They are Coming</b> by Oscar del Pozo ( <i>Painting</i> )	19
<b>Voices of the River</b> by Celia Gallardo ( <i>Ceramic Sculpture</i> )	20
<b>Fish in Suit</b> by Ricardo Gallardo ( <i>Short story</i> )	21
<b>Esprit de Corps</b> by Daniel Martín ( <i>Short story</i> )	23
<b>Patten P6</b> by Oscar del Pozo ( <i>Painting</i> )	24
<b>A Kind of Evolution</b> by Ricardo Gallardo ( <i>Short story</i> )	27
<b>The Revolution of the Chrysalis I, Surrender to Nature</b> by Celia Gallardo ( <i>Drawing</i> )	27
<b>From the Bridge</b> by Antonio Arjonilla ( <i>short story</i> )	29
<b>New Kid in Tassie Block</b> by Rosemary von Behrens ( <i>Painting, detail</i> )	32
<b>The Southern Cross</b> by Carmen Castelo ( <i>Short story</i> )	33
<b>Marito</b> by Ricardo Gallardo ( <i>Short story</i> )	35
<b>Plain Plane</b> by Rosemary von Behrens ( <i>Painting</i> )	35
<b>The Revolution of the Chrysalis III, The Time is not Linear</b> by Celia Gallardo ( <i>Drawing</i> )	36
<b>The Watchmaker</b> by Ricardo Gallardo ( <i>short story</i> )	37
<b>The Cardboard Collector</b> by Ricardo Gallardo ( <i>Short story</i> )	38
<b>Suburban</b> by Daniel Martín ( <i>Short story</i> )	39

<b>Suburban Trains</b> by Ian Haynes ( <i>Photography</i> )	40
<b>When the Birds Return</b> by Carmen Castelo ( <i>Short story</i> )	43
<b>Little Terns Return</b> by Chun-chiang Shih ( <i>Painting, detail</i> )	43
<b>Cueca Alone</b> by Antonio Arjonilla ( <i>Short story</i> )	45
<b>Motion One</b> by Ian Haynes ( <i>Photography</i> )	46
<b>The Revolution of the Chrysalis IV, The Answer</b> by Celia Gallardo ( <i>Drawing</i> )	50
<b>The Interrogation</b> by Ricardo Gallardo ( <i>Short story</i> )	51
<b>The Revolution of the Chrysalis V, Records of Love</b> by Celia Gallardo ( <i>Drawing</i> )	52
<b>Records of Love</b> by Ricardo Gallardo ( <i>Short story</i> )	53
<b>Moon</b> by Chun-chiang Shih ( <i>Painting, detail</i> )	54
<b>The Solitude of Eustaquio</b> by Ricardo Gallardo ( <i>Short story</i> )	55
<b>The Afterwards</b> by Ricardo Gallardo ( <i>Short story</i> )	56
<b>Plane Ages</b> by Rosemary von Behrens ( <i>Painting</i> )	56
<b>Sand that Life Took Away</b> by Daniel Martín ( <i>Short story</i> )	57
<b>Haiku I</b> by Antonio Arjonilla ( <i>Short story</i> )	58
<b>Dead Gum Trees in Bloom</b> by Celia Gallardo ( <i>Drawing</i> ) & Takako Tamayo- del Solar ( <i>calligraphy</i> )	58
<b>Haiku II</b> by Antonio Arjonilla ( <i>Short story</i> )	59
<b>Mystical Life Enclosure</b> by Celia Gallardo ( <i>Drawing</i> ) & Takako Tamayo- del Solar ( <i>calligraphy</i> )	59
<b>Dreaming of Galicia</b> by Carmen Castelo ( <i>Short story</i> )	60
<b>Weld Lament</b> by Rosemary von Behrens ( <i>Painting</i> )	60
<b>Transplant</b> by Carmen Castelo ( <i>short story</i> )	61
<b>New Kid in Tassie Block</b> by Rosemary von Behrens ( <i>Painting</i> )	62
<b>Big Gomez</b> by Ricardo Gallardo ( <i>Short story</i> )	63
<b>Whale</b> by Celia Gallardo ( <i>Ceramic Sculpture</i> )	65
<b>The Blue Cup</b> by Ricardo Gallardo ( <i>Short story</i> )	66
<b>The Blue Cup</b> by Chun-chiang Shih ( <i>Painting, detail</i> )	67
<b>Of Longing and Dreams</b> by Carmen Castelo ( <i>Short story</i> )	68
<b>The Burning</b> by Rosemary von Behrens ( <i>Painting, detail</i> )	70

<b>The River</b> by Carmen Castelo ( <i>Short story</i> )	72
<b>The River</b> by Chun-chiang Shih ( <i>Painting, detail</i> )	74
<b>The Grandfather</b> by Antonio Moreno-Lagar ( <i>Poem</i> )	76
<b>Integration</b> by Rosemary von Behrens ( <i>Painting</i> )	77
<b>Hope</b> by Antonio Moreno-Lagar ( <i>Poem</i> )	78
<b>The Feast</b> by Carmen Castelo ( <i>Poem</i> )	79
<b>Ambrosia</b> by Carmen Castelo ( <i>Poem</i> )	80
<b>Ambrosia</b> by Celia Gallardo ( <i>Drawing</i> )	81
<b>Canberra Fireworks</b> by Ricardo Gallardo ( <i>Short story</i> )	82
<b>Fireworks</b> by Ian Haynes ( <i>Photography</i> )	83
<b>Andalusia Evening</b> by Ricardo Gallardo ( <i>Short story</i> )	85
<b>Final Dialogue</b> by Ricardo Gallardo ( <i>Short story</i> )	86
<b>Final Dialogue</b> by Celia Gallardo ( <i>Ceramic Sculpture</i> )	87
<b>The Era of the Gorilla Sapiens</b> by Daniel Martín ( <i>Short story</i> )	88
<b>At the Museum</b> by Ian Haynes ( <i>Photography</i> )	95
<b>The Magnetic Poles</b> by Ricardo Gallardo ( <i>Short story</i> )	96
<b>Stench</b> by Pollux Hernández ( <i>Short story</i> )	100
<b>Laughing Matters</b> by Oscar del Pozo ( <i>Painting</i> )	101
<b>The China Tea Cup</b> by Carmen Castelo ( <i>Short story</i> )	105
<b>Little Terns Return</b> by Chun-chiang Shih ( <i>Painting, detail</i> )	106
<b>The Footprints of the Past</b> by Carmen Castelo ( <i>Short story</i> )	109
<b>The Footprints I</b> by Ian Haynes ( <i>Photography</i> )	114
<b>Sergio's statement</b>	115
<b>Of Migrations, Deserts, Transpositions and Flights</b>	
by Sergio Holas Véliz ( <i>Poems</i> )	116
<b>The Making of Man</b> by Oscar del Pozo ( <i>Painting and details</i> )	118,129 & 139
<b>The Making of My Place</b> by Oscar del Pozo ( <i>Painting and details</i> )	135 & 149
<b>Biographical Notes</b>	150

# Biographical Notes

## Antonio Arjonilla

Antonio Arjonilla was born in Torredonjimeno, in southern Spain. His family moved to Madrid when he was five years old and he lived there until he migrated to Australia in 1962. When he arrived in Australia, he worked in tobacco farming, sugarcane cutting, house painting and other odd jobs. He moved to Canberra in 1964. Antonio studied for his secondary education at Canberra evening college. Later he studied at the Canberra College of Advanced Education (now University of Canberra), and graduated in Professional Writing (Journalism) in 1975. He worked in the Australian Public Service, mainly in the areas of information and public relations until his retirement. For many years, Antonio has mixed full-time work with part-time writing. He was Canberra correspondent for *El Español en Australia*, and in 1979 became the first Australian correspondent for Spanish news agency Agencia EFE, for which he wrote for several years. He has also contributed illustrated feature articles for various Spanish magazines, including *Diez Minutos*, *Gaceta Ilustrada*, *Semana*, *Magazin* and *El País semanal*. He is presently writing a biography and a children's book.

## Carmen Castelo

Carmen Castelo is a Spaniard of Celtic Galician ancestry. She was born in La Coruña, Galicia, north-west Spain.

Carmen obtained a BA in Librarianship from the University of Canberra. Writing has been a very important force in her life. In 1998-99 she compiled an oral history of the Spanish in Australia on video, and in May 2000, she edited the book *The Spanish Experience in Australia* with the assistance of a grant from the Spanish Government.

Carmen's work was rewarded by HM King Juan Carlos I of Spain, and she was made an Official of the Order of Isabel la Católica.

Her short stories and poems appeared in an anthology published by Encuentro in 2002 in Spanish and in *Bridges* published in English by Encuentro in 2005. She contributed poems to *Antología del Encuentro de Poetas Latinoamericanos* in 2005 and to the anthology *Treinta Poéticas* published in Spain in 2008. The main themes in Carmen's writing have been nature – in particular the sea – and migration.

## Celia Gallardo

Celia was born in Argentina where she grew up at the base of the enormous Andes Range in the province of San Juan. She graduated in Ceramic Art at National University of Cuyo and since then she's had numerous exhibitions in Argentina and Australia.

For the *Cycles* project, Celia produced for first time not just ceramics but also drawings to explore with the writers her perceptions about the cycles of life and migration.

## Ricardo Gallardo

Ricardo Gallardo was born in San Juan, Argentina. He graduated as an electronics engineer in 1987 and after a few years working in telecommunications he migrated to Australia.

Ricardo started writing at an early age. Some of his works have been published in seven different anthologies, four in Argentina and three in Australia. Also he has published in electronic newspapers such as *Rebelión*, in Spain, and *El Zonda*, in Argentina. At present he explores the meaning of modern life in short stories and poetry.

## Ian Haynes

Ian Haynes grew up on the Monaro. He is a local historian, a keen bush walker, photographer and naturalist who has walked extensively throughout the Snowy Mountains from Canberra through to Wilson's Promontory and many places in between. Also, he has walked in many other parts of Australia. Since taking up walking, Ian has contributed photographic images to the *Snowy River Magazine*, a publication devoted to the high country of Victoria and the Snowy Mountains of New South Wales.

Ian has exhibited with Encuentro artists' group and has also held a solo exhibition. Ian's images revolve around snow gums and scenes from the snow country. "Snow gums are truly heroic historians of the High Country, yet most powerfully of all, the landscape is the carrier of memory. Things which are buried but will not remain interred; a nature which proceeds season to season, birth to death to birth."

## Pollux Hernández

Pollux Hernández, born in Salamanca in 1949, studied Translation at the University of Canberra (the former CCAE), languages at the Australian National University and Latin language and literature at La Sorbonne. He has published several papers on translation, has been the editor of the journal *Terminologie et traduction*, and has translated several classics by Swift, Dickens, Johnson, Cyrano de Bergerac, Dumas, etc. as well as Norman Lindsay's *The Magic Pudding* and some poems by A. D. Hope. At present he works in Brussels.

## Daniel Martín

Daniel Martín was born in Salta, Argentina. As a creative writer, Daniel has won international and national literary prizes. He published three poetry books, two theatre books and two books of short stories, and written the scripts for three films, two radio plays and four theatre plays, all published and produced in Argentina. As an academic author, he has published a monograph on the Spanish-speaking community in Australia and articles in academic journals. He is currently the convener of the Spanish program in the School of Language Studies at The Australian National University.

## Antonio Moreno-Lagar 1947-2007

Antonio Moreno Lagar was born in Badajoz, Spain. Antonio began writing at an early age and his poems in particular had a great emotive strength. He participated with the Encuentro group in two anthologies, one in Spanish and the other in English. He passed away in 2007 but his family and Encuentro wishes to celebrate his life and talent by including some of his unpublished poems in this book.

## Oscar del Pozo

Oscar was born in Argentina. He graduated with a BA Honours in painting from the Australian National University. His works have been exhibited in Australia, Italy, Spain and South America.