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Catalan Review is the premier international scholarly journal devoted to all aspects of Catalan culture. By Catalan culture is understood all manifestations of intellectual and artistic life produced in the Catalan language or in the geographical areas where Catalan is spoken. Catalan Review has been in publication since 1986.

Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel·lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

### **Cultural Information from Catalan Speaking Lands 1996**

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CULTURAL INFORMATION  
FROM CATALAN SPEAKING LANDS

1996



Throughout 1996, books that are of great scientific interest have been published in the field of medieval and contemporary Catalan history. As in past years, if we had an absolute trust in the value of statistics, we would write that this assertion should be considered in relationship to the number of works published. Our opinion is that research and investigation have not diminished; of course, publications are at times scarce and at others plentiful. We must try to explain the ups and downs of the publication of books by the scientific activity of authors and the commercial interests of editors. I should like to add something based on my personal experience working many years as an archivist: The growth and development of research on the history of the nineteenth and twentieth centuries has led publishing companies to change their old ways of publishing in order to attract more readers. In turn this has increased the number of researchers, the majority of which prefer to study the history of Catalonia during the twentieth century, a preference that we can evaluate in more detail within the section on journals. Articles and papers on contemporary history increase every year and in every issue. This phenomenon, however, has not harmed medieval and modern historiography; in this field a substantial number of studies continue to be published.

The centenary of the birth of the historian Ferran Soldevila (1894-1971) justifies a new edition of thirty-three of his works which originally appeared in various journals, some of which are difficult to consult. Publicacions de l'Abadia de Montserrat has published these studies under the title: *Cronistes, joglars i poetes* (Barcelona, 1996). Twenty-four are on medieval subjects while the others are studies on the nineteenth and twentieth centuries. The first twenty-four study different aspects of the chronicles of Jaume El Conqueridor, Bernat Desclot, and Ramon Muntaner; they, however, do not include the work of Pere El Cerimoniós. Ferran Soldevila's line of research is of interest to all medievalists dedicated to political, social, cultural, and literary history. A similar appreciation of a broad view of history can be applied to the publication of the work of the troubadour Guillem de Berguedà by Martí de Riquer to commemorate the eight-hundredth anniversary of the death of the viscount of Berguedà, on or a few days before August 16, 1196. Guillem de Berguedà's poetic work is an essential and basic document for the study of feudal society during the reign of the count-king Alfons El Cast (1162-1196). These years are crucial and decisive in the development of military feudalism and its fight against sovereign power.

Two monographs have enriched our knowledge of medieval Catalan history. Mercè Aventin i Puig's work, *La societat rural a Catalunya en temps feudals, Vallès Oriental, segles XIII-XVI* (Barcelona, 1996), is an accurate study of rural society, the "pagesia," during this second period of feudalism, when lords abandoned their castles and their military lives to participate in government and in the management of their farmlands. The book studies the Vallès Oriental; this has allowed the author to do an exhaustive research of this area's institutional as well as private archives. Jaume Aurell's work, *Els mercaders catalans al quatre-cents. Mutació de valors i procés d'aristocratització a Barcelona (1370-1470)* (Lleida, 1996), amplifies and completes Claude Carrère's

study, *Barcelona 1380-1462, un centre econòmic en època de crisi* as well as Mario del Treppo's study, *Els mercaders catalans i l'expansió de la corona catalano-aragonesa*. Both of these works have become classics in Catalan historiography.

The publication of the third volume of *Dietaris de la Generalitat de Catalunya* (Barcelona, 1996), comprising the years 1578 to 1611, allows us to access day to day information from Catalonia's most representative institution. The diaries of the "Diputació" focus on facts that are rather anecdotal. This, however, does not imply that their contribution to historiography is devoid of interest, since they make it possible to consider and assess events without the perspective furnished by the passing of time. Many of the problems of the eighteenth century, an important time of recovery for Catalonia which took place during the second half of this century, are reflected in Antònia M. Perelló i Ferrer's study, *L'arquitectura civil del segle XVII a Barcelona* (Barcelona, 1996). The importance of this book lies in the subject matter, civil architecture, not religious architecture and religious art, which have been at the center of the research; the focus of this research has been their importance as monuments, and their conservation, rather than their social and private projection.

The eighteenth century continues to be remembered because of the political and military events of 1714 while other important realities such as the Enlightenment or the socio-economic growth are forgotten. Ernest Lluch's book, *La Catalunya vençuda del segle XVIII. Foscors i clarors de la Il·lustració* (Barcelona, 1997), is a synthesis of a long research project in which an accurate assessment is made, not only of the society and economy, but also of the culture of this time. It emphasizes that the Catalan language was barely used, although it did not die. The works by scholars on Catalan Enlightenment were written and published in Spanish, but served as the starting point, the foundation, of the "Renaixença." Lluch analyzes the cultural activity of existing institutions, primarily those of Barcelona, which were more dynamic than the Universitat de Cervera. He offers a merciless picture of this university: "A few professors and a few students did not save it from a pretty ugly situation." It is our belief that we should consider as part of the Enlightenment the majority of these "few," since they were intellectuals.

These books are the result of a wide effort of research which surfaces in a large number of periodicals published throughout the Catalan-speaking areas. The scientific value of these publications varies greatly; however, the number of contributions by professional researchers is growing. Perhaps it would be useful for historians, especially for those who live far from the Catalan speaking areas, to summarize the work that is being done in historiography, work that is scattered and is little known due to the absence of information. Information is scant even within the public and private institutions which generate and publish it. We will try to include a list of these publications in future summaries.

JOAN-F. CABESTANY I FORT  
Translated by Andrew J. Deiser

## CONTEMPORARY HISTORY

The historiographic production concerning contemporary Catalonia has been quite diversified within the last year. Two scholarly works are currently coming out which bring us up to date on this topic: *Història de la cultura catalana* (Edicions 62) and *Història. Política, Societat i Cultura als Països Catalans* (Enciclopèdia Catalana).

Some works published in 1996 cover the entire contemporary age, or very long periods of time: DD. AA.'s work, *El catalanisme conservador* (Cercle d'Estudis Històrics i Socials de Girona) focuses on political aspects; on economy, Francesc Cabana's *La burgesia catalana. Una aproximació històrica* (Proa) and Francesc Roca's *El pensament econòmic català (1900-1970). Vol. II: La transmissió de les idees econòmiques* (U of Barcelona); and on culture, a new, expanded version of Josep M. Casasús: *Periodisme català que ha fet història* (Proa). *Centre Excursionista de Catalunya, 120 anys d'història* (Centre Excursionista de Catalunya), coordinated by A. Jolis, should also be mentioned.

The eighteenth century is reinterpreted in Ernest Lluch's book, *La Catalunya vençuda del segle XVIII. Foscors i clarors de la Il·lustració* (Edicions 62).

The business activities of Catalan people within Spain, especially during the nineteenth century, is the topic of a publication resulting from a scientific congress and edited by M. Teresa Picazo and A. Segura and Ll. Ferrer: *Els catalans a Espanya, 1760-1914* (U of Barcelona/ CEHC Generalitat). Also on Catalan emigration in the 1800's, there is César Yáñez's *Salta con red. La temprana emigración catalana a América, 1830-1870* (Alianza Editorial). Urban aspects in the middle decades of the nineteenth century are the subject of Ferran Sagarra's *Barcelona, ciutat de transició (1848-1868)* (Institut d'Estudis Catalans). Also on the nineteenth century, Maties Ramisa's review of the war against Napoleon, *Els catalans i el domini napoleònic* (Publicacions de l'Abadia de Montserrat), as well as Maties Ramisa's (ed.) *Guerra napoleònica a Catalunya (1808-1848)* (Publicacions de l'Abadia de Montserrat) focus on politics. The latter is a compilation of the works presented at a congress organized by the Coordinadora de Centres d'Estudis de Parla Catalana. Also, a study on one of the key figures of this century in Catalonia, the philosopher and politician Jaume Balmes, has appeared: *Jaume Balmes. Els fonaments racionals d'una política catòlica* (Eumo), by the specialist Josep M. Fradera. The cultural activities of another important figure, Antoni de Bofarull, can be followed in DD. AA.'s *Sis estudis sobre Antoni de Bofarull* (Centre de Lectura de Reus). Moving forward within the 1800's, a book has appeared that utilizes an infrequently-used source in order to draw closer to a rarely-studied topic. We are referring to Llorenç Prats' *La Catalunya rànica. Les condicions de vida materials de les classes populars a la Catalunya de la Restauració segons les topografies mèdiques* (Alta Fulla). As for the cultural history of the first third of the twentieth century it is important to mention *La recepció de Gabriele d'Annunzio a Catalunya* (Publicacions de l'Abadia de Montserrat) and, covering a longer period of time, Cristina Badosa's *Josep Pla. Biografia del solitari* (Edicions 62). The field of politics has received an important contribution concerning a key politician within the area of Catalan and



Spanish republicanism: Xavier Pujades' *Marcel·lí Domingo i el marcel·linisme* (Publicacions de l'Abadia de Montserrat). Also, David Ballester has published a study that explains the weak presence of UGT in Catalonia: *Marginalitats i hegemonies: l'UGT de Catalunya (1888-1936)* (Columna). Lastly, among works dedicated to the first third of the nineteenth century, it is necessary to mention Albert Balcells' extremely detailed work, *La Marcomunitat de Catalunya i l'autonomia* (Proa), a key study to understand in depth the first experience on self-rule in Catalonia in the twentieth century.

Concerning the 1936-1939 Civil War, Pelai Pagès has produced a work on an unknown subject matter: *La Presó Model de Barcelona. Història d'un centre penitenciari en temps de guerra (1936-1939)* (Publicacions de l'Abadia de Montserrat). The most popular history book this year has been Borja de Riquer's *L'últim Cambó. La dreia catalanista davant la guerra civil i el franquisme* (Eumo), which tries to clarify the relationship in 1936 and during the immediate postwar period between the high command of the "Lliga" and the military men who rebelled.

Regarding Francoism, we must point out several contributions. Among the most original, there is Jaume Fabre's *Periodistes uniformats* (Col·legi de Periodistes/Diputació de Barcelona), which focuses on journalism in the 1940's and is complemented by another publication on the same subject matter, although in a more general way: Jaume Guillaumet's *Prensa, franquisme i autonomia. Crònica catalana de mig segle llarg (1939-1995)* (Flor del Viento). Among works which study cultural history during the Franco period we must mention the following: Jordi Gràcia's *Estado y Cultura. El despertar de una conciencia crítica bajo el franquismo (1940-1962)* (P.U. Mirail-Tou); S. Alvarez and J.J. Iserns' collection, *25 anys de Festes Fabra* (Proa); Josep Corredor-Matheos' *La segona meitat del segle XX dins de la Història de l'Art Català* (Edicions 62); Xavier Barral's (ed.) *L'art de la victòria. Belles arts i franquisme a Catalunya* (Columna); and J. González-Agapito's *Repressió del professorat a Catalunya sota el franquisme (1939-1943)* (Institut d'Estudis Catalans). Also on culture as the central theme, although primarily considered as a reference, are the journalist Llorenç Gomis' memoirs: *De Memòria. Autobiografia 1924-1994* (Edicions 62).

There is a new tendency to publish local monographs from this period, among which we should mention Montserrat Duch's *Reus sota el primer franquisme 1939-1951* (Associació d'Estudis Reusencs) and Gregori Gallego's *Els anònims de la transició. Història oral a Lleida i Balaguer* (Pagès).

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## LINGUISTICS

Among the publications on Catalan linguistics and general linguistics in Catalan, which appeared during 1996, we observe two tendencies: a slight increase of works on sociolinguistics and the publication of works of general interest.

Although the Catalan publishing world is normally not lacking in works related to sociolinguistics, it appears that within the last year there has been a certain increase in the number of voices that participate in the debate concerning the language situation and linguistic issues which are political in nature. Some of these voices have actively participated in the social debate on the plan for a new law on linguistic normalization within Catalonia.

Another aspect that should be mentioned is the general character of several works which aim to overcome the strict framework of Catalan linguistics in order to be included among publications on general aspects of language, yet are written in Catalan. Along these lines it is important to point out some reference books that are absolutely necessary within their respective areas.

## BOOKS

Among the reference books, we should mention Joaquim Viaplana's *Dialectologia* (Biblioteca Lingüística Catalana 21. Valencia: U of Valencia, 1996). This work, conceived as a course on general dialectology, is designed especially for university students of this discipline; however, it is accessible to anyone interested in the subject. It includes basic concepts, the development of studies on dialectology, and the contents and methods of research in this field. The first part of the book closes with a chapter on the relationship between dialectology and linguistic theory. In the second part, it is important to point out the presentation of several studies on variation and linguistic change. M. Margarida Bassols and Anna M. Torrent's *Models textuals. Teoria i pràctica* (Llengua i text 1. Vic: Eumo Editorial, 1996) is a theoretical as well as practical reference book for the creation of texts. It focuses on the process of the creation of texts, introduces the reader to the notion of textual competence, and reviews the existing diverse textual typologies, especially rhetoric, explanation, description, conversation, and narration. Each section presents the characteristics which define each textual type and includes didactic proposals.

Another general work, yet more specialized than the previous ones, is Lluïsa Gràcia i Solé's *Morfologia lèxica. L'herència de l'estructura argumental* (Biblioteca Lingüística Catalana 19. Valencia: U of Valencia, 1995). This study analyzes the relationship among derivative morphology, syntax, and semantics and gives concrete examples, consisting of compound words and derivatives.

M. Josep Cuenca's work, *Sintaxi fonamental* (Biblioteca Universal Empúries 84. Barcelona: Editorial Empúries, 1996), presents the main problems of grammatical categorization within several grammar models and proposes a theoretical and applied approach from a cognitivist point of view.

Some monographs of general content within a particular discipline have



been published. There is the book compiled by M. Teresa Cabré, *Terminologia. Selecció de textos d'E. Wüster* (Barcelona: Servei de Llengua Catalana, U of Barcelona, 1996). It includes articles by Eugen Wüster, an Austrian engineer and creator of the General Theory of Terminology. It is the first Catalan translation of a classic text on terminology.

Among studies by historians, we should mention Joan Bastardas' *Diàlegs sobre la meravellosa història dels nostres mots* (Llibres a l'Abast 287. Barcelona: Edicions 62, 1996). It is a series of reflections on the semantic history of words within the framework of Romance linguistics, yet from a Catalan perspective. Presented in the form of a dialogue between two university professors, the erudite Joan and the shrewd Ramon, it is a journey along the complex paths of linguistic diversity, linguistic change, and the life of words, and it incorporates some thoughts on methodological attitudes and studies of diachronic character. From the perspective of external history, we have Jordi Ginebra i Serrabou's *L'obra gramatical d'Antoni Febrer i Cardona (1761-1841)* (Maó: Institut Menorquí d'Estudis, 1996), which was awarded the 1992 Francesc de Borja Moll prize. It recovers the illustrious Menorcan Antoni Febrer i Cardona (1761-1841) by including a detailed description of his grammars and relating them to the Menorcan intellectual life as well as with the European grammar tendencies of the period. Joan Armangué contributes a work similar on period and content: *Llengua i cultura a l'Alguer durant el segle XVII: Bartomeu Simón* (Textos i Estudis de Cultura Catalana 47. Barcelona: Publicacions de l'Abadia de Montserrat. Curial Edicions Catalanes, 1996).

From the perspective of Catalan geographic variation, Joan Veny has published *Onomàstica i dialectologia* (Biblioteca Serra d'Or 166. Barcelona: Publicacions de l'Abadia de Montserrat, 1996). It incorporates works on Catalan *onomàstica* and dialectology which appeared between 1980 and 1995 (except one from 1974), and have been revised for this publication. The introductory study discusses the relationship between those two disciplines, and it is followed by articles on toponymy, anthroponymy, and phraseology; illustrations and a word index are included. Carme Plaza i Arqué published a descriptive study of a dialectal variant, *La parla de la Conca de Barberà* (Tarragona: Institut d'Estudis Tarraconenses Ramon Berenguer IV, Diputació de Barcelona, 1996). Albert Aragonès does the same with *La llengua del Baix Ebre i del Montsià. Un model de llengua estàndard oral* (Tortosa: Consorci per a la Normalització Lingüística, 1995).

Among the extensive list of books dedicated to general and Catalan sociolinguistics, we have selected several. Albert Branchadell's *La normalitat improbable* (Barcelona: Editorial Empúries, 1996) is a critical study of the linguistic normalization process. The author discusses the three main obstacles, which are, in his estimation, the judicial situation, the scant political willpower, and the disinterest of the population. Josep Murgades' *Llengua i discriminació* (Barcelona: Curial Edicions Catalanes, 1996) won the award Carles Rahola d'Assaig in 1995. It incorporates texts on linguistic normalization published in the last ten years. Josep M. Colomer's *La utilitat del bilingüisme* (Barcelona: Edicions 62, 1996) was awarded a prize by the Direcció General de Política Lingüística de la Generalitat de Catalunya; this book analyzes code-switching to measure political linguistic aspects and defends multilingualism within the European framework. Eduard Voltas' *La*

*guerra de la llengua* (Barcelona: Editorial Empúries, 1996), written in a pleasant journalistic style, recounts the history and the present reality of the diverse organizations which defend the use of Spanish and are active in Catalonia. In *Plurilingüisme europeu i llengua catalana* (Valencia: U of Valencia, 1996), Isidor Marí presents a series of studies on the process of European integration and multilingualism, and includes some reflections on institutional texts. The 1990 study prepared by Lluís Flaquer, *El català, ¿llengua pública o privada?* (Barcelona: Editorial Empúries, 1996), analyzes the perception of the value of language within Barcelona society. The study is based on one hundred interviews conducted in three Barcelona neighborhoods of different socio-economic level (Sarrià-Sant Gervasi, Nou Barris, and Gràcia). Brauli Montoya opens a new series of research with *Alacant: La llengua interrompuda* (Valencia: Comercial Denes, 1996). This is a study on the process of minorization of the language of Alacant based on field research conducted between 1993 and 1994; it offers some prolegomena on its historical evolution along with reflections on its escalation.

To finish the review of books published during 1996, we should mention a book on style, a type of work which is becoming more popular in Catalonia: Josep M. Mestres, Joan Costa, Mireia Oliva, and Ricard Fitès' *Manual d'estil. La redacció i l'edició de textos*. (Vic: EUMO; Barcelona: U of Barcelona, U of Pompeu Fabra, Associació de Mestres Rosa Sensat, 1995).

## DICTIONARIES AND BOOKS ON TERMINOLOGY

Maintaining the momentum from the previous year in which novelties within the field of academic lexicography appeared, two books have been published in 1996. *Primer Diccionari* (Vic: Eumo Editorial, 1996), by Montserrat Ayats, Carme Bernal, Francesc Codina, and Assumpta Fargas, includes 17,000 entries and a section on slogans. The dictionary is intended for primary school students, and the format and definitions are adapted for its users. With a different focus, the *Diccionari Didàctic Elemental* (Barcelona: Editorial Cruïlla, 1996), under the supervision of Consol Pérez, includes many illustrations and Spanish equivalencies.

Enciclopèdia Catalana published the *Diccionari etimològic* (Barcelona: Enciclopèdia Catalana, 1996), and Edicions 62 has returned to publishing paperback dictionaries with *Diccionari de gentilicis*, by August Bover (Barcelona: Edicions 62, 1996). The latter relates the names of places with the names of their inhabitants and contains a part of a dictionary already considered a classic: *Diccionari de locucions* and *Diccionari de frases fetes*, by Joana Raspall and Joan Martí (Barcelona: Edicions 62, 1996).

The Institut d'Estudis Catalans presented the first product of the project Corpus Textual Informatitzat de la Llengua Catalana, directed by Joaquim Rafel, in the form of a *Diccionari de freqüències. 1 Llengua no literària* (Barcelona: IEC, 1996). It consists of seven sections that correspond to seven different types of arrangements of nomenclature and the appropriate quantitative information. This paperback is accompanied by a CD-ROM.

We have included *Parlar bé. Orientacions per a l'ús correcte de la llengua catalana, amb referències especials a les Illes Balears* (La busca 2. Barcelona:

Oikos-Tau, 1996) in the section on dictionaries because a considerable part of it is the updated version of Jaume Corbera Pou's *Nou vocabulari de barbarismes del català de Mallorca*. However, this book is more than simply a dictionary. It gives a brief account of interference from Spanish in the fields of lexicology, syntax, and semantics and contains many commentaries on certain phenomena in the Catalan spoken in Majorca. It has a clearly didactic orientation, and the author's contributions in defense of autochthonous solutions without consulting other dialects are of much interest.

## MISCELLANEOUS, HOMAGES

*Documents de la secció filològica III* (Biblioteca Filològica XXX. Barcelona: Institut d'Estudis Catalans, 1996) includes several documents produced by the Philology Section in 1993, 1994, and 1995. The main texts of this collection, because of their scope and because they refer to the primary activities of the section during this time, are "L'elaboració del *Diccionari de la Llengua Catalana*. Criteris aprovats per la Secció Filològica" and "Proposta per a un estàndard oral de la llengua catalana (II. Morfologia)" (2nd ed. rev.).

M. Teresa Turell published a monograph titled *La sociolingüística de la variació* (Barcelona: PPU, 1995). In this book the author herself, some of her colleagues such as Miquel Àngel Pradilla and Núria Alturo, and other specialists in linguistic variation such as Brauli Montoya, Carme Plaza, and Joan Pla touch on some introductory themes related to the discipline and describe some phenomena within Catalan social and stylistic variation.

The Institut Universitari de Lingüística Aplicada of the Universitat Pompeu Fabra, under the direction of M. Teresa Cabré, has initiated a series of publications that aim at illustrating the center's research activities. An example of such a publication is *Jornada de Terminologia Panllatina. Perspectives i camps d'aplicació* (Barcelona: IULA-UPF, 1996). This work includes papers presented by international specialists on the subject at the Barcelona conference in December 1995. Another example is *Lèxic, corpus i diccionaris. Cicle de conferències 94-95* (Barcelona: IULA-UPF, 1996), with contributions by key figures in the fields of linguistics and lexicography from the series of conferences organized yearly by this university center, such as José Manuel Blecua, Joan Veny, Günther Haensch, José Martínez de Sousa, Bernard Quemada, John Sinclair, and Antoni M. Badia i Margarit.

Among the homages, it is necessary mention the fifth volume of *Miscel·lània Germà Colón 5* (Estudis de llengua i literatura catalanes XXXII. Barcelona: Publicacions de l'Abadia de Montserrat, 1996). It includes contributions by Anna Trias i Teixidor, Vicent Salvador, Artur Quintana i Font, Vicent de Melchor, and Maria-Rosa Lloret and Joaquim Viaplana.

The volume *Estudis de lingüística i filologia oferts a Antoni M. Badia i Margarit III* (Biblioteca Abat Oliba 169. Barcelona: Dept. de Filologia Catalana, U of Barcelona; Publicacions de l'Abadia de Montserrat, 1996) closes the series on homages to Dr. Badia. This publication was prepared by a group of his disciples and colleagues from the Linguistic Section of the Department of Catalan Philology of the University of Barcelona; it includes contributions by the members of this section: Emili Boix, Sebastià Bonet, M. Teresa Cabré,



Maria-Rosa Lloret, Mercè Lorente, Joan Martí, Àngels Massip, Josep Moran, Lluís Payrató, Lidia Pons, Joaquim Rafel, J.L. Valls, Joan Veny, Joaquim Viaplana, and Lluís de Yzaguirre. Their studies focus on aspects of language variation (sociolinguistics, pragmatics, and dialectology) and studies on lexicology (morphology, lexicology, lexicography). The volume closes with "Bibliografia d'Antoni M. Badia i Margarit," which was edited and updated through October 31, 1995, by Maria Cardús.

The second volume of *Actes del desè Col·loqui Internacional de Llengua i Literatura Catalanes* (Frankfurt am Main, 1994), (Biblioteca Abat Oliba 171. Barcelona: Publicacions de l'Abadia de Montserrat, 1996) is primarily dedicated to Catalan literature; yet, it also includes the transcription of the round-tables on "L'ensenyament del català als Països Catalans" and "El català a la Comunitat Europea." The third volume (Biblioteca Abat Oliba 172. Barcelona: Publicacions de l'Abadia de Montserrat, 1996) includes Germà Colón's closing conference; the minutes from Antoni M. Badia i Margarit, Helmut Lüdtke, and Manuel Pérez Saldanya; and the nineteen presentations on the history of linguistics, phonology, discourse analysis, lexicology, syntax, and phraseology.

## SPECIALIZED JOURNALS

*Caplletra. Revista internacional de filologia* 19 (Valencia: Institut de Filologia Valenciana; Barcelona: Publicacions de l'Abadia de Montserrat, 1996) is a monograph on "Fonologia i morfologia." It has been coordinated by Jesús Jiménez, Manuel Pérez Saldanya, and Júlia Todolí. It includes eighteen articles organized in four thematic sections: six articles on phonology by Daniel Recasens, Blanca Palmada, Lourdes Romera and Ana M. Fernández, Nicolau Dols and Max Wheeler, José Ignacio Hualde, and Jesús Jiménez; three on stress and intonation by Pep Serra, Antonio Hidalgo, and Pilar Prieto; four on phonology and morphology, by Teresa Cabré i Monné, Conxita Lleó, Maria-Rosa Lloret, and James Harris; and five articles on verbal morphology by Julio Calvo, Manuel Pérez Saldanya, Manuel Sifré, Joaquim Viaplana, and Pelegrí Sancho.

*Llengua & Literatura. Revista anual de la Societat Catalana de Llengua i Literatura* 6 (Barcelona: Institut d'Estudis Catalans) includes, within the section "Estudis i edicions," articles by Olga Fullana, M. Teresa Turell, Jaume Solà, Albert Branchadell, Xavier Luna, and Manuel Pérez Saldanya.

*Articles de didàctica de la llengua i de la literatura* 9 (Barcelona: Serveis Pedagògics-Graó, July 1996) is a monograph on "Terminologia i ensenyament," coordinated by Daniel Cassany and Mercè Lorente. It includes articles from M. Teresa Cabré and Mercè Lorente, Carles Tebé, Jordi Morel, M. Cinta Comet, Judit Freixa and M. Rosa Bayà, Rosa Estopà and Cristina Gelp, and Lluís de Yzaguirre.

*Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Departament de Cultura, 1996) has published three quarterly issues (numbers 5, 6, and 7). Number 5 includes the transcriptions of a round-table on "La normalització lingüística a l'Administració de Justícia" and an article by M. Teresa Cabré, Maria Bozzo, and Carolina Santamaria,

from the Oficines Lexicogràfiques de l'IEC. This article is an analysis of the microstructure of the *Diccionari de la llengua catalana*, compiled by the Institut d'Estudis Catalans. Each issue includes an article from the series "La situació sociolingüística als territoris de parla catalana," by Marc Leprêtre. Each article studies the sociolinguistic situation in the Franja d'Aragó, Catalunya Nord, and País Valencià, respectively.

*Els Marges. Revista de llengua i literatura* 53 (Barcelona: Curial Edicions Catalanes, September 1995) includes one article on linguistics by Xavier Lamuela. Volume 54 (December 1995) of this journal contains articles on linguistics by Salvador Oliva and by Amadeu Viana.

*Revista de Llengua i Dret* 25 (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya, 1996) includes two outstanding articles by Pere Martí i Mainar and by Josep M. Mestres i Serra.

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## LITERATURE

*Guadalajara* (Quaderns Crema, 1996), by Quim Monzó, is a collection of exciting short stories which take place in a contemporary, urban setting. The characters, presented from an ironic point of view, are antiheroes who live through experiences that are strange but meaningful, lucid, and delightful. With *L'ombra de l'eunuc* (Proa, 1996), Jaume Cabré continues his series on Feixes. This novel follows the life of a character born in the 1940's, who lives the euphoria and the failure of some revolutionary aspirations experienced by the author's generation. The novel is structured according to musical references; the perfect combination of plot and dialogue results in a very pleasant and interesting work. *Boria papa* (Tres i quatre, 1996), by Joan Francesc Mira, is a fictional biography of Alexandre VI, narrated by Roderic Borja. It reads well, and it offers many interesting perspectives as the reader follows the adventures of some unforgettable characters within a time period that is as complex and difficult as it is attractive. This work helps to consolidate Mira's narrative legacy and establish him as a literary as well as an intellectual figure within the current Valencian panorama. The Majorcan Biel Mesquida has published *Excelsior o el temps descrit* (Empúries, 1995). This experimental work narrates the story of a young man who is excited about becoming a writer, and about the process of learning the trade. Within the narrator's journey three great Catalan literary figures of the twentieth century stand out: Josep Pla, Mercè Rodoreda, and Llorenç Villalonga.

Appearing eighteen years after its first publication is the definitive edition of *El dia que va morir Marilyn* (Edicions 62, 1996), by Terenci Moix. In this new edition the author restores censored fragments, polishes the vocabulary, and updates some narrative components. The new edition underscores the value of the novel, which became and still is a key generational reference for



the 1960's and the 1970's. *El dia que va morir Marilyn*, however, is not only a story about a specific time in history; but rather, it is a great novel. Josep Piera, with *Seducions de Marràqueix* (Edicions 62, 1996), continues his Mediterranean explorations following his visits to the Greek islands, Naples, and Sicily. The author is open to and fascinated by Morocco, a world where everyday experiences are heightened to a sacred realm. Marrakesh –and by extension Morocco– is a society in which misery coexists with unforeseen magic; unpleasant adventure alternates with splendid marvels. Thus the novel takes the reader into a stimulating discovery of knowledge.

Within the area of memoirs, so popular now, we should mention a diary by Jaume Pla, *De l'art i de l'artista (1982-1991)* (Edicions 62, 1996), which won the 1995 Sant Joan prize. The author presents his opinions on a large number of issues related to the artistic and literary world. In addition to its aesthetic value, the diary keeps the reader riveted to its pages through the strong personality, the coherence, and the tenacity of the points of view defended by the author. The personal and intellectual testimony of the author, though controversial and debatable, becomes an important reference point for the current situation of the artistic world. *L'extensió del temps*, by Xulio Ricardo Trigo (Bromera, 1996), should be considered as a diary, even though it received an award as fiction. It focuses mainly on the literary activities of the author, and it is particularly enjoyable to a well-read public. The geographical settings –Galicia, the Pyrenees, and Valencia– are not as relevant as landscape or from a human standpoint, but reflect a deep knowledge and understanding of literature and of the other arts.

Among the biographies, Cristina Badosa's *Josep Pla, biografia del solitari* (Edicions 62, 1996) is her second of the personality and the work of the author of *El quadern gris*. Through Adi Enberg's testimony, Badosa presents the author in a way that is direct and personal and even, on occasion, harsh and dramatic. It is a dispassionate and truthful, human and critical vision. The author is not as interested in revealing the literary figure, as she is in discovering the person behind such a brilliant pen.

## POETRY

*Mascarada* (Edicions 62-Empúries) is a beautiful and dense collection of poems by Pere Gimferrer, who is considered as the most accomplished Catalan poet living today. The themes are memories of love, and reflections on the passage of time. Some poems are erotic, some even scatological, reminiscent of the Baroque aesthetic. The author uses expressive and daring devices which add both force and risk to the poems. With *Escandinàvia* (Bromera, 1996), the poet from Alacant, Emili Rodríguez-Bernabeu, offers us a collection of short but suggestive poems articulated through images of voyages through the Nordic countries. The collection is a reflection of the encounter with Northern Europe from a Southern Mediterranean perspective. A new edition of volumes I and II of Manuel de Pedrolo's *Obra poètica completa* (Pagès Editor, 1996) has been published. It incorporates his poetical explorations during a vast career, which begins in the 1940's and continues until the 1970's. The poetic legacy of the author of *Temps obert* is

important in order to attain a global vision of his dense universe, as well as that of his time.

## ESSAY

*El caçador d'instants* (Destino, 1996), by Rafael Argullol, is a splendid collection of aphorisms published in parallel form in Spanish and Catalan. The essayist and narrator offers us a penetrating and philosophical look at the central ideas of the book: love, death, the difficulties of everyday living, memories, and some others. Manuel Guerrero's *J.V. Foix, investigador en poesia* (Empúries, 1996) is a well-documented look into the work of the author of *KRTU*. Throughout five hundred pages the author covers aspects of Foix's literary world and indicates his objectives and results. Strictly speaking, it is a literary biography which aims at explaining both the life and the work of the poet. It is without a doubt the best study on the writer from Sarrià and becomes an absolutely necessary work for all who want to better understand Foix and his time. *De Rusiñol a Monzó: humor i literatura* (Publicacions Abadia de Montserrat, 1996) is an overview, by different scholars, of the works of various authors—the two in the title plus Carner, Trabal, Pla, and Calders—who have made humor an important part of their world vision. The quality of the articles is uneven, although it includes some excellent analyses and a magnificent preface by Albert Rossich. Robert Archer offers an interesting look into the classic Valencian author with *Aproximació a Ausiàs March* (Empúries, 1996), a cross between a study and an essay. It aims at bringing us closer to the world of the poet by underscoring his sources and by offering some general suggestions for his interpretation.

## TRANSLATION

The following works should be mentioned: Harold Bloom's controversial book, *El Cànon Occidental* (Columna, 1996), translated and annotated by Lluís Comes, itself the object of debates and discussions; Antonio Tabucchi's work, *Afirma Pereira* (Edicions 62, 1996), a peculiar vision of Portugal during the time of Salazar and of the role of the intellectual, narrated with the force characteristic of this great author. Within the collection of "Les Millors Obres de la Literatura Universal"—the best works of world literature—we can find, among others: *La filla de Burger*, by Nadine Gordimer; *El talp*, by John le Carré; *Dissabte a la nit i diumenge al matí*, by Allan Sillitoe; *Entre dos palaus*, by Naguib Mahfuz; and *A la carretera*, by Jack Kerouac.

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## MUSIC

Within the regular concert seasons, from the series *Euroconcert*, on January 11 there was a performance by the prestigious group The English Concert, directed by Trevor Pinnock, with works by Handel, Bach, and Telemann. We must not forget the concert by Lluís Claret on cello and Josep Maria Colom on piano. They performed Beethoven's entire work for cello and piano at the *Palau de la Música Catalana* in two sessions which were particularly interesting due to the novel approach of performing together works for these two instruments, and to the fact that some works were not well-known.

*Euroconcert* also sponsored opera performances in concert version. Thus was presented Gluck's opera, *Orpheus and Eurydice*, on May 16 at the *Palau* by *La Grande Ecuire et la Chambre du Roy*, directed by Jean-Claude Malgoire, with James Bowman and Lyne Dawson in the leading roles. This was a very good initiative and it was very well-received by the critics.

From the *Palau Cent* series we must mention the January 22 concert by Eugene Istomin on piano, with works by Mozart, Beethoven, Dutilleux, Debussy, and Chopin. We must also mention the concert given on February 17 at the *Palau* by the *Pittsburg Symphony Orchestra* which was celebrating its centenary with that European tour, directed by Lorin Maazel. They performed the *Concert for Orchestra*, by Bartok, and *The Heroic Symphony*, by Beethoven. The critics qualified it as a great event, and indeed it was a perfect combination of a prestigious orchestra and a first-class conductor such as Maazel.

It is also necessary to point out within this series the recital by Josep Carreras on April 22, with the pianist Lorenzo Bava, performing works by Bizet, Massenet, Verdi, and Puccini.

Within the OBC's season, the concerts on January 26, 27, and 28 were quite outstanding. The *Orquestra Simfònica de Barcelona i Nacional de Catalunya* commemorated the centenary of Robert Gerhard with a series of concerts with the participation of Anna Cors and Enric Serra as soloists, the *Coral Càmina*, and Albert Atenelle on piano, directed by Franz-Paul Decker. The program included *Soirées de Barcelona*, *Concert per a Piano i Cordes*, *Sis Cançons Populars Catalanes*, *Sardana número 1*, and *L'Alta Naixença del rei en Jaume*, all by Gerhard.

From the OBC's season we must also mention the performances of February 16, 17, and 18, with the pianist Christian Zacharias, directed by Eliahu Inbal. They played *Concert number 20* for piano, by Mozart, and *The First Symphony*, by Mahler. The concert fulfilled the hopes placed on an artist who has dedicated twenty years of his career to the Romantic and Mozart repertoire.

As for *Ibercamera's* season we must point out the concert given on January 23 by the *Quartet Melos*, with works by Berg, Mozart, and Schubert. One of the best performances of the season was the concert by the *Orquestra Tonhalle* of Zurich, directed by Sir Georg Solti. They performed Mahler's *Fifth Symphony*. Solti also directed the *Saint Petersburg's Philharmonic* on May 7, playing Beethoven's *Second Symphony* and *Pathétique* (Sixth Symphony), by Tchaikovsky.

We must also mention that on March 4 *The Saint Petersburg Kirov Orchestra and Chorus*, directed by Valery Gergiev, presented a much-awaited *Requiem* by Verdi at the *Palau de la Música Catalana*. The concert was very well-received by the critics and the general public.

Within the series sponsored by "La Caixa" Foundation, the performance in their entirety of Beethoven's String Quartets by the *Edellion Quartet* is worth mentioning. It took place in six concerts, on January 19 and 10, February 16 and 17, and March 1 and 2 at the *Centre Cultural de la Fundació*. The delivery was rigorous, focusing on the form of the works, often in detriment of the nuances within the texture of the music. Also within *La Caixa's* series we must point out the traditional performance of Bach's *Passion according to Saint Matthew* on March 18 at the *Palau de la Música*. This year's *Passion* was much awaited because it was to be conducted by Frans Brüggen. It was indeed a very personal performance, austere and ascetic, which gave the orchestra the leading role and reduced the solo pieces from the arias. It was a very effective interpretation by Brüggen conducting the *Eighteenth Century Orchestra* and the *Nederlands Kammerkoor*. We must not forget *The XIX Ancient Music Festival*, from which we must point out the concert by Hopkison Smith performing a Baroque lute on May 1, with works by Weiss and Bach, at the *Centre Cultural de La Caixa*. The prestigious group *La Petite Bande* performed works by Haydn and Mozart on May 8 at the *Monestir de Pedralbes*. These composers are not, however, among those usually performed in this Festival.

Another remarkable concert was the one which the pianist Vladimir Ashkenazy presented on March 12, with works by Beethoven and Chopin. It is also necessary to point out the benefit concert that the *Theater Chorus of the Scala de Milan* gave for the reconstruction of the *Liceu* on February 5, at the *Palau de la Música*. The program included the choral adaptation of Montsalvatge's *Canciones Negras*, alongside choral parts from Verdi and Rossini's operas, along with the debut of the cantata *Ottocento*, a choral collage of passages related to the history of the *Scala*. Opera pieces from Bellini, Donizetti, and Mercadante were also performed.

Regarding opera, on February 22, at the *Palau*, Verdi's opera *Giovanna d'Arco* was performed in concert version, directed by Maurizio Benini. It is worth mentioning the *Gran Teatre del Liceu's* opera program not performed in the *Liceu*. The program includes two operas from our century; this constitutes a cause for celebration because it bespeaks of the renewal of the repertoire and the dissemination of music from our times. The two operas are *The Lighthouse* (1979), by Peter Maxwell Davies (1934-), and *La Voix Humaine* (1930), by Francis Poulenc (1899-1963). The interpreters were Christopher Lincoln, Lluís Sintes, Stefano Pallatchi, and Renata Scotto in the leading roles. The performances took place at the *Mercat de les Flors* on March 22, 24, 27, and 29. These two works reflect upon human solitude and have been a success during the *Liceu's* season. A piece not usually performed in opera theaters was also very successful, Mozart's *Mitridate Re di Ponto* (1769), offered in concert version on March 11 and 14. It is a work from Mozart's youth which he performed during his travels to Italy, in the style of authors such as Piccini and Sammartini. The interpreters were Rockwell Blake, Luba Orgonossova, Bernadette Manca di Nisa, and Joan Cabero, directed by David Robertson.



The *Liceu's* season continued with Wagner's *Tristan and Iseult* at the *Palau de la Música Catalana* on April 21. The soloists were good and the *Orquestra del Gran Teatre del Liceu*, directed by David Robertson, was particularly good. Verdi's *La Forza del Destino*, in theater version, was performed at the *Teatre Victòria*. The season closed with Britten's opera *The Turn of the Screw*, directed by Josep Pons, on June 17. Also within this line of performances it is necessary to point out the recital of the soprano Edita Gruberova and the tenor Elio Boncompagni on January 29 at the *Palau de la Música Catalana*. They offered works by Donizetti, Bellini, and Meyerbeer.

On February 2 in Andorra la Vella at the *Centre de Congressos*, the *Moscow Chord Quartet* performed with Emile Naoumoff. On March 20 the *Orquestra Nacional de Cambra d'Andorra*, directed by Gerard Claret, performed works by Jacob and Schubert. Also in Andorra, on March 24, at *Sant Esteve's* church, the *Cor de Cambra del Palau de la Música Catalana* gave a performance directed by Jordi Casas.

Among the summer festivals, the *Festival Castell de Peralada* celebrated its ten year anniversary. For this occasion, the organizers wanted to offer one of the best programs of its history. Among the highlights we should mention the recital of the soprano Mirella Freni; the performance of the *Orfeon Donostiarra*; and Xavier Montsalvatge's opera, *Babel 94*, and *Pepita Jiménez*, by Albéniz.

Music life in Majorca was very dynamic during the summer, with festivals such as the one in Valldemosa, which has taken place since 1932, and the one at the *Pati d'Armes* in the *Castell de Bellver*, where Beethoven's works for piano and orchestra were performed. Also, the festivals of the towns of Artà and Deià, along with many other towns' festivals, were interesting additions to the beaches and sun as tourist attractions in the Islands.

On August 24 Oriol Martorell died in Barcelona. Oriol Martorell was the founder and creator of the *Coral Sant Jordi*, and promotor and renewer of chorus songs, teacher, and musicologist. With his death, Catalan music has lost one of its most important contemporary figures. The activities to honor his memory were numerous throughout the year, and still continue to this date.

The series *Palau Cent* opened the new fall season with a very good performance by the prestigious group *La Petite Bande*, that along with the *Cor de Cambra de Palau*, interpreted a Haydn program at the *Palau de la Música Catalana*. Also very good was the *Euroconcert* season. *Musici della Srennissima* performed at the *Monestir de Pedralbes*, and *Ibercamera* initiated a series of concerts dedicated to Brahms to commemorate the anniversary of his death.

In short, we can say that 1996 was a year marked by the trend to celebrate anniversaries, like that of Gerhard (in '97 we will celebrate Brahms's), as well as by the great figures presented by the organizers of the regular season concerts. Opera is still in a precarious situation, while we await the completion of the new *Liceu*. Perhaps for this reason no one remembers the work being done on the *Auditori Nacional*, within the *Teatre Nacional de Catalunya* complex.

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## THEATER

## Second half of the 1995-96 season

Besides the extraordinary abundance of playwrights, theater companies, and Catalan directors during Madrid's below par season, theater activity during the first half of 1996 was characterized, to a large degree, by a dynamism marked by an increase in the number of theatergoers and the selection of proposals. The main reason for this excitement within Catalan theater is the variety within the Barcelona season complemented by theater festivals such as the Sitges Teatre Internacional, the Grec, and the Fira del Teatre de Tàrraga. Another reason is the appearance of the *teatre de base* in Valencia and on the Islands, which go beyond their respective institutional policies.

More specifically, this excitement is due to: the vitality of small alternative stages that intentionally choose a program that is daring and risk-taking and that look for stage aesthetics and drama literature adequate to their particular taste; the beginning of an underground theater movement which has an experimental and avant-garde character to it and which explores new spaces for theater and potential audiences; the role of private companies in theater activity; the appearance of a new generation of authors, interpreters, companies, and directors, whose professionalism is undeniable and who promise a prolific decade for Catalan playwrighting; the joining of different areas brought about by the coordination, the optimizing of resources, and the struggle for some creative theater spaces (Coordinadora de Sales Alternatives de Barcelona, Associació de Companyies de Teatre Professional de Catalunya -*Ciatre*-, Plataforma de les Arts Escèniques Valencianes); the attention paid to contemporary playwrights -worldwide or specifically Catalan-; and, especially, the structural changes within the Teatre Nacional de Catalunya (TNC) and the new headquarters of the Lliure at the Palau de l'Agricultura -that, along with the Mercat de Flors, will become in the near future the Barcelona version of Giorgio Strehler's *citta del teatro* in Milan.

These phenomena have the possibility of making the Catalan-speaking areas a virtual hub of Mediterranean theater creativity. Despite this, the theater ecosystem seems to develop in a complex and fairly unforeseeable way. This is just as true for a minimally coherent definition of a theater policy as well as for long term planning. The need for the *teatre de base*, which carries a bit of risk and imagination, to be alternately strengthened and in line with the large projects such as the TNC and the Ciutat del Teatre, and the unambiguous support of Catalan playwrighting which, with few exceptions, must move -in the best cases- within alternative circuits or at the mercy of institutional paternalism, are, then, the two greatest challenges within the panorama of Catalan theater.

The Centre Dramàtic de la Generalitat de Catalunya (CDGC) opted for musicals at the Romea after the exit of *Sweeney Todd*. Its program brought together the following two musicals: *Candid*, a Broadway musical based on a novel by Voltaire, with Hugh Wheeler's stage adaptation and with music by Leonard Bernstein, in the Catalan translation of Narcís Comadira, and with stage and music direction by Xavier Alberti; and *Figasantos-Fagotop, missatge*

*al contestador: soparem a les nou* –a provocative and disturbing spectacle, a transitory opera, a mixture of drama and instrumental, an intermittent failure, a chaotic mixture of poetry and music, with an excess of imagination. The music, direction, and *libretto* were done by the multi-faceted Carles Santos. Three current French and Catalan plays completed the program. At the Poliorama there was *Diktat*, by d'Enzo Cormann, performed by the French company Théâtre La Chamaille, and directed by Hervé Tougeron. This was a work about the absurdity of the Balkan Wars. Also performed at the Poliorama was *El visitant*, by d'Eric-Emmanuel Schmitt, translation by Jordi Planas and under the direction of Rosa Maria Sardà. This work was a philosophical comedy which won four *Molières* and was one of the successes during the theater season in Paris. At the Romea, one of the best contemporary Valencian authors, Rodolf Sirera, had his debut of *Maror*, under the direction of Joan Lluís Bozzo. It was disappointing, however, that another one of his works, *La caverna*, was never shown. It is worth saying that in spite of some past seasons the Romea has begun to support new authors –and not so new– within Catalan playwrighting. The goal of this support is to become a stable launching pad for creative native authors. This tendency seems to have come about from a most reasonable formula of dramatic readings with few to no guarantees of being presented –undoubtedly, much like the theater awards– or just as well through the presentation of contemporary texts that respond primarily to the marketing imperative as the determining factor.

The Mercat de les Flors continued its line of programming with the showing of international performances from prestigious European directors. Thus, regarding the first ones, it is necessary to point out the Romanian Silviu Purcarete's creation *Fedra*, from the texts of *Hipòlit* by Euripides and *Fedra* by Seneca, performed by the Cracow International Theater. Special mention must be given to one of Philippe Genty's most recent and exciting productions, *Voyageur Immobile*. This is an unsettling journey through the inner spaces within the undiscovered and hidden zones of consciousness. It was able to achieve a high degree of plasticity and the appearance of hallucination. It had its debut at the Théâtre de la Ville de Paris and was the third stage direction by Genty in Barcelona, following *Désirs Parade* (1987) and *Dérives* (1990). Also shown was Madrid's grand spectacle from one of the Spanish literary classics, *Martes de Carnaval (Las galas del difunto, Los cuernos de Don Friolera, ¿Para cuándo son las reclamaciones diplomáticas?, La hija del capitán)*, by Ramón M. del Valle Inclán, performed by the Centro Dramático Nacional company under the direction of Mario Gas. Secondly, there was the production of contemporary texts. Among these we must point out one of the best performances of the season, *Galileo Galilei*, by Bertolt Brecht, with the translation by Carme Serrallonga and under the direction of Calixte Bieito. Brecht has been one of the authors that has been at the top of the Madrid charts. There were also three other plays that were well received by critics: *L'àngel de la informació*, by d'Alberto Moravia, with the translation by Núria Furió and under the direction of Jordi Mesalles; *L'amant anglesa*, by Marguerite Duras, under the direction of Alfons Flores; and *El funàmbul* by Jean Genet, under the direction of Moisès Maicas and Manuel Guerrero, a debut which took part in the *Jean Genet à Barcelone* festival, which was

organized by the French Institute behind the motivation of the tenth anniversary of the death of the author. There were diverse activities such as expositions, book inaugurations, exhibits of films and documentaries, round-tables, and conferences. Thirdly, there was the performance of *Accident*, by Lluïsa Cunillé, one of the most prolific writers of Catalan theater. This performance was directed by Joan Ollé and had a cold reception—one that was unjust, considering the quality of the text and direction. Finally, the Mercat was the stage for the thirteenth edition of *Marató de l'Espectacle*, in which dance theater, circus, music, acts, variety acts, puppet shows, mime, videos, and short films occupied the stages. It turned out to be a truly authentic grand theater festival driven by a generous dose of spontaneity and enthusiasm and brought together prestigious artists and creators from various disciplines. There were artists from theater to music, from variety acts to performance and the plastic arts. It became a must see show for the up-and-coming artists. Together with a high level of skill and success with the public, they frantically showed performance after performance of dance (Increpación, Nats Nus, Lipe Hernández, Andrés Corchero, Sol Picó, Rosa Muñoz, Carolina Cortés, The Phfft Company and Nonom, Essaka Poetzsch Company), theater (La Troca, Los Ulen, Grappa Teatre, Las Calígulas, Quívoc), variety acts and circus (Manel Sebastián, Christian Atanasiu, Plot, Ekil i Brios, El Negro y el Flaco, The Crazy Jumpers), many vaudeville acts (*Emçoões*, from the Portuguese group Olho, Loco Brusca, Alexis Valdés), and so on. In short, this large festival of theater and plastic arts constitutes a gathering place of creators, programmers, and the public and, above all, provides a stimulus for the newest companies that, at the very least, can find a place in which they can present their creations—even though possibly only partially and with prerequisites. As a festival it became one of the most original and largest gatherings—an original festival in Europe—and one of most accurate barometers of the diversity of new creative tendencies.

The Teatre Lliure continued the season with its regular program of productions made up of universal literary classics under the direction of house directors. There was August Strindberg's *El Pare*, translated by Feliu Formosa and directed by Pere Planella; and a play about metatheater, *Lear o el somni d'una actriu*, directed by Ariel Garcia Valdés in a joint theater work in conjunction with the Companyia del Teatre Lliure with *El rei Lear*, by William Shakespeare. If the presence of Catalan playwrighting is one of the pending questions for the Lliure, the extraordinary "amateur theater" activity and some "metropolitan" theaters were responsible for, and quite successful at, bringing some of the most prestigious Catalan authors to the stage. We hope that the new future headquarters will allow the Lliure to resolve this question with a line a programming that takes into account native literary drama. In fact, the Teatre Joventut de L'Hospitalet de Llobregat brought back *Revolta de bruixes*, a work by Josep M. Benet i Jornet, an author with one of the most tenacious and solid backgrounds. This work was directed by Lurdes Barba fifteen years after its emblematic debut at the Romea. The Teatre del Sol de Sabadell offered one of the best productions of a tragedy, *Maria Rosa*, by Àngel Guimerà, directed by Ramon Ribalta; and the Teatre de l'Alegria de Terrassa presented the premiere of *Allò que tal vegada s'esdevingué*, by Joan Oliver.

The Adrià Gual and La Cuina de l'Institut del Teatre theaters are able

to offer an alternative function within public theater. They present proposals from young artists and diverse disciplines and plays that do not have a place within Barcelona theater programs. Fortunately, in this way these productions find a stage on which they can perform in Barcelona. Within Catalan theater production, it is necessary to point out two proposals presented at the latest edition of Sitges Teatre Internacional (STI). There was *Una pluja irlandesa*, by the author-actor and director Josep Pere Peyró; and *Esquerdas*, by Àngels Aymar, under the direction of Alexandria Palau. There were also the debuts of *Aigua, foc, terra i aire*, by Lluïsa Cunillé, under the direction of Eugeni Rusakov; and *Mòrfosis*, a "production of movement," which was multi-dimensional and metaphorical, a mixture of surrealism and contemporary dance, with script and direction by Gemma Beltran. Among international playwriting, it is worth pointing out the polyphony for female solo vocalists, *Quatre retrats de mares*, by Arnold Wesker, translated by Marta Pessarrodona, and directed by Mercè Managuerra. Also worthy of mention is *Croades*, by Michel Azama, with translation by Santiago Sans. During the week dedicated to Argentinian theater there was *Buenos amigos*, by the author and director Jorge Cuadrelli. We should add Peter Handke's *Fragments from Pels pobles*, under the direction of Joan Ollé. This turned out to be one of the best workshops in the history of the Institute, and one in which the third year students performed as a year end project.

The "sales alternatives" (alternative theaters) occupied an outstanding place in the dynamism of the ecosystem of Catalan theater. A private handling of public interests, a certain coherence among the programs, a major capacity of risk and enthusiasm, and an important grouping of parallel activities—from classes and workshops to the publication of magazines, dramatized readings, presentations of works in progress, and so on—are some of the factors which place these theaters at the very foundation of theatrical creativity. Despite their heterogeneity, they maintain the common element of a desire to experiment as a continuous vocation while continuing to be a stable place of creation. Further, with the goal of coordinating their activities, five alternative theaters—the Artenbrut, Beckett, Malic, Tantarantana, and Versus Teatre—have grouped themselves together in the Coordinadora de Sales Alternatives de Barcelona. The possibilities of uniting efforts and realizing joint projects, despite the crisis after the cutting of funds on the part of public administration, has driven the alternative theaters to create a common theater. This, beyond the coordination taking place, introduces the creation of a collective company in order to exploit its uniqueness—a small grass roots theater with much dynamism. They serve as stages of cultural agitation and of public interest, and, in particular, they optimize the management and distribution of individual and collective projects. Further, they consolidate and amplify the achieved social space and make up for the low profit margin of each theater through the multiplication of activities that open new avenues for financing. In practice, the coordination of alternative stages has materialized, for the moment, into two of the most outstanding projects within the panorama of Barcelona theater. Its program included *Alternativa Brossa*, within the Festival Grec and *Tardor Pinter* during the 1996-97 season. With the intention to present the artistic creations of homosexual subject matter, the III Mostra de Teatre Gai i Lèsbic took place on some of the stages of these alternative



theaters. The following performances were given during the summer: the dramatized reading of *Winnemucca Boulevard*, by Toni Marquet; *Cenicienta la nuit*, performed by the company Puntos Suspensivos; *Andonis Total* and *Guarderia Cuarteto en La*, both works by Harvey Fierstein, performed by Arión Teatro; *Cèl·lules T i simpatia*, by Michael Kearns; and *El vals de Baltimore* by Paula Vogel, performed by Teatre Kaddish.

Let us take a look, however, at some of the activities carried out by alternative stages during the first half of 1996. The historic *Malic* became part of a Mediterranean network of inexpensive popular theaters and thus converted itself into an open window for popular theater that is performed in other Mediterranean countries. Thus it performed a role similar to the one that Sala Beckett carries out concerning Latin American theater, with the objective of connecting similar activities and searching out motives, meeting places, and places of exchange. Despite the economic difficulties, it consolidated the Festival d'Òpera de Butxaca that, in this third edition, showed two interesting farcical works. There was *Càstig*, by Eduard Diago, and *Anus Horribilis*, by the Galician troupe Companyia Chèvere. Also within its program, it offered proposals like the great actor Àngel Pavlovsky's one-man-show, *Orgullosamente humilde*. There was also *¡¡Firmen!!*, the critical tragic-comedy by José Manuel Padilla of Seville, under the direction of Fernando Grifell. And there was the very special *21 histories d'amor*, by the author and director Francesc Pereira—with an improving record that began with *Ficus* and goes to *Biografia*. Lastly, there were the performances of two short works never seen before on Catalan stages by Luigi Pirandello, *L'imbècil* and *El certificat*, under the direction of Massimo Ricciardi. The Beckett presented *Medea-Mix*, one of the most interesting productions of the season. This was a collective creation by the group Metadones, directed by Magda Puyo, a multiple Medea simultaneously incarnated by six actresses, using all of the expressive recourses within the art of acting and in an explosion of imagination. From the whole of its program I would like to pick out two more debuts: *Intempèrie*, by Lluïsa Cunillé and the young Valencian actor and author Paco Zarzoso, under the direction of Sola López; and *Abans de la jubilació*, by the Austrian Thomas Bernhard, in Eugeni Bou's Catalan version, under direction of Rafel Duran. The Tantarantana presented us with two splendid productions. There was *El revolt*, from the German playwright Tankret Dorst, under direction of Pep Pla, and *Una nit qualsevol*, by Slawomir Mrozek of Poland, under direction of Dolors Vilarasau—with its debut at Tàrrrega '95. Also presented were the following two works: *Preludi en dos temps*, by a current Catalan author, Ignasi Garcia, under direction of Miquel Gòrrig; and *La corbata o la mort a terminis*, based on the radio scripts of the writer Janusz Krasinsky, with playwriting and direction by Jorge Vera-Ocampo. There were also four brief one act pieces from among the best playwrights in the United States: *Mes enllà de l'oceà*, with translation by Carles Sans and direction by Thomas Davison; *Tir al blanc* and *Rates*, by Israel Horovitz; *L'acompliment del desig*, by David Simpatico; and *Lynette a les 3 de la matinada*, by Jane Anderson—in the context of an irregular presence of the major plays of North American theater, with the short-lived exception of Sam Shepard and David Mamet. The Artenbrut consolidated its varied and eclectic program with the presentation of numerous productions



characterized, in general, by the program's risk-taking and innovative character and its penchant for contemporary works. Let us point out a few. First, there are those of current Catalan playwriting that, in some cases, already guaranteed the success of the critics and the public from the festivals of SIT, from Tàrraga, and from the Grec. There were the following productions: *Curriculum*, with playwriting and direction by Pasqual Alapont and Carles Alberola—a Valencian actor, director, and author who continues to improve upon his record—; another extraordinary one man show, *Em vec el bec*, by Francesc Albiol and Joan Castells; the series of sketches of *Stand de Pocaconya*, with direction by Jordi Purtí; and, with a much more discrete outcome, the literary cabaret *Lluna de mel a Oregon*, by Xus Estruch and Toni Alivert. In addition to these, there were the following two productions: *Criades*, by Jean Genet, under direction of Pere Sagristà—which was added to the commemoration of the 10th anniversary of the death of Genet; and *Los domingos matan más hombres que las bombas*, based on texts by Max Aub, Ray Loriga, Quim Monzó, Bukowsky, Baudelaire, Cioran, and Ignacio Carrión, and performed by Fundaciones Teatrales C2 under the direction of Jesús Cracio. There were also two proposals based on poetry texts from the work of Josep Maria de Sagarra: *...I un clavell vermell al trau*, in an homage to the poet, in charge of the actor Lluís Soler; and from the poems about the agony of the critic of North American Jazz David H. Rosenthal, *El Viatge*, a poetic music recital with pieces by Miles Davis, Clifford Brown, Cannonball Adderley, performed by Quim Lecina and the Brownie Jazz Quintet, and having its debut the year before at La Cova del Drac. And, to close, there was the exhibition of new stage proposals of the "author theater" during the first edition of the series *Art-Treuit* in which five companies exhibited their most representative productions. It included the following: *El treball allibera*, by the Majorcan company CUT; *Provença 108*, written and directed by Enric Cruz, performed by the company Cúbito Súbito; *Nuevos episodios de la línea de baba*, by El Gusano Impasible; *Jeroglífic*, mime drama by Gemma Beltran; and the puppet show, *La maldición de Poe, títeres de terror*, by the company Teatro Corsario de Valladolid.

Another one of the most interesting phenomena of Barcelona theater activity has been the "underground" theater which was produced in unexpected places (the bars of the Federació de Bars Independents, La Capella de Se7 i Se7, Sala Apolo) and offered the possibility for diverse groups to present short-lived proposals—small productions adequate to the characteristics of the place—to new audiences. It constitutes an example of the extension of the theater networks into the social network and, at the same time, underlines the fragility of some proposals that had their birth in the "off-off" and which barely have enough continuity in order to get a space in the Barcelona theater panorama. Nevertheless, the bars of the Federació de Bars Independents—FBI—took advantage of the tendency to organize theater activities and musicals in order to increase their customers, and they articulated a theater program with small productions. The joint spectacle *Redada*, which grouped together the best fragments of the companies that participated in the venture (Accidents Polipoètics, El Monda & Rhythm Maker, Pili's Troupe, Ivette y Luis, Bajo a la Mina Cantando, La Bohemia, La Mòmia Teresa Calafell Joaquín, Cia. Poca Conya, Xus Estruch, Al Alimón

Teatre) augurs a promising future for this formula of experimentation that implies a new conceptualization of the cabaret for the twenty-first century. Moreover, the first articulation of the FBI was the *upmc* (*urban pocket multi cabaret*), organized with the Teatre Malic. It was an example of the heterogeneity of urban cabaret, an experimental circuit for the small cabaret spectacles in which the creation oscillated between risk, adventure, debauchery, and poetry. The first edition (*upmcl*) brought several works together in an eclectic way with the objective of presenting a series of acts of popular character with provocative productions. There were the following works: *Prevenció y tratamiento de la alegría*, by Accidents Polipoètics; the puppet shows of *Makoki*, by Pepe Ota, and *Escolta'm amb els ulls*, by Mariona Masgrau; *Haus sent*, a multi-media production, by Miquel Baixes; *Dos corazones*, by Catherine Amette and Sophie Borthwick; *Apuhasha: el punt 3.502*, by Macromasa (Víctor Nubla and Juan Creck); *Cançons de Cabaret*, by Shøenberg and Kurt Weil, with Marta Fiol and Ross Craigmile; *Cenicienta la Nuit*, by the Madrid company Puntos Suspensivos; *Black is beautiful*, by Cecilia Bellorin; and *Ninotarium*, a puppet show by Nessum Dorma. In fact, within the genre of live bar music although from a more literary and subtle view, La Cova del Drac continued its long record which, during this season, counted on the production *Kinokabaret*, by Lluís-Anton Baulenas, with the direction of Joan Riera, after the success of *Cabaret d'hule i sofregit* (1993). Finally, in the way of the original experiences, within this experimental orbit and exploration of new spaces for theater, was Capella de Se7 i Se7. It introduced, during its short history from January to May of the same year, a program that brought to light the contemporary independent and avant-garde theaters with risky productions. There was *El desig de ser dona* (*peça per a dos homes*), by the young playwright Roger Bernat; *La lliçó*, by Eugène Ionesco, under direction of Carlota Sabirós; *La parella és*, direction and sound by Josep Pere Peyró; *Diari d'un boig*, by Nicolai Gògol, under direction of Paco Rodríguez Soto –presented at STI '95–; and *La felicidad, ha, ha, ha*, by the Peruvian writer Bryce Echenique, under direction of Fausto Carrillo.

The dynamics of "private theaters" seems to lean more and more toward programs directly influenced by profitability and the marketability of its performances; this cannot be understood in any other way. Let us take for example some commercial revivals, most likely motivated by the desire to exploit the neo-hippy fashion or to recuperate former musical successes with performances –which obviously filled theaters– such as *Hair*, by Jérôme Ragni, James Rado, and Galt McDermont, that with Baltasar Kormákur's adaptation and direction will have another reshowing at the Goya –and which reminds one of the version of *Dràcula* from the previous year. There was also *Torna-la a tocar, Sam!*, by Woody Allen, under direction of Ricard Reguant, at the Condal. At the Victòria there was *Pel davant... i pel darrera*, by Michael Frayn, with Paco Mir's adaptation and direction under Alexander Herold. Richard O'Brien's *Rocky Horror Show* played at the Arnau, with translation by Albert Mas Griera and direction by Ricard Reguant. In spite of everything, there were remarkable proposals such as the revival of *Galileo Galilei* at the Condal and the debut of the comedy *Busco el senyor Ferran*, by Jean-Claude Carrière, with translation by Sergi Belbel and direction by Pere Planella, at the Villaroel. If the programs of private theaters were not exactly interesting

during this first half of the year, the cutting of institutional subventions has made the survival of some private theaters very difficult—despite the increase in public attendance and the current excitement within theater. The situation threatened the continued operation of those theaters in process of consolidating such as the *Artenbrut* or the *Teatre de L'Eixample*. Just last fall it seemed necessary to create a marathon of performances under the title “*No tancarem*,” with the objective of amassing funds to rectify their economic conditions. An example of these programs that enjoy social awareness and cultural strength is the historic *Villarroel*, which threatened to close its doors if it did not receive the necessary support to maintain a program coherent with its past. With a close watch on this uncertain situation, private managers have continuously denounced the arbitrariness of the way in which grants are given, the disequilibrium between public and private theater, and unfair competition of the former with the latter. They have demanded, besides a more objective system of awarding institutional funds, a definition of the functions of each of the sectors in virtue of the public initiative which, because of budgetary and financial possibilities, programming, and private companies, would have to reach levels to which it cannot accede. On the other hand, the managers of the unprofitable *Sant Andreu Teatre*, which closed last September, proposed to convert it into a facility for theater activity—company rehearsals and eventual presentations of productions. The *Tivoli* turned to theater programming on the initiative of private companies and, in another direction, the *Poliorama* was in the process of privatization as a result of its adaptation to the new theater map which was drawn with the imminent opening of the *TNC*.

### Valencia and the Balearic Islands

The high level of theater creativity in Valencia, which features new playwriting, is led, alongside Rodolf Sirera and Manolo Molins, by such names as Carles Alberola, Carles Alfara, Rafael González, Paco Sanguino, Paco Zarzoso, Juanjo Prats, Francesc Adrià, and so on. Also playing a role has been the appearance of the initiative from the private sector that has the intention of making the theater companies veritable cultural enterprises that are able to achieve a high level of quality regarding artistic results, and levels of precision concerning productions. Unfortunately, this is contrasted with a weak state of theater in Valencia, instability, a lack of rigorous formation concerning the public, dependence on outside and aesthetic canons, ideologies, and, especially, an abominable and unexpected theater policy that has produced more than one misfortune in the institutional development of Valencian theater activity. This was true to the point that public theater centers ran the risk of turning into mere exhibition spaces instead of production spaces. Theater centralization remained banished to Valencia, and worse yet, to the city's *Teatre Principal*. This threatened the *Circuit teatral Valencià* that allows, besides the decentralization and the strengthening of theater activities within outlying cities, many companies to tour the Valencian “comarques.” This would favor the availability of quality cultural activities and the guarantee of consolidating, at minimum, a professional body which can live off these tours.

Furthermore, Valencian companies were not included in the program and, instead, works of large proposals were exhibited which did not contribute, not even in the least bit, to the growth of Valencian theater. In this sense the response of the Plataforma de les Arts Escèniques Valencianes, made up of professionals from this sector, was overwhelming when demanding a reason for the institution's behavior and demanding the resignation of the person responsible for the Teatres de la Generalitat because of the entity's undefined artistic lines, his unawareness of the state of Valencian theater, and the personal use of public resources. After a scandal-driven resignation, a new period has begun which, initially, appears to be working for Valencian theater and production itself, despite the crises within Valencian theater involving previous management. From Valencian theater programming, besides the compensation involving Marivaux's presentation of *L'isola degli Schiavi*, by the Piccolo Teatro di Milano, that had to open the theater season at the Teatre Principal, it is necessary to mention *El metge a garrotades*, by Molière at the Sala Escalante, performed by the Companyia Pavana Espectacles which has had an improving record since 1983. Also worth mentioning are Moma Teatre's latest production, *La lliçó*, based on a piece by Ionesco, and *Estimada Anuchka*, by Carles Alberola at the Rialto. Moreover, there was J. B. Priestley's production of *Cantonada perillosa*, performed by the company Micalet, that, within its possibilities, is trying to create a continuous program of Catalan theater as a stable company. Naturally, the dynamism of Valencian theater has a center, that is the Mostra de Teatre d'Alcoi, which, contributing to the strengthening of the Valencian theater circuit and participating in the Alcover project, is also the meeting place of new generations of authors and drama companies. Its sixth edition, bringing together numerous companies—Moma Teatre, Pluja, Malpaso, Iguana Teatre, Teatro Enemigo, Preludi, L'home dibuixat, Nanà, Jàcara, PTV, Clowns, Xarop, Teatre de la Resistència—, turned into quite a spectacle of productions: *Un sopar de dimecres*, by Ximo Llorens, performed by Teatre del Quinzet; *L'estança*, by Chema Cardena, performed by the company Arden; and there was the debut of *Preludi*, by Ignasi Garcia. In this way the show was turned into a stage of exchange, a presentation of experiences and recovery, and was the framework for the Plataforma de les Arts Escèniques' conference. Lastly, as an excellent epilogue to the celebration of the 100th anniversary of the death of Eduard Escalante, the brothers Josep Lluís and Rodolf Sirera published *Teatre original complet*, by the Valencian playwright.

On the Islands, besides the lack of uniform theater policy on the part of the government, there is a range of groups that stand out in the panorama of theater. This is true despite the effort to turn the Teatre Principal de Palma into the main seat of Majorcan theater with the promotion of the theater itself and new quality shows. Some of the groups that have increased their level of professionalism have also matured throughout their history and aspire, for the most part, to increase their influence beyond the Islands. Among these groups are the following: Estudi Zero, with their production of *Chez Poquelin*, from texts about the life and work of Molière; Iguana Teatre—that has shown its works in Tàrraga, Barcelona, Alcoi, Valencia—, with *Twist and Txèkhov*, dealing with the world of the Russian short story writer Anton P. Chekhov, under the direction of Pere Fullana, with adaptation by Carme Planells and



Gabriel Galmés; Teatre de Bunyola, with *Poca por*, a musical by Joan Carles Muntaner, under the direction of Mateu Grau; La Lluna, with *Joanot Colom*, a political-historical production conceived from the unpublished text of the Majorcan author Llorenç Moya, directed by Antoni M. Thomas; and Groc/Clota, from Menorca—fruit of the merging of Groc from Ciutadella and La Clota from Maó. Following *L'òpera de tres rals*—1995—, Groc/Clota is preparing for this year a series of works for the commemoration of the 250th anniversary of the birth of Joan Ramis i Ramis. These works will be based on the burlesque poems and short pieces from *La violació de Lucrecia* and eclogues such as *Tiris i Filis*, a Goldoni work, and new contemporary texts.

### Projecte Alcover

The "Projecte Alcover" is, without a doubt, one of the most attractive and encouraging initiatives within the entire panorama of Catalan theater. As a cultural project, and more specifically within the sphere of Catalan theater, it has the objective of presenting a model of theater in coordination with programs that include the participation of companies from Catalonia, Valencia, and the Islands. The three main characteristics of the project are its evolving public, the fact that it does not expect to achieve immediate profits, and its proposal that theater and culture be seen as social necessities. Its goal is for its scope of action to go beyond the limited interests of theater in order to become the common framework for cultural projects within a wide range. The project aims at bringing back a type of theater which demands a world of its own and in which main characters are based on the artist and not on business interests or the commercial process of productions. The "Projecte Alcover" was presented for the first time at the Mostra de Teatre d'Alcoi in June of 1995. At the Fira de Tàrraga within the same year, a new exhibit was made within the framework of a meeting of persons responsible for theater and a selection of productions from PP.CC. were exhibited. During the initial and experimental phase, which closed at the end of the first trimester of this year, ten stages were defined within an established sector within an itinerary circuit, which included three companies and their productions. Among these productions were the following: *Sa varietat en sa locura*, performed by the Majorcan company Inguana Teatre; *L'aniversari de Don Eduardo*, performed by the Valencian company La Dependent, and *Treball d'amor perdut*, by William Shakespeare, performed by the Barcelona company Ferran Madico.

### Festival Internacional de Pallassos de Cornellà-Memorial Charlie Rivel

The seventh edition of the Festival Internacional de Pallassos (from April 28 to May 5), which together with that of Quebec's, is the most outstanding festival dedicated to this genre, and it coincides with a weak revival of circus from a contemporary standpoint while providing a message of solidarity based on tolerance and coexistence. The main part of this edition was the commemoration of the centenary of the birth of the brilliant clown Charlie Rivel, under whose name the festival has been dedicated and was originated.



This is a festival that has a well-known record as a permanent biennial monograph with an international scope and which counts on the participation of the best companies from around the world. Worthy of mention is the *Homenatge a Charlie Rivel, Josep Andreu i la seva època*, directed by Ricard Salvat, which brings together, within the context of the history of this century, some of the principal moments in the biography of this clown of universal status –also payed tribute by Copenhagen, Stockholm, and Bergen. From the entire variety of shows presented during the festival we can give special mention, among international ones, to *Yellow*, by the Russian Slava Polunin –Golden Nose award winner at the festival–, and *The Eccentric*, by the North American Avner Eisenberg. Among the Catalan presentations, endowed with splendid creativity, were *Rapsòdia en clown*, one of the most original and imaginative proposals, by Marcelline and Silvestre; *Els cavallers del nas vermell*, by the Cia Ínfima La Puça; *La gran Repris*, by Circ Crac (made up of Tortell Poltrona, Boni & Caroli, Los Galindos, and Los Los) and *Mira, miral*, by Marcel Gros. In short, this is a festival in which it is absolutely imperative that its strategies should be brought together in order to make of itself, once and for all, a must see international festival. Of course, as for the revitalization of the circus at the European level, Catalonia has been a unending breeding ground for initiatives directed toward the renovation and the recovery of the role of the circus: the Circ Crac, the circus associations, clown festivals, the new Tortell Poltrona's Circ Crac, the Fundació de Pallassos sense Fronteres (ONG), and so on. Despite this, circus acts have not been included in the program of Grec '96 and the spectacles of the Associació de Circ de Catalunya have been removed from the city center and relegated to the outskirts of Nou Barris. This clearly shows the insensitivity of those responsible for cultural management. Attention must be paid to this as the city is losing one of the few opportunities to enjoy one of the spectacles essential in order to understand the lines of contemporary Catalan and European circus.

### Festival Sitges Teatre Internacional '96

The 27th edition of Sitges Teatre Internacional (STI) (from June 16 to 17) based its program, as in previous years, on the support of current Catalan playwrighting production –which has allowed for some important discoveries–, on the presentation of choreographs based on the latest tendencies within contemporary dance, and on the presentation of a small range of international creations that carry with them a perspective of playwrighting that is not well-known on the Catalan stages. Within this edition the defining qualities were the improvement of equipment and the choice of spectacles –ones that on an average were of high quality. Some of the outstanding international shows were the following: the excellent production of *La gavina*, by Chekhov, performed by Teatrul Mic de Bucurest, under the direction of Catalina Buzoianu; the festival's first international production in collaboration with Printemps des Comédiens from Montpellier, *Salomé*, by Oscar Wilde, in the version of the Japanese director Satoshi Miyagi, with Japanese, French, and Catalan authors; the adaptation of an Euripides classic by Heiner Müller, *Madea Material*, under direction of Theodoros Terzopoulos and with the

leading role interpreted by the Russian actress Alla Demidova –recall *Fedra* from last year–, a production that formed part of the encounter dedicated to Heiner Müller's work; the interesting spectacle *Voci diverse, diverse voci*, a collage of texts which go from the monologue of *Hamlet* to *Els danys del tabac*, by Chekhov, with Tomasella Calvisi and Franco di Francescantonio; *Strange bed fellow*, by Stephen Chifunyse, performed by the Zimbabwean company Rooftop Promotions, under direction of Helge Skoog, from the work *La senyoreta Júlia* by Strindberg; *Els emigrants*, by Slavomir Mrozek, under direction of Vladimir Jekanovic and performed by the Bosnian company Kamermy Teatar '55; *Oração*, by Fernando Arrabal, under direction of Carlos Avilés, performed by the Eunice Muñoz's Portuguese company; and *Perdonen la tristeza*, by the Andalusian company La Zaranda, in a disturbing production in which the reflection on metatheater blends in with ideas from Beckett and Kantor. In the section dedicated to contemporary dance, we can point out, on one hand, the choreographs grouped together under the generic title *Elles ballen soles* which includes solos by Marta Carrasco (*Aiguarent*, under direction of Pep Bou and Ariel García Valdés), Lipi Hernández, and Mònica Muntaner, belonging to the company Las Malquerides (*Algo en el futuro*, *Mi paisaje*, and *Caracol*), Olga Mesa (*Solos*), La Ribot (*Socorro! Gloria!* and *13 piezas distinguidas*), and Margarita Guergué (*La rosa sin porqué*). Additionally, there was the presentation of choreographs of international scope such as *Hochland (Terra alta)*, the ballet of the German choreographer Joachim Schömer and the German National Theater from Weimar, and *Un bal dans le couloir de fer*, by the choreographer Karina Saporta.

As for native productions, there was the debut of the gastronomical-theatrical production *Zigurat*, performed by Zotal Teatre, with texts by Manuel Vicent, and under direction of Elena Castelar and Ramon Simó. There was also the presentation of *Contactes*, performed by Al Alimón Teatre and the performance in memory of Ovidi Montllor, *M'aclame a tu*, by Toti Soler and Esther Formosa. Among the most recent –and not so recent– stand-out Catalan playwrights presented in this edition of the STI is Josep Pere Peyró, one of the most solid authors of new Catalan playwriting. He had his debut of *Deserts*, another link in a consistent record and in a process of consolidation that –in the future– will be taken to the Lliure, the Romea, or the TNC as a preliminary step to its achieving international status. Another one of the most interesting authors of recent years, Enric Nolla –whose *Huracans* was read at last year's STI– presented *A pas de gel en el desert*, under direction of Rafel Duran. And, lastly, Manuel Dueso had his debut of *Platón ha muerto*, under direction of Josep Fargas, and the young author Toni Martín offered his second minor work, *Canvis*, under direction of Pere Anglas, that –even though recalling Jordi Sánchez's *Krampack*– was not very successful and received harsh reviews. Catalan playwriting closed with the readings of texts from Beth Escudé, Lluïsa Cunillé, Sergi Belbel, Jordi Galceran, Benet and Jornet, and Gerard Vázquez. Now most likely, if the STI wants to become an important international date spectacle, it would behoove the presence of Catalan playwriting to form part of a program in which currently living authors from around the world are incorporated in a more coordinated way such that a discussion concerning future playwriting, an exchange of shared projects, and, in the end, a dynamic encounter of drama arts of an international scope could be established.

## Festival d'Estiu de Barcelona Grec '96

Grec '96 consolidated its formula for participation in public and private theater with the presentation of a collection of spectacles that often are a preview of the season and convert the city of Barcelona into a large stage of theater and dance. This year's Grec, with Xavier Albertí as director, closed a twenty year era that began in 1976, the year that the *Assamblea d'Actors i Directors* was founded and was in full euphoria because of the death of the dictator and because of a very determined recuperation of collective liberties. In fact, just as the *Papers per a un festival* (Barcelona: Institut de Cultura de l'Ajuntament, 1996) show, the 1976 Grec was the result of a collective, enthusiastic, and united action. It was organized by the performance professionals within the social-political context of the times, and in virtue of which the broad participation of the profession within institutional theater policies was recovered. Much time has passed since then. Despite reference to the memorable and decisive Grec '76 "thanks to the public" –absolutely necessary in order to understand the current panorama of Catalan theater–, the desire to convert the festival into a ground for collaboration among creative families (with a look back toward artists of past generations and a look forward in order to project itself into the future) did not eliminate, in practice, symptomatic incongruencies. On one hand, there were no native classical authors programmed, no revisions of any authors nor any of the 70's generation, and the 25th anniversary of Jordi Teixidor's *El retaule del flautista* had to be celebrated in Tarragona. On the other hand, the introduction of a few new names, as good an idea as it was, was produced within an unfavorable framework and the mediocrity of the outcome in general can only be overcome if the initiative continues. Further, the counterpoint of a certain research and stage experimentation played the main role in alternative stages once again and in the recent *off Barcelona* which claims new spaces in order to create new aesthetic and conceptual avenues. This took place in a relatively euphoric atmosphere –because of the increase in offerings which were numerous and overwhelming, although tinged by a slight loss of spectators. And possibly, in another direction, it would be worth the trouble to try to coproduce performances with other festivals, if they want to create an international reputation that places the Grec on par with such competitions as that of Edinburgh or Avignon.

In short, the general characteristics of Grec '96 could be summed up within the following considerations. First, there was the mixture between the private and public proposals, which, on the one hand, allowed for a wide and extremely varied program, under whose protection many companies take advantage of the promotion and production facilities in order to have their productions' debuts during the Grec and to reshew them during the season, but on the other, this proposal also ran into the limitations of public demand. Second, the ideology of the festival was brought together in two ways. 1) There was a reflection on the idea of a contemporary Europe and its most recent history through international productions at the Mercat de Flors. Included in the program were the following performances: the excellent *Murx den Europäer!* (*Una vetllada patriòtica*), by Volksbühne of Berlin –an undeniable reference to the European avant-garde theater– which had its debut in 1993,

under direction of Cristoph Marthaler of Switzerland and the playwriting of Matthias Lilienthal, and in which a terrible metaphor of Germany having emerged from the reunification is presented; the star spectacle of '95 *Gloucester Time / Matériau-Shakespeare / Richard III*, adaptation and direction by Matthias Langhoff, which was its third visit to Barcelona (following *Fröken Julie*, at the Romea in '89 and *Edip Tirà*, at the Poliorama in '92); and the most disappointing *Tartuf*, by Molière, a joint and metatheatrical reading of the classic text, performed by the National Theater of Bulgaria, under direction of Margarita Mladenova, which was performed in dedication to the Balkan countries, with the intention of making known the most removed and least known theater tendencies. 2) There was a decision made in favor of taking the risk of trusting native artists barely in the process of formation, on behalf of a trio of Catalan author-directors, who will be presented at the Sala Ovidi Montllor at the Mercat de les Flors. The most interesting proposal is *Una història d'amor*, by Roger Bernat (his second theater debut following *El desig de ser dona*, at the Capella de Se7 i Se7). Also included were *Clàssic*, by Albert Bokos, and *L'alfabet de l'aigua*, by Rafel Duran. Third, there were the presentations of choreographic creations in different and unusual urban spaces which allowed for the spread of creative processes of dance and for the complementary participation of companies such as that of Merche Esmeralda (*Mujeres*, at the Victòria), Rosa Maria Grau (*Agua de luna*, at the Teatre Eixample), Sanza Tempo (*Sanza Tempo*, at the Artenbrut), and Nacho Duato (*Per vos muero, Mediterrània*, by Duato, and *Extractos de Kyr*, by the Isralean choreograph Ohad Naharin, at the Teatre Grec). Fourth, there was the outstanding role that was granted to one of the classics par excellence, Shakespeare—who, along with Molière, allowed for seeing the multiplicity of possible playwriting lectures and proposals. Among them was a *Macbeth*, under direction of Tamzin Townsend, at the Pati Manning, under the name of the Artenbrut, which, despite the hurriedness, was an outstanding proposal. Also included was a *Romeu i Julieta*, performed by the dance company Metros, with Ramon Oller's choreography—one of the most prolific choreographers of contemporary dance—at the Teatre Grec, and another *Romeu i Julieta*, in a contemporary and modernized version, performed by the company Euskadi Ur Teatro-Antzerkia, under direction of Helena Pimenta, at the Teatre Condal, which did not correspond to the expectations created by the prestige of its directors.

Fifth, there were the series of performances dedicated to one of the most original and least represented Catalan poets within the panorama of theater: Joan Brossa. In effect, the *Alternativa Brossa*, proposed by the "alternative theaters", brought together music, dance, visual poetry, and magic; four artistic disciplines for four performances created for, inspired in, and dedicated to Brossa. They were presented on each one of the stages of the Coordinadora de Sales Alternatives de Barcelona. With respect to poetry and music, there was *Núria Candela diu Joan Brossa*, in charge of Núria Candela, at the Beckett, and *Anna i Brossa II*, with musical performances from contemporary authors such as John Cage, Jordi Rossinyol, Brossa, and Ricci, under direction of Ramon Simó, at the Artenbrut. In the way of choreography, there was *Brossa a la porta*, based on the ballets *Normes de Mascarada* and *Troupe*, by Brossa, at the Beckett, performed by the dance collective La Porta—an



independent association of dance in Barcelona founded in 1992 and made up of a collective of dance professionals with the objective of giving incentive to, developing, and defending the creation of contemporary dance. As for the plastic arts, there was *Poemes visuals*, inspired in the visual poetry of the poet, performed by the company Jordi Bertran, at the Tantarantana. As for magic, there was a reshewing of *Poemància*, by the magician Hausson, under direction of Lluís Solà, at the Teatre Malic. This turned out to be a real "alternative," which, because of a lack of technical and economic resources, was unable to show the true stage possibilities of Brossa's world and his renewed vision of all of the disciplines of stage language, and, as a consequence, it was not able to make up for the stigma that hangs over Brossa's work. There is hardly a repercussion from his work and it often has its debut in marginal, unordinary circumstances and before minority audiences. This is true in spite of his persistent attitude of exploration and experimentation in a complex articulation of tradition and the avant-garde. And, last but not least, there were the debuts of two productions, one from a classic author and another from a contemporary one, from a group of directors with different personal backgrounds. There was Molière's *L'avar*, with translation and direction by Sergi Belbel, at the Teatre Grec; and *De poble en poble*, a piece by the Austrian Peter Hanke, translation by Eugeni and Gabriel Bou and under direction of the veteran Joan Ollé. This turned out to be one of the most ambitious Catalan productions of Grec '96, which also was concerned with reflecting the reality of the new-old Europe; it took place on the Mercat de les Flors' Maria Aurèlia Capmany stage.

Within the Grec's extraordinary offerings we can also add the debut of the "zarzuela," *La verbena de la Paloma*, script by Ricardo de la Vega and music by Tomás Bretón, under direction of Calixte Bieito, at the renovated Teatre Tivoli. There was also a reading of René Char's poems by Michel Piccoli and Dominique Blanc, at the Sala Ovidi Montllor at the Mercat de les Flors. Other offerings were the following: *Tres mujeres altas*, the presentation of an important work of the American theater, by Edward Albee, under direction of Jaime Chávarri, at the Teatre Goya —its debut being in Madrid in '95—; the animated urban multi-spectacle *Escenaris de carrer*, a fair in the old Barcelona with fragments of spectacles from the Comediantes; and the latest production from the duet Vol-Ras *Gagmania*, at the Teatreneu, under direction of Pep Cruz —with its debut at the Mostra Internacional de Mim de Sueca. In addition to this, it is necessary to point out —above all— the effort on the part of the alternative theaters for presenting varied and attractive programming. So, apart from the productions that made up *Alternativa Brossa*, the Ardenbrut offered *Quemexplicque*, a spectacle of mime theater in which the mime artist Christian Atanasiu put onto stage texts from the German avant-garde poets; the excellent Artaud, *retrato feroz*, by the Argentinian actor and director Jorge Gorosco —with its debut at the STI two years ago—; and *A tu vera*, by the Seville company *¡Valiente Plan!*, under direction of Ricard Salvat. The Tantarantana presented the following works: *Dos en un balancí*, by the Northamerican author William Gibson, with translation by Lluís-Anton Baulenas and under direction of Boris Rotenstein; *Kaddish in memoriam*, a dance theater spectacle, created and interpreted by the Argentinian dancer and choreographer José Luis Sultán; and *Diàlegs de cortesanes*, by Pierre Louÿs, an

erotic entertainment in Pere Sagristà's version and under his direction. The Malic brought together *Adonis total*, by the Northamerican Harvey Fierstein, performed by Airón Teatre—which formed part of the program at the III Mostra de Teatre Gai i Lèsbic de Barcelona—; and *Un astronauta udola a la lluna*, a perplexing cabaret by the author, actor, and director Manel Barceló. The Beckett chose a work from the Catalan playwright Àngels Aymar, *La furgoneta*, his second debut following *Esquerdes*, at last year's STI. Furthermore, within the appearance of new stage spaces that bring together theater works in a exploration of new stage spaces and new playwriting forms, it is necessary to point out the performance *Sara i Simon*, created and directed by Manuel Dueso, at the discotheque Métropolis. And, from a different aesthetic choice, there was the inclusion of a new space of small format in the program of the Grec, the Teatre de l'Aire, at the Parc de la Ciutadella, which began in July of this year and was open to all professional companies of street theater. They showed the following four small performances of a small format along the lines of club theater or concert theater: *Gòtic urbà*, by the Associació d'Investigació i Experimentació Teatral, under direction of James de Paul; *Se acabó el jabón*, by Luciano Federico and Camut Band; *Una història de jueus, musulmans i cristians*, with Rosa Zaragoza and Leysa Star; *Je vous ai apporté des bonbons*, a recital from Jacques Brel's repertoire, by Miquel Comamala (presented at the STI); *Marco & Polo o viceversa*, performed by the Teatre de l'Arca (the company responsible for the new space). Closing the program, the Teatre de l'Aire and the Jove Teatre Regina—with a long and tenacious history of children's theater—contributed a most suggestive program for the *Petit Grec*, which continues to be a result of the growing interest for theater designed for a children's audience.

One of the most interesting events of Grec '96 has been the manifestoes made by the alternative theaters: *Manifest TAP (Teatre d'Agitació Permanent)* and *Manifest TOP (Teatre d'Operacions Parades)*. Both were drafted by Toni Rumbau—director of the dynamic Malic theater—and were underwritten for four Barcelona alternative theaters: Artenbrut, Sala Beckett, Teatre Malic, and Teatre Tantarantana. In general they claimed agitation as their sole enterprise "davant l'esclerosi cultural a la qual actualment es condemna el teatre i l'art en general. Es tracta de resistir-se a la culturalització creixent a què es veu reduït l'art, cada dia més sotmès a les polítiques i a les dependències institucionals i comercials, les quals aboquen el teatre i l'activitat artística a la banalitat o a la funcionarització: els agents artístics s'han convertit en simples gestors culturals, cosa que ofega la seva funció principal, que és la creació i la proposta de noves idees, formes, i imatges" In particular, they proposed creativity that was based on the interdisciplinarity of artistic practices, the exchange of forms and languages, communication between the public and artists, cultural blending, the desire to experiment and so on. Small theaters thus became a very appropriate space for this breaking up of distances and barriers, and they can be considered as the avant-garde within the most daring and innovative artistic projects since they avoid large spectacles of superficial culture. With the purpose of "deepening polyphonically within the singularity of our theater and artistic projects," the purpose of searching out alternative systems of production that go against "the mechanical probability of current policies and the economy of culture which bases everything on productivity and profit,

that is, on marketability," and for the purpose of influencing the contradictory complexity of the sociocultural network, the four alternative theaters showed themselves ready to pool together projects and energies, without taking away from the uniqueness of each stage, in an open platform of coordination, exchange, collaboration, and complicity. In practice, the joint proposals were brought together in the following points: 1) *Alternativa Brossa*, during the Festival Grec '96, proposed by the Sala Beckett and assumed by the four "alternative theaters" and the direction of the Festival; 2) *Tardor Pinter*; 3) the participation in the *upmc* –urban pocket multi cabaret–, the urban small theater multicabaret festival project, organized in its first edition by Teatre Malic in collaboration with the Federació Independent de Bars; 4) El Festival d'Òpera de Butxaca, created by Teatre Malic, and the extension of this theater; 5) the collaboration in the Xarxa de Teatres Populars i de Butxaca del Mediterrani; 6) the project of a sampling of the different kinds of Cabaret del Mediterrani; 7) the proposal of the creation of a Festival de Teatre Infantil in Barcelona, created by Teatre Tantarantana; 8) the participation in the Mostra de Teatre Breu, initiated by Artenbrut; 9) the timely collaborations with festivals and other urban proposals like the Festival Gai i Lèsbic, the Festival del Grec, and so on; 10) the project of opening an office of distribution and production for the four "Sales Alternatives."

In addition to this, one of the important sources to keep in mind –because it takes on a particular uniqueness within the panorama of Catalan theater– is made up of the university theater. This university theater, within the second edition of the *Teatre i Universitat*, presented at the theater of the "Institut," within the program of the Grec, just as many authors from the universal classical tradition as contemporary authors, and texts from new authors. Within the program there were the following works: *A bon fi tot li és camí*, by W. Shakespeare, in Guillem Jordi Graell's version, under direction of Josep Maria Mestres (UPF); *La història de Marc Guerrero*, by Albert Espinosa, under direction of Carlos Lasarte (UPC); *Descripció d'un paisatge*, by Josep Maria Benet i Jornet, under direction of Toni Casares (UAB); *Roberto Zucco*, by Bernard-Marie Koltès, under direction of Mercè Mas (UdG); *Recomane Estellès*, based on texts from the Valencian poet, under direction of Joan Pasqual (URV); *Tretze faltes*, written and directed by David Plana (EUV); *Res a Pehujó*, by Julio Cortázar, under direction of Ricard Boluda (UdL); *La tràgica història de Miguel Kolhas*, in Josep Palau i Fabre's version, based on the novel by Heinrich von Kleist, under direction of Antoni Artigues (UIB); *El cadàver encerclat*, by the Algerian Kateb Yacine, translated by Carme Serrallonga and directed by Lakhdar Boustila (UB). It is worth saying that the theaters of the "Institut" closed the university offering with two of its own contributions involving native theater: the tandem Joan Castells and Francesc Albial presented *El microfonista*, the second part of *Em vec el bec*, one of the surprises of STI '95, which was not able to maintain the quality of the previous one; and Joan Montanyès created a memorable comic opera based on the most interesting acts within clown history, *Clàssics*, under direction of Pepe Miravete.

## Setzena Fira de Teatre al Carrer de Tàrrrega

La Fira de Tàrrrega, with Ramon Simó as the new artistic director, tried to limit its offerings in order to improve its quality. It also tried to strengthen its role as a permanent center of theater promotion that facilitates the contracting and circulation of spectacles, and it aimed at becoming a point of reference for European professional sectors and at consolidating Catalan theater production. Besides being the most coherent festival within the Catalan-speaking areas and the true leader of the season, it became a good indicator of the theater situation and of the creative potential of native theater. It also had a threefold and complementary dimension. As a fair it was directed toward professionals for the buying and selling and the distribution of spectacles. As a festival it exhibited spectacles for a large audience, and as a venue it provided street performances and direct contact between the artists and the public. It tried to become a platform in order to provide the best spectacles, to opt for the potential of street theater and for companies having a professional and aesthetic uniformity, to give incentive for the exchange between creators and promoters in order to create projects, to keep in mind the totality of the process of theater production, and to influence the theater with non-conventional aesthetics and creators with a language of their own, one that is original. Based on these presuppositions, this year's edition offered some novelties. 1) The official division of programming, which included companies with a more or less strong history within theater, street theater, children's theater, circus, and dance. They brought together young companies that are just beginning and which propose new visions for theater. 2) The first Jornades Professionals d'Intercanvi Artistic aimed at stimulating the communication between the various protagonists –artists, producers, programmers –that intervene in the elaboration of dance and theater. 3) The first Fira de l'Autor that, with the framework of the Jornades, aimed at being a point of contact for authors, producers, and theater managers; a possibility to propel the weakest elements within Catalan theater. It provided a place for open debate that gave evidence to the pessimism on the part of the playwrights due to the scarce interest that institutions and theaters show for Catalan production. 4) Within the Fira de l'Autor, there was the exhibition of the project in the direction of an interactive foundation of data. It was directed by Carles Batlle and dealt with Catalan playwriting, and it will include the primary theater production between 1976 and the year 2000. 5) The effort to coordinate the main award winners from the Catalan speaking areas: the Ignasi Iglésias, the Born de Ciutadella, the Ciutat d'Alcoi, the SGA (in order to show the first performance in Tàrrrega. 6) The creation of a common space in which four young companies from the Basque country –Hika Antzerki Taldea, Legaleón Teatro, Sobradún Teatro, and Trapu Zaharra– presented their proposals. Among them it is necessary to point out the production *Inventarium*, from Bernardo Atxaga performed by Hika Antzerki Taldea. 7) The presentation of the book, *Promoció i venda d'espectacles* and of the catalogue of spectacles from 1996-97, which was published by the collective of companies grouped together in the Associació d'Actors i Directors de Catalunya. 8) The meeting of privately managed small theaters of a local or county scope, that gave evidence to a growing reality: the existence of small theaters with a very



concrete performing space that is coordinated in order to share experiences and exchange performances within its own network.

The positive results of the festival were the division of the program into planned and unplanned performances, the reduction of the participating companies, the numerous representations of street theater and small and medium scale performances, the considerably high level of productions, and the massive attendance on the part of the public; the negative side was the infrastructural problems and the awful conditions in which some productions were presented. The festival, however, offered an overall positive outcome regarding the consolidation of shows as one of the most important events with Catalan theater. From the entire group of spectacles offered in Tàrrrega, we can point out several groups that define the programming. First, there were some small and medium scale productions that were shown in theaters in Barcelona during the previous season that sought to open themselves up to new markets. This is the case, for example, of *Diàlegs de cortesanes*, *Provença 108*, *El revolt*, *21 històries d'amor*, *Medea Mix*, and *Contactes*. Secondly, one of the most extraordinary factors of the Fira was the active role of the companies and artists from Valencia which strengthened its splendid creative moment. There were street companies such as Xarxa Teatre that offered the grand spectacle *Veles e vents*, by Vicent Martí Xar, from the text with the same name by Ausiàs March, and the company Visitants which offered *La creu i la lluna* and *Fam de foc*. Mome Teatre once again showed why it has such prestige with one of the best productions from Tàrrrega '96, *La lliçó*, by Ionesco with adaptation and direction by Joaquín Hinojosa. Pep Cortès was successful in a threefold way, as an actor in Ionesco's work and as a director of both *El cargol*, from the French playwright Guy Foissy and *Un sopar de dimecres*, by the company Teatre del Quinzet, from *La vida perdurable* by Narcís Comadira and which Ximo Llorens adapted to the Valencian situation. Carles Alberola, with his company Albena, was captivating once again with *Estimada Anuchka*. Third, there were the following debuts: *Nou Ícar*, by the company Mim de la Brume; *El cargol*, by Teatre a la Deriva; the new version of *Brams o la Kumèdia dels Hurros*, by Toni Albà and Sergi López; and *Terra prenyada*, by Joan Baixas. There was the presence of contemporary dance with Marta Carrasco (*Aiguardent*), Avelina Argüelles (*Bailando con el tres*), Sol Picó (*Bestia* and *Razona la vaca*), Iliacan (*Oannes*), Incredación (*Wad-ras*), and the Finnish company Dance Theatre Minimi. Lastly, there was a wide representation of street theater companies, animation companies and circus companies. There were the Africans of the company Togo Amlima (*Aguto*), the Columbians Palo q'sea, Gog i Magog, the clown Leandre, Àlex Navarro, Le La Les, Lee Yahes from Holland, Iris from Navarra, Les Primitives, the company Stromboli (clowns and jugglers), the French Cacahuete, Los Alindos, and Nessun Dorma, and, with special mention, the *Cirque d'images*, by the French company Pocheros, which gave to circus language the aestheticism and elegance of contemporary dance.

## BEGINNING OF THE 1996-97 SEASON

The Teatre Nacional de Catalunya (TNC)'s presentation played a decisive role during the beginning of the 1996-97 season. This meant an important structural change in the Catalan theater panorama with the debut of the first part of *Àngels a Amèrica, Una fantasia gai sobre temes nacionals*, from the Northamerican Tony Kushner, in the Catalan version of Josep Costa and with playwriting, sound track, and stage designing by Josep Maria Flotats. It was performed in a provisional space –the theater's main workshop– as a prelude to the first real season which will be that of 1997-98. The presentation of the work, which has won a Pulitzer, a Tony, and the New York's Drama Desk award and which has had great success in the USA and Europe, met initial expectations and was a hit with the public and critics. As was foreseeable, prior to its debut a discussion developed regarding whether or not it was necessary to symbolically begin the activities of the organization with a well-known Catalan author (Guimerà, Iglésias, Sagarra, Oliver, Espriu, Benet, Belbel). This was to serve as a good omen for promotion and support for Catalan playwriting within public theater, and also within the specific role that the Romea played. The Romea is currently the only headquarters of the Centre Dramàtic de la Generalitat –after the privatization of the Poliorama. Thus, if the Romea's program is based on reviews and debuts of a classical repertoire and the diffusion of contemporary Catalan playwriting, incorporating within theater authors from other creative sectors, and the staging of some of the most significant works within Catalan narrative, the question is: as a consequence, what will the role of the TNC be? It seems, given that private companies, according to their own logic, work toward an immediate profit and commercially successful large scale productions, Catalan playwriting would have to have the support of a cultural policy, and more specifically an ample theater policy that would deepen its role as a launching pad and as an entity that consolidates new values and reviews of classics. At the moment, within the framework of a debate over the role of public theater at the end of the millenium, the official declarations seem to point to, in general, considering complementary and compatible not only the projects of the Centre Dramàtic and the TNC, but also the stage activity of companies and private production centers. In particular, according to Josep M. Flotats, they are aiming to orient the TNC toward three priorities: the normalization of the Catalan language, establishing a classical Catalan repertoire, *in Catalan*, and stimulating the creation of new texts from well-known as well as unknown authors.

In sum, the transformation marked by new theater organizations, the consolidation of commercial theater and the impulse from private companies (despite the danger of concentration), the dynamism of private stages, the increase of available venues, the considerable number of open theaters, the increase of showings and public attendance (within a few spectacles) and changes regarding the way tickets are sold (by telephone or through automatic teller machines and with discounts such as "el ticket 3") are some of the aspects of the excitement within Catalan theater. Despite this, however, Catalan theater is often seen as tainted by the following aspects: the presence of some plays which seem to have been rehearsed in a hurried manner or that place

emphasis on the profits from ticket sales in detriment to quality; a lack of risk-taking that would promote and provide money for ongoing creativeness through the consolidation of stable collectives that might be influenced by sudden changes within theater policy; the lack of a stable network within the Catalan-speaking areas, which would help native companies exhibit their works within a regular program; the lack of or the inefficiency of organizational policies, including participation from artists and professionals with support for the creativity in theater looking toward the future and with a projection of a wide scope; and the organizational disjointedness regarding the pooling of efforts and resources within an overall global cultural policy. Thus, critical voices from some sectors of Catalan intellectuals that demand an imaginative, creative cultural policy, one that is daring and stable with a vision toward the future, one that is operative and efficient, with the active participation of the entire profession watching out for amateurs and experimental research and, at the same time, allows for the fragile excitement within theater that is in the process of consolidating and becoming dynamic. This is true if one does not want to see a false reality.

The Centre Dramàtic de la Generalitat de Catalunya first season's program for 1996-97, with its sole headquarters at the Romea following the privatization of the Poliorama, reflects the budget cuts of which it became a victim from the moment in which the first two productions were shown last year. They were in the Spanish version and performed by the Centro Dramático. The first real production will be in 1997. Thus, with the same directors, but with a new production and interpreters, they presented *El temps i l'habitació*, by Botho Strauss of Germany, under direction of Lluís Homar in a co-production by Romea-Lliure. Next, there was *Diàleg en re major*, by Javier Tomeo, under direction of Ariel García Valdés and with translation by Quim Monzó. It appears that the imminent start of the Teatre Nacional de Catalunya will not alter the organizational policy regarding the CDGC as a definitive and complementary unique space, preferably dedicated to the consolidation of Catalan theater. This is playwrighting that, all in all, finds its recognition in the "off-off"-Barcelona, within initiatives such as the series *Els autors teatrals i els seus textos*, organized by the Patronat Municipal de Cultura de Mataró. *Preludi en dos temps*, by Ignasi García and *Sara i Simon*, by Manuel Dueso were also shown. There were dramatized readings from unpublished works: *Nina*, by Josep Pere Peyró; *Fum, Fum, Fum*, by Jordi Sánchez; *El gos del tinent*, by Josep M. Benet i Jornet; *Històries d'amor*, by Toni Cabré; *Vianant*, by Lluís Cunillé; and other diverse activities such as a conferences about "Les tendències de la dramaturgia Catalana," in charge of Carles Batlle and a round-table on "La producció de nous textos," with Marcos Ordoñez, Jordi Coca, Sergi Belbel, and Jordi Galceran. On the other hand, if we take a look at the programs from official theaters from Valencia and the Islands, Catalan playwrighting is also the Cinderella of certain seasons without any rhyme or reason. Despite this, it is necessary to point out the following Valencian productions: *Les mans negres* ( *L'afer del Carrer Lourcine*), by Eugène Labiche, under direction of Rafael Calatayard; *Blues*, Tennessee Williams, performed by the Teatre de L'ull, under direction of Juli Leal; *Sopar de dimecres*, by Teatre del Quinzet, by Ximo Llorens, under direction of Pep Cortés, from the Mostra de Teatre d'Alcoi. And, regarding the Islands, the

Teatre Principal de Palma's program appears to be trying to bring back unknown and forgotten Majorcan values, to give itself a certain coherency as a public theater, and to incorporate its own productions and works from Majorcan authors. In agreement with these objectives, included in the program was the exceptional *Deserts*, by Josep Pere Peyró, and *Mesura per Mesura*, by William Shakespeare, performed by the Majorcan company La Iguana Teatre. In another direction there was the stage adaptation of *La Dida*, by Salvador Galmés, adapted by Maria Antònia Oliver and directed by Rafel Duran. However, the remaining proposals were somewhat perplexing, especially if one takes into account the considerable dynamism of some of the companies from the Islands. This is an observation, that if considered thoroughly, is valid also for amateur theater activity within Valencia.

At the beginning of the season, the Mercat de les Flors opted for disciplines and diverse genres (theater, dance, circus), for classic authors (Shakespeare and Ibsen), first class contemporary authors (Harold Pinter), the dissemination of circus (*In fraganti*, by Circ Crac, following the success of *La gran repris*), and contemporary dance (*Arbre de te*, by the company Mudances, directed and choreographed by Àngels Margarit, and *Ja no sabria tornar* and *Oannes, encara que em tremoli el polo*, by the company Iliacan) in an attempt to maintain a balance among theater proposals, dance, and music. Let us take a better look at this. As for the showing in Barcelona there was *Carmen. Ópera andaluza de cornetas y tambores*, performed by La Cuadra de Sevilla, under the direction of Salvador Tàvora; a deceptive *Antonio y Cleopatra*, by William Shakespeare, directed by José Carlos Plaza; and the debut of *La dama del mar*, by Henrik Ibsen, directed by Joan Maria Gual. The season's gem was the presence of the Royal Court Theatre of London at the Sala Ovidi Montllor with the latest work from Harold Pinter, *Ashes to Ashes*, with its debut taking place in London September 12, and which received a wonderful review. Pinter could easily be considered the best British playwright alive. Also worth mentioning is Fura dels Bau's latest production, *Manes* (with its debut at the Moll de Costa in the harbor of Tarragona), in a return to its best and most sparkling creations.

Teatre Lliure began the season in an unusual way with the *Exposició Fabià Puigserver*, an exhaustive showing of the thirty years of work within theater realized by this theatrical designer, figurist, stage director, promoter, professor and actor, founder and soul of the Lliure until his death in 1991. It continued with the above-mentioned coproduction *El temps i l'habitació*, by Botho Strauss, and the reshowing of *Amfitrió*, by Molière, under direction of Calixte Bieito. A certain provisionality seemed to set the tone of the most recent seasons at Teatre Lliure during the twentieth anniversary of its inauguration. The past seasons have been broadly characterized by an introspective look toward the past, possibly because of the preparations and the effort of the Palau de l'Agricultura project (new headquarters of the Lliure) at the future Ciutat del Teatre, which will be finished, if expectations are met, toward the end of 1998, and which may have its debut with *Ascensió i caiguda de la ciutat de Mahagony*, by Brecht and Weill. Or possibly, this introspection is due to the economic and political difficulties that the immature future of theater and culture provides.

The Institut del Teatre's Teatre Adrià Gual and La Cuina continued their



alternative task of incorporating unknown and unpublished playwrighting on Catalan stages. Examples of this proposal were the following works: *La doble inconstància*, by Pierre de Marivaux, directed by Pep Anton Gómez, and in his version; the debut of *La moral de la senyora Dulska*, by the Polish writer Gabriela Zapolska, under direction of Jaume Melendres, and in his version; and the debut of *Les quatre bessones*, by the Argentine Copi, with translation by Jaume Melendres and direction by Anna Silvestre. Moreover, the Institute's theater program was complemented by the XII Festival Internacional de Teatre de Titelles, directed by Alfred Casas and Joan Baixos. This was an edition which, with the participation of numerous theaters and the assistance of an interested public, offered performances of notable quality such as *Métamorphoses* performed by Theater Meschugge; *Barokní opera*, by Forman Brothers; *Escúchame con los ojos*, performed by La Fanfarra; and works by the companies Yang Fing Puppet Theatre, Yael Inbar, Revital Areli, El Espejo Negro, and so on. This programming therefore allowed for a broad vision of the possibilities of mime theater, object theater, shadow theater and the interdisciplinary involvement of dance, plastic arts, poetry, and music.

The "sales alternatives" (alternative theaters), as far as being the promoters of Barcelona theater activity, coordinated once again a joint effort in a homage to the playwright Harold Pinter: *Tardor Pinter*. The Sala Beckett, with José Sanchis Sinisterra at the head, was the promoter of the Coordinadora de Sales Alternatives' joint initiative in order to make known the work and thought of the English playwright because of his contribution in the re-thinking of ethical and political compromise, and because of his redefinition of realism based on recognizable conventions and yet impregnated with mystery. *Tardor Pinter* was, in the end, another example of the vitality of the alternative theaters in order to defend a concept of theater and an idea of theater reality related to modern times. The activities dedicated to the English playwright covered three large areas: 1) Dramatized readings from Pinter's texts, by actors such as Juan Diego, Juan Echanove, Mercè Anglés, Lina Lambert, Luis Miguel Climent and in charge of directors such as Sanchis Sinisterra, *L'habitació*; Isabel Rodríguez, *El portero*; Rosa Novell and Jordi Mesalles, *Qui a casa torna*; Jordi Dauber, *Terra de ningú*; Xavier Albertí, *Llum de lluna*. Also, in more than one session, Pinter himself read fragments of his works and spoke briefly about "creating theater." 2) Spectacles illustrating his playwrighting: *Sketches*, eight brief pieces by Pinter, under direction of Ferran Lahoz, at the Malic; *El montaplasts*, an excellent production by Moma Teatre (one of the most prestigious Valencian companies which the director and set designer Carles Alfaro founded in 1982, and illustrating his cultural background there are the productions *Basted* [1990], *La Cantant Calba* [1991], *El cas Woyzeck* [1992], *Metro*, [1994] *Candid* [1995], performed at the Beckett; *Ashes to Ashes*, performed by the Royal Court Theater, under direction of Harold Pinter, at the Mercat de les flors; *Un ligero malestar*, under the direction of Alan Mandell, at the Beckett; *Varios pares de pies sobre piso de mármol*, a production based on *Betrayal* and *Old Times*, under the direction of the Argentine Rafael Spregelburd, at the Tantarantana; *Díptico Beckett/Pinter* (*Catastrophe* by Beckett + *One more for the road*, by Pinter), performed by El Teatro Fronterizo, under the direction of Lluís Miguel Climent, at the Sala Beckett; *L'amant*, directed by Pere Sagristà, at the Artenbrut; and *Altres llocs*,

under the direction of Joan Anton Sánchez, at the Versus Teatre. 3) Lectures: "Llenguatge i poder: el discurs dramàtic de Harold Pinter," by Marc Silverstein; "Diàlegs interromputs. Entorn de Harold Pinter i Joseph Losey," by Alejandro Montiel; "Traduir poesia. Traduir la poesia de H. Pinter," by Francesc Parcerisas; and "La memòria a l'obra de Harold Pinter," by Pilar Zolaya. In addition to this, there was more than one interview with the playwright.

At the same time, the "alternative theaters" presented other productions in their programs. Thus, the Sala Beckett, besides having completed its former project of dedicating a series of in-depth studies, reviews and dissemination of the ideas and works of Harold Pinter, initiated the season with two proposals along familiar lines. On one hand, the first part of *Cicles Marges*, with the name *Alguns Nords*, presented alternative spectacles from Northern authors and companies (Galicia, Cantabria, and the Basque Country). The objective of these spectacles was to make known proposals by separate or common geographic areas. Three different companies participated in the productions. In the direction of dance theater and mime there were the following works: *Zeppelin nº 7*, written and directed by Ana Vallés, performed by the company Matarile Teatro (Santiago de Compostela); *El aprendiz* written and directed by Francisco Valcarce, performed by La Machina Teatro (Santander); and, much more textual and as a more developed addition, *¿Por qué, Pampox?*, by Arantxa Urretavizcaya, performed by Agerre Teatros (Donosti), and directed by Maite Aguirre. On the other hand, there was the *Quatre Camins* project that presented an open offering of contemporary choreographic creation. This project promotes the dissemination of independent contemporary dance and is a proposal from La Porta. Since 1992 it has conducted a stable program, along with three other similar collectives: L'Obert from Valencia (1993), UVI from Madrid (1995), and La Escalera from Las Palmas (1995). The project was born, in part, out of the urgent necessity of an alternative circuit for the dissemination of contemporary dance and in order to stimulate a creative dialogue among collectives, single companies, and organizations. Moreover, it is a manifestation of the importance that small scale theater has achieved as a vehicle—claiming its own aesthetic and stylistic choice—for contemporary dance, creating a concrete economic opportunity as well as artistic renewal, and an increase in public attendance. The *Artenbrut* once again took up its line of comic and mime theater geared toward a younger audience. It presented *Inuit (las personas)*, performed by the theater company Martí-Atanasiu, within the time slot of *Teatre de mitjanit*. It also put together the university production of *En la ardiente oscuridad*, by Antonio Buero Vallejo, performed by AIET and directed by Ricard Salvat. It also began a new line of representations of universal classics with *Anatol*, from the Austrian Arthur Schnitzler, with translation by Feliu Formosa and directed by Jordi Mesalles. The new *Teatre Tantarantana*—founded in October of 1992—changed its headquarters and increased its seating capacity. However, it maintained its double program (children's and adult), its intention to disseminate theater from the texts of new Catalan authors and contemporary foreign authors that are not well-known and have not been performed within Barcelona theater, and its goal to push for small scale and risk-taking theater for young people. It christened its new theater on Flors street (next to Paral·lel) with the

reshowing of *Dos en un Balanci*, by William Gibson. It also participated in the series Tardor Pinter with *Varios pares de pies sobre piso de mármol* and it presented a polished erotic *divertimento* with *Diàlegs de cortesanes*, by Pierre Louys and directed by Pere Sagristà.

As for medium or large-sized private theaters, there has been a curious variety in the models of management, the objectives, and the programs, besides their dependency on the relentless laws of the market and the goal of bringing in the largest possible audience. This is a variety that, most likely, indicates some tendencies and changes that are intuited with the theater ecosystem. They are difficult to evaluate without a minimum outlook and which, in any case, reflect a constant change, at times, considerably contradictory, at least in respect to the dialectic between artistic criteria and business advantages. Business seems to do well with the abundance of productions from the genre of musicals and from comedies that draw large crowds, with the presentations or reshowings of productions of groups with a solid structure, and with imported spectacles that have the stamp of international prestige. Despite this, there are also some initiatives that are not without risk. There are two shows that deserve special mention and will be mentioned after these first ones: exceptional ones like *La extraña pareja*, by Morán & Pera that has been showing forever at the Borràs; sure proposals such as *Anthologia*, performed by Comediants (a voyage through the company's creative world based on former productions that began a tight international collective schedule until the year 2000, in which the showing of the production *Relloge de Festa* stood out at the TNC, set for October of 1997, or its participation at the Expo in Lisboa), and *Entretrès*, by Tricicle, at the Victòria; and the macroproductions with much publicity such as *La verbena de la Paloma* and *West Side Story*, at the renovated Teatre Tivoli. The show deserving special mention is the reshowing of *El retaule de la flautista*, by Jordi Teixidor and Carles Berga, directed by Joan Lluís Bozzo, at the Condal, which returned to the stage 25 years after its commercial debut at the Capsa theater. It was a mythic title that broke all the records of public attendance within Catalan theaters in its attempts at recovery and it was seen socioculturally as an act of resistance to the oppression of Francoism. Unfortunately, however, the aesthetic outlook that the new production has generated has not been accompanied by a necessary ideologic and historical reflection. The second show deserving special mention is the wonderful debut of a text from a young artist, *Dakota*, by Jordi Galceran, which opened the season at the Poliorama. Jordi Galceran (Barcelona, 1965-) won the two most prestigious awards within Catalan drama literature: the Born award from the city of Menorca, with *Paraules encadenades* (published recently within the collection Tres i Quatre), and the Ignasi Iglésias award with *La realitat (Dakota)*, which includes the following unedited texts: *Alta fidelitat* (1990), *Fauna* (1993), *Surf* (1994), *Segona residència* (1994), *Vigílies* (1995), and *Fuita* (1996). So then, Galceran is a young award-winning author and well-received by the critics and *Dakota*, under the direction of Josep Maria Mestres, has been an authentic revelation—that, like *Krâmpack*, by Jordi Sánchez, is one of the best comedy premieres of recent years. It has been a success with the critics and the public which should provide a good beginning since the new Poliorama has gone, not without a fight, from public management to private.

The program of the new Poliorama, which takes in dance as well as music, has a section dedicated to theater for young people, within which were presented the following productions: *El príncep de Dinamarca*, by Torsten Letser of Switzerland, performed by the company El Talleret de Salt, under the direction of Xicu Masó, and the improved reshewing of *Gagmania*, by Vol Ras. This attention to a smaller public responds to the perception of the necessity to form avid spectators and, in fact, assumes an increase within the offering of children's shows that has been developed with such tenacity by the Jove Teatre Regina.

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## VISUAL ARTS

In 1993, the government of the Generalitat decided to embark upon a new cultural project: the *Museu d'Història de Catalunya*. Three years later we have been able to attend its inauguration. Behind this initiative there is a clear desire to *normalize* culture. Explaining and making known past events, and the primary cultural, civic, and political values of Catalonia are its principal objective. The permanent exhibition, distributed throughout eight areas and presented in an interactive way, makes a journey from the Paleolithic Age up to the first democratic elections within the Catalan parliament. Within the museum's program, it is also necessary to point out the temporary exhibitions which at present have begun with *La marxa de la llibertat*. Another exhibition, *Objectiu Poblet*, commemorates the twentieth anniversary of this movement of recovery.

Likewise, it is necessary to mention the inauguration of *l'Espai Gaudí*, located in the attic of Antonio Gaudí's famous Casa Milà (La Pedrera). *L'Espai* has the objective of restoring the original parabolic arches which were destroyed during the 1950's with the construction of a series of apartments. This new center has been conceived with the idea of making Gaudí's architecture more accessible by incorporating within the attic an explanation of the social and cultural context which made it possible.

Throughout the year several exhibitions dedicated to Catalan artists have been celebrated, those from the past century as well as those from the present. Among the first ones, there was the outstanding one dedicated to a family of artists: *Els Masriera* (Museu d'Art Modern, Barcelona). This family was very important in the development of painting and the craft of jewelry-making during the nineteenth and twentieth centuries. Josep and Francesc Masriera (1841-1912 and 1842-1902, respectively) stood out in a special way within the world of painting, the first as a landscape artist and the second as a portrait artist from the Catalan bourgeoisie. On his behalf, Lluís Masriera i Rosés (1872-1958), son of Josep, excelled as a jewelry craftsman. The work of all three was analyzed by means of a rigorous selection of more than two hundred



works from among paintings, drawings, jewelry, and works of goldsmithry and silversmithry. Still within this first section we must point out the show *Nicolau Raurich 1871-1945. Visions mediterrànies* (Museu d'Art Modern, Barcelona), which allowed for the recuperation of a practically forgotten artist. Raurich was one of the most original landscape artists, although traditionally he had been considered a classic painter. His work, labeled as Academy art—probably because he studied in Rome—, evolved progressively toward more personal and freer forms in which the material and the effects of light were the protagonists. Within the exhibition of contemporary artists we find *Clavé a la Pedrera* (Fundació Caixa de Catalunya, Barcelona). It is a summary of the artistic production of Antoni Clavé from the past thirty years. The personal selection of paintings, sculptures, objects, and models, along with the accurate and sober presentation, has allowed for a review of a the history of Clavé, considered one of the pillars of Catalan art of the postwar era. Establishing residence in France, from the time he went into exile in 1939, his work continues to astound because of its creative weight within which techniques (collage and assemblage) and chance play an important role.

The review of the avant-garde movements has also made for some very interesting exhibitions. The show *Futurisme 1909-1916* (Museu Picasso, Barcelona) put together an extensive collection of oil paintings, drawings and documents from this literary and artistic movement driven by Marinetti. Emerging within Italy, Futurism became known in *Le Figaro* through Marinetti's "Manifeste du futurisme," and made known the fascination that artists such as Boccioni, Carrà, Russolo, Balla, and Severini felt for machines, velocity, and modernity. Moreover, one of the most important representatives of abstract expressionism was the object of a retrospective. *Motherwell* (Fundació Tàpies, Barcelona), whom many regard as the most European of North American artists of that century, exhibited part of his work in which a clear influence of the Spanish Civil War could be appreciated. Nor must we forget *Vasili Kandinski. La revolució del llenguatge pictòric* (MACBA, Barcelona), from the collection that Nina Kandinski donated to the Georges Pompidou Center in Paris. The exhibit aimed at making known to a wide audience the artistic career of the painter. The exhibit included a mythic work from the art of the twentieth century: *Primera aquarel·la abstracta*. The representatives of American Pop Art have also had their place among the exhibitions. More specifically, there have been two shows dedicated to Tom Wesselman and to Andy Warhol. Exhibited within *Tom Wesselman* (La Virreina, Barcelona) were works from the years 1959 to 1993, which were based primarily on the author's two favorite themes which he himself called: the great American nudes and the drop outs. For its part, *Andy Warhol* (Fundació Miró, Barcelona), with more than sixty works from among paintings and objects, showed the importance that Andy Warhol, the maximum representative of Pop Art within the United States, has had within contemporary art. The exhibition was made up of two parts: "Núvols platejats"—created by Leo Castelli in 1996—and "Cow Wallpaper." Finally, within this section we must point out *From London* (Fundació Caixa de Catalunya, Barcelona), organized in conjunction with the British Council and the Scottish National Gallery of Modern Art in Edinburgh. It was a collection of works from artists such as Francis Bacon, Ronald B. Kitaj, Lucian Freud,

Michael Andrews, Leon Kossoff, and Frank Auerbach, which were grouped together under the title, "L'escola de Londres."

The taste for the exotic has been another one of the main themes of the season. Thus we have been able to enjoy *L'art sagrat del Tibet* (Centre Cultural de la Fundació "la Caixa," Barcelona). It is made up of one of the best selections of art works from Tibet, which were taken from the ninth to the nineteenth century. These works came from collections within Europe and North America. The production was divided into three large thematic areas: sacred Tibetan history, the Tibetan Buddhist orders, and the perfected Tibetan worlds. Within Tibetan art the concept of originality does not exist because human beings do not create works of art; but rather, works of art are gifts from enlightened beings. Furthermore, they are a representation of spirituality. Closer to us, because of obvious cultural ties, was *Cuba segle XX. Modernitat i sincretisme* (Centre d'Art Santa Mònica, Barcelona). This was an exhibition dedicated to Cuban art from the twentieth century, which at the same time has assumed a reaffirmation of Catalan-Cuban relations. Key works and painters from Cuban art were brought together, all of them showing the dialogue that has been established between the Cuban world and Western culture.

A slightly unusual exhibition, since it dealt with the relationship between art and theater was: *Picasso i el teatre: Parade, Pulcinella, Mercure* (Museu Picasso, Barcelona). The exhibit explored the relationship between Picasso and the world of theater and dance through four spectacles: Parade, Pulcinella, Cuadro Flamenco and Mercure. It primarily dealt with the artist's works for the Diaghilev Russian ballet, during the period from 1917 to 1924. As a counterpoint to these works, the show also included paintings stylistically linked to the others. We must also point out another unusual show, in this case related to the world of books: *William Blake* (Centre Cultural de la Fundació "la Caixa," Barcelona). Although William Blake is known more for his talent as a poet than for his talent within the plastic arts, this exhibition has allowed for this second facet to be discovered. Reclaimed by the Pre-Raphaelites and then by the Symbolists, this Romantic creator was exhibited as a sketch artist, an engraver, and above all as an illustrator of books.

Moving on to the world of photography, besides the diverse activities that *Primavera fotogràfica* has generated this year, it is worth mentioning two other exhibitions. On one hand, there was *Els cossos perduts. Fotografia i surrealistes* (Centre Cultural de la Fundació "la Caixa," Barcelona), which is an interesting investigation on the relationship between the Surrealists and photography, taking into account their peculiar view of objects and the human body. On the other hand, there was *William Klein. New York 1954-1955* (Centre Cultural de la Fundació "la Caixa," Barcelona). In 1956, the film producer William Klein published *New York, 1954-1955*, which because of its radical and innovative style has become one of the most emblematic books of photography. The show brought together three hundred photographs which made up the already-mentioned book.

Within the eighth *Primavera fotogràfica*, which in this edition put together more than a hundred and twenty exhibitions, we must also point out a couple. First, there was *Fotografia y sociedad en la España de Franco* (Centre Cultural de la Fundació "la Caixa," Barcelona), which was a photographic and

collective chronicle of the years in which Spain lived under the dictatorship of Franco. Secondly, there was *Retrats. Fotografia espanyola 1848-1995* (Fundació Caixa de Catalunya, Barcelona). It was not only a reconstruction of the history of Spanish photography, but also of the evolution of the photographic portrait within Spain. Portraits have always been an object of study on behalf of the photographer, just as is shown by the multiplicity of tendencies, techniques and expressions used by current photographers.

Within a completely different area, based on reflection and analysis, there were two exhibitions dealing with two artistic periods that were as distinct as they were removed from one another in time. On one hand, there was *L'Esplendor de la pintura del Barroc. Mecenatge català al MNAC* (MNAC, Barcelona), which was organized as an homage to the private collections which make possible the existence, within this museum, of collections from Renaissance and Baroque art. The best paintings from the seventeenth and eighteenth centuries were exhibited grouped as: Venetian painting from the last decade of the seventeenth century, the pictorial revolution originated in Venice, the plenitude of the Baroque period, the richness of the Spanish Golden Age, and still life within the Baroque period. On the other hand, there was *Art espanyol per a la fi del segle* (Tecla Sala, L'Hospitalet de Llobregat), which analyzed what has happened with Spanish art after great names such as Tàpies, Chillida, Saura, and Ràfols-Casamada. Thus the exhibition brought together works of artists such as Sergi Aguilar, Frederic Amat, Txomin Badiola, Miquel Barceló, Carme Calvo, Miguel Àngel Campano, Xavier Grau, Ramon Herreros, Carles Pazos, Perejaume, Miquel Navarro, Jaume Plensa, José María Sicilia, Eva Lootz, Charo Pradas, Susana Solano, Francesc Torres, and Zush, among others.

However, as if the activity throughout the year had not been sufficient during 1996, this has also been the year of the *XIX Congr s de la Un o Internacional d'Arquitectes*. The celebration of this meeting during the month of July generated a series of temporary exhibitions that had architecture as its main theme. Thus, we could see such interesting exhibitions as *Barcelona Contempor nia 1856-1999* (Centre de Cultura Contempor nia, Barcelona). The different changes that have taken place throughout the last two centuries and which have transformed its medieval look into one of a modern metropolis were interpreted and analyzed. Likewise, these physical transformations were explored. Giving a completely different experience was the show, *Light Construction* (MAMB, Barcelona), coming from the New York Modern Art Museum. Phenomena such as lighting, the lightness, and the transparency that have been characteristic of buildings within the past decade were studied through some thirty projects.

The relationship between Dal  and architecture was the starting point of the exhibition, *Dal . Arquitectura* (Fundaci  Caixa de Catalunya, Barcelona). Dal  rediscovered Modernism and Gaud  himself when they were no longer well-looked upon. Likewise, he was a great admirer of Renaissance architecture. All this can be confirmed in the settings of many of his works in which he showed the passion he felt for architecture.

Finally, we must point out *L'arquitectura i l'art dels anys 50 a Madrid* (Centre Cultural de la Fundaci  "la Caixa", Barcelona). In Madrid, during the 1950's, a strange phenomenon took place: the coexistence of the official Franco

aesthetic along with the abstract Plastic aesthetic represented by groups such as Paso and Equipo 57 as well as by modern architecture.

Outside Catalonia, there have also been many outstanding exhibitions, above all in Valencia. *El món de Juan-Eduardo Cirlot* (IVAM, València) recovered Juan-Eduardo Cirlot's (1916-1973) image in all of its facets: poet, art critic, essayist and composer. The exhibit showed his publications and the works of artists that were the object of his interest. Likewise, the *Institut Valencià d'Art Modern* dedicated an anthology to the Barcelona graphic designer and printer *Ricard Giralt Miracle* (1911-1994). This same center also organized the exhibition, *Erik Satie: del Chat Noir a Dadá*, evoking the figure of this composer who is linked to the French vanguard from the 1920's.

ANNA BUTÍ

*Translated by Andrew J. Deiser*