



DELIRIO

XABIER IDOATE



PAMIELA
argitaletxea



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Xabier Idoate, 2012

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DELIRIO

K11

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K33

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LA ESCALERA

A stylized, high-contrast illustration of a city street scene. On the left, a multi-story building with many windows is depicted in black and white. In the foreground, a white car is partially visible, and a yellow taxi is on the right. A black street lamp stands on the right side. The background features a yellow wall and a green hill. A purple rectangular box with the text "SUBE AL ESCENARIO" is centered in the image.

SUBE AL ESCENARIO



DESDE LA CALLE



ALLÁ TE ESPERA

A group of people are seated in a room, looking towards a large screen. The screen displays a scene with a white car and a person in a blue shirt. The room has a dark floor and a large screen. The text "UNA SORPRESA" is overlaid on the image.

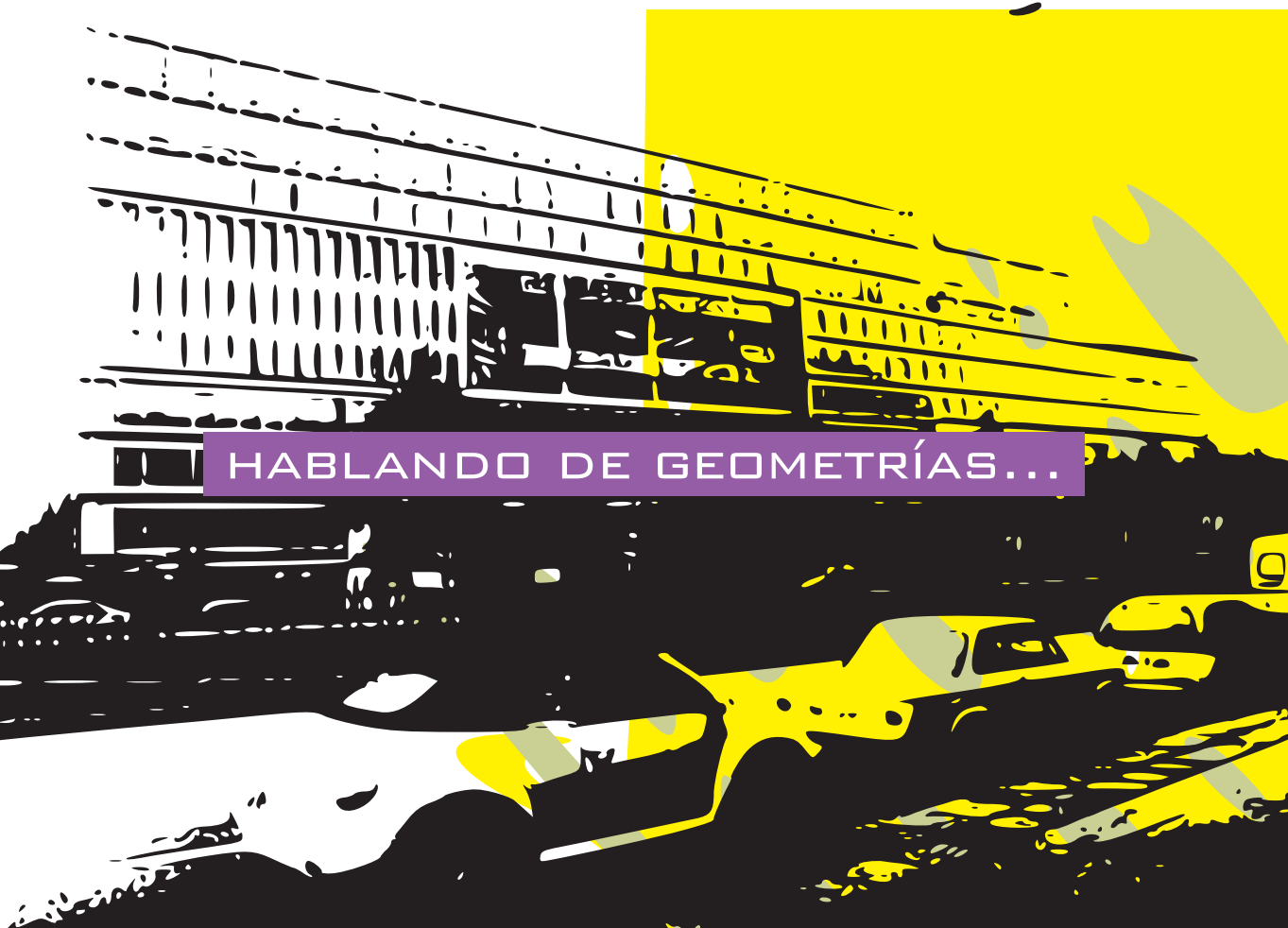
UNA SORPRESA



NUEVAS PERSPECTIVAS

A stylized, high-contrast illustration of a city street scene. The background is a solid dark blue. In the foreground, a black silhouette of a car is visible on the left. To the right, a tall, multi-story building with a grid of white rectangular windows rises diagonally. In the background, another building is visible, and a large, light blue, abstract shape resembling a stylized 'A' or a bridge arches over the street. The text 'Y ENTRAMADOS' is centered in a white rectangular box.

Y ENTRAMADOS



HABLANDO DE GEOMETRÍAS...



NO VEO CLARO EL DISEÑO



IDEAS CONFUSAS



ESPACIOS INDETERMINADOS



TRAZOS DESCOMPUESTOS

The background is a complex abstract composition. It features a prominent grid of thin black lines that creates a sense of structure and depth. Overlaid on this grid are various organic, flowing shapes in a palette of bright yellow, light blue, and muted orange. The overall effect is one of dynamic contrast between the rigid grid and the fluid, colorful forms.

FALTA DE DEFINICIÓN DE OBJETIVOS



Y MUY CARO

A photograph of a city street scene. In the foreground, a large tree trunk is on the left, and a red and white striped barrier is on the right. In the background, there are several buildings, including a prominent yellow building with a red roof. A yellow triangular warning sign is visible on the left. A purple banner with white text is overlaid in the center.

PIENSO QUE NO HAY MERCADO



PARA ESE CONCEPTO

A stylized illustration of a park scene. In the foreground, a path leads from the bottom left towards the center. To the left of the path, there are several trees and a small white building with a dark roof. To the right, a large, leafy tree stands next to a yellow building with a dark roof. The background is a mix of green and yellow, suggesting a grassy area and more trees. The overall style is simple and graphic, with bold colors and clear shapes.

Y EN CUANTO AL ORIGEN...



ES UNA RÉMORA HISTÓRICA



LA QUE LO FRENA DESDE ABAJO



ESTO NO LO DIGO YO

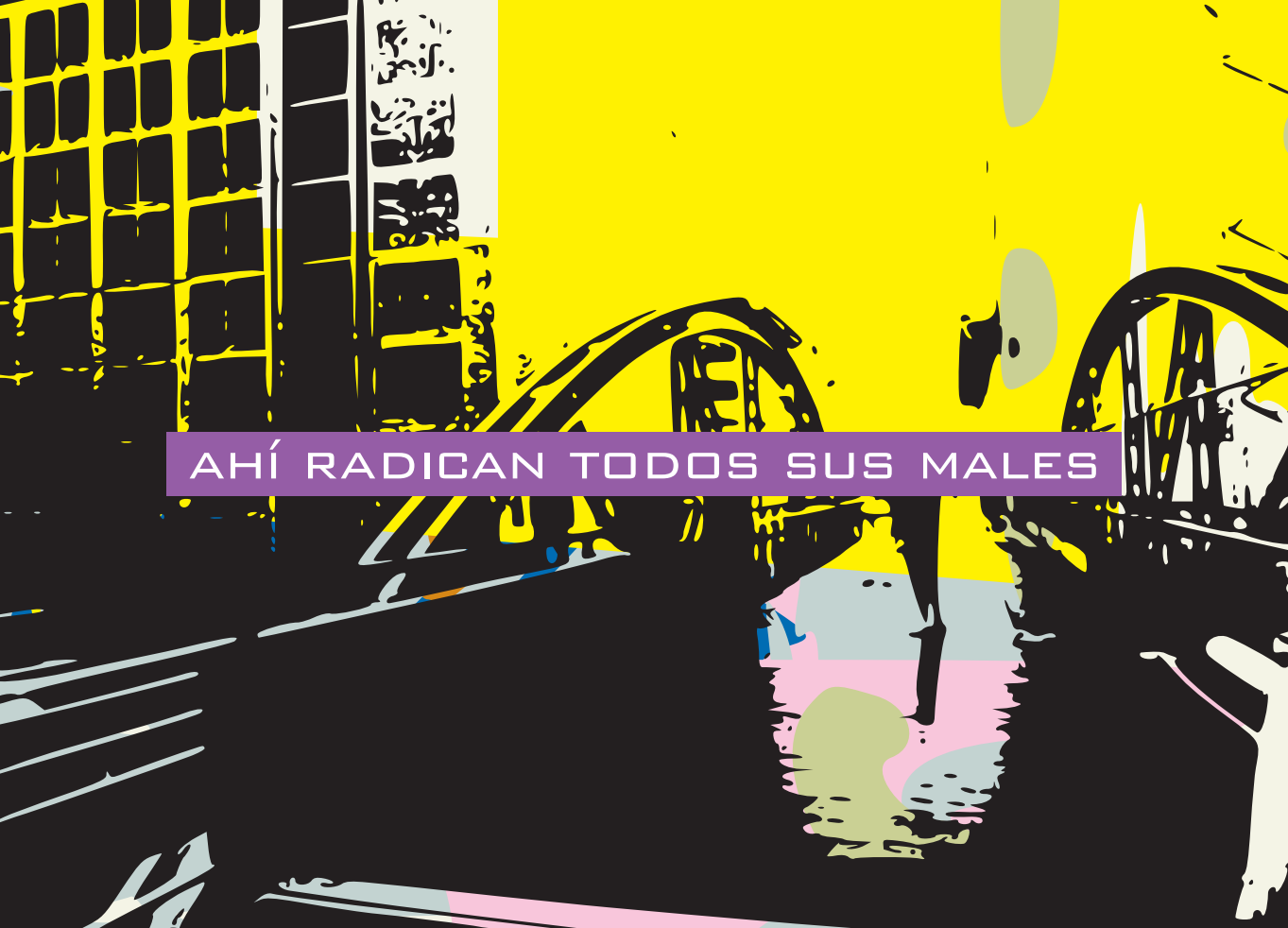


VIENE DE LARGO



PARTE DE UNA BASE IDEALISTA





AHÍ RADICAN TODOS SUS MALES



HAY QUE ABORDARLO
CON OTRA PERSPECTIVA



SIN PRETENDER IR AL NÚCLEO



QUE AHÍ NOS PERDEMOS



PENSAR CON MÁS PRAGMATISMO



LA ESTRUCTURA

A stylized, high-contrast illustration of a city street scene. The background is composed of large, abstract shapes in orange, blue, and white. In the foreground, a dark, silhouetted building with a flat roof and a small section with a striped awning stands on the right. A dark car is parked in front of it. The street is dark with white dashed lines. A purple rectangular box is centered over the building.

UNA HELADERÍA

A stylized, graphic illustration of a city street scene. In the background, there are several multi-story buildings with many windows, rendered in a simplified, almost cubist style. The sky is filled with large, abstract shapes in shades of blue, orange, and grey. In the foreground, a dark, silhouetted street leads towards the buildings. A prominent purple rectangular banner is centered across the middle of the image, containing the text 'ESA ES LA SORPRESA' in white, uppercase letters. The overall aesthetic is modern and artistic, with a focus on bold colors and geometric forms.

ESA ES LA SORPRESA



POR ESO SE LLAMA ASÍ



PORQUE NO TE LA ESPERAS

A stylized, high-contrast illustration of a city street scene. A large, multi-story building with a grid of windows is the central focus. The scene is overlaid with thick, diagonal red and pink stripes. In the foreground, there are dark, silhouetted figures and a yellow light source. A purple rectangular box with white text is centered over the building.

POR AHÍ HAY QUE SEGUIR



SIN PREJUICIOS

A high-speed train, possibly a Shinkansen, is shown in motion, blurred background, suggesting speed. The train is white with blue and red accents. A purple banner with white text is overlaid across the center of the image.

ESO ES INNOVACIÓN



SALIRSE DE LAS RAÍCES



Y COMERSE LAS RÉMORAS

A stylized, high-contrast illustration. The background is a bright yellow sky with abstract blue and grey shapes. In the center, a large, dark building with many windows is depicted. In the foreground, a small boat with orange and white stripes is on a dark, reflective surface. A purple banner with white text is overlaid on the middle of the image.

VOLVIENDO A LA FILOSOFÍA DEL ASUNTO



OSEA, A LA GEOMETRÍA



CONTROLAR LOS TIEMPOS

A stylized, high-contrast illustration of a clock face. The clock face is light blue with black Roman numerals. The hands are black. The background is a mix of yellow, pink, and light blue. The clock is framed by a black border. A purple rectangular box with white text is centered over the clock face.

ESO ES UNA OBSESIÓN

An aerial photograph of a large, modern stadium with a distinctive white, curved roof. The stadium is surrounded by greenery and parking areas. A purple rectangular box is superimposed over the center of the image, containing white text. The Spanish flag is visible in the upper right corner, and a red and white striped barrier is in the bottom right corner.

QUE HAY QUE TENER



Y QUE HAY QUE QUITARSE



LO DE LA HELADERÍA...

A collage of various vehicles including cars, trucks, and a train, with a purple banner across the center.

IGUAL NO VENÍA A CUENTO



ES MEJOR PENSAR EN UN ALMACÉN



LLENO DE ARMARIOS



Y ESTANTERÍAS

The background is a complex abstract composition. It features a large, light blue rectangular area in the center, which is filled with a dense pattern of small black dots. This central area is framed by thick black lines. To the left, there are vertical black bars and a white area with orange and yellow curved shapes. To the right, there are more black lines and a yellow triangular shape. The overall effect is a high-contrast, geometric, and textured design.

LLENAS DE CAJAS



QUE ESTÁN LLENAS DE CUADERNOS

A stylized, abstract illustration. In the background, a dark silhouette of a building with multiple windows is visible. To the right, a portion of a flag with red and white squares is shown. The foreground features a dark, reflective surface, possibly water, with some light-colored, irregular shapes that could be trees or rocks. A purple horizontal band is superimposed over the middle of the image, containing white text.

PARA SER JUSTOS CON LA GEOMETRÍA



Y CON LA ECONOMÍA

A black and white photograph of a dog lying on a patterned rug in a room. The dog is lying on its side, facing right, with its head turned towards the camera. The rug has a large, dark, abstract pattern. In the background, there is a brick fireplace with a dark mantel. To the left of the fireplace, there is a window with light-colored curtains. The room appears to be a living area. The text "EN CUALQUIER CASO" is overlaid on the image in a white, sans-serif font, centered horizontally and partially obscured by a dark rectangular box.

EN CUALQUIER CASO



HAY QUE PENSAR FRÍAMENTE



SI VALE LA PENA RETOMAR LA IDEA

O HACER TABLA RASA



YO SOY PARTIDARIO



DE ENFRIAR EL ASUNTO A TOPE



Y PARTIR DE CERO



Y TEN EN CUENTA QUE A ESE
LE DA LO MISMO CONCEPTO



Y LO MISMO CONSENSO QUE CONTEXTO



ESTÁ PARA REPARAR



O PARA EL DESGUACE



TE LO DIGO EN CONFIANZA



QUE LA MORAL ES SEGÚN LO MIRES



Y ESTAMOS SIEMPRE



CON PAÑOS CALIENTES



SI ES POR MÍ, A LA CHATARRA



Y TODOS CONTENIDOS



AHÍ SE VE CLARAMENTE



EL CONTRASTE



Y NO ME CONVINCE...



NO SÉ SI ES EL MATERIAL



O LOS ESPACIOS



PERO LO VEO SOMBRÍO



Y SOMBRAS YA TENEMOS BASTANTES



PARTIR DE CERO, ESO HAY QUE HACER

The background is a complex, abstract composition of various shapes and colors. It features large, bold black areas, white spaces, and vibrant yellow and red elements. The shapes are irregular and layered, creating a sense of depth and movement. A central purple rectangle contains the text "Y PARA ESO".

Y PARA ESO



HAY QUE LIMPIAR LA MESA

The background is a vibrant, abstract composition of various organic and geometric shapes in shades of magenta, teal, yellow, and pink. These shapes are layered and overlap, creating a sense of depth and movement. A horizontal purple rectangular box is centered in the middle of the image, containing the text "NO SÉ SI ME EXPLICO" in white, uppercase, sans-serif font. The bottom of the image features a dense, textured area of black and white speckles, resembling a splatter or a ground surface, which contrasts with the smoother, more solid colors above.

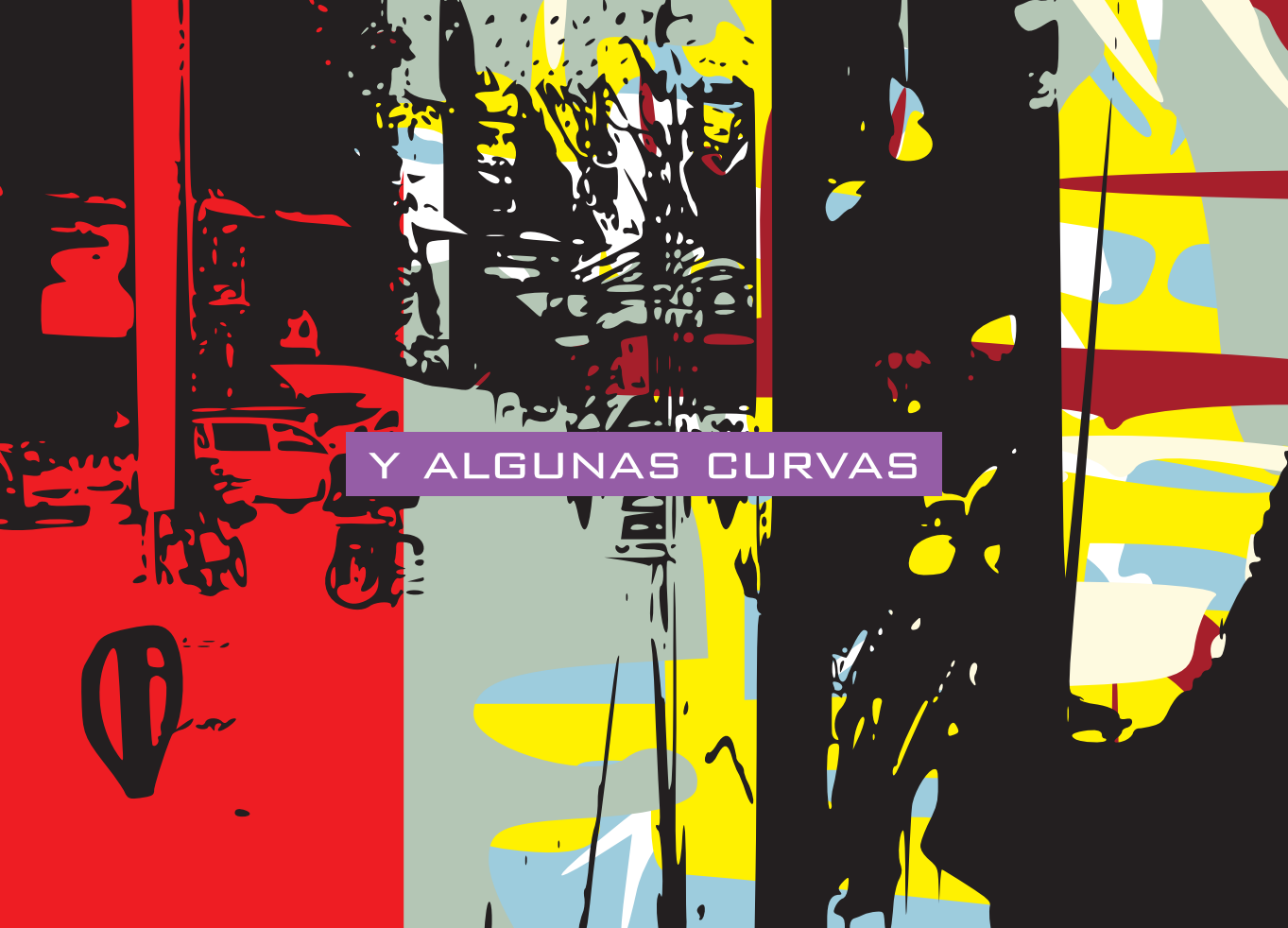
NO SÉ SI ME EXPLICO



MENOS CRISTAL Y MÁS METAL

The background is a complex abstract composition. It features large, bold red shapes that resemble stylized buildings or architectural elements. Interspersed with these are black and white geometric forms, including rectangles, triangles, and circles. A prominent white circle with a black outline is visible in the upper left. A thick, dark, curved line sweeps across the center. The overall effect is one of dynamic, high-contrast abstraction.

VOLÚMENES MÁS PESADOS



Y ALGUNAS CURVAS

A stylized, high-contrast illustration of a city at night. In the foreground, a dark silhouette of a person stands on a sidewalk, looking towards a train. The train, with yellow and red stripes, is moving from left to right. In the background, a large, dark silhouette of a church tower with two glowing yellow windows stands prominently. A bright yellow sun or moon is partially obscured by a thick red horizontal line. The sky is a mix of dark green and yellow, with white, cloud-like shapes. The overall style is graphic and modern.

QUE NO SÉ QUE MIEDOS TENEMOS



CON LAS CURVAS



LUZ SÍ, PERO TAMBIÉN DRAMATISMO



Y ESO VIENE DE LOS CONTRASTES

The background is a vibrant, abstract composition. It features large, organic, teardrop-like shapes in shades of teal, pink, and yellow against a white background. A dark, almost black silhouette of a building with a prominent tower is positioned on the left side. A horizontal black line with several small, dark, irregular shapes (possibly representing birds or debris) stretches across the middle of the image. The overall style is modern and graphic.

MÁS METAL

A stylized, abstract illustration featuring a black roller coaster track that curves from the top left towards the center. The background is filled with large, bold, colorful shapes in shades of yellow, teal, magenta, and black. The overall style is graphic and modern.

Y MÁS CURVAS



YO LO VEO ASÍ



Y QUE NO ME VENGAN CON CONSENSOS



QUE ES TODO POR SUS CHANCHULLOS



ASÍ QUE MENOS MORALINA



Y CON LO DE LAS SOMBRAS



YA SABES A QUÉ ME REFIERO



PARA MÍ SE TERMINAN



EN LA CHATARRA



Y ALGUIEN SE TIENE QUE OCUPAR



YO YA TENGO BASTANTE



CON LO MÍO



ENCONTRAR EL EQUILIBRIO



ENTRE LUZ Y SOMBRAS



CONTRASTE Y ARMONÍA



LEVEDAD Y PESANTEZ



LAS RECETAS



DE SIEMPRE

K22



EL OTRO DÍA

An aerial photograph of a city at night, showing a grid of streets and illuminated buildings. A prominent green rectangular box is centered in the image, containing the text "ANTES DE DORMIR".

ANTES DE DORMIR



OÍ UN RUIDO

A stylized, high-contrast illustration of a coastal scene. In the foreground, a dark silhouette of a railing is visible. Behind it, a body of water reflects the sky. A large, multi-story building with a curved roof, possibly a lighthouse or a hotel, stands on the right. To its left, a ship with multiple decks is visible. The background features a large, light green circular shape and a large orange shape, suggesting a stylized sun or moon. The overall color palette is dominated by black, white, orange, and light green.

EXTRAÑO

A stylized, high-contrast illustration. In the foreground, the orange hull of a ship is visible, with a white cabin and a small figure on deck. Behind the ship is a dark silhouette of a city skyline with several buildings of varying heights. The sky is white with large, abstract shapes in orange and light blue. The water is represented by dark, splashing shapes. A green rectangular box is superimposed over the middle of the image, containing the text 'UN PISTOLERO' in white capital letters.

UN PISTOLERO

A stylized, high-contrast illustration of a cityscape. On the left, a multi-story building with a curved facade is rendered in black, white, and blue. To its right is a large, dark, rounded structure, possibly a dome or a large building. The foreground features a body of water with dark, swirling patterns and some orange and blue shapes. The background is composed of large, abstract shapes in green, blue, and white. A green horizontal bar with white text is positioned in the center of the image.

ENTRÓ EN LA TIENDA



Y LE DISPARÓ



EN LA RODILLA



LUEGO SE FUÉ



CON UN PORTAZO



QUE ME DESPERTÓ



BUENO, CREO QUE ME DESPERTÓ



EN REALIDAD NO ME ACUERDO



PORQUE AL FIN ME DORMÍ



Y LO VÍ SALIR POR OTRA PUERTA



DENTRO DEL SUEÑO

A stylized, high-contrast illustration of a ship's deck. The scene is dominated by black silhouettes of ship structures, including railings, a ladder, and two figures standing together on the left. The background is a light blue sky with white and orange geometric shapes. A green rectangular box with white text is centered in the middle of the image.

ERA UN TEMA POLÍTICO



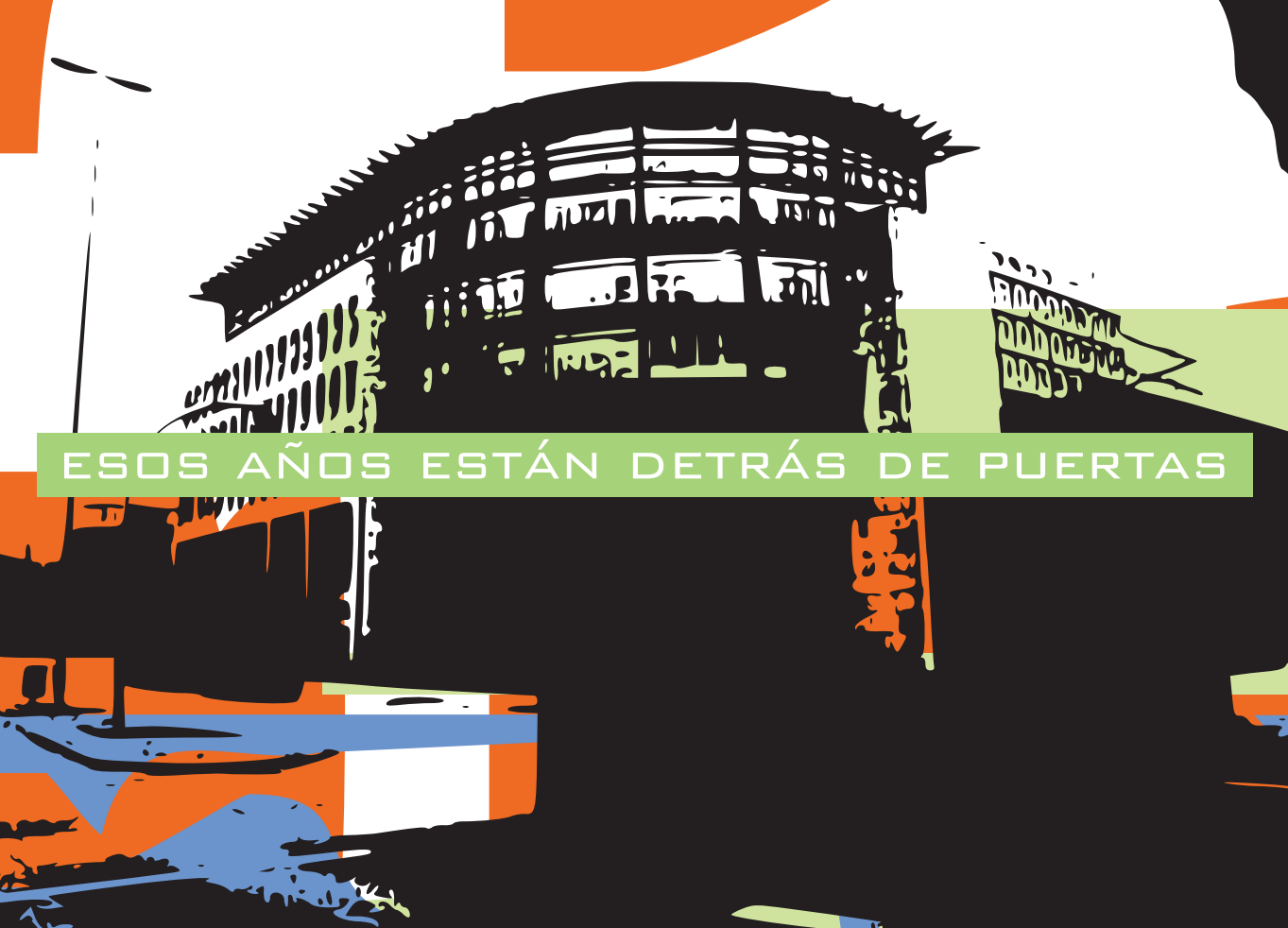
LO DE LA RODILLA



Y TAMBIÉN LA PUERTA



PERO A MÍ ME PARECIÓ DE PELÍCULA



ESOS AÑOS ESTÁN DETRÁS DE PUERTAS



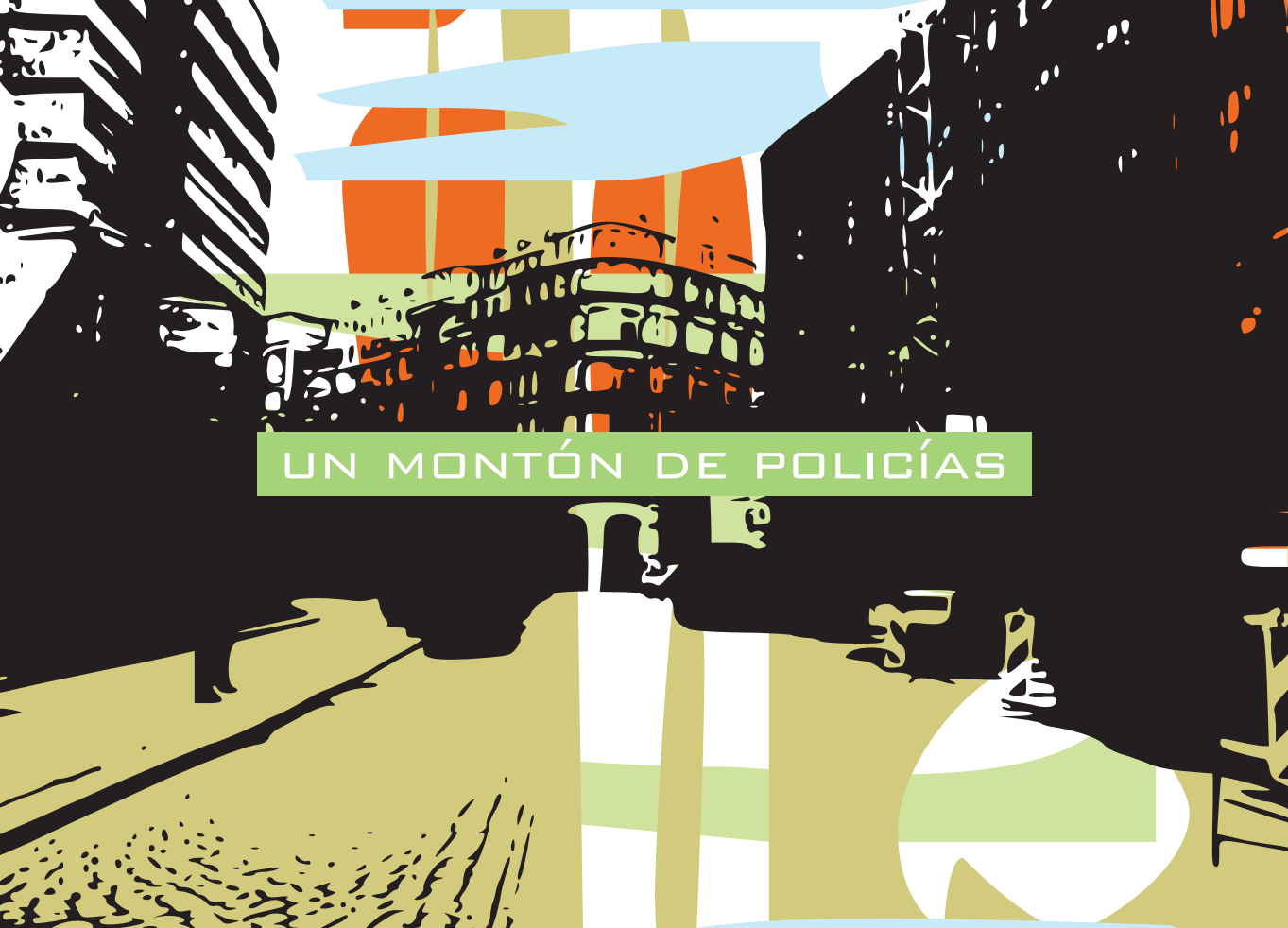
QUE CRUZO CADA DÍA

A stylized, high-contrast illustration of a multi-story building with a grid of windows. The building is rendered in black and white, with some windows showing internal details in shades of orange, blue, and green. The background consists of large, abstract shapes in orange, light blue, and olive green. A solid green horizontal bar is positioned across the middle of the building, containing white text.

POR ESO ME LÍO TANTO



VEDO O VÍ



UN MONTÓN DE POLICÍAS



EN FORMACIÓN DE COMBATE



CON EL UNIFORME



UNIFORME



DE REPENTE ATACAN



A LO BESTIA

A stylized, high-contrast illustration of a modern building. The building features a prominent glass dome structure on the right side, with a grid-like pattern of windows and balconies. The color palette is dominated by blue, green, and white, with some orange and black accents. A green banner with white text is positioned horizontally across the middle of the image. The overall style is graphic and abstract, resembling a poster or a digital artwork.

ESA ES UNA DE LAS DICHOSAS PUERTAS



QUE ABRO CUANDO ESTOY DORMIDO

An abstract graphic design featuring a large, dark, irregular shape on the left side, resembling a silhouette of a person or a structure. The background is composed of various green and blue shapes, some of which are outlined in black. A prominent green rectangular box is positioned in the center, containing the text "O DESPIERTO". Below this box, there are several black, irregular shapes that look like splatters or drips. The overall style is modern and graphic.

O DESPIERTO

A stylized, high-contrast illustration of a boat's deck. The scene is dominated by black silhouettes of the boat's structure, including railings and a mast. Two figures are visible on the deck, one standing and one sitting. The background consists of large, flat areas of olive green, light green, and white, suggesting a bright, open environment. A horizontal green bar with white text is positioned across the middle of the image.

TENGO ENCIMA DE LA MESA



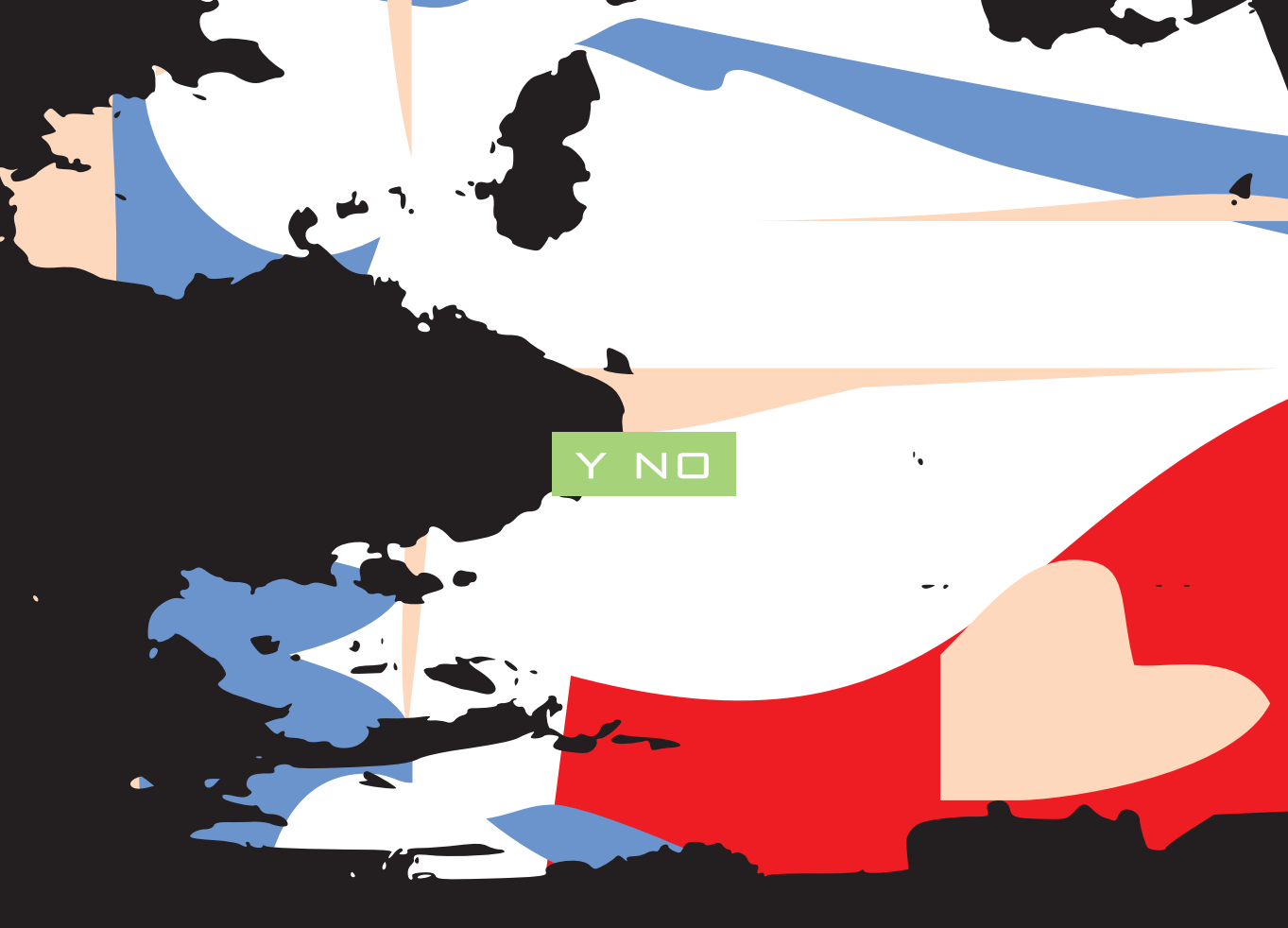
UNOS PAPELES

The image is a collage of three photographs. The top photo shows a group of people sitting around a table in a meeting or conference setting. The middle photo shows a man in a dark suit and tie, looking down at a document. The bottom photo shows a man in a red shirt and dark jacket, looking down at a document. A green banner with white text is superimposed over the middle photo.

LA MESA ESTÁ DEBAJO DE LOS PAPELES

The background is an abstract composition of large, irregular shapes in black, white, blue, and orange. The shapes are layered and overlapping, creating a sense of depth and movement. A central green rectangular box contains the text.

LO DIGO PORQUE PUEDE PARECER
QUE LO IMPORTANTE SON LOS PAPELES



Y NO



EL ASUNTO ES LA MESA



OSEA, PUERTAS Y MESAS

A stylized, high-contrast illustration of a city skyline. The scene is dominated by black silhouettes of buildings and a prominent church spire on the left. The sky is a mix of white and light blue, with a thin yellow vertical line. A green rectangular box with white text is centered horizontally. The foreground is mostly black, with some red and yellow accents. The overall style is graphic and minimalist.

NO ES UN TEMA PROFUNDO



PERO SÍ CURIOSO



Y, SI QUIERES, TE DA PARA PENSAR



ES QUE SIEMPRE ESTOY EN ALGUNA MESA



BUFF, QUE EMPANADA OTRA VEZ

The background is a colorful, abstract illustration of a harbor. It features several boats in shades of red, yellow, and blue. A large yellow boat is prominent in the upper left, while a red boat is in the center. A blue boat is visible in the lower right. The water is depicted with wavy lines in shades of blue and green. The overall style is modern and artistic, with a focus on bold colors and geometric shapes.

VOY A UNA REUNIÓN



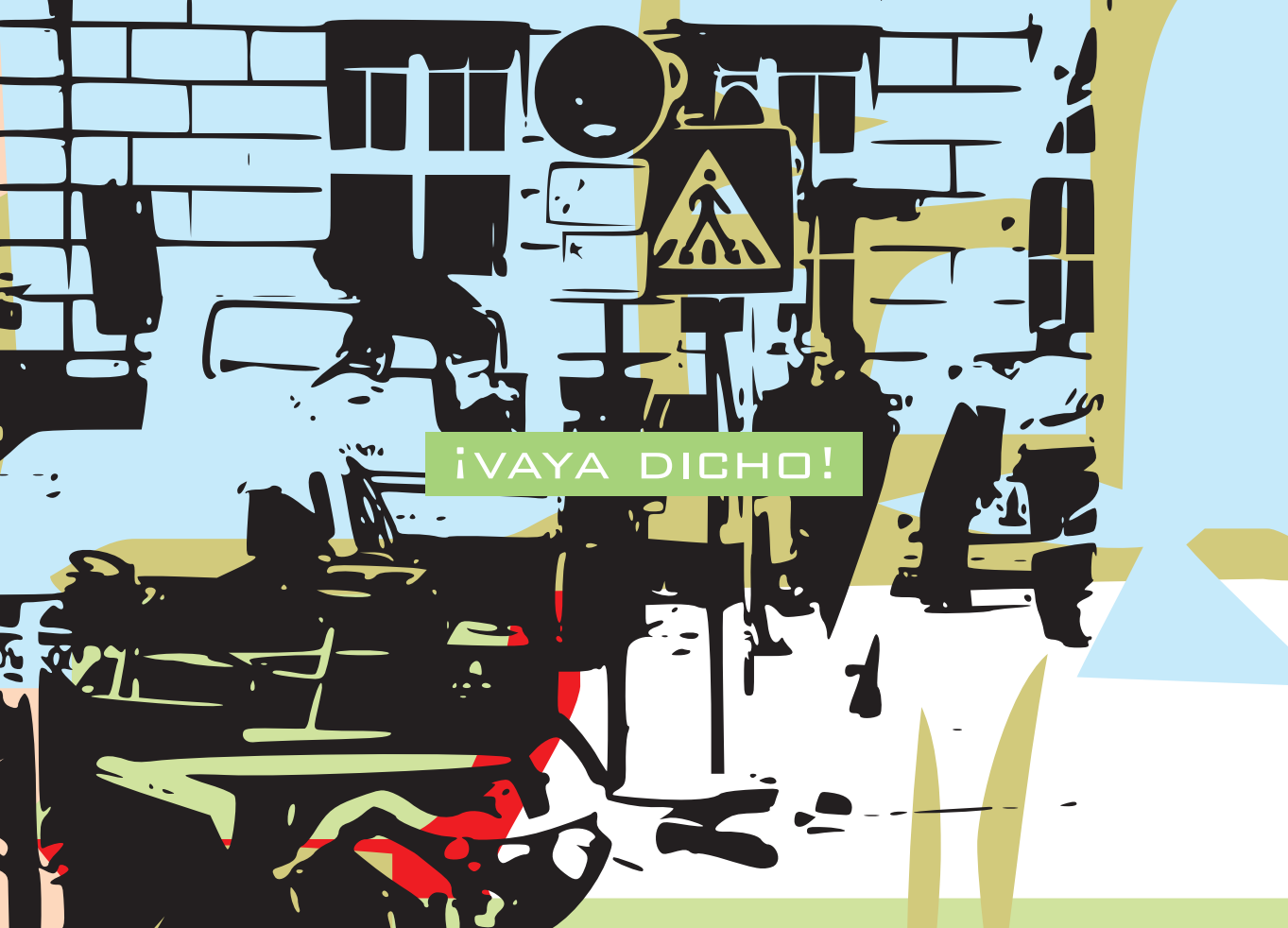
PARA HACER PLANES



EN PLAN PRÁCTICO



Y ME COMEN LOS DEMONIOS



¡VAYA DICHÓ!

A man in a dark suit, white shirt, and red tie is shown from the chest up, looking down with a somber expression. He is positioned in the foreground. Behind him is a large, dense crowd of people, mostly men in suits, looking in various directions. The background is bright, with a large, glowing sun or light source in the upper left, creating a high-contrast, almost washed-out effect. The overall mood is one of tragedy or loss.

PERO SÍ, ME COMEN



DE DENTRO A FUERA



COMO SÓLO ELLOS SABEN HACERLO

The image is a collage with three main visual elements. The top half features a modern, multi-story building with a grid of windows, set against a background of yellow and blue geometric shapes. The bottom half is split: the left side shows a street scene with a white car and a person walking, while the right side shows a large pile of trash and debris. A green rectangular box with white text is centered over the collage.

DE MODO QUE MIS RESTOS
QUEDAN SOBRE LA MESA



n ans
torrad, Anhänger
urse

Motorrad
Pannenkurse

ABURRIDOS

A stylized, high-contrast illustration of a Parisian street scene. The image features several multi-story buildings with traditional European architecture, including mansard roofs and dormer windows. The color palette is limited to black, white, red, and blue, with a large green rectangular box in the center containing the text 'ME VOY A COMER'. The foreground shows a dark street with some light-colored patches, possibly representing puddles or cobblestones. The background is a mix of blue and white shapes, suggesting a sky or distant landscape.

ME VOY A COMER

A stylized, abstract illustration of a beach scene. In the foreground, a person is lying down on a dark, textured surface, possibly a towel or blanket. The person is wearing a blue swimsuit and has their head resting on their hand. In the background, there is a large, light-colored rock formation on the left and a palm tree on the right. The sky is a mix of blue and green, and the water is a mix of blue and white. The overall style is modern and graphic.

A VER SI ME REPONGO

A woman with long dark hair is lying on her back on a sandy beach. She is wearing a red bikini top and bottom. Her eyes are closed, and she has a serene expression. A semi-transparent dark blue rectangular box is centered over her chest, containing the text 'Y EMPIEZO A PASAR PUERTAS' in white, uppercase, sans-serif font. The background shows a clear blue sky and a calm sea with a few small waves. The overall mood is peaceful and relaxing.

Y EMPIEZO A PASAR PUERTAS



VALE, DEJO EL TEMA DE LAS PUERTAS



Y, COMO DIGO, ME VOY A COMER



ENTONCES OIGO DISPAROS



HACIA EL FONDO DE LA AVENIDA



Y NO SÉ DE QUE VA EL TIROTEO

The background is an abstract composition of large, irregular shapes. At the top, there are black and white shapes that resemble splatters or ink. Below these, a large, light orange shape dominates the right side and bottom. A horizontal green bar is positioned in the center, containing white text. The overall style is graphic and modern.

SI ES UN TEMA POLÍTICO

The background is an abstract composition of horizontal stripes in red, white, and black. A solid green rectangular box is positioned in the center, containing white text. The stripes vary in width and are slightly irregular, giving it a hand-drawn or layered appearance. The green box is a vibrant lime green, providing a strong contrast to the red and black stripes.

PARA AJUSTAR LAS CUENTAS

The background is a complex abstract composition. It features large, irregular shapes in a vibrant red, a stark black, and a pale, muted green. The red shapes are the most prominent, often forming the base or background for other elements. Black shapes are layered over the red, creating a sense of depth and contrast. The light green shapes are more delicate, appearing as horizontal bands or smaller, scattered patches. The overall effect is one of dynamic tension and high contrast.

O UN ATRACO



A MANO ARMADA



"MANO ARMADA" ES UN DICHO
CON GRACIA



Y "AJUSTE DE CUENTAS" TAMBIÉN

A stylized, abstract illustration featuring a dark, multi-story building with yellow window outlines on the left. The background is composed of large, flowing shapes in yellow, light green, and grey. In the foreground, there are dark, silhouetted shapes that look like bushes or trees. A solid green rectangular box is centered horizontally across the middle of the image, containing white text.

PERO YO ME VOY A COMER



UNA ENSALADA



Y UN FILETE



YA PENSARÉ LUEGO CÓMO HACER
PARA QUE NO ME PILLE EL TIROTEO

An abstract graphic design featuring bold, geometric shapes in red, orange, and pink. A central green rectangular box contains the text "TODAVÍA ESTÁN AQUÍ" in white, uppercase letters. The background is a mix of these colors, with a black, textured area at the bottom.

TODAVÍA ESTÁN AQUÍ

An abstract background featuring bold, geometric shapes in red, green, and black. The shapes are layered and overlapping, creating a dynamic and modern visual effect. A central green rectangular box contains the text.

COMIENDO EN EL RESTAURANTE

A stylized, abstract illustration of a landscape. The top half features a bright red sky with large, irregular white and orange shapes that resemble clouds or stylized figures. Below the sky is a thin green band representing hills. The bottom half is a dark, almost black foreground. In the lower-left foreground, there is a small, stylized house with a pink roof and white walls. The house has a chimney and a small window. The overall style is graphic and modern, with bold colors and simple shapes.

LOS DEMONIOS



AHORA ME DAN RISA



¡TAN COLORADOS!



CON ESOS CUERNOS PEQUEÑOS



ASÍ QUE ME SIENTO A LA MESA



CON LA INTENCIÓN
DE COMERME YO A LOS DEMONIOS



OSEA, AL REVÉS QUE ANTES



A VER SI CONSIGO OLVIDARME
DEL TIROTEO



ME LEVANTO



CON LA TRIPA LLENA



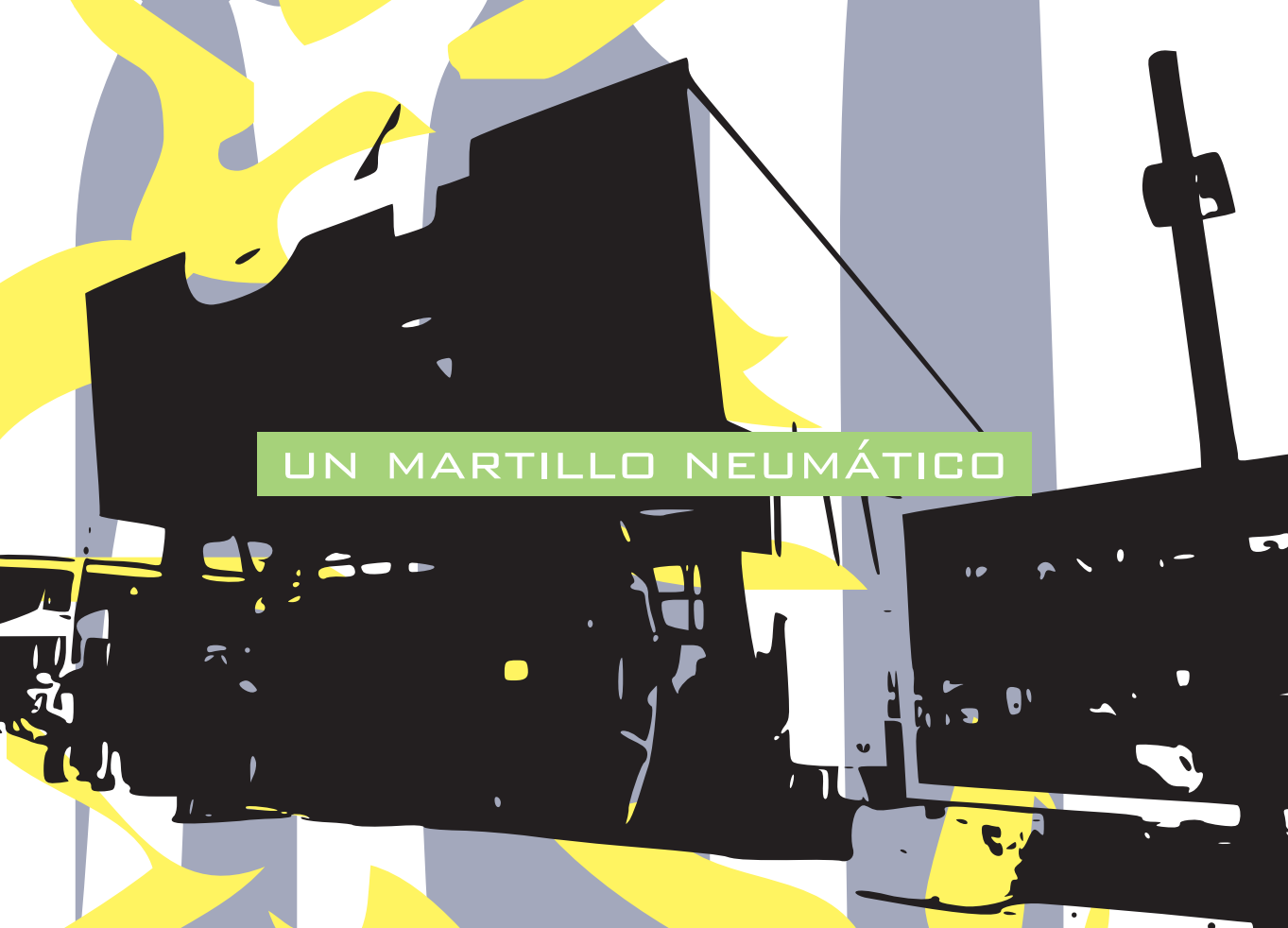
A PASEAR POR LA AVENIDA

A stylized, high-contrast illustration. In the center is a dark, multi-story building with many windows, some of which are highlighted in yellow. The building is partially obscured by large, flowing, yellow shapes that resemble smoke or abstract foliage. The background consists of vertical stripes in light blue and white. In the bottom left corner, there are dark, jagged shapes representing trees or bushes. A solid green rectangular box is superimposed over the middle of the building.

YA NO OIGO TIROS



SUENA UNA ROTAFLEX

An abstract graphic design featuring bold, stylized shapes in yellow, grey, and black. The composition includes a large black rectangular shape in the center, with yellow and grey shapes surrounding it. A green horizontal bar is positioned across the middle of the black shape, containing the text "UN MARTILLO NEUMÁTICO".

UN MARTILLO NEUMÁTICO

A stylized, high-contrast illustration of a city street scene. On the left, a white building with arched windows and a dark roof is visible. In the center, a large, dark, multi-story building with many windows dominates the scene. A green rectangular box is superimposed over the middle of this building, containing the text 'UNA HORMIGONERA' in white capital letters. To the right, another building with a grid-like facade is partially visible. The foreground shows a street with some figures and a yellow traffic cone. The background is a mix of white and light blue shapes, suggesting a sky or distant buildings.

UNA HORMIGONERA



Y UNA CONVERSACIÓN



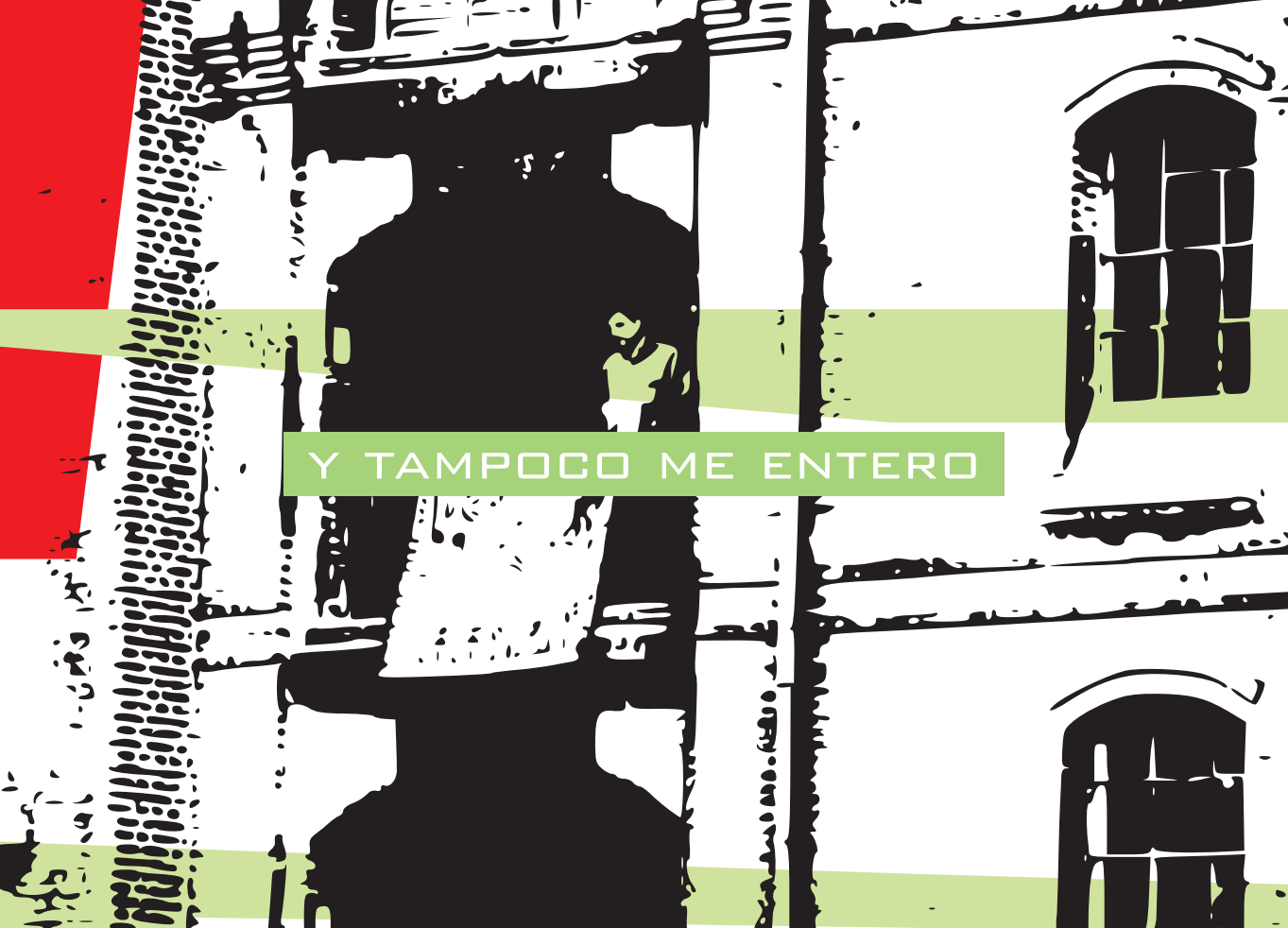
DE LA QUE NO ENTIENDO NADA



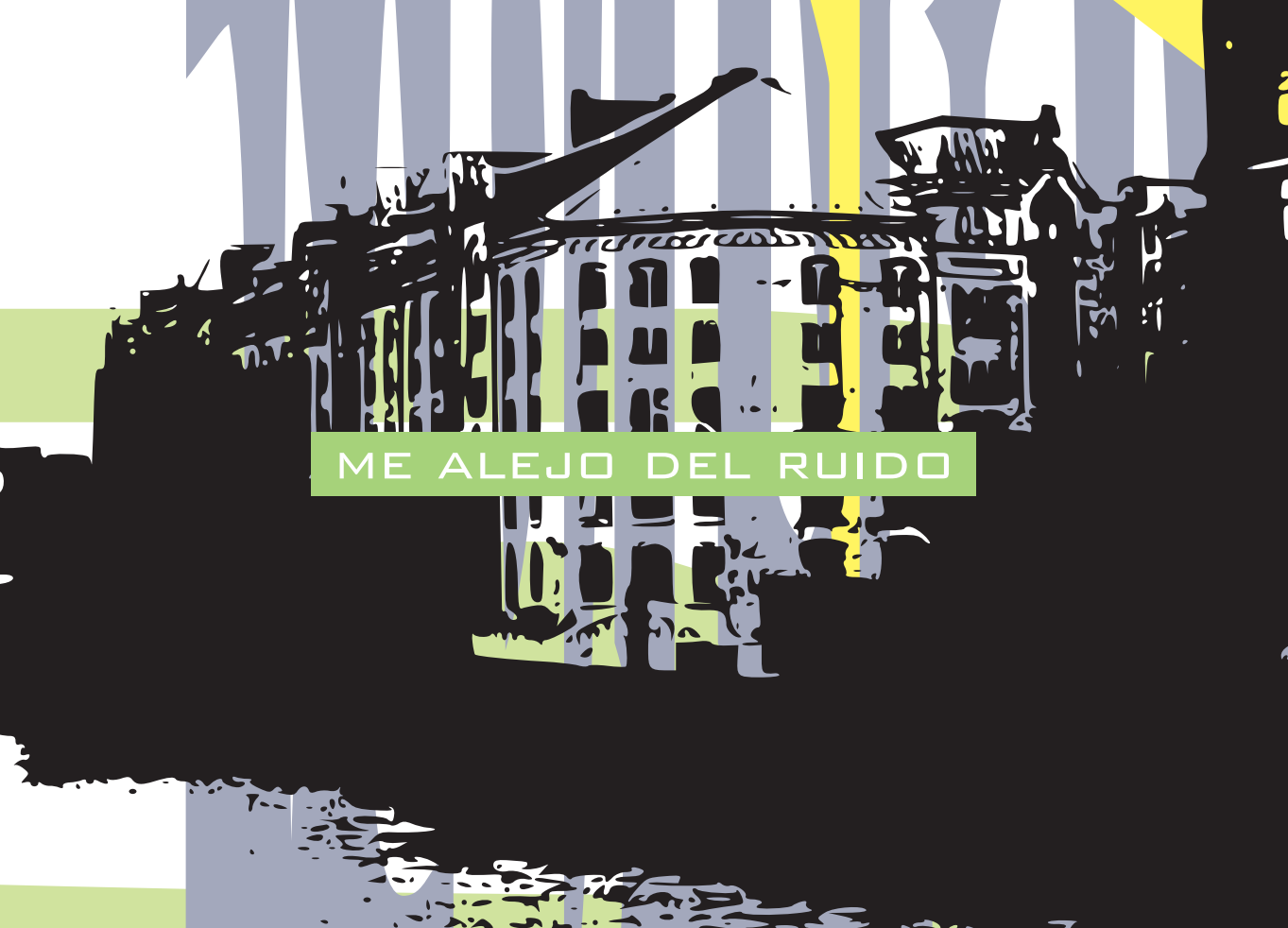
PREGUNTO



LA HORA



Y TAMPOCO ME ENTERO



ME ALEJO DEL RUIDO

A stylized illustration of a suburban neighborhood. In the foreground, a large, dark-colored house with a prominent chimney and a gabled roof stands on a green lawn. To the right of the house, a white car is parked. In the background, a wind turbine is visible against a sky with soft, horizontal clouds. The overall style is clean and modern, with a focus on geometric shapes and a muted color palette.

Y ENTONCES



SALE COJEANDO

A stylized, high-contrast illustration of a building facade. The building is composed of a grid of dark rectangular windows set against a light background. A central horizontal band, colored a muted green, contains the text 'EL DE LA RODILLA' in white, uppercase letters. The overall style is graphic and minimalist, with a focus on geometric shapes and a limited color palette of black, white, green, and yellow.

EL DE LA RODILLA



QUE NO SÉ DÓNDE SE HABÍA METIDO

A scenic view of Tropezia, a coastal town in Croatia. The image shows a mix of traditional stone buildings and modern structures, including a large white building with a red roof and a modern glass-fronted building. The town is nestled along a coastline with a sandy beach and a harbor area. The sky is a clear, vibrant blue. A green banner with the word 'TROPIEZA' in white capital letters is centered over the middle of the image.

TROPIEZA

A black and white photograph of a car accident scene. A dark-colored car is in the foreground, angled towards the left. In the background, a white car is partially visible, and a large, dark, rectangular object, possibly a truck or a large vehicle, is positioned behind it. The scene is set on a road with a white line. The background is heavily obscured by large, abstract, pink and light green shapes that appear to be part of a graphic design. A green rectangular box with white text is centered over the image.

Y SE DESPLOMA



JUSTO DELANTE DE MÍ



YO LO MIRO SÓLO UN MOMENTO



Y SALGO CORRIENDO

A stylized, abstract illustration of a city skyline. The background is composed of large, organic shapes in shades of yellow, light green, and white. In the foreground, there are dark, silhouetted shapes representing buildings and trees. A horizontal green banner with white text is positioned across the middle of the image.

COMO UN ATLETA



NO TENGO GANAS DE LÍOS

An aerial photograph of a city, likely Madrid, showing a wide river (the Manzanares) flowing through the center. A large bridge with a distinctive white arch (the Puente de Toledo) spans the river. The city is surrounded by green hills, and the sky is a clear, pale blue. In the foreground, there are some modern buildings and a parking lot. The overall scene is bright and sunny.

A LA HORA DE LA SIESTA

K33

A scenic photograph of a winding asphalt road that curves through a lush, green landscape. The road is flanked by dense trees and foliage, with a prominent white line marking its edge. In the distance, a small building with a red roof is visible through the trees. The sky is a clear, bright blue. Overlaid on the center of the image is a large, semi-transparent orange rectangle containing the word "PROCESO" in white, bold, sans-serif capital letters.

PROCESO



O PROGRESO



NO ENTENDÍ BIEN



PORQUE SÓLO PUDE VERLA UN MOMENTO

A black and white photograph of a busy street scene. A red carpet is laid out on the ground, and a crowd of people is gathered around it. In the foreground, there are several metal stanchions or barriers. In the background, there are buildings and a large crowd of people. The text "ERA UNA CARPETA ROJA Y CORRIENTE" is overlaid on the image in a red box.

ERA UNA CARPETA ROJA Y CORRIENTE



NO TE PUEDO DECIR MÁS



YO CREO QUE SERÁ PROCESO



PORQUE PROGRESO PENAL SUENA RARO



AUNQUE VETE A SABER...



Y LO DE PENAL SI QUE LO PONÍA



EN ALGÚN SITIO



PERO NO TE ALARMES



QUE YO A VECES VEO LO QUE NO HAY

REIFENBERGER



TODO ESO LE DIJE

REIFEN BEAVER



PARA QUE SE CALMARA

A stylized illustration of a train at night. The background is a vibrant yellow with vertical black stripes. In the foreground, a black train with yellow accents is visible. A black crane-like structure is positioned on the train. The text "PERO LE QUEDÓ LA MOSCA" is written in white capital letters on a black rectangular background, centered over the train.

PERO LE QUEDÓ LA MOSCA

An abstract graphic design featuring a central black silhouette of a sailboat. The background is composed of large, bold blocks of color: yellow and white vertical stripes at the top, a bright pink area on the left, and a light purple area on the right. Thin black lines representing rigging and ropes crisscross the composition. A horizontal orange bar is positioned across the middle of the sailboat's mast.

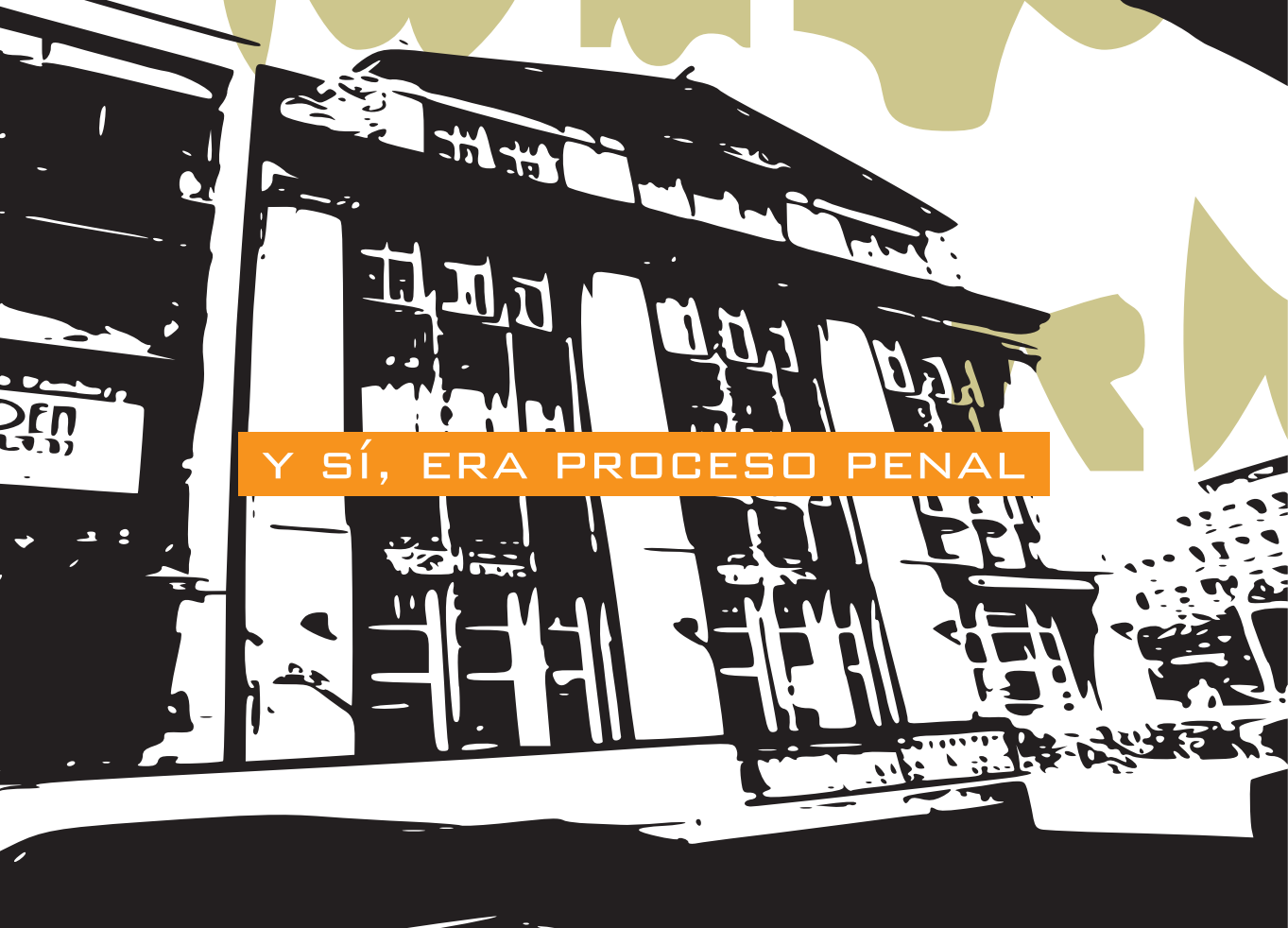
DETRÁS DE LA OREJA



Y FUÉ AL JUZGADO A PREGUNTAR



EL IDIOTA DE ÉL



Y SÍ, ERA PROCESO PENAL



ESTABA MEJOR SIN SABERLO



COMO MÍNIMO DOS AÑOS

Y LA INDEMNIZACIÓN





LA CONTABILIDAD



NO SE PUEDE CAMBIAR



PERO SE PUEDE RETOCAR EL PRODUCTO



ESA ES LA LÍNEA

A stylized, high-contrast illustration of a modern building with a stepped, geometric roofline. The building is rendered in dark grey and black. A prominent orange rectangular sign with the text "ESA ES LA LÍNEA" in white capital letters is mounted on the building's facade. The background features large, abstract, flowing shapes in yellow and light purple. In the foreground, there are dark, textured silhouettes of trees and bushes, and a dark, horizontal line representing a road or path.



Y DIGO RETOCAR

A stylized, high-contrast illustration of a city skyline. The foreground is a solid black silhouette of a city with various building shapes. In the background, a tall, white, lattice-structured radio tower stands prominently. The sky is white, featuring a large, olive-green, abstract 'X' shape in the upper right corner. A horizontal orange bar with the text 'SIN QUE SE NOTE' is positioned across the middle of the image, partially obscuring the skyline and the base of the tower.

SIN QUE SE NOTE



Y REDUCIR COSTES



AHÍ SE PUEDE HACER MUCHO



Y NADIE TE PUEDE DECIR NADA



LO QUE NO SE PUEDE



ES IR DE LISTO

A stylized, high-contrast illustration of a city street scene. The background features tall buildings in shades of olive green and yellow, with a large black silhouette of a tree in the center. A white car is visible on the right side of the street. The foreground shows a dark, silhouetted figure of a person walking. The overall style is graphic and modern.

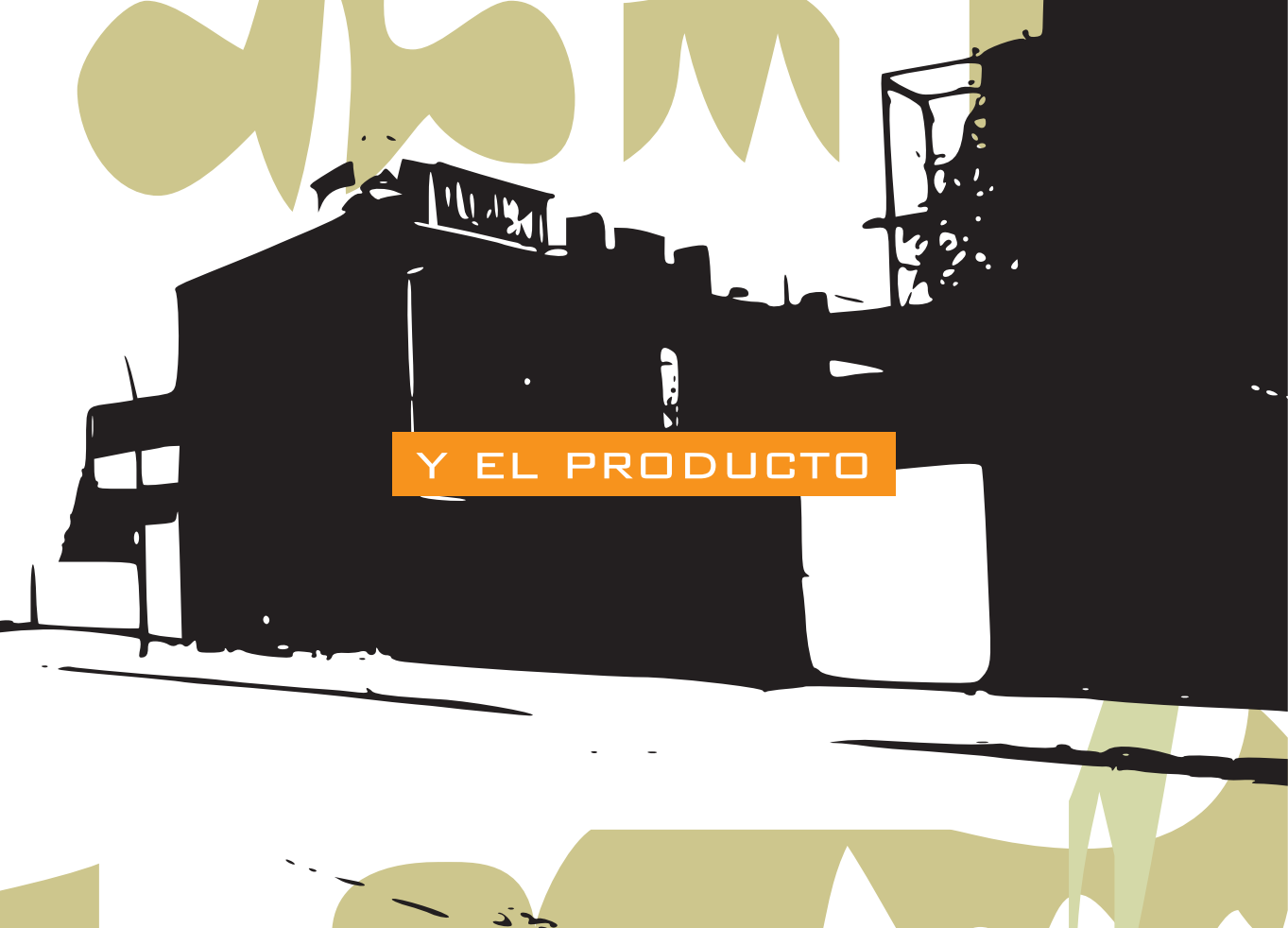
AL FINAL TE PILLAN



¡AH!, Y CUIDADO CON QUIÉN VAS



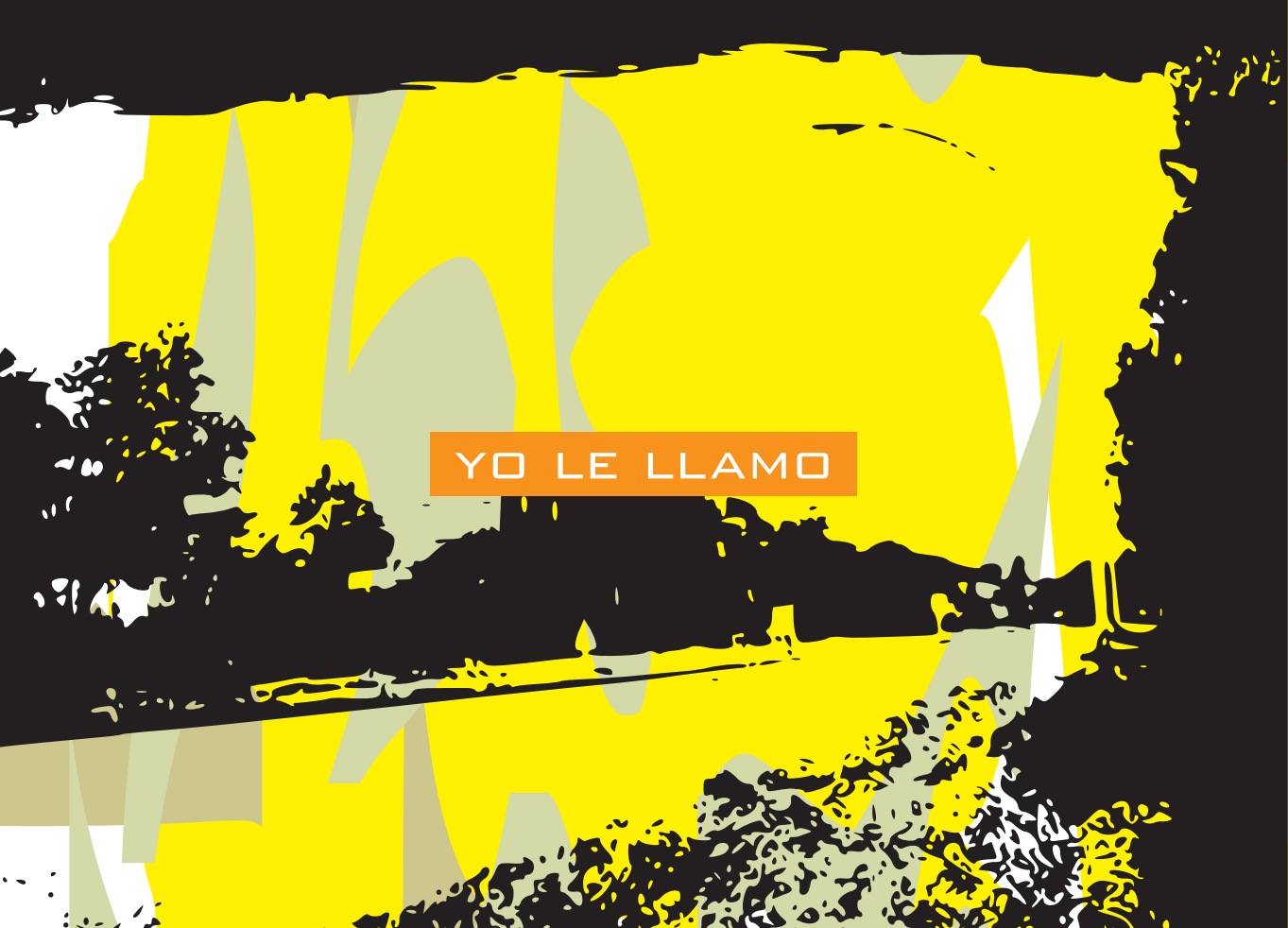
ESO ES LO MÁS IMPORTANTE

A stylized, high-contrast illustration of a building. The building is primarily black with white outlines and details. It has a flat roof with a small white rectangular feature. A large white rectangular area is on the right side of the building. In the foreground, there are black horizontal lines representing a ground surface. The background features large, abstract, olive-green shapes that resemble foliage or hills. An orange rectangular sign is centered on the building's facade.

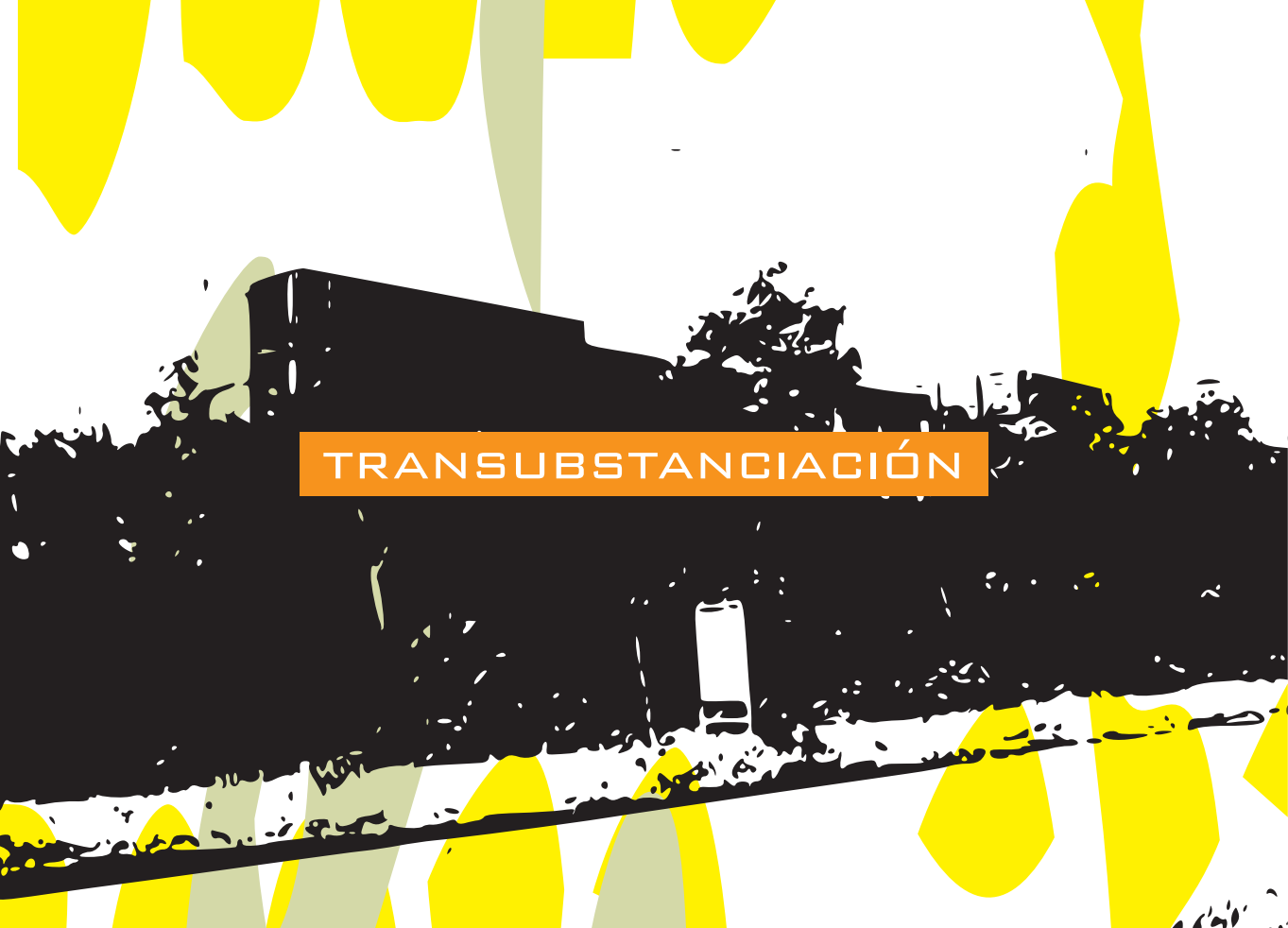
Y EL PRODUCTO



HACERLE LA CONVERSIÓN LIMPIAMENTE



YO LE LLAMO



TRANSUBSTANCIACIÓN



PORQUE ES UN MILAGRO

A stylized, high-contrast illustration of a city street scene. The background is a mix of bright yellow, orange, and red abstract shapes. In the foreground, a large, multi-story building with many windows is depicted in shades of blue and white. A black car is visible on the right side of the street. A curved black line, possibly a street lamp or a path, arches over the building. The overall style is graphic and modern.

Y LO QUE NOS DA DE COMER



PERO SIEMPRE EN CONDICIONES



Y SI APARECEN PROBLEMAS



TE VAS A OTRO SITIO



QUE EL MUNDO ES MUY GRANDE



Y LAS OTRAS SOLUCIONES



SIEMPRE TE LLEVAN



CON MALAS COMPAÑÍAS



MUY PROFESIONALES



Y MUY EFICIENTES



PERO A MÍ NO ME VA ESO



LOS VEO Y ME DAN MIEDO



APARTE DEL TEMA ÉTICO



QUE A VECES PARECEMOS CRIMINALES



Y ADEMÁS DE TODO



TE ACABAN PILLANDO



MOVER UN POCO DE PAPEL



DE AQUÍ PARA ALLÁ

The image is a high-contrast, stylized graphic of a train. The train is composed of several dark, rectangular segments, possibly representing train cars or a bridge structure. The background is a mix of bright yellow and white, with some dark, abstract shapes. The overall style is graphic and modern, with a focus on bold colors and sharp lines. A central orange rectangular box contains the text "ES UNA COSA" in white, uppercase letters.

ES UNA COSA



Y DAR MENEOS AQUÍ Y ALLÁ



AHÍ SE TE VA DE LAS MANOS



CONVERTIR AGUA EN VINO



A ESO NOS DEDICAMOS



TENDRÍAN QUE HACERNOS



UN MONUMENTO



Y HAY PARA TODOS



PARA TAPAR LA BOCA



NO HAY COMO EL PAPEL

A stylized illustration featuring a dark-colored car parked in a garden. The background consists of horizontal blue and white stripes. Large, abstract shapes in shades of green and grey are layered over the scene, creating a modern, graphic effect. The car is positioned in the lower center, partially obscured by the green shapes. The overall style is contemporary and artistic.

LO OTRO ES MÁS BARATO

A stylized illustration of a forest path. The path is a light blue line that starts at the bottom center and leads towards a large flag in the background. The flag has horizontal blue and white stripes and a blue triangle at the top. The path is flanked by dark green foliage and trees. The overall style is graphic and modern.

A PRIMERA VISTA

A stylized, high-contrast illustration in black, white, and light blue. It depicts a film camera and a film strip. The camera is positioned diagonally, with its lens and various controls visible. A film strip is shown as a series of connected frames, extending from the camera and curving upwards towards the top right of the frame. The background consists of large, abstract, light blue shapes that resemble stylized clouds or smoke. The overall aesthetic is graphic and modern.

PERO HAY QUE HACER LA CUENTA ENTERA



Y NO COMPENSA



SOLTAR UN POCO DE LASTRE

A stylized, high-contrast illustration of a building, possibly a train car or industrial structure, rendered in black, white, and yellow. The building has a sign on its side. The background consists of large, abstract shapes in yellow, olive green, and light blue. The overall style is graphic and modern.

PARA IR MÁS ARRIBA



ESA ES LA IDEA



ASÍ QUE NO QUIERO SABER NADA



DE ESE ASUNTO



City Galerie

YO MIRO EL MAPA

A stylized, high-contrast illustration of a building with a clock tower, rendered in black and white. The building is reflected in a body of water in the foreground. The background features vertical light blue stripes. An orange banner with white text is positioned across the middle of the image.

Y YA ESTOY ORIENTADO



GEVENS & Sohn | SPEEDMON

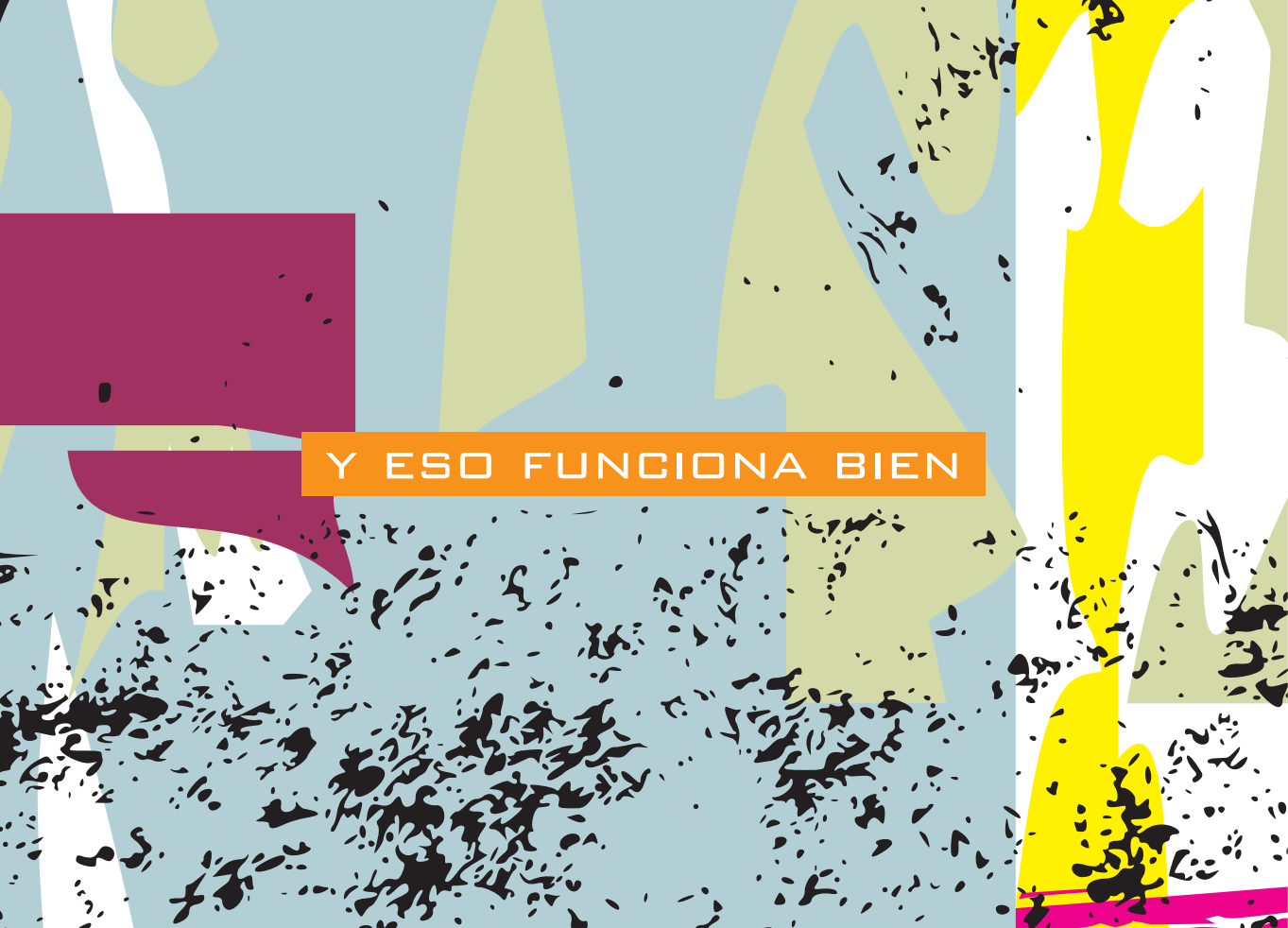
UNAS LLAMADAS

A stylized, high-contrast illustration of a city street scene. A large, dark building with many windows dominates the left side. A tram is visible on the street in the foreground. The sky is light blue with white clouds. The overall style is graphic and modern.

Y UNA CENA



TODO MUY CLÁSICO



Y ESO FUNCIONA BIEN



SI HAY CENA, VA BIEN



Y SI NO, VUELTA AL MAPA



MIRANDO CON PERSPECTIVA



Y ECHÁNDOLE IDEAS

ZEHREFI

HEIZÖL



DI

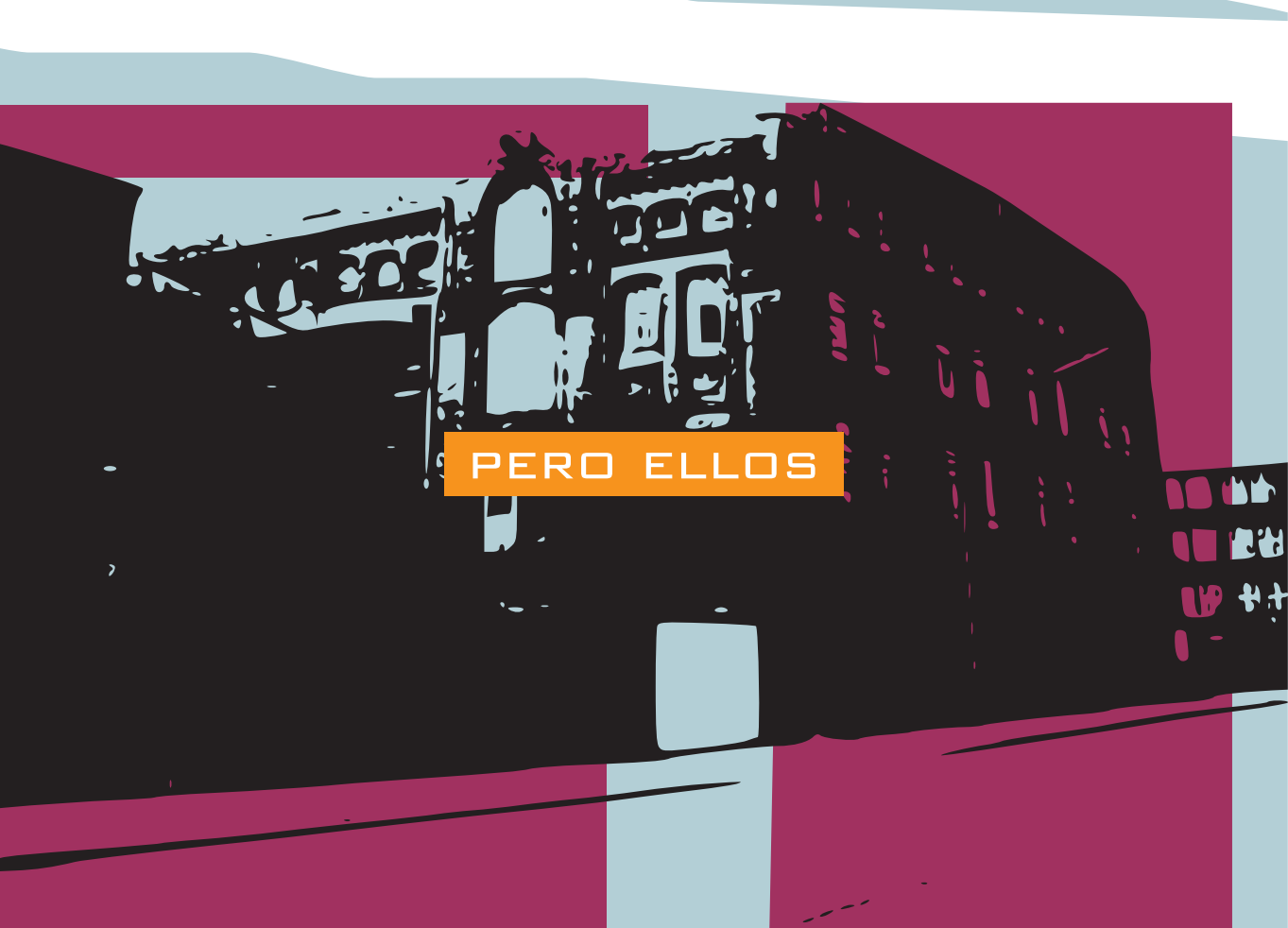
PARA QUE LO PUEDAN VENDER

4

10



PORQUE TÚ LO HACES



PERO ELLOS



TIENEN QUE VENDERLO



Y QUEDAR BIEN



SI ELLOS FUNCIONAN



TÚ FUNCIONAS



ASÍ QUE TIENEN QUE PENSAR

A stylized, high-contrast illustration of a building and street scene. The building is a large, dark silhouette with a gabled roof and several small, white rectangular windows. A curved street lamp is positioned to the right of the building. The foreground shows a dark, silhouetted street with a white crosswalk. The background consists of light blue vertical stripes on a white background.

QUE HACEN ALGO GRANDE

A stylized, high-contrast illustration. The background is white with light blue vertical stripes. In the center is a large, dark silhouette of a building with a gabled roof and several vertical rectangular windows. To the right, a dark silhouette of a car is visible. A thin, curved black line, possibly a street lamp or a branch, arches over the car. A horizontal orange bar with white text is positioned across the middle of the image, overlapping the building and the car.

VAMOS, QUE SE LO TIENEN QUE CREER



Freiwillige Feuerwehr
Kirchdorf

5.-7. September
Oktoberfest mit

Y AHÍ NO HACE FALTA

Info unter: www.feuerwehr-kirchdorf.de



13.17 AUGUST

HAMBURG HAFEN
HAMBURG HAFEN

FORZAR LAS COSAS





NI PONERSE DESAGRADABLE



TODO MUY RELAJADO



Y BUENOS MODOS



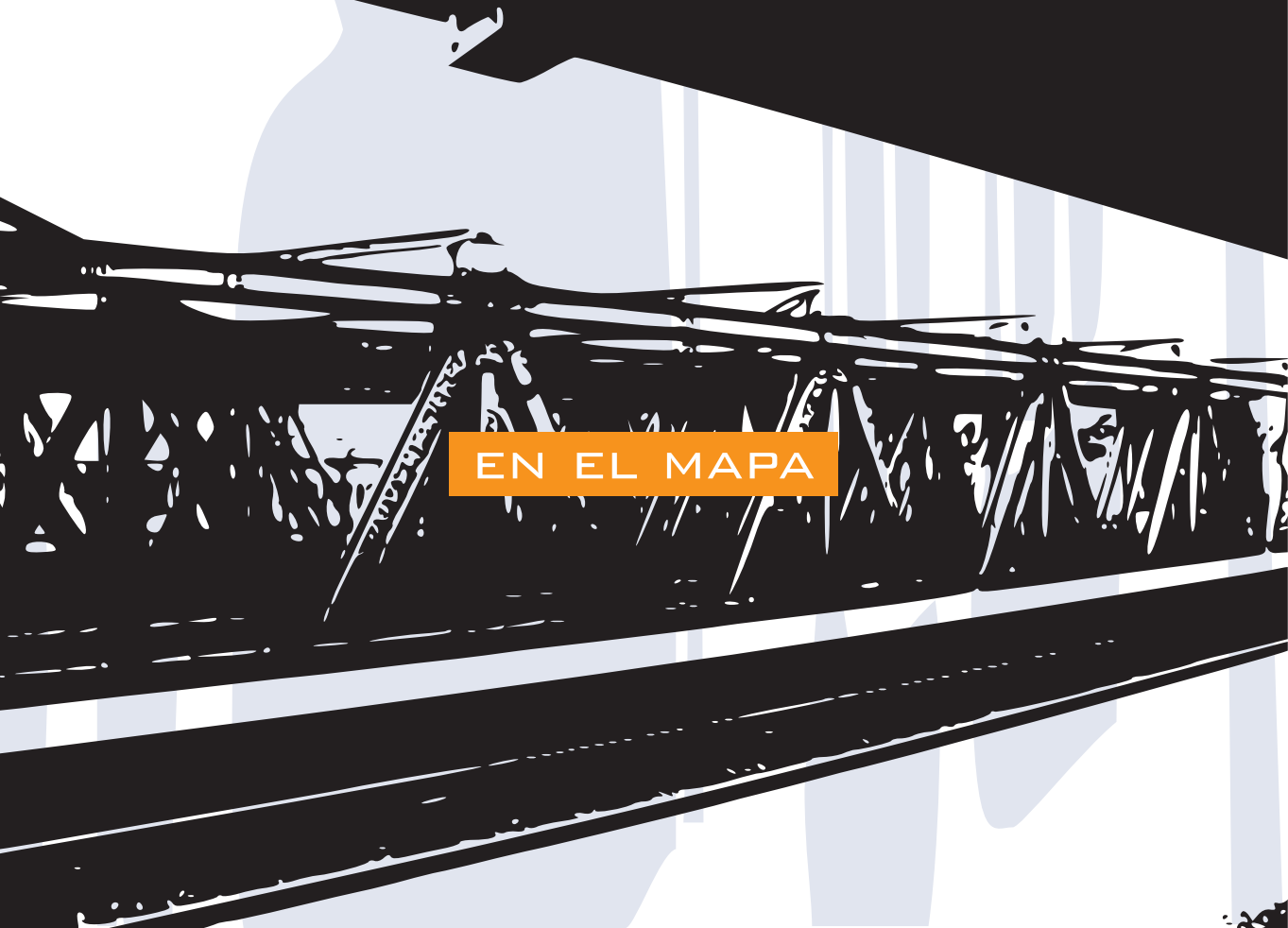
ASÍ ES MÁS FÁCIL



LLAMARLES



CUANDO VES ALGO INTERESANTE

A stylized, high-contrast graphic of a bridge structure, likely a truss bridge, rendered in black and white. The bridge spans across the frame, with its complex lattice of beams and supports clearly visible. The background features vertical stripes in shades of blue and white, and a dark, angular shape in the upper right corner. A solid orange rectangle is positioned in the center of the image, containing the text "EN EL MAPA" in white, uppercase letters.

EN EL MAPA

K77



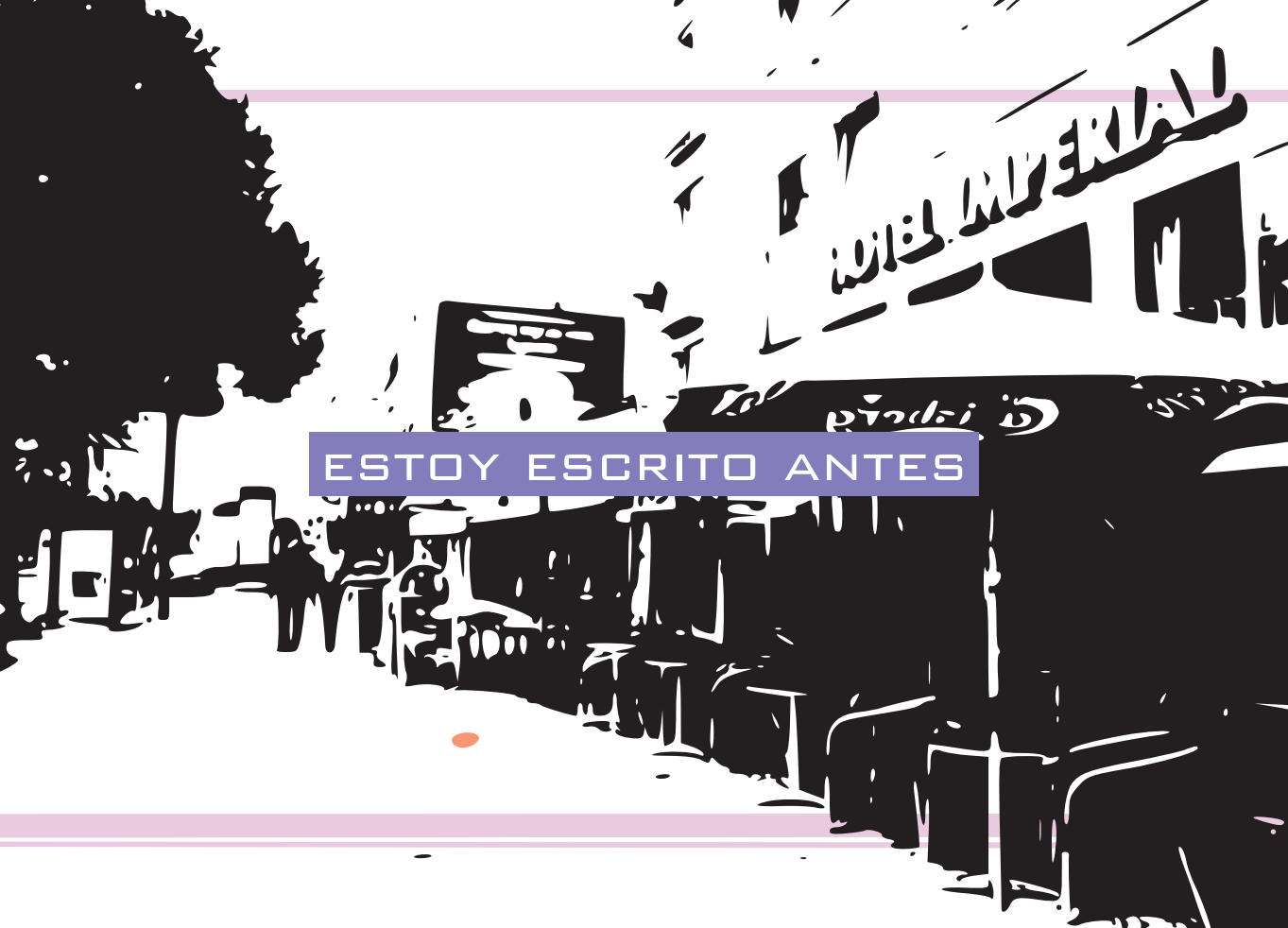
SOY EL PRÓLOGO

A dramatic scene of a car crash on a bridge. A large, dark-colored car is shown in the process of falling off the edge of a concrete bridge. The car is tilted, with its front end pointing towards the ground. In the foreground, the front of a red car is visible, parked on the road. The bridge has a metal railing with vertical bars. The background shows a road with other vehicles and some trees. The overall atmosphere is one of a major accident.

Y EL EPÍLOGO

A photograph of a white van driving on a wet street, creating a reflection. In the background is a modern building with a glass facade. The image is overlaid with a semi-transparent purple rectangle containing the text "TAMBIÉN EL ÍNDICE".

TAMBIÉN EL ÍNDICE



ESTOY ESCRITO ANTES

SEXES

Y DESPUÉS





EL CAPÍTULO 1 SE LLAMA K11



EL 2º K22 Y EL TERCERO K33

A photograph showing a multi-story building with a severely damaged roof. The roof is partially collapsed, with debris visible. A yellow construction barrier with black and white diagonal stripes is in the foreground, partially obscuring the view of the building. The text "EL 4º Y 5º K44 Y K55" is overlaid on the image in a white box with a black border.

EL 4º Y 5º K44 Y K55

A photograph of a city street scene. In the foreground, a dark asphalt road with white lane markings curves from the bottom left towards the right. A white car is partially visible on the left side of the road. In the background, there are several trees with green foliage and a row of buildings. A prominent purple rectangular box is centered horizontally across the middle of the image, containing the word 'RESPECTIVAMENTE' in white, uppercase, sans-serif font. The overall lighting suggests a bright, sunny day.

RESPECTIVAMENTE



Y EL SEXTO K15



YO TENGO 51 PÁGINAS



Y ELLOS 108 CADA UNO



PERO YO LES MIRO POR ENCIMA



Y POR DEBAJO



TENGO OTRA CATEGORÍA



SOY AUTÉNTICO



Y ELLOS FALSOS



YO SÉ DE QUÉ ESTAMOS HECHOS



Y ELLOS SE CREAN SUS HISTORIAS



SOMOS FOTOGRAFÍAS



Y NOS HA VECTORIZADO



Y COLOREADO



KIOSK



SOMOS CASI DIBUJOS



DE FALSOS QUE SOMOS



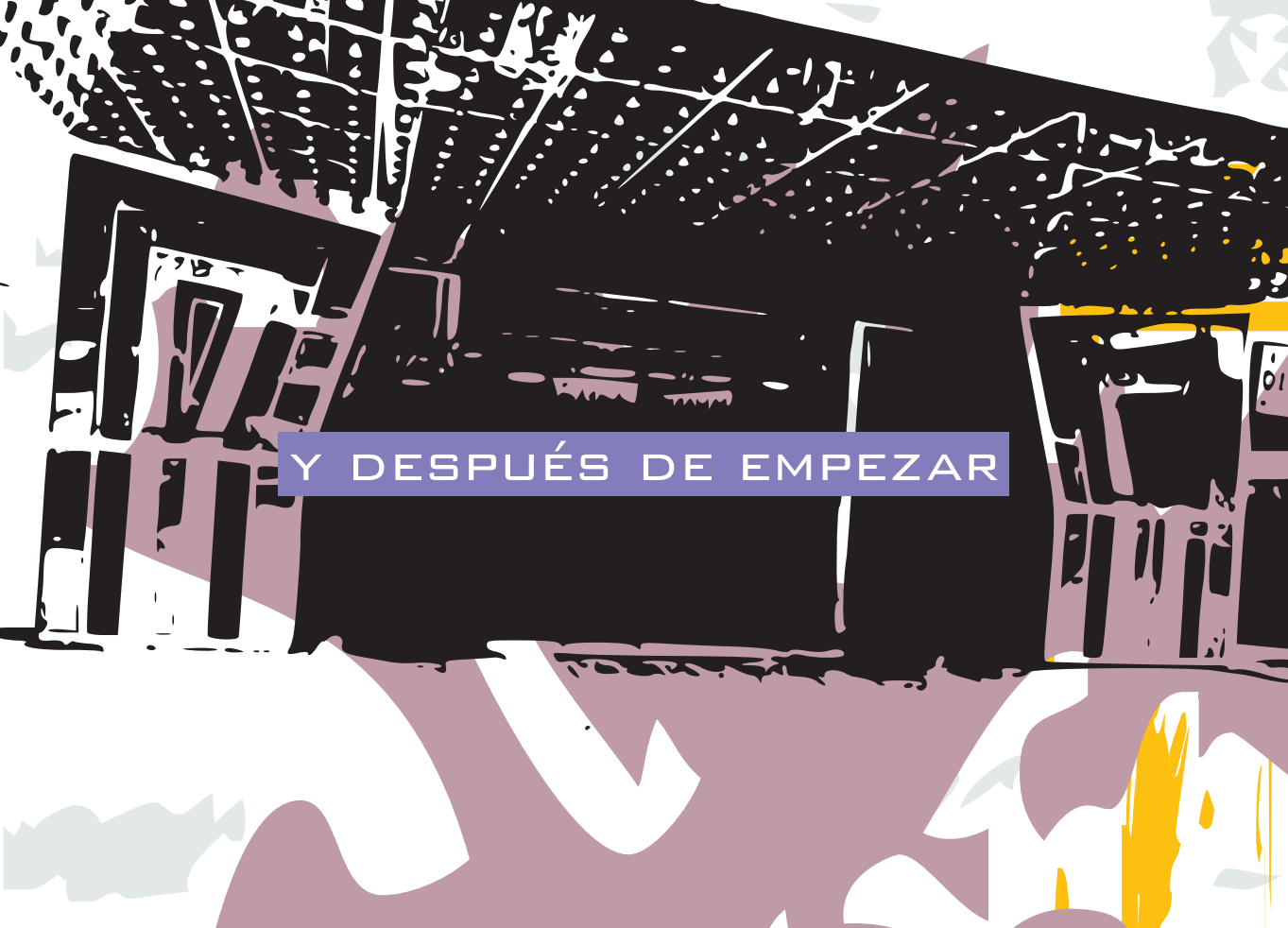
PERO YO, AL PERCATARME DE LA FALSEDAD



ME SIENTO AUTÉNTICO



ME ESTÁ ESCRIBIENDO
ANTES DE TERMINAR CON LOS OTROS



Y DESPUÉS DE EMPEZAR



NOS HIZO AUTOMÁTICAMENTE

A stylized, high-contrast illustration of a city street scene. The background features a tall, dark building with a grid of windows, some of which are highlighted in yellow and orange. In the foreground, there are several cars, including a white van and a dark car, and a building with a yellow and white striped facade. The sky is a solid orange color, and there are abstract, organic shapes in white and orange on the left side. A purple banner with white text is positioned across the middle of the image.

PERO HA TENIDO QUE REPETIR CASI TODO



POR UN PROBLEMA DE MEDIDAS

An abstract graphic featuring stylized buildings in black and white with red and yellow accents. The background is filled with bold, diagonal red and white stripes, and a yellow horizontal band runs across the middle. The overall style is graphic and modern.

Y POR ESO HA CAMBIADO EL ARGUMENTO



BUENO, NO SÉ SI SE LE PUEDE LLAMAR ASÍ



COMO PRÓLOGO NO SÉ QUE DECIR



Y COMO EPÍLOGO TAMPOCO



ESTOY PENSANDO



QUÉ SOY



OSEA, QUÉ SOMOS



LOS SEIS CAPÍTULOS Y YO

A photograph of a busy street scene, likely in a city. In the foreground, a white car is partially visible on the left, and a dark-colored car is on the right. A yellow bus is in the middle ground, moving towards the right. The background shows more cars and buildings. A semi-transparent purple banner is overlaid across the center of the image, containing the text "PERO LO VOY A DEJAR" in white, uppercase letters.

PERO LO VOY A DEJAR



PORQUE NO ME LLEVA A NINGUNA PARTE

The background is a complex, abstract composition of bold, black, yellow, and blue shapes. It features a grid-like pattern of yellow and white squares, overlaid with thick black diagonal lines and other geometric forms. The overall effect is dynamic and modern.

ASÍ QUE ME CEÑIRÉ A LA PARTE TÉCNICA



VENIMOS, COMO DIJE,

A high-contrast, stylized photograph of a busy street scene. In the background, a tram or train is visible, with a person standing on it. The foreground shows a street with a railing and a person walking. The image is characterized by a limited color palette of black, white, and a vibrant yellow, creating a graphic, almost posterized effect. The text "DE FOTOGRAFÍAS JPG" is overlaid in the center.

DE FOTOGRAFÍAS JPG



VECTORIZADAS A EPS



COLOREADAS, RECORTADAS, ESCALADAS

A photograph of a street scene, likely in a European city, featuring a large, ornate building with a red-tiled roof and a balcony. The street is lined with trees and has a yellow car parked on the left. A purple semi-transparent box is overlaid in the center, containing the text "ESCRITAS POR ENCIMA".

ESCRITAS POR ENCIMA

A stylized illustration of a park scene. On the left, a yellow crane with a long vertical mast and a horizontal arm stands on a yellow base. To its right is a white building with a dark roof. The background is filled with green trees and foliage. A purple rectangular box is centered over the white building, containing the text "SIN ARGUMENTO" in white capital letters.

SIN ARGUMENTO



¡SÍ, SIN ARGUMENTO, AHORA LO SÉ!



CUANDO SE ACERCA



EL FINAL

K44



BAJAN DEL CIELO



ENVUELTOS EN FUEGO





Y NUBES



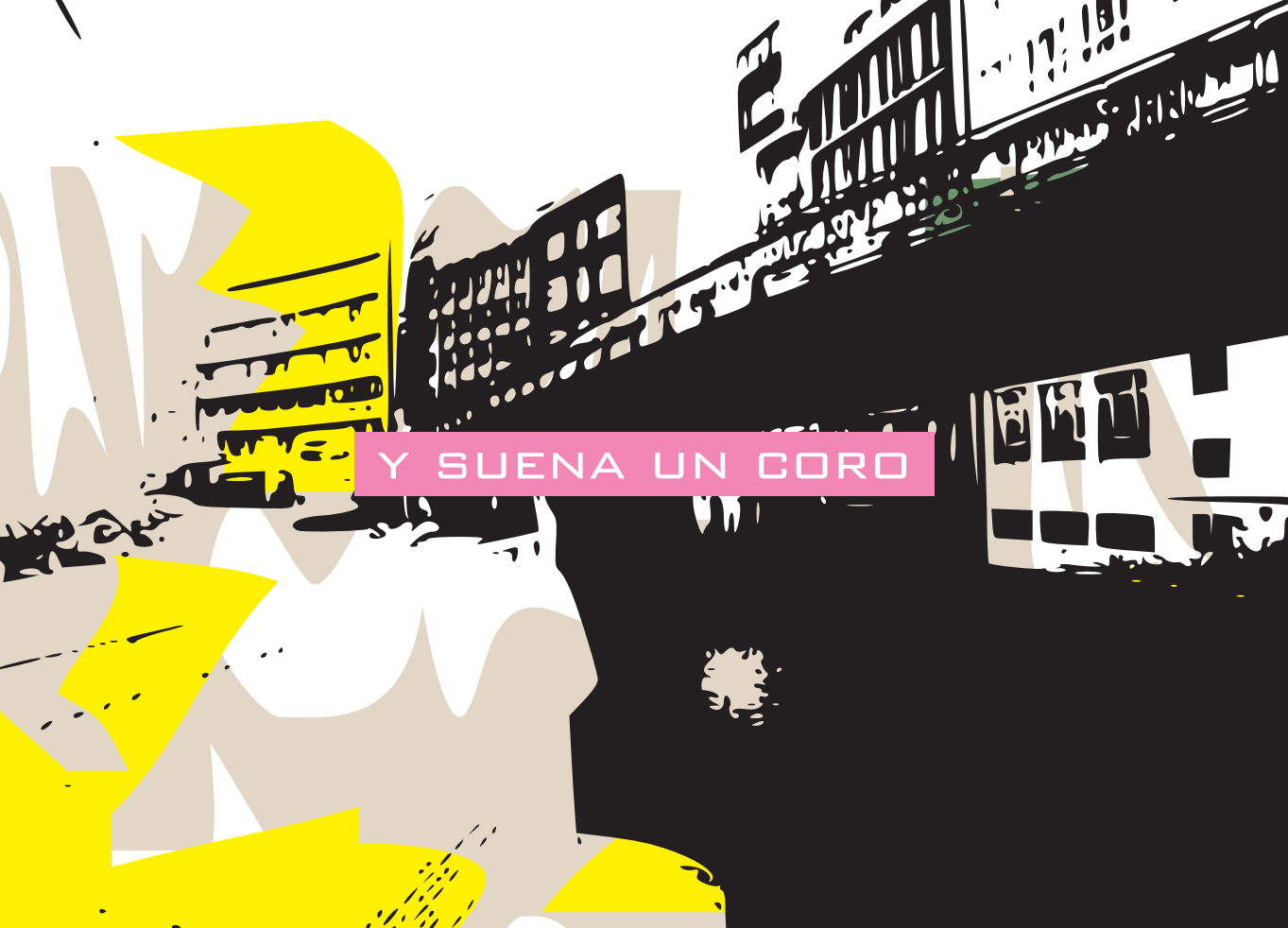
EMITEN DESTELLOS MULTICOLOR



RUGEN MELODIOSAMENTE



TODOS SE ENCIENDE COMO UN FÓSFORO



Y SUENA UN CORO

A stylized, abstract illustration of a city street scene. The background features a multi-story building with a grid of windows, a car, and a person walking. The scene is composed of bold, flat colors like yellow, green, and brown, with some areas filled with black dots or stippling. A pink horizontal band across the middle contains the text.

DE LAMENTOS ARMONIOSOS



UNA BUENA INVERSIÓN



EN EL SECTOR EMERGENTE



DEL ESPECTÁCULO MULTIMEDIA



VOY ARMANDO MIS EJÉRCITOS



REFORZANDO MIS FORTALEZAS



RECLUTANDO CIVILES



LLENANDO LAS BODEGAS



ANTES DEL CONCIERTO



TAMBIÉN COMPRO
CRÉDITOS DE INMUNIDAD

A stylized, high-contrast illustration of a cityscape. The foreground features several multi-story buildings with a grid-like pattern of windows, rendered in white and black. A prominent pink banner with the text "O DE IMPUNIDAD" is positioned horizontally across the middle of the image. The background shows more buildings and a hilly landscape with green and brown patches. The overall style is graphic and modern, with a limited color palette of white, black, pink, green, and brown.

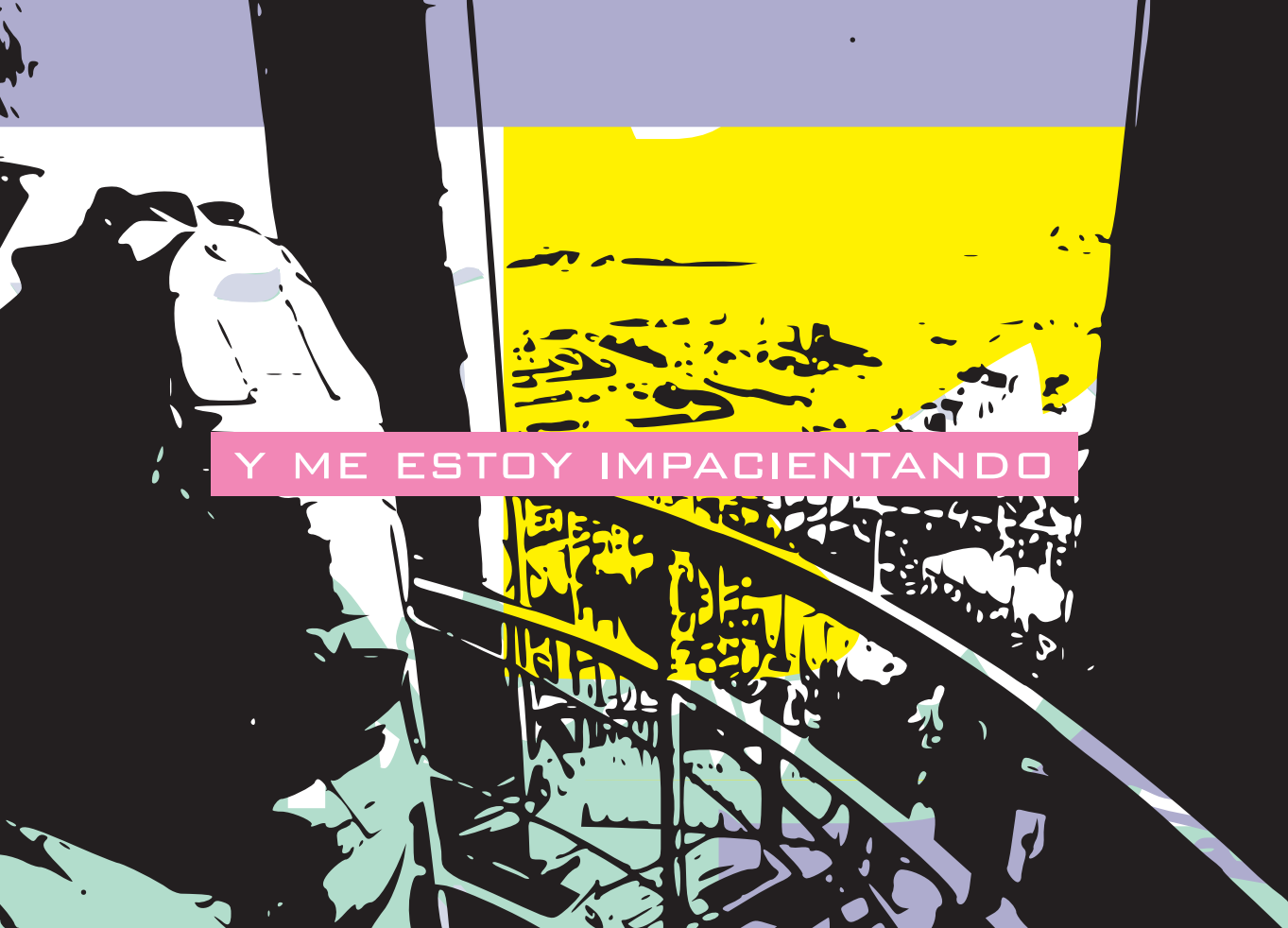
O DE IMPUNIDAD

An aerial photograph of a city, likely Madrid, showing a large green park in the foreground and a city skyline in the background. A pink banner with white text is overlaid on the image.

EFICACES CONTRA EL DOLOR



EL CASO ES QUE EL ATAQUE SE RETRASA

A person is seen from the side, looking out of a window. The view outside shows a cityscape at sunset, with a bright orange and yellow sky reflecting on the water. The city lights are visible in the distance. The person is wearing a dark jacket. The window frame is visible on the left and top. A pink banner with white text is overlaid on the image.

Y ME ESTOY IMPACIENTANDO

An aerial photograph of a city, likely Mexico City, showing a dense urban landscape with a mix of modern and traditional architecture. A prominent pink rectangular banner is superimposed across the center of the image, containing the text "ESTOY PREPARADO Y SIN BATALLA" in white, uppercase, sans-serif font. The city below is characterized by a grid-like street pattern, with various buildings and green spaces visible. The overall tone of the image is bright and clear, with a high contrast between the pink banner and the city's colors.

ESTOY PREPARADO Y SIN BATALLA



A LO LEJOS

The background is a vibrant, abstract collage. It features a large yellow area on the left, a teal area on the right, and a black area at the bottom. A black beam of light, representing a laser or disco light, originates from the bottom right and extends upwards towards the center. The beam is composed of several parallel black lines. The overall style is modern and graphic, with sharp edges and a limited color palette of yellow, teal, black, and white.

LUCES DE LÁSER DE DISCOTECA



¡ESTO ME SORPRENDE!

An abstract, high-contrast illustration featuring a car and a boat. The car, rendered in black, white, and beige, is positioned in the upper right. Below it, a bright yellow boat is depicted on a dark, textured surface representing water. The background consists of large, flat areas of yellow, green, and beige, separated by bold black lines. A pink rectangular banner with white text is centered horizontally across the middle of the image.

ME CRUZO CON UN AUTOMÓVIL

The background is a complex, abstract composition. It features several stylized, high-contrast faces in shades of beige and black. One face in the upper right is looking towards the left. Another face in the lower right is looking upwards. A third face on the left is partially obscured by a large, dark, textured shape that resembles a tree or a dense cluster of leaves. A prominent pink rectangular box is centered horizontally across the middle of the image, containing the text 'AZUL METALIZADO DE FANTASÍA' in white, uppercase letters. The overall style is graphic and modern, with bold lines and a limited color palette of beige, black, white, and pink.

AZUL METALIZADO DE FANTASÍA



VA DISPARANDO CONFETIS

An aerial photograph of a large, modern stadium with a curved, tiered seating bowl. The stadium is surrounded by greenery and parking areas with several cars. A prominent pink banner is superimposed over the center of the image.

Y ONDEA UNA BANDERA



SON LAS SIETE DE LA MAÑANA

An aerial photograph of a city, likely Mexico City, showing a dense urban landscape with various buildings, roads, and green spaces. A prominent pink rectangular box is overlaid on the center of the image, containing the text 'Y HAY POCA LUZ' in white, uppercase letters. The text is slightly blurred, suggesting a focus on the overall scene rather than the text itself. The colors are somewhat muted, with a lot of greys and browns, and the pink box stands out as a bright element.

Y HAY POCA LUZ



DEL COCHE AZUL



SURGEN UNAS LUCES INTERMITENTES



MIENTRAS ENFILA LA CALLE
HACIA EL ESTADIO



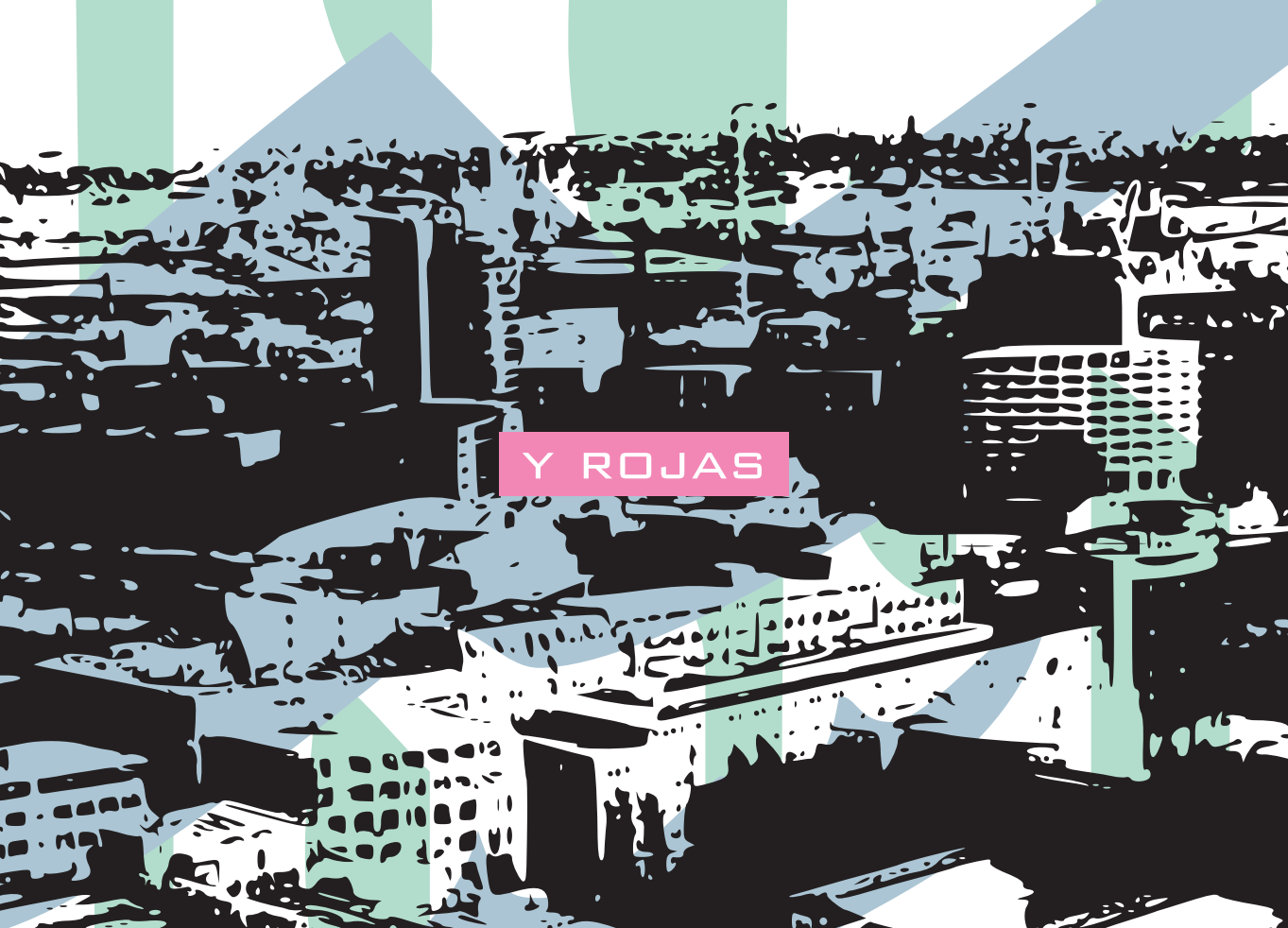
SIENTO LA CAMISA VISCOSA



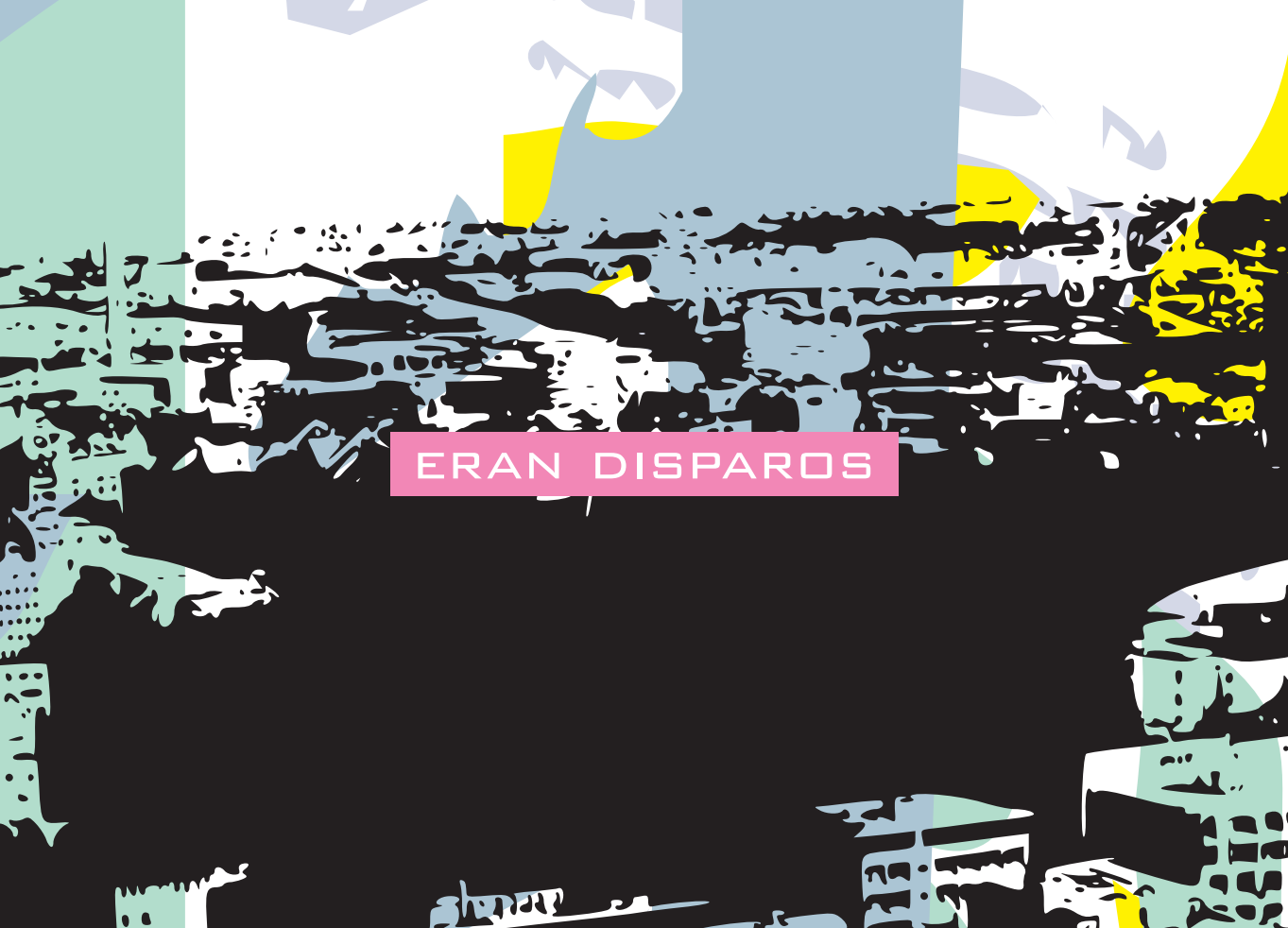
YA NO VEO EL COCHE

An aerial photograph of a city, likely New York City, showing a dense urban landscape with numerous skyscrapers and buildings. The image is overlaid with a semi-transparent pink horizontal band across the center, which contains the text "Y AHORA LAS MANOS VISCOSAS" in white, uppercase, sans-serif font. The background image is slightly blurred, emphasizing the text.

Y AHORA LAS MANOS VISCOSAS



Y ROJAS



ERAN DISPAROS



LOS DESTELLOS

An aerial photograph of a city, likely Mexico City, showing a large green park in the foreground, a winding road, and a dense urban area with many buildings. A pink rectangular box is superimposed over the middle of the image, containing the text "AHORA ME DOY CUENTA".

AHORA ME DOY CUENTA



AUNQUE NO ME PREOCUPA



PORQUE TENGO INMUNIDAD



VOY HACIA EL ESTADIO

Top Tour - Hamburgo

D. B. P. 111 111 111



EN UN TAXI CON SIRENAS



¿O QUIZÁS UNA AMBULANCIA?

A stylized illustration of a city street scene. In the foreground, a white car is driving on a wet road, splashing water. To its right, a dark car is also driving. In the background, a large, multi-story building with many windows is visible. A street lamp stands on the left side of the road. The sky is a mix of light blue and white. A pink rectangular box with the text "NO VAMOS AL ESTADIO" is overlaid on the middle of the image.

NO VAMOS AL ESTADIO



TENGO UN AGUJERO



Y PUEDO MIRARME POR DENTRO



UN PAISAJE GRANDIOSO

A stylized, high-contrast illustration of a city street scene. The image features a multi-story building with many windows, some of which are highlighted in bright yellow. The street below is dark, with a few small figures of people and a car visible. The sky is a mix of white, yellow, and blue shapes, suggesting clouds. A prominent pink rectangular box is centered horizontally across the middle of the image, containing the text "NUBES BLANCAS Y REDONDAS" in white, uppercase letters.

NUBES BLANCAS Y REDONDAS



Y EXTENSIONES INMENSAS



LAS FILAS DE SOLDADOS
SE PIERDEN EN EL HORIZONTE



ME SIENTO UN POCO MAREADO



SIGO ACUMULANDO:



RIFLES



VÍVERES





FICHAS DE DOMINÓ



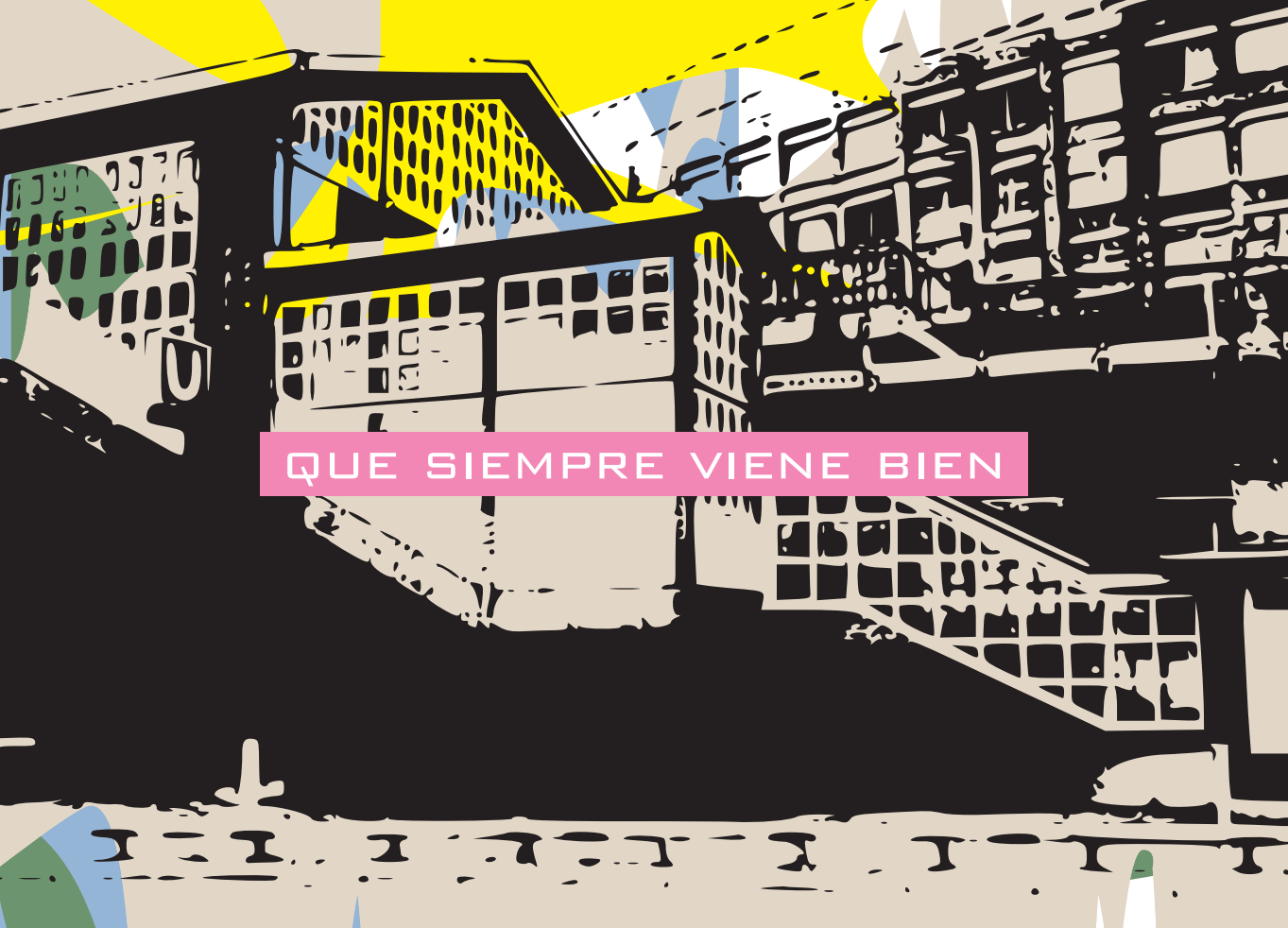
QUE NO SÉ PARA QUÉ SIRVEN



PRENDAS DE ABRIGO

A stylized illustration featuring a bridge over a body of water. The bridge has a large, arched structure on the left and a series of vertical supports on the right. The water is depicted with dark, textured strokes. The background is a light beige color, accented with large, abstract shapes in blue and yellow. A pink rectangular box is centered over the bridge, containing the text "Y MUCHO DINERO".

Y MUCHO DINERO

A stylized, high-contrast illustration of a city street scene. The buildings are rendered in bold black outlines with various window patterns. A prominent yellow building with a grid of circular windows is on the left. A pink rectangular box with the text "QUE SIEMPRE VIENE BIEN" is centered over the middle of the image. The background features a bright yellow sky and a blue and white striped area. The foreground shows a dark street with a white dashed line.

QUE SIEMPRE VIENE BIEN



ESTOY PENSANDO



EN ATACAR YO PRIMERO



EN CUANTO ENCUENTRE UN ENEMIGO



ADECUADO



SIN AVISAR

An aerial photograph of a city, likely Mexico City, showing a dense urban landscape with a mix of modern and older buildings. A prominent pink rectangular box is centered over the middle of the image, containing the text "SIN COMPASIÓN" in white, uppercase letters. The city's layout includes a grid-like pattern of streets and buildings, with a large, modern building complex in the foreground and more varied architecture in the background. The overall tone is somewhat somber due to the high-contrast colors and the starkness of the text.

SIN COMPASIÓN



ARRASANDO SUS CIUDADES



MATANDO A TODOS Y CADA UNO



APROVECHANDO QUE COMPRÉ IMPUNIDAD



INMUNIDAD



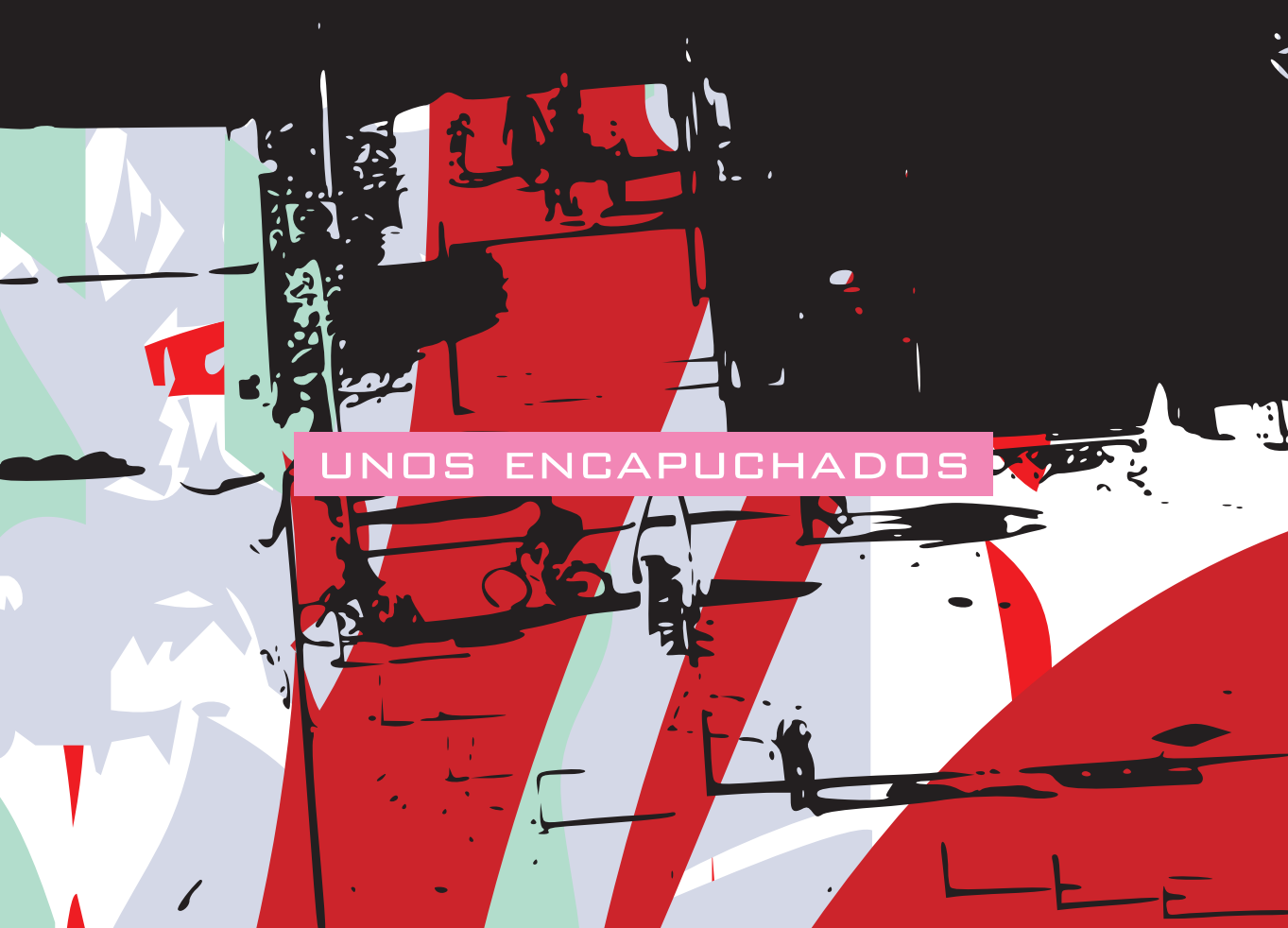
NO ME ACUERDO



LO IMPORTANTE ES QUE NO ME DOLERÁ



ME ESTÁN HURGANDO EN EL AGUJERO



UNOS ENCAPUCHADOS



DE BLANCO



Y ME HACEN COSQUILLAS

The background is a complex, abstract composition of various shapes and colors. In the upper left, there are light blue and white shapes that resemble stylized clouds or mountains. Below these, there are dark, jagged shapes in black and dark green, suggesting a forest or rocky terrain. A prominent feature is a large, bright red shape on the left side, which looks like a stylized flower or a piece of fabric. In the center, there's a horizontal band of light blue and white, possibly representing a body of water or a path. The bottom of the image is dominated by a large, dark green area that looks like a field or a forest. A pink banner with white text is positioned in the middle of the image, overlapping the dark green area.

MIS EJÉRCITOS HUYEN



EN TODAS LAS DIRECCIONES



An aerial photograph of a coastal city. In the foreground, a red and white lighthouse sits atop a hill. The city below features a mix of red-roofed buildings and white-washed structures. A prominent white building with a red roof is visible in the lower left. The city extends to the water's edge, with a long pier or breakwater visible. The background shows a dense forest of green trees under a clear blue sky.

VAN GRITANDO UN HIMNO



SÍ, LO GRITAN



EN VEZ DE CANTARLO



TAMBIÉN HAN ACABADO
CON MIS CASTILLOS



Y SE HAN BEBIDO MI BODEGA



EL DINERO...



NO RECUERDO DONDE LO PUSE

QUIZÁS ME LO HAYAN QUITADO



ESO SI ME DOLERÍA



PORQUE NO SÉ SI LO CUBRE
LA INMUNIDAD



LO CIERTO ES QUE ME ESTÁ DOLIENDO



IGUAL ES PSICOLÓGICO



O PSICODÉLICO

A stylized illustration of a train station. In the foreground, several train tracks lead towards the background. A train with a grey and white body and a red roof is positioned on one of the tracks. The station's roof is a complex structure of red and white rectangular panels. To the right, a small white building with a red roof and a window is visible. A pink rectangular box with the text "NO ESTOY SEGURO" is centered over the train.

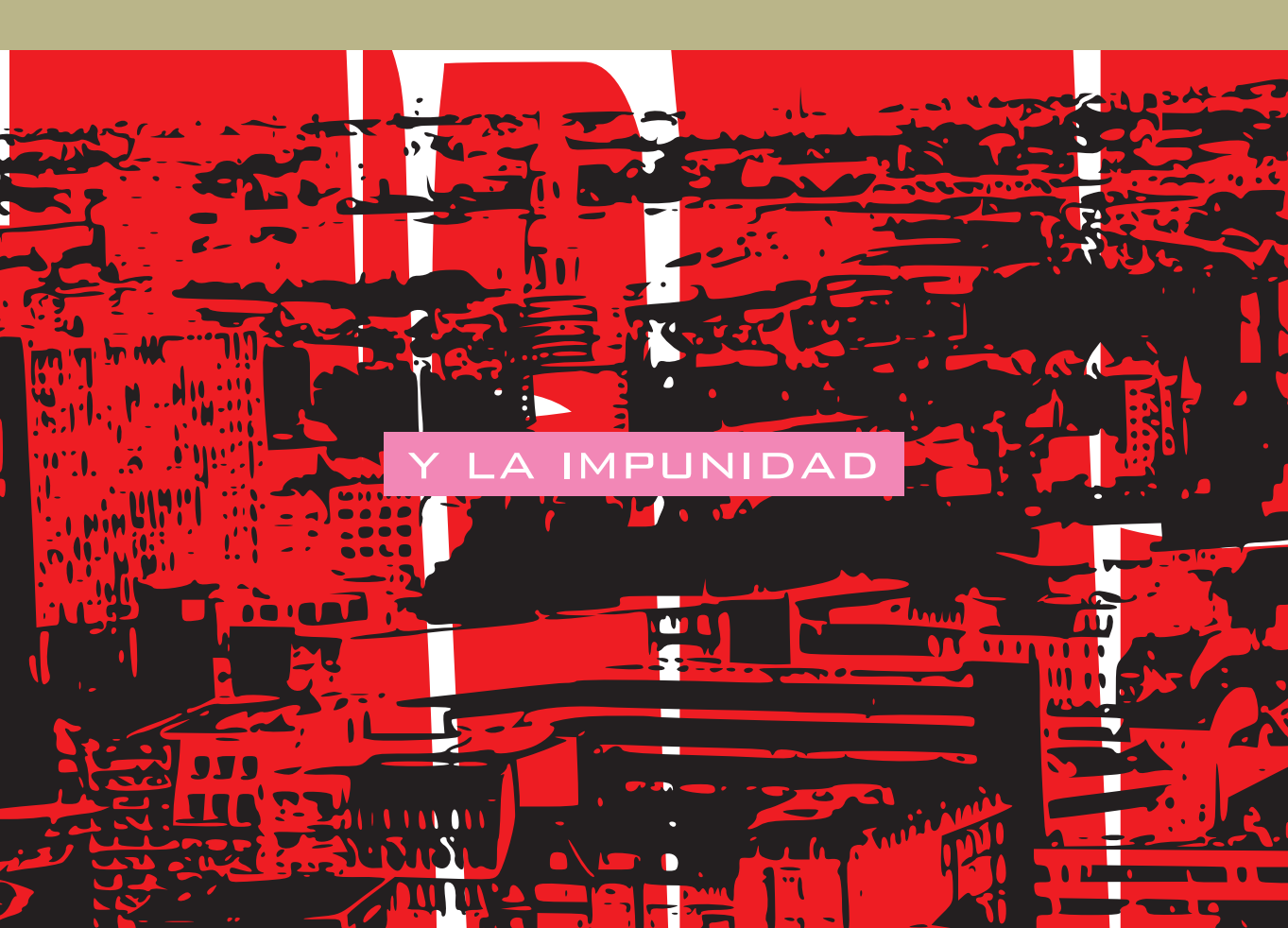
NO ESTOY SEGURO



ME PASA LO MISMO

A stylized, high-contrast illustration of a city skyline. The background is a solid red color. Overlaid on this are several white, curved, ribbon-like shapes that sweep across the frame, creating a sense of movement and depth. In the center, there are black silhouettes of various buildings, including a tall, thin skyscraper and several shorter, more complex structures. The overall aesthetic is modern and graphic, reminiscent of mid-century modern design.

QUE CON LO DE LA INMUNIDAD

An aerial photograph of a city, likely Santiago, Chile, showing a dense urban landscape with various buildings, streets, and green spaces. A large, semi-transparent banner with vertical red and white stripes is positioned across the top half of the image. A white rectangular box is centered on the banner, containing the text 'Y LA IMPUNIDAD' in red capital letters.

Y LA IMPUNIDAD



QUE ME CONFUNDO



AHORA ME PARECE



QUE TENDRÍA QUE HABER ATACADO



EN PRIMER LUGAR



Y DEJARLO TODO



CONVERTIDO EN RUINAS



EN CENIZAS



BUENO, NO ME PUEDO LAMENTAR



VOY A JUGAR A CRÉDITO



EMPEZANDO OTRA VEZ



DESDE CERO

K55

A stylized illustration of a building at night. The building is a dark silhouette with a curved roof and several vertical white lines representing windows. A red horizontal bar is positioned across the middle of the building, containing the text 'UN PASADIZO INCIERTO' in white capital letters. To the left of the building, there is a blue vertical shape and a small black silhouette of a person. The foreground is a dark silhouette of a street with some white and blue dots representing lights or reflections.

UN PASADIZO INCIERTO



NO SÉ DÓNDE



LO HE OLVIDADO



¿ERA HAUSSMAN?



¿O VOLTAIRE?



CREO QUE LOS DOS ERAN URBANISTAS



Y POR ESO LES DEDICARON CALLES

A stylized, high-contrast illustration of a port scene. In the foreground, a dark, silhouetted ship is docked at a pier. Several large gantry cranes are visible along the pier, their structures rendered in black against a warm, orange-toned background. The sky is a mix of white and orange, with large, flowing, abstract shapes that suggest clouds or smoke. On the right side, a portion of a ship's hull is visible, featuring green and white vertical stripes. A prominent red rectangular banner is superimposed over the middle of the image, containing the text '¡MALDITOS SEAN!' in white, bold, sans-serif capital letters.

¡MALDITOS SEAN!

A stylized illustration of a bridge with a red banner across it. The bridge is depicted with black silhouettes of its structure, including towers and cables. The background features large, abstract shapes in green and orange. The banner is red with white text.

QUE ME HE PERDIDO



CON TANTA CALLE Y TANTO PASADIZO

A black and white photograph of a boat on a river. The boat is in the foreground, moving towards the right. In the background, a city skyline is visible across the water. A red banner with white text is overlaid on the image.

LA ESPERA SE ME HACE INTERMINABLE

A stylized illustration of a park scene. In the foreground, a paved path leads towards a grassy area. To the left, a person is walking away from the viewer. In the center, a person is sitting on a bench. To the right, a person is standing near a large, modern, curved structure that resembles a playground or a piece of art. In the background, there are trees, a tall lamppost, and a white van parked on a road. A red banner with white text is superimposed over the middle of the image.

DE PASEO POR EL ANDÉN

A person is seen from the chest up, looking out of a train window. They are wearing a dark jacket and a dark beanie. The train window is framed by a dark border. Outside the window, a snowy landscape is visible, with a snow-covered ground and a line of trees in the distance. The sky is a pale, overcast blue. The text "ME FIJO EN LAS VÍAS BRILLANTES" is overlaid on the image in a red box with white text.

ME FIJO EN LAS VÍAS BRILLANTES



QUE VAN O VIENEN



ME SUMO AL PASAJE
SUJE MOME AL PASA

A stylized, high-contrast illustration of an offshore oil rig. The rig's complex structure, including cranes and support beams, is rendered in black silhouettes against a background of large, abstract shapes in shades of orange and white. A prominent red rectangular box is superimposed over the center of the rig, containing white text. The foreground shows a dark, choppy sea with a bright yellow, splattered area on the left side, suggesting a sunrise or sunset.

ME HA DADO UN ATAQUE

A stylized, high-contrast illustration of a port scene. In the foreground, the dark silhouette of a ship's hull is visible. Behind it, several large port cranes stand against a background of bold, geometric shapes in shades of orange, red, and green. A red rectangular banner is superimposed over the middle of the image, containing the text "POR LOS NERVIOS" in white, uppercase letters. The overall style is graphic and modern.

POR LOS NERVIOS

A stylized, high-contrast illustration of a port scene. In the foreground, a large ship is shown in silhouette, with its complex rigging and masts visible. Behind it, several port cranes stand against a bright, orange-hued sky. The water in the foreground is depicted with dark, textured strokes. A red rectangular banner is superimposed over the middle of the image, containing the text 'LEO EL DIRECTORIO' in white, uppercase letters.

LEO EL DIRECTORIO



DICE QUE LA BARCA DEL AMOR...



NOSEQUÉ



DEBE SER UN PROGRAMA DE TELEVISIÓN

A stylized illustration of a construction site. In the foreground, there are several large cranes with lattice booms. In the background, a building is under construction, with its steel framework visible. The sky is a solid blue, and the ground is a dark, silhouetted area. A red banner with white text is positioned across the middle of the image.

Y LA CALLE DE DIRECCIÓN ÚNICA



QUE NO SÉ PORQUÉ VIENE AQUÍ,
EN EL DIRECTORIO



ME VOY A PLANTEAR UN CAMBIO



ESPERO IDEAS LUMINOSAS



UNA SORPRESA



NUEVAS AVENIDAS

A stylized, high-contrast illustration of an offshore oil rig. The rig is depicted in black silhouette against a background of blue and white geometric shapes representing the sky and sea. A prominent red rectangular banner is centered across the middle of the rig's structure.

NUEVAS AVENTURAS

A stylized, high-contrast illustration of a construction site. The scene is dominated by the silhouettes of several large cranes and structural frameworks, rendered in solid black. These structures are set against a background of large, abstract shapes in shades of blue and white, suggesting a sky and ground. A prominent red rectangular banner is positioned horizontally across the middle of the image, containing the word "GEOMÉTRICAS" in white, uppercase, sans-serif font. The overall aesthetic is graphic and modern, emphasizing geometric forms and industrial structures.

GEOMÉTRICAS

A large sailing ship, possibly a galleon, is shown from a side-on perspective. It has a dark hull and several tall masts with large, white, triangular sails. The ship is sailing on a blue sea with white-capped waves. The sky is a clear, bright blue. A red rectangular banner is superimposed over the middle of the image, containing the text 'ESPECTÁCULOS FILOSÓFICOS' in white, bold, sans-serif capital letters.

ESPECTÁCULOS FILOSÓFICOS

A stylized, high-contrast illustration in black, white, blue, and orange. It depicts a bridge structure with a truss design spanning across the upper half. Below the bridge, there's a dark, blocky building with a sign that reads "BOUTIQUE" in white capital letters. The foreground features a large, white, stylized letter 'N' on the left and a series of white, rounded shapes resembling a row of teeth or a bridge pier on the right. The background is a solid blue sky with a large orange diagonal stripe running from the top right towards the center. The overall style is graphic and modern.

CONTUNDENTES, DE PERFILES DUROS



PARA DELEITAR E INSTRUIR



CONTRA EL JARDÍN DEL MERCADO

A dramatic, high-contrast photograph of a ship's hull and rigging against a dark sky. The ship's structure is silhouetted against a bright, glowing light source on the left, creating a strong silhouette effect. The rigging and masts are visible against the dark background. A red banner with white text is overlaid on the image.

AHÍ ES DONDE SE ESTRELLÓ



LA DICHOSA BARCA

A stylized, high-contrast graphic illustration. The background is composed of large, abstract shapes in bright yellow and muted green. Overlaid on this is a black silhouette of a construction crane. The crane's lattice boom extends diagonally from the lower left towards the upper right. A thick black horizontal bar is positioned across the middle of the image, partially obscuring the crane's boom. Centered on this bar is the text "POR ESO ME HE PERDIDO" in white, uppercase, sans-serif font. The overall style is graphic and modern, with a focus on bold colors and geometric forms.

POR ESO ME HE PERDIDO

A stylized illustration of a roller coaster track. The track is represented by thick black lines that form a complex, looping structure. The background is white, with blue wavy lines at the bottom suggesting a landscape or water. A prominent red banner with white text is positioned horizontally across the middle of the image.

POR LA CALLE DE DIRECCIÓN ÚNICA

A stylized, high-contrast illustration of a port crane. The crane is rendered in black silhouette against a background of blue and white geometric shapes representing the sky and sea. A red rectangular box is superimposed over the middle of the crane's structure, containing white text. The overall style is graphic and modern.

BUENO, YO A LO MÍO



HANJIN

QUE ME ESTOY LIANDO



LE DOY EL TIRO



SUAVE-SUAVE

A stylized, high-contrast illustration of a bridge. The bridge is rendered in black and white, with a red banner across its center. The background is a mix of yellow, orange, and white, suggesting a bright, sunny day. The bridge has a complex truss structure with multiple vertical and diagonal supports. The banner is a solid red rectangle with white text. The overall style is graphic and modern.

Y ME VOY A COBRAR

A stylized, high-contrast illustration of a ship's deck. The background is a solid green. On the left, a large, curved shape in orange and yellow suggests a sunset or a large crane. In the center, three black silhouettes of cranes stand on the deck. A red rectangular banner with white text is positioned in the middle. The overall style is graphic and modern.

ESO SI APARECE



QUE ESTÁ POR VER



TODAS LAS DIRECCIONES



PONE EN EL DIRECTORIO

UNESIA





¡ESO SI QUE TIENE GRACIA!

A stylized illustration of a train with a red text box. The train is composed of several white and grey rectangular blocks, with a prominent red rectangular block in the center containing the text "DE TODOS LOS SITIOS" in white, uppercase letters. The train is set against a background of a blue sky with a large white sun and a blue ground with some green foliage. The overall style is minimalist and graphic.

DE TODOS LOS SITIOS

A stylized, high-contrast illustration of an offshore oil rig. The rig is depicted in black and white, with blue and orange accents. It features several tall derrick structures and a central processing unit. The background consists of large, abstract shapes in blue, orange, and white, suggesting a sky or sea. A prominent red banner with white text is centered across the middle of the image.

SE VA A TODOS LOS SITIOS

A stylized, high-contrast illustration of an industrial scene. A large crane is the central focus, rendered in black and white with blue and orange highlights. The background is a vibrant mix of orange, blue, and white abstract shapes. A red banner with white text is positioned across the middle of the crane. The overall style is graphic and modern.

ESO YA LO SABÍA

D OCK ELB E 1 2



LO PONEN PORQUE LA GENTE NO LO SABE

EL HM VOSS DOCK ELBI

A large ship with a prominent crane is shown on the water. The ship is dark-colored, and the crane is a complex lattice structure. The water is choppy with small waves. In the background, there are some distant structures and a clear sky. The overall scene is captured in a slightly desaturated, vintage style.

¡HAY QUE SER IDIOTA!



EL TIPO NO APARECE

A stylized illustration of a city skyline at night. The background is a deep blue, with a large, bright yellow sun or moon partially obscured by dark, jagged silhouettes of buildings and structures. A prominent red banner with white text is centered across the middle of the image. The overall style is graphic and modern.

NO SÉ QUE COCHE LLEVA

A stylized, high-contrast illustration of a city skyline. The image features a red banner with white text across the middle. The background is a mix of white, black, and teal colors, with a teal diagonal stripe running from the top left to the bottom right. The skyline includes various buildings, a bridge, and a body of water in the foreground.

ME PARECE MENTIRA

A photograph of a harbor scene with several boats docked at a pier. A prominent red banner with white text is overlaid in the center. The background shows a body of water, a distant shoreline with buildings, and a large bridge structure. The sky is blue with some white clouds. The overall tone is bright and clear.

QUE ME MANDEN AQUÍ



CON ESOS DATOS

A stylized, high-contrast illustration of a ship at sea. The ship is rendered in black silhouette, featuring two prominent cranes or masts. The background consists of large, abstract shapes in orange, blue, and white, suggesting a sky or a stylized sea. The foreground shows a dark, choppy sea with orange and blue highlights. A red banner with white text is positioned across the middle of the image.

ME DAN GANAS DE DARLE EL TIRO



A UNO CUALQUIERA

A stylized, high-contrast graphic illustration. In the background, a large sun is depicted with thick, curved rays in shades of orange and yellow. Below the sun, a bridge with multiple support pillars spans across the frame. The bridge and the water below are rendered in dark, almost black, silhouetted forms. The water is textured with splashes and ripples, colored in blue, orange, and yellow. A solid red horizontal bar is positioned across the middle of the image, containing white text.

AL PRIMERO QUE SE PRESTE



VOY A CAMBIAR DE ROLLO



A VER SI ME CALMO



ME VIENEN CON TEORÍAS



CON SEMIÓTICAS



Y ESTÁN TODO EL DÍA COLOCADOS

A collage of images showing a large pile of debris, including a car and a truck, with a red banner overlaid containing the text 'QUE SI EL CONCEPTO DE TAL'. The background is a mix of blue, white, and black, with a large diagonal blue stripe. The debris is in the center, with a car and a truck visible. The red banner is in the middle, with the text 'QUE SI EL CONCEPTO DE TAL' in white capital letters.

QUE SI EL CONCEPTO DE TAL

A stylized, high-contrast illustration of a Hanjin shipping container ship. The ship is depicted in black silhouette against a background of large, geometric shapes in orange and teal. The ship's name, 'HANJIN', is written in white capital letters on its side. A prominent red rectangular banner is superimposed across the middle of the ship, containing white text. The overall aesthetic is modern and graphic.

QUE SI EL CONCEPTO DE CUÁL

HANJIN

The background features large, stylized letters in blue, orange, and red. In the foreground, there are black silhouettes of industrial structures, including cranes and a tall pole. The bottom of the image shows a dark, textured surface with some blue and red highlights.

COMO SI FUERAN FILÓSOFOS DE VERDAD

A stylized, high-contrast illustration of a harbor scene. The background is a solid blue sky. On the left, a sailboat with a white sail and a red stripe is visible. In the center, a dark silhouette of a harbor with several sailboats is shown. On the right, a large, bright yellow area represents the sun or a bright sky, with white, wavy lines suggesting clouds or water. A red rectangular box is superimposed over the center of the image, containing the text '¡VAYA GENTUZA!' in white, bold, sans-serif capital letters.

¡VAYA GENTUZA!



QUE SI MARX QUE SI ENGELS



¡Y LES VALE!



ME VOY



A COMPRAR UNOS TIRADORES

YANG MING

PARA EL ARMARIO DE LA COCINA

YANG MING

YANG MING

KIWI



Y ME CALIENTO LOS PIES

A stylized illustration of a landscape. The background is a light greenish-blue. In the foreground, there are dark, silhouetted structures that look like cranes or industrial equipment. The middle ground features large, abstract shapes in shades of blue and white, resembling mountains or clouds. A prominent red banner with white text is centered across the middle of the image.

Y ME COMO UNOS HUEVOS FRITOS



CUACOM

ANTES DE LA REUNIÓN EN LA GERENCIA



QUE ANDAN LOCOS CON LA CRISIS

A stylized, high-contrast illustration of an offshore oil rig. The rig's structure is rendered in black and dark green, with yellow and red accents. The background consists of large, abstract shapes in shades of green and yellow. A prominent red banner with white text is centered across the middle of the image.

LOS TIRADORES NO VALEN

A stylized, high-contrast illustration of an industrial scene, possibly an oil rig or refinery. The background is composed of large, abstract shapes in yellow, green, and red. In the foreground, there are black silhouettes of industrial structures, including a tall derrick and various pipes and tanks. A prominent red banner with white text is centered across the middle of the image.

SON DISTINTOS A LOS OTROS



VOY A PASARME OTRA VEZ

OCK 11



A VER SI VEO AL TIPO



Y PUEDO DARLE LO SUYO



ESTOY CONTENTO



QUE SI KANT QUE SI HEGEL

A stylized, high-contrast illustration of an offshore oil rig. The rig is depicted in black silhouette on the left side of the frame. The sea is represented by a pattern of black and light blue-green shapes, suggesting waves. In the background, there are large, abstract shapes in shades of green and blue, possibly representing land or other structures. A prominent red banner with white text is positioned across the middle of the image. The overall style is graphic and modern.

¡A VER QUIÉN LOS AGUANTA!

A stylized, high-contrast illustration of a modern building with multiple floors and balconies. The building is rendered in shades of blue, green, and yellow. A prominent red banner with white text is overlaid across the middle of the image. The background features abstract shapes in red, yellow, and green, suggesting a cityscape or a stylized environment. The overall style is graphic and modern.

ME ESTOY DESANIMANDO



VOY A CAMBIAR EL ROLLO



ANTES DE QUE ME DE UN INFARTO



ESE DEBE SER



EL TIPO EN CUESTIÓN

An aerial photograph of a large shipwreck, likely a cruise ship, lying on its side in the ocean. The ship's white hull and dark upper sections are visible, along with its complex superstructure. The surrounding water is a deep blue, and the sky is a lighter blue. A red rectangular box is superimposed over the center of the image, containing white text.

NO SÉ SI LE HE DADO

A stylized, high-contrast illustration of a building facade, possibly a school or institutional building, rendered in black, white, and blue. The building features a grid of windows and a prominent corner. The background consists of large, abstract shapes in shades of blue and green. A red rectangular box is superimposed over the center of the image, containing white text.

PERO RUIDO SI QUE HA ARMADO



YA ESTÁ HECHO

VOSS' DOCK ELITE 17

A stylized, high-contrast illustration of a port scene. The foreground shows dark, silhouetted structures of a port, including cranes and a large ship on the right. The background features a sky with large, abstract, light blue and white shapes. A red rectangular box is centered over the middle of the image, containing the text "EN LA LIBRERÍA" in white, uppercase letters.

EN LA LIBRERÍA



SE HAN TIRADO AL SUELO

A stylized, high-contrast illustration of a port scene. In the foreground, a large black silhouette of a port crane dominates the left side. The background features a light teal sky and water, with several sailboats represented by large, abstract yellow and red shapes. The overall style is graphic and modern.

EN LA SECCIÓN DE ARTE



ESTABA EL TIPO

A photograph of a large crowd of people, likely at a protest or demonstration. Many individuals are wearing red shirts, and several flags are visible, including the Mexican flag (green, white, and red vertical stripes) and a red flag with a white emblem. The scene is crowded and appears to be outdoors. A red banner with white text is superimposed over the lower portion of the image.

CON LA MISMA PINTA DE INTELLECTUAL



QUE LOS OTROS



CON SUS LIBRITOS



ME VOY A LA REUNIÓN



SIN PASAR POR CASA



ME LAVARÉ EN EL BAÑO

A stylized, high-contrast illustration of a construction site. In the foreground, the dark silhouettes of several large tower cranes are visible, their lattice structures extending upwards. In the background, a building is under construction, with its skeletal frame of columns and beams visible. The sky is represented by large, flowing shapes in shades of light green and white, suggesting clouds or a hazy atmosphere. A prominent red rectangular banner is superimposed across the middle of the image, containing white text.

Y A OIR ESTUPIDECES OTRA VEZ



EN LA REUNIÓN



QUE ES PARA LO QUE VALEN

A person is shown in silhouette in the foreground, looking out at a large cruise ship on the water. The scene is split vertically: the left side has a teal background, and the right side has a red background. The ship is white with multiple decks and windows. The text "LAS REUNIONES" is overlaid on a red rectangular box in the center.

LAS REUNIONES

K15



LE DIJO QUE NO PODÍA ESPERAR MÁS

Y EL OTRO SE ENFADÓ





ROMPIÓ EL PASAPORTE POR EL LOMO



Y LE TIRÓ LOS DOS TROZOS



ESTO PARA QUE TE HAGAS UNA IDEA

A stylized illustration of a park scene. In the foreground, a large, dark tree trunk stands on the left, with a bright yellow patch of grass or ground at its base. To the right, a white car is parked. In the background, a picnic table with four chairs is visible under the shade of another tree. The scene is rendered in a minimalist, graphic style with bold colors and simple shapes.

DEL AMBIENTE QUE HABÍA



YO MIRABA HACIA EL OTRO LADO

A stylized, high-contrast illustration of a modern building interior. The scene features a large, bright yellow wall that dominates the background. In the foreground, there's a dark, textured floor, possibly made of stone or concrete, with some light-colored, irregular shapes scattered on it. A teal banner with white text is positioned horizontally across the middle of the image. The overall style is graphic and abstract, with bold lines and a limited color palette of yellow, teal, black, and white. The lighting is dramatic, with strong shadows and highlights, creating a sense of depth and volume. The composition is dynamic, with various geometric shapes and lines intersecting to form a complex, layered visual.

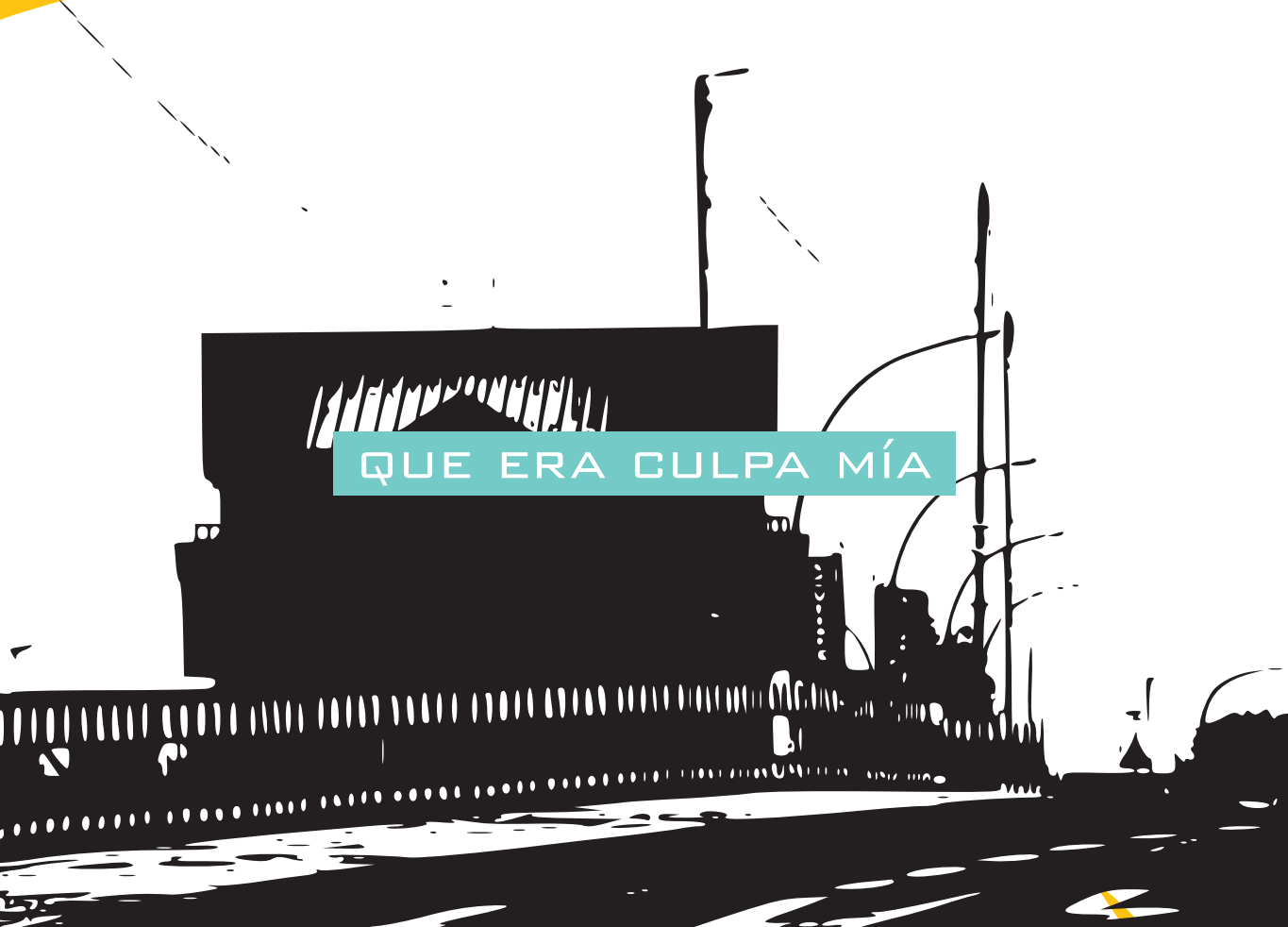
HACIÉNDOME EL DESPISTADO

A stylized, high-contrast illustration of a building facade. The building is rendered in black and white with large, rectangular windows. The windows show various interior details, including what appears to be a person in a yellow shirt in one of the lower windows. A teal-colored rectangular box is superimposed over the middle of the building, containing the text "PERO ESTABA INQUIETO" in white, uppercase letters. The background features large, abstract yellow and black shapes that suggest a street scene with a car and a person in the foreground.

PERO ESTABA INQUIETO



PORQUE PENSABA
QUE PODÍAN DESCUBRIR



QUE ERA CULPA MÍA

A stylized, high-contrast illustration of an industrial scene. In the foreground, a black silhouette of a crane stands on the left, with a white pedestrian symbol on its side. To its right, a black silhouette of a train engine is visible. The background features large, abstract shapes in shades of purple, blue, and yellow, suggesting a sky or distant landscape. A teal banner with white text is positioned across the middle of the image.

PERO NO SE DIERON CUENTA

A stylized, abstract illustration of an industrial landscape. The scene features several tall, dark smokestacks and cranes against a background of large, curved shapes in yellow, white, and light purple. The foreground is dominated by a solid black silhouette of industrial structures. A teal rectangular banner is positioned horizontally across the middle of the image, containing the text 'Y SE MARCHARON' in white, uppercase letters.

Y SE MARCHARON

A stylized, high-contrast illustration of a city skyline. The foreground is dominated by dark, silhouetted buildings. The background features a bright yellow sky with large, white, cloud-like shapes. The overall style is graphic and modern, with a focus on bold colors and simple forms.

CON VIENTO FRESCO



YO ME QUEDÉ



Y AQUÍ SIGO



DISFRUTANDO DEL DÍA RADIANTE



LA PRÓXIMA VEZ QUE LOS VEA

The background of the image shows a large crowd of people gathered on a sandy beach, possibly for a protest or a public event. In the foreground, a large flag with red and yellow sections is visible, partially obscuring the view of the crowd. A teal-colored banner is superimposed over the middle of the image, containing the text "IGUAL LES CUENTO LA VERDAD".

IGUAL LES CUENTO LA VERDAD



PARA FASTIDIARLES EL DÍA



PORQUE ESTOY HARTO DE ELLOS



ENFÍN, QUE ME ESTOY CALENTANDO

A stylized illustration of a construction site. In the center, a tall black crane stands against a light beige background. To the right, a worker in a black silhouette is perched on a structure. The foreground is dark, with a small white dog-like figure at the bottom center. A teal rectangular box with white text is positioned in the middle of the image.

TE LO CUENTO
PARA QUE LO TENGAS EN CUENTA

A stylized illustration featuring a dark silhouette of a ship's mast and rigging in the foreground. The background is composed of large, abstract, organic shapes in shades of beige, taupe, and white. On the right side, there are sharp, angular shapes in bright yellow and orange. The overall style is graphic and modern.

ANTES DE PEDIRME NADA

A high-contrast, stylized image of a construction site. In the foreground, a yellow excavator with "AEMCA" on its side is positioned next to a yellow Volvo truck. The background features a large bridge structure. The image is rendered in a high-contrast, almost binary style with yellow, black, and white tones. A teal rectangular box is overlaid in the center, containing white text.

QUE TENGO POCAS GANAS
DE HACER FAVORES A NADIE

A stylized, high-contrast illustration of a city street at night. The scene is dominated by dark silhouettes of buildings on either side of a road. The sky is a mix of light blue and white, suggesting a clear night. The road is depicted with horizontal lines, and a white dashed line runs down the center. The overall style is graphic and modern, with a focus on geometric shapes and a limited color palette.

Y QUE LUEGO
ME VAYAN A ECHAR EN CARA

A stylized, high-contrast illustration of a multi-story building at night. The building is dark with white highlights on its windows and architectural details. A teal rectangular box is superimposed over the middle of the building, containing the text 'LO DE LA PASTA' in white. The background features large, soft, brownish-yellow shapes representing hills or clouds. In the foreground, there are dark, curved lines suggesting a road or street, and a small, dark, curved shape on the right side.

LO DE LA PASTA



POR CIERTO,



VÍ UN ANUNCIO



DE UN YATE



BASTANTE POTENTE



Y ME LO ESTOY PENSANDO



LA DUDA QUE TENGO ES SI ME GUSTARÁ

A photograph of a modern yacht on a body of water, with a teal text box overlaid in the center. The yacht is white with a dark cabin and is positioned in the middle ground. The background shows a shoreline with trees and a building. The water is dark and reflects the sky. The text "LO DE IR EN EL YATE" is written in white capital letters on the teal box.

LO DE IR EN EL YATE



AUNQUE PARECE
QUE A TODO EL MUNDO LE GUSTA



NO SÉ, ...



PORQUE SI ES PEQUEÑO

A vibrant, high-contrast photograph of a busy city street. In the center, a white tram with a blue roof is moving along the tracks. The street is filled with pedestrians in various colorful outfits, including a woman in a bright yellow jacket and a man in a red shirt. The background shows tall buildings and a clear blue sky. The overall style is bright and energetic, with a focus on urban life.

TAMPOCO ME CONVENCE



ES UN QUIERO Y NO PUEDO

The background image is a high-contrast, stylized photograph of a crowd at night. The scene is dominated by red and black tones, with some white highlights. In the upper right, a sign with the word "CIUDAD" is partially visible. The crowd is dense, with many people's faces and bodies silhouetted against the light. A teal horizontal bar with white text is superimposed over the middle of the image.

PERO ES VERDAD QUE IGUAL NO PUEDO



Y ESO ES DEPRIMENTE



ASÍ QUE IGUAL PASO DEL YATE

A collage of images including a man in a suit, a woman, a car, and a skull, with the text 'YA VERÉ...' overlaid.

YA VERÉ...

A photograph of a busy city street with a crowd of people walking. The image is overlaid with a teal rectangular box in the center containing the text 'Y TÚ'. The background shows a diverse group of people in various clothing, including suits and casual wear, walking along a sidewalk lined with trees and buildings. The overall tone is vibrant and urban.

Y TÚ

A photograph of a group of people in a social setting, possibly a bar or club. In the foreground, a man with a beard and glasses is looking down at a drink in his hand. To his right, a woman with blonde hair is looking towards the camera. In the background, other people are visible, including a man in a white shirt and a woman in a black top. The scene is dimly lit with warm, yellowish light. A teal rectangular box is overlaid across the middle of the image, containing white text.

TENDRÍAS QUE PENSAR EN DEJARLO



PORQUE NO SE PUEDE ESTAR A TU EDAD



A EXPENSAS DE LO QUE TE MANDE



Y VIVIENDO EN LA MISERIA



PORQUE ESO ES UNA MISERIA



CON LO QUE TE JUEGAS



SI QUIERES...



TE INVITO A UNA COPA



Y TE CUENTO LO DEL CONSEJERO



ASÍ VES CÓMO TE LO PUEDES MONTAR

A stylized, high-contrast illustration of a city street scene. The buildings are rendered in white, yellow, and red with black outlines. A large, abstract red and yellow shape dominates the right side of the image. A teal banner with the text "SIN DAR GOLPE" is centered over the middle of the image. The street is dark, and a few cars are visible in the foreground.

SIN DAR GOLPE



Y SIN TENER QUE ABRIRLE LA CABEZA



A NADIE



LO QUE NO ME GUSTA ES LA DECORACIÓN

An abstract graphic design featuring a vibrant red background with large, stylized white and gold shapes. A black boat is positioned in the center, and a polka-dot object is visible below it. The text "MUY RECARGADA" is displayed in a teal box across the middle.

MUY RECARGADA



TAPICERÍAS Y CORTINONES

An abstract graphic design featuring a collage of bold, geometric shapes in yellow, magenta, and blue. A central black silhouette of a person's head and shoulders is prominent. A teal banner with white text is overlaid on the image. The background includes a stylized cityscape with a bridge and a building. The overall style is modern and graphic.

Y JARRONES Y CUADROS



LÁMPARAS...



ESO SÍ, TODO MUY CÓMODO



PERO A MÍ NO ME VA

A stylized, high-contrast illustration of an industrial landscape. In the foreground, a dark, silhouetted industrial facility with several tall smokestacks is visible. The background features large, abstract shapes in shades of gray and yellow, suggesting a sky or distant structures. A teal rectangular box is positioned in the center, containing the text "ME LLAMAN".

ME LLAMAN

A stylized, high-contrast illustration of a city skyline. The buildings are rendered in dark grey and black, with some windows and architectural details highlighted in white and yellow. The sky is a solid grey, and there are large, abstract yellow and white shapes floating in the upper portion of the image. A teal rectangular box is centered horizontally, containing the text "ESO YA ESTÁ HECHO" in white, uppercase, sans-serif font.

ESO YA ESTÁ HECHO

The background is a complex abstract composition. It features a series of vertical black bars of varying widths on the left side, resembling a bridge railing. Behind these bars are horizontal stripes in shades of olive green and white. In the center, there are large, bold, black geometric shapes, including a prominent triangle. To the right, there are more vertical elements, some with pink and white patterns. The bottom of the image has a solid olive green area. A teal rectangular box is positioned horizontally across the middle, containing the text "SIN PROBLEMAS".

SIN PROBLEMAS

A stylized, high-contrast illustration of a bridge structure, possibly a suspension bridge, rendered in black, white, and gold. The bridge's steel beams and cables are depicted with bold, graphic lines. The background is a mix of gold, white, and grey, with some abstract shapes. A teal rectangular box is centered horizontally across the middle of the image, containing the text "PERO ACUÉRDATE DE FIRMAR" in white, uppercase, sans-serif font.

PERO ACUÉRDATE DE FIRMAR



ESO ME HA DICHO

A stylized, high-contrast illustration of a construction site. In the background, two large cranes are visible against a backdrop of abstract, organic shapes in shades of yellow, pink, and blue. The foreground is dominated by a dark, silhouetted construction fence with vertical posts and horizontal rails. The overall style is graphic and modern, with a limited color palette.

YA ME VEO EN EL JUZGADO



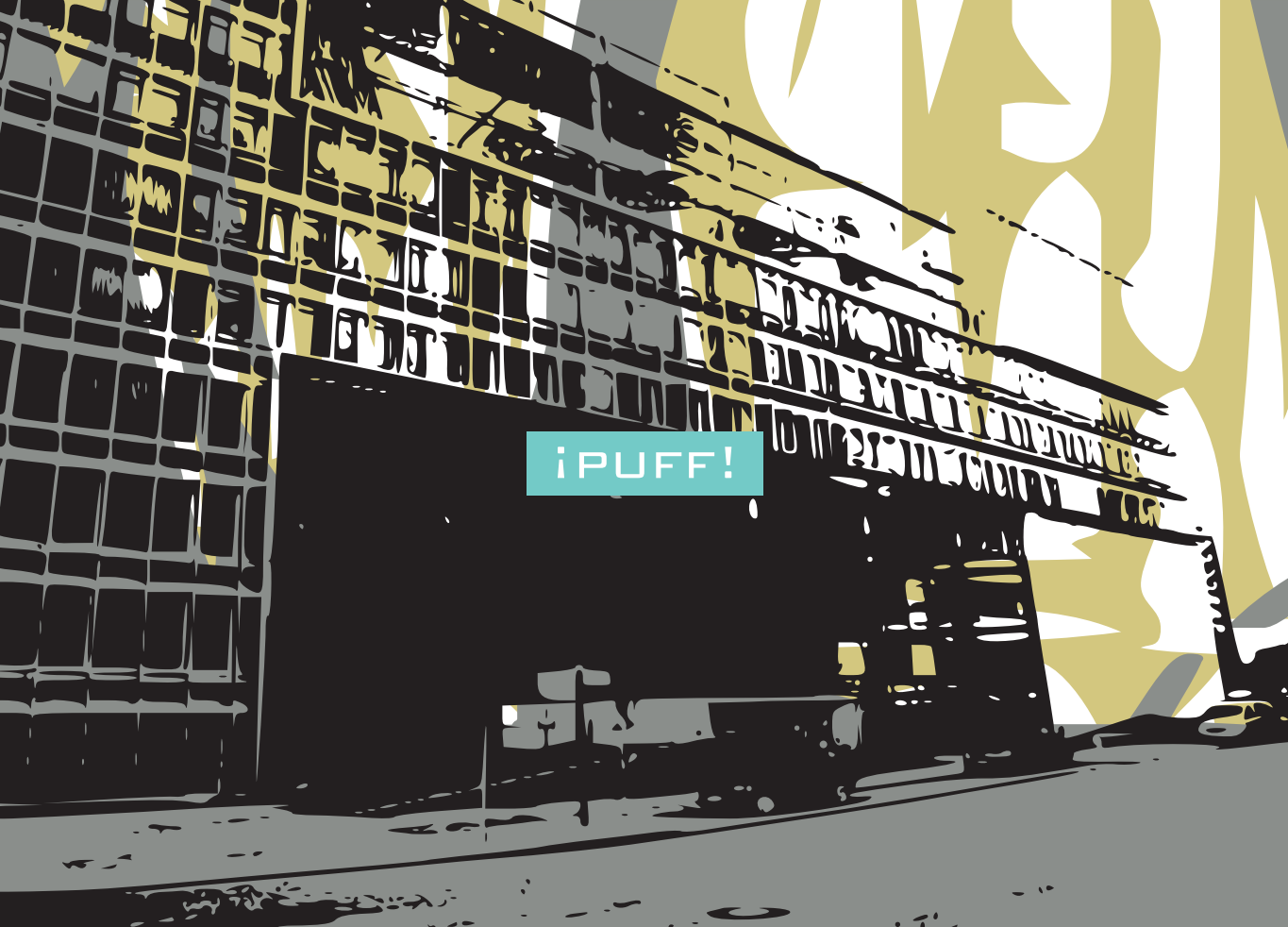
DANDO EXPLICACIONES

A stylized, high-contrast illustration of a multi-story building at night. The building is dark, with numerous windows glowing in various colors like yellow, white, and pink. The background features large, abstract shapes in yellow and magenta. A teal rectangular box is centered over the building, containing the text "EN LA CONFERENCIA" in white, uppercase letters.

EN LA CONFERENCIA

A stylized, high-contrast illustration of a city skyline. The buildings are rendered in dark silhouettes against a background of large, abstract shapes in shades of olive green, grey, and white. A prominent teal horizontal bar spans the middle of the image, containing white text. Below the bar, the foreground shows a dark, textured area with horizontal lines, possibly representing water or a road.

HIZO LA PRESENTACIÓN EL CONSEJERO



iPUFF!

A stylized, high-contrast illustration of a city street scene. The background features large, abstract shapes in shades of gray and yellow, resembling stylized trees or buildings. In the foreground, a dark, winding road curves through the scene. A small, light-colored car is driving on the road. To the left, there are dark silhouettes of buildings and a street lamp. In the center, a large, dark building with a gabled roof is visible. A teal rectangular box with white text is superimposed over the middle of the image.

¡QUÉ ABURRIMIENTO!

A stylized, high-contrast illustration of a building with a colorful, abstract facade. The building is dark with various colored shapes and patterns on its facade. In the foreground, there is a parking lot with yellow and red lines. The background features large, curved, abstract shapes in shades of blue and grey. A teal banner with white text is centered over the image.

ESTOS TÍOS SON TODOS IGUALES



NO SE DAN CUENTA



DEL RIDÍCULO QUE HACEN



TAMBIÉN ES VERDAD
QUE NADIE SE LO DICE

DOT TO DÖRNER®



YO EL PRIMERO, APLAUDIENDO A RABIA



QUE SI LA CATEGORÍA INTELECTUAL...

The background is a collage of three images. The top image shows a modern, multi-story building with a glass facade and a balcony. The bottom-left image shows a white car driving on a road, with a person in the driver's seat. The bottom-right image shows a person in a white shirt and dark pants, possibly a scientist or researcher, standing next to a piece of equipment. A teal banner with white text is overlaid on the center of the collage.

QUE SI SUS INVESTIGACIONES...



QUE SI EL ESFUERZO DEL GOBIERNO...

A black and white photograph of a busy street scene. In the foreground, a yellow and black striped traffic cone is partially visible. A teal rectangular box with the text "QUE SI LA COLABORACIÓN..." is overlaid on the image. The background shows a street with trees, a building, and several people walking. The overall scene is a busy urban environment.

QUE SI LA COLABORACIÓN...



¡MEDIA HORA DE RELOJ!



¡QUÉ PELMAZO!

JCDoc.com



BUENO, SIGUIENDO CON ESOS DOS...



HAY QUE PARARLES LOS PIES



"weil's besser schmeckt"

ANTES DE QUE EMPIECEN



"weil's besser schmeckt"

A IR EN PLAN PURISTA



REMOVIENDO LO DE LOS SOLARES



COMO SI ELLOS
NO TUVIERAN NADA QUE VER

Donnerstag -
bis 22 Uhr

ME REFIERO A HABLAR CON ELLOS



ö-Grill *Frei & besser schmeckt*

EN PLAN SUAVE



Y LUEGO TE VAS UNOS DÍAS POR AHÍ



QUE ES LO QUE YO VOY A HACER



ö-Grill *ivert & brenner schneek*

A VER PAISAJES



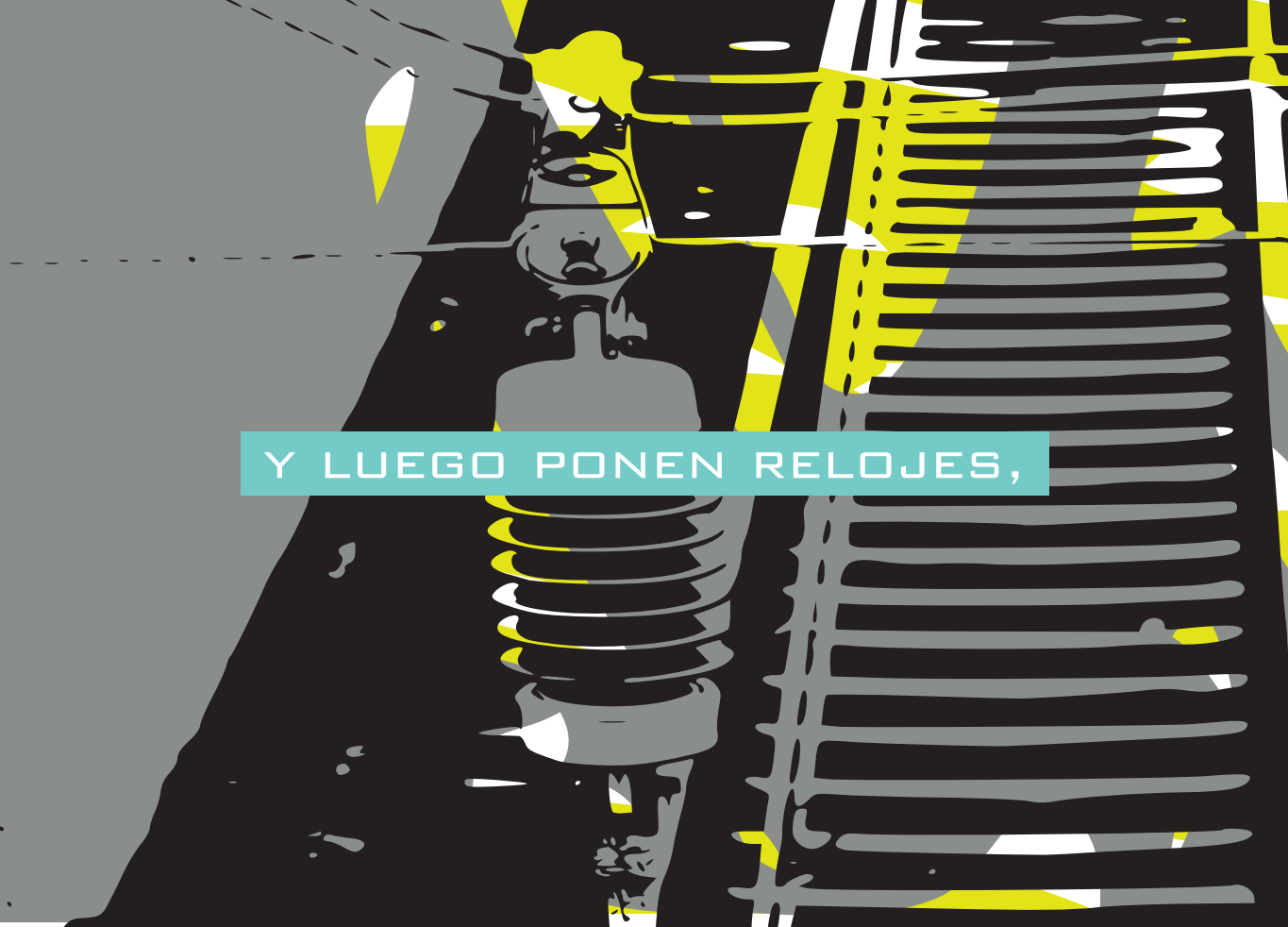
LO QUE TE DECÍA...



ES QUE ESOS SILLONES LUIS XV



ME PARECEN HORRIBLES



Y LUEGO PONEN RELOJES,

The background is a complex abstract composition. It features large, irregular shapes in a vibrant yellow, stark black, and a muted grey. These shapes overlap and interlock, creating a sense of depth and movement. Some areas appear to be splattered or dripped, adding a textured, organic feel to the geometric forms. The overall effect is dynamic and modern.

Y LÁMPARAS LUIS XVI



Y PORQUE NO HAY LUIS XVII..



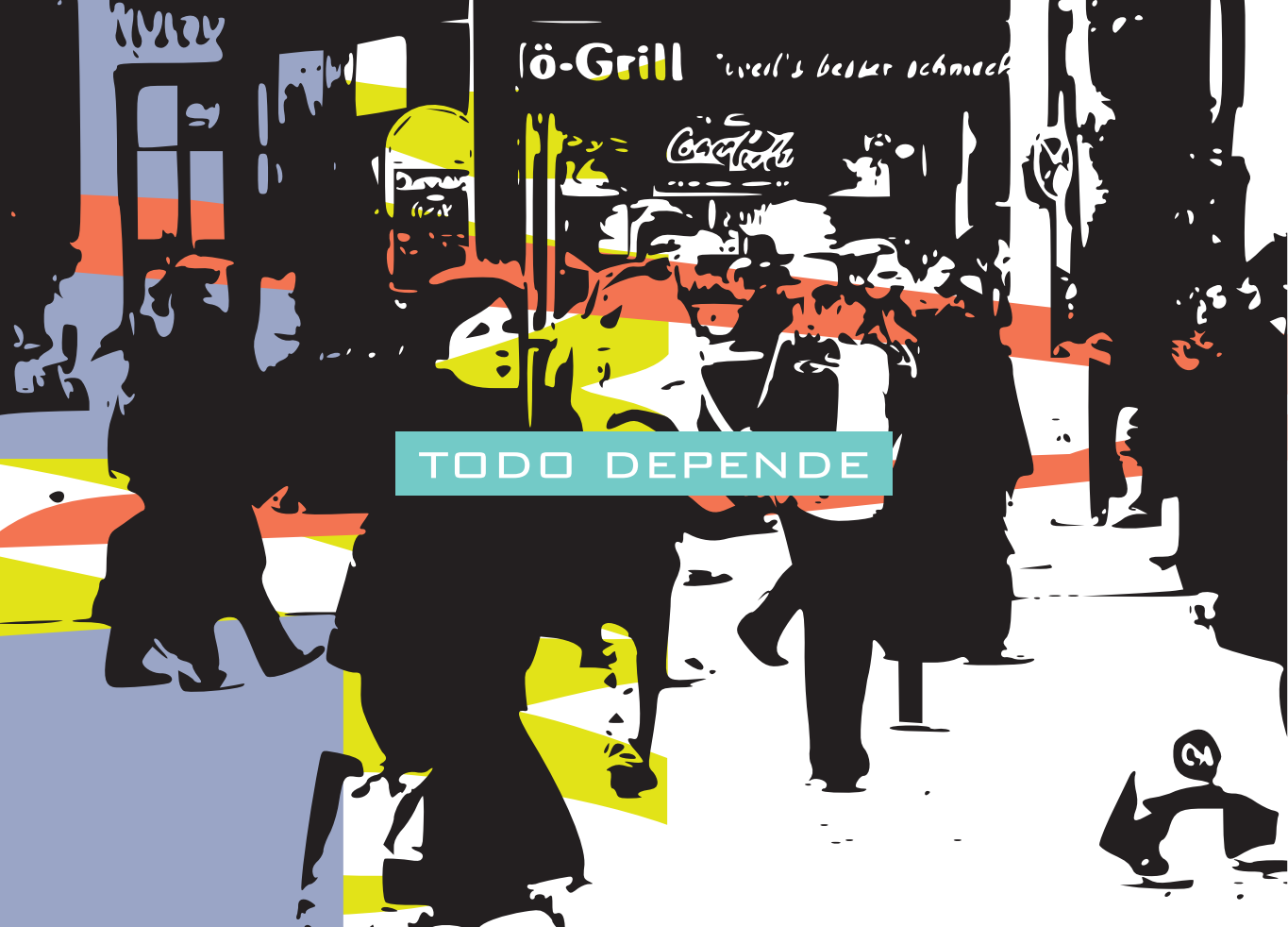
YO PREFIERO ALGO MÁS MODERNO



Y MENOS RECARGADO



PERO CLARO,



TODD DEPENDE



DEL PRESUPUESTO

JCDecativa

www.xabieridoate.eu

www.pamiela.com



DELIRIO

XABIER IDOATE



PAMIELA
argitaletxea